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2017 World Jump Rope Federation

# Judging Handbook

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## **GENERAL EXPECTATIONS**

- Be very familiar with and knowledgeable about all rules and procedures as described in the 2017 World Jump Rope Competition Rule Book.
- Become familiar and comfortable with the responsibilities of all judging positions for which you are assigned.
- Be very familiar with the procedures required for judging freestyle routines at your level, and adhere to those procedures.
- Attend a WJR certified judges training within the 2016/2017 year prior to judging at an event.
- Practice judging as much as possible. Watch routines on videotape or at your local team's practices, and analyze them as if you were a judge. Practice clicking speed jumpers and counting misses. This is also a great way to help your local team prepare for competition.
- Judging Uniform: We would like our judges to look professional. In most cases, an official judging shirt will be provided for you to wear. If not, please wear a plain, white shirt. Wear khaki or tan-colored pants, shorts, or skirt when judging. Make sure there are no markings on any piece of clothing or on you that can identify you as being affiliated with any team or competitor. Wear athletic shoes, no flip-flops, sandals or bare feet.
- Be pleasant and polite at all times while judging.
- Be impartial. Avoid coaching or cheering for any certain competitor or competitors.
- Be friendly with your fellow judges, but refrain from any comments or discussion while judging.
- Be familiar enough with the judging system to be able to score routines quickly as well as accurately, to keep tournaments running smoothly.
- If you have any questions about rules or procedures, please contact Jessica Nicholson at [Jessica@worldjumprope.org](mailto:Jessica@worldjumprope.org) .

## SPEED AND POWER JUDGING PROCEDURES

**Speed Counting:** Judges at each speed and power station will count the jumps of each competitor within the allotted amount of time, using a mechanical hand-held clicker. Count the right foot jumps only. (The left foot will be counted for the DDC 1x30 event.) For the double under pairs speed event, jumpers will use a two foot bounce where both feet hit the ground simultaneously, and judges need to click once every time both feet touch the ground following two rotations of the rope passing under the feet (click once for every double under).

If the jumper missed and you counted that missed jump, then do not count the next right foot jump in order to rectify the score, which should only reflect completed jumps. Begin clicking at the initial beep, and stop clicking immediately when final beep sounds. All speed judges must show their clickers to each other and to the head judge after each competitor is judged. All judges should watch as the head judge records scores to help protect against mistakes in recording scores. If clicking accuracy is a problem, a fourth judge may be added to the station. Only Head Judges should communicate with the jumpers or with the Tournament Director.

**Speed and Power Head Judging:** There will be one head judge at each station. In addition to ensuring that all rules pertaining to speed and power events are properly followed at their station, the head judge will also be responsible for the following:

- Maintain a steady flow of competitors at your station.
- Make sure all mechanical clickers are working properly.
- Make any necessary communications with competitors and/or with the tournament director.
- Have one judge at your station hold up the flag provided between heats. Your flag being lowered indicates that your station is ready to begin the next heat. If there is a problem at your station, your raised flag will alert the tournament director.
- Confirm that the name of the competitor matches what is printed on your score sheet.
- Check competitors for gum chewing, jewelry (*allowed only if covered with a bandage or athletic tape*), or any device being use to attach the rope to the body. Any gum, exposed jewelry, or illegal devices found should be removed before the jumper competes.
- Count the competitors' jumps using a mechanical clicker.
- Boundaries: Make jumpers aware of the boundaries of the competition area before they begin their event. Warn them that a space violation is a 5 point deduction. If a jumper goes out of bounds (either with a body part or with the arc of the rope), immediately stop the jumper/team, move them back into the competition area, and instruct them to continue their event. This should be done quickly and with as little disruption as possible to the jumper/team or surrounding jumpers/teams. The jumper/team will be given a space violation deduction each time this occurs. The judges should not click while the jumper/team was out of bounds.
- After each event, keep the athlete(s) away from the judges while scores and deductions are being processed. You may communicate an approximate score to the athlete(s) when you are ready.
- Record any false starts or false switches (*see below for details*).
- Ask the judges to show their clickers, and all of you show and compare your scores.
- Manage re-jump situations (broken rope, technical problem, inaccurate clicking-*see below for details*). If there is cause for a re-jump, keep the jumper(s) at your station until the heat ends, then explain the situation to the Tournament Director, who will handle the situation from there.

- Record the scores of all judges, exactly as shown on the clickers\*, in the appropriate places on the score sheet. Hand the score sheet to the runner.
  - *There is one exception to this procedure described in the “special issues” section of this handbook.*

**Re-jump option due to inaccurate speed counting:** If 2/3 judges are not within 5 clicks for a speed or power event, the head judge should record the scores on the score sheet and notify the tournament director **immediately** – before the next heat begins. The Tournament Director will notify the coach or other representative for the team right away that the jumper(s) are eligible for a re-jump due to inaccurate counting. The coach may accept or deny this opportunity. If a team chooses to re-jump, the coach or team representative will then review both the original score sheet and the re-jump score sheet. The original score or the re-jump score may be chosen as the final score. (A re-jump score is determined by averaging the three closest scores out of five judges.)

**No judging or competitive modifications can be given to jumpers or teams based on reputation or for any other reason.** This includes “warning” judges at a station that a team/jumper is “really good” or “really fast”, or providing any other exception or advantage. Such actions reflect favoritism, cause an unfair competitive atmosphere, and can foster feelings of intimidation and resentment in other competitors.

**False Starts and False Switches:** All judges need to look for false starts and false switches, however, the Head Judge makes the final determination regarding these violations. A false Start or a False Switch is a deduction of 5 points. These are defined as:

- **False Start:** Starting the rotation of the rope(s) before the initial beep
- **False Switch:**
  - Starting the rotation of the rope(s) before the call “switch” is given
  - Exiting or entering double dutch ropes before the call “switch” is given
  - Exchanging or switching jumpers at any time other than during the official “switch” as determined by the timing CD.
  - In the case of double dutch, the jumper finishing their time period must exit the ropes before the next jumper can enter the ropes. Both jumpers should not be in the ropes at the same time.

**Special Issues:** There are some special situations that speed judges need to be aware of.

- Judges should stop clicking immediately when final beep sounds, or when the call to “switch” is made in a relay event.
- If a switch is made by the jumpers before the call to “switch”, judges should not begin clicking the next jumper until after the call to “switch”. Such an action is a false switch.
- During any relay event, if a miss occurs just before the call to “switch” is made, then judges must skip the first right foot jump of the next jumper to rectify the score.
- If a miss occurs after the call to switch is made but before the next jumper begins (as in exiting the double dutch ropes), then the judges were not clicking when the miss occurred and there is no need to rectify the score with the next jumper.
- There is only one instance where it is acceptable to record a score other than what is shown on your clicker. If a miss occurs at the end of a speed event, and the jumper or team does not have a chance to resume jumping before the final beep sounds, then the score on your clickers will include one incomplete jump. If all three judges are in agreement that this has occurred, then the scores recorded should reflect one jump less than what is shown on the clickers.

- Sometimes it is perceived by the judges that a jumper has bounced twice on the right foot to resume jumping after a miss. The judges should not begin clicking until the second right foot jump is executed, and that second jump should follow a left foot jump, performed in a jogging step motion. In most cases, what has actually happened is that a well-trained jumper will begin with the right foot after a miss, then jump on the left foot, so that the following right foot jump can be counted as soon as possible.

**Power Judging Procedure (Triple Unders):** Power will be tested with a “Consecutive Triple Unders” event. Begin clicking when the athlete completes his or her first triple under, and continue clicking once every time a triple under is successfully landed. If a miss occurs, any jump other than a triple under is performed, or a break is taken by the athlete after their triple unders have begun, then the attempt is over and all judges should stop clicking. The head judge should announce “stop” to clearly signal the end of the attempt, since there is no central timer that will do so. If the jumper has performed fewer than 15 triples on their first attempt, they will be given another attempt. See the excerpt from the Competition Rule Book below for details:

*For the Consecutive Triple Unders event, one person performs consecutive triple under jumps until they either miss or choose to stop.*

- *This event is not timed, but competitors will be given the cue to begin with “Judges are ready, Jumpers are Ready, Set, Beep” (GO will be replaced with a beep) on the timing CD.*
- *Competitors will be given two attempts to complete 15 triples or more.*
- *If a jumper begins to perform consecutive triple unders and then misses or stops before completing the fifteenth triple under, then the jumper may try again. Judges should record the score for the first attempt in the appropriate place on the score sheet.*
- *The jumper will have up to two minutes to recover in his or her station before beginning their second attempt. The jumper may not leave the station.*
- *Once the second attempt has begun, any stop or miss of the rope will indicate the end of the event, regardless of how many triple unders were performed (if any). Judges should record the score for the second attempt in the appropriate place on the score sheet.*
- *If the jumper completes 15 triple unders, whether on the first or second try, then any stop or miss of the rope from that point forward will indicate the end of the event.*
- *If two attempts were made, the higher score of the two attempts will be counted as the final score.*
- *The jumper may do single or double jumps as “preparatory jumps” prior to beginning triple unders. However, the counting of triple unders stops once any double under or single under jumps are performed after the jumper has begun consecutive triple unders.*

**JUMPERS MUST WAIT AT THEIR STATIONS UNTIL ALL JUMPERS IN THAT HEAT HAVE FINISHED.** Be aware that a jumper may perform basic bounces or even double unders before performing the triple unders, and judges should be able to determine when it is appropriate to begin clicking. Jumpers have two attempts to successfully complete fifteen triple unders. If their second miss occurs before a triple under has been completed, then the attempt is over. As with speed judging, the judges may record a score one less than what their clicker reads only if a missed triple under was clicked at the end of the athlete’s attempt.

## FREESTYLE JUDGING

### **GENERAL FREESTYLE JUDGING PROCEDURES**

All freestyle events will be evaluated on Required Elements, Difficulty, Density, Technical Quality of Presentation, Accuracy (misses) and Entertainment Value. Routines will be judged on a ten-point decimal scale. A perfect score is 10. There will be seven judges and one floor manager for every freestyle station. There will be one Head Judge, three Content Judges, and three Presentation Judges. Points will be awarded and deducted as follows:

- Three Content Judges will award points in the following areas:
  - Degree of Difficulty: the average difficulty of the skills and sequences performed as defined by the WJRC “Levels of Difficulty” charts = 4 points
  - Density: the number of skills and combinations performed versus the number of “breaks” or basic bounces taken between performing skills or major sequences = 2 points
- Three Presentation Judges will award points in the following areas:
  - Technical Presentation: elements that affect the aesthetic qualities of a routine, such as amplitude, body alignment and extension, countenance, flow of routine, etc... = 2 points
  - Entertainment Value: efforts taken to make the routine exciting to watch, such as interesting and entertaining choreography, use of music, variety of styles and skills, unique or original skills, general innovation, etc... = 2 points
- One Head Judge will evaluate the performance of required elements, accuracy (misses), and adherence to space and time constraints.
- One Floor Manager will assist the Head Judge in managing the flow of the station.

#### **Special note for all judges regarding Boundary and Time Violations:**

During freestyle events, the Floor Judge is instructed to stop the jumper/team immediately if the jumper/team leaves the competition area during the course of an event (either with a body part or the arc of a rope). The jumper/team should be moved back into the competition area and instructed to continue the event. They will also be given a space violation deduction from the Head Judge. If the jumper/team is out of bounds only very briefly and moves back in bounds on their own, then the jumper/team will simply receive a space violation deduction. In either case, the judges should not score what was performed while the jumper/team was out of bounds. Also, if a jumper or team begins the routine before the call to “go” (initial beep) or ends the routine after the call “time” (final beep), judges should not score anything that was done outside of the legal time allotment (before “go” or after “time”). In fact, judges should look away if this occurs so as not to allow anything performed during those times to affect the scoring of the routine.

### **FREESTYLE PRESENTATION JUDGING**

**General Procedure:** There will be three Presentation Judges on each judging panel. Make sure the name and competitor ID number listed on your score sheet are correct for each jumper before each heat begins. Attentively watch the performance of each competitor or team. Look for the elements specific to your judging position (Technical Presentation and Entertainment Value). Take notes to ensure that your scores are accurate. When each routine is finished, fill out your official score sheet and make it available to be collected by the runner for your station. It is NOT necessary for you to do any math required for your score sheet. Tabulators will do that for you. The score sheet that you will fill out for each competitor or team will look similar to this:

PRESENTATION	LEVELS	POINT SCALE	TECHNICAL PRESENTATION SCORE
<b>Technical Presentation</b> - <i>The aesthetic qualities of the design and the performance of the routine</i>	Basic	0.1 – 0.4	
	Elementary	0.5 – 0.8	
	Intermediate	0.9 – 1.2	
	Advanced	1.3 – 1.6	
	Masters	1.7 – 2.0	
<b>Entertainment Value</b> - <i>Elements that make the routine interesting and exciting to watch</i>	LEVELS	POINT SCALE	ENTERTAINMENT VALUE SCORE
	Basic	0.1 – 0.4	
	Elementary	0.5 – 0.8	
	Intermediate	0.9 – 1.2	
	Advanced	1.3 – 1.6	
	Masters	1.7 – 2.0	

**Instructions for Evaluating Technical Presentation:** Look for posture, countenance, flow, beginnings and endings, the level to which each element or segment of the routine is being presented in the best possible way (for judges' visibility as well as for aesthetics), and acknowledgement of the judges/audience in the performance of the routine.

**Masters-level Presentation would look like this** (to include but not limited to):

- *The entire routine is performed in such a way that the jumper flows from sequence to sequence without hesitation or obvious effort.*
- *The judges feel part of the routine – the jumper is performing for the benefit of an audience and acknowledges the judges/audience with eye contact and smiles when appropriate and natural.*
- *Skills and sequences are performed in locations on the floor and at angles that maximize the judges' ability to appreciate and enjoy them.*
- *The completed skills appear easy and effortless, and are performed with energy, grace and proper form.*
- *There are appropriate and professional-looking beginning and ending poses and/or sequences performed that complement the choreography of the routine.*
- *The routine was designed to perfectly match the music (beat, timing, accents and highlights) from beginning to end.*
- *Personal presentation enhances the judges' ability to enjoy the routine (uniform clean and appropriate, hair off face, appropriate use of make-up, etc.).*
- *Nothing detracts from the enjoyment of watching the performance.*

**Potential Flaws in Presentation** (to include but not limited to):

- *Jumper's back to the judges unnecessarily for extended periods*
- *Poor form (bent knees when not necessary, landing low in multiples, poorly done acrobatic skills, appearance that the jumper is struggling to complete tricks).*
- *Skills done at an angle or position that make it hard for the judges to see what is going on, or is displeasing to the judges (such as bent-over tricks with your behind faced at the judges).*
- *The jumper hesitates between skills or sequences – it is obvious that the jumper is thinking about the routine, or is mentally "switching gears".*
- *The jumper focuses on the floor and/or appears nervous or anxious.*
- *Poor facial expression or body language.*
- *Unprofessional or non-existent beginnings and endings.*
- *Uniform detracts from the routine presentation (dirty, ill-fitting, sloppy looking, etc)*
- *Personal presentation is distracting (hair hanging in the face, too much make-up, unclean, etc)*
- *Music is inappropriate for or detracts from the routine*
- *Mistakes happen involving the rope (such as a bobble) that would not necessarily be considered a "miss". For example, the rope hits the jumper and loses its arc, but the jumper is able to pull out of the miss and the rope never stops completely.*
- *Mistakes are handled poorly and detract from the performance*



**Instructions for Evaluating Entertainment Value:** This category is very subjective, and judges' opinions can differ. Judges should evaluate for effective use of music, attention paid to details in transitions and combinations, choices in directionality and movement, and originality in choreography and in skills performed.

**Masters – level Entertainment Value would look like this** *(to include but not limited to):*

- *Every segment of the routine has original, imaginative, and entertaining elements.*
- *Original tricks and combinations are used.*
- *Movement and directionality are varied and unpredictable.*
- *The routine shows a full variety of skills, styles and elements.*
- *Pairs or teams are dynamically interactive in interesting ways throughout the routine*
- *The choreography is entertaining and interesting to watch from beginning to end.*

**Potential flaws in Entertainment Value** *(to include but not limited to):*

- *The routine is predictable and/or redundant in its skills, movement, and directionality.*
- *One or two types of skills dominate the routine.*
- *No effort shown to be original, imaginative, or entertaining.*
- *Little or no interaction between pairs or teams.*
- *Music is not used, is inappropriate, or is not used effectively.*

**Note-taking and Scoring Procedures:** From the beginning of the routine to the ending pose, watch and make notations that reflect short segments of the routine. There are few, if any, perfect “Masters” level routines being performed – so the routines that you judge are likely to be somewhere on the continuum between “Basic” and “Masters”. Even within routines, there are likely to be moments of brilliance and moments that are lacking in either technical presentation or entertainment value. It is also possible for a routine to score high in one area and low in the other, such as a routine with lots of original and imaginative skills and sequences, but poor general presentation. Therefore, it is necessary for judges to document for themselves not only levels of mastery achieved, but also in what areas of judging, so that the scores given can accurately reflect the routines performed. It is important to remember that you are NOT to take difficulty into account. In fact, doing a difficult skill poorly should actually be a detriment to the Technical Presentation score.

The following notation procedure is recommended:

✦ = Impressive                      ✓ = Average                      ▣ = Basic

The following chart helps to illustrate when certain notations might be given:

<b>“+” Professional Presentation</b>	<b>“ ✓ ” Average Presentation</b>	<b>“ – ” Basic Presentation</b>
<i>Appearance is appropriate and professional, including natural, appropriate smiles and eye contact.</i>	<i>Appearance is appropriate, but facial expression is shows inward concentration, lack of eye contact.</i>	<i>Inappropriate/distracting appearance (facial expression, body language, uniform, hair).</i>
<i>Exceptional athleticism – performs moves consistently with high energy, grace, ease, and amplitude</i>	<i>Performs some skills with athleticism, but performs other skills with difficulty or obvious effort.</i>	<i>Struggles to perform the skills, barely makes the tricks attempted.</i>
<i>Strong form in strength moves, gymnastic moves, and multiple unders.</i>	<i>Performs moves well enough to complete the skills, but with minor form breaks.</i>	<i>Poor form, can barely perform the skill, form detracts from routine.</i>
<i>Smooth, energetic, and confident execution of the routine.</i>	<i>Performs with some thought and slight hesitation, but knows the routine well.</i>	<i>Execution is choppy and insecure, hesitation detracts from routine.</i>
<i>Upright posture – shoulders and head up, back straight</i>	<i>Bent over some to help execute tricks, eyes down.</i>	<i>Hunched over position, showing lack of both confidence and skill.</i>
<i>The routine is presented using professional and effective beginning and ending poses/sequences</i>	<i>Beginning and ending poses and/or sequences are used, but do little to enhance the routine</i>	<i>Beginning and ending poses and/or sequences are not used, or they detract from the quality of the routine</i>
<i>Obvious attention has been paid to presenting every trick in the most pleasing and effective way, considering directionality and position on the floor</i>	<i>Some attention has been paid to presenting tricks in pleasing and effective ways, considering directionality and position on the floor, but not consistent</i>	<i>No attention has been paid to presenting tricks in pleasing and effective ways, the directionality and/or position on the floor makes it hard to evaluate the routine</i>
<i>The routine has been designed to constantly match the music in timing and beat, and shows many highlights or accents that reflect the music</i>	<i>The routine is performed to the beat of the music, but shows only a few highlights or accents related to the music</i>	<i>No music is used, or the music used shows no relationship to the routine.</i>
<i>Pairs or teams are perfectly coordinated and synchronized throughout the routine</i>	<i>Pairs or teams are coordinated and synchronized at some times, but lack these qualities at other times.</i>	<i>Pairs or teams are consistently not coordinated or synchronized, and/or need to focus on each other to stay together.</i>
<b>“+” High Entertainment Value</b>	<b>“ ✓ ” Moderate Entertainment Value</b>	<b>“ – ” Basic Entertainment Value</b>
<i>The routine is constantly interesting and entertaining to watch</i>	<i>Parts of the routine are interesting, but other parts are predictable</i>	<i>No effort has been made to make the routine interesting to watch</i>
<i>There is a full variety of skills and styles shown from all elements</i>	<i>Some variety shown, but not a wide variety. Some repetition.</i>	<i>One type of move/element dominates the routine. Repetitive.</i>
<i>Many examples of original moves, sequences, and choreography.</i>	<i>Some interesting moves and choreography used, but familiar.</i>	<i>No unique moves or choreography</i>
<i>Directionality and movement are varied and unpredictable, and keep the routine constantly interesting to watch</i>	<i>Movement and changes directionality are shown, but are familiar and/or predictable</i>	<i>Little or no effort shown to include movement or changes in directionality</i>
<i>The music selected is unique, interesting and is effectively interpreted throughout the routine</i>	<i>The music selected is appropriate and enhances the routine, but the routine does not consistently or effectively “interpret” the music.</i>	<i>No music is used, music used is inappropriate, and/or the music bears little to no relationship to or connection with the routine</i>
<i>Pairs or teams consistently interact with each other in dynamic, unique and interesting ways</i>	<i>Pairs and teams show some “dynamic interaction”, but what is shown is familiar or lacks creativity</i>	<i>Little or no “dynamic interaction” is shown between pairs or team members</i>

The way you choose to make your notations is entirely up to you. However, two suggestions for determining your scores will be included here.

**Suggestion One:**

On a notepaper or at the bottom of the score sheet, make notations every 2-3 seconds that reflect the general level of mastery being shown in each category. Your notes might look something like this (shown in blue font):

Technical Presentation:	✓		+	-	✓	✓	✓
Entertainment Value:	✓	+	+	✓	+	✓	

**Suggestion Two:**

Use the optional “note-taking charts” that will be included on the score sheets. You can make notes however you’d like, then give a “+”, “✓”, or “-” mark for each category. The optional note-taking chart will look like this (with potential markings shown in blue font):

Optional note-taking charts:

Technical Presentation	+, ✓, -	Entertainment Value	+, ✓, -
Athleticism, Amplitude, Energy	✓	Musical Interpretation	✓
Posture, Form, Alignment	+	Variety of Skills and Styles	+
Smoothness, Flow, Confident Execution, synchronicity in pairs/teams	-	Use of Original Skills and Combinations	+
Technical use of Music	✓	Changes in Directionality and Movement	✓
Appearance, Countenance, Body Language	✓	Creativity, Interesting Choreography	+
Beginnings and Endings, Directionality	✓	Dynamic Interaction in Pairs and Teams	✓

Whichever note-taking procedure you use, estimate an “average level” based on your notes. A guideline is as follows (this chart will also be included on your score sheet):

LEVELS	DESCRIPTION
<i>Basic</i>	All “-” marks should result in a score in the “Basic” range
<i>Elementary</i>	A mixture of “-” and “✓” marks should result in a score in the “Elementary” range
<i>Intermediate</i>	All “✓” marks should result in a score in the “Intermediate” range
<i>Advanced</i>	A mixture of “✓” and “+” marks should result in a score in the “Advanced” range
<i>Masters</i>	All “+” marks should result in a score in the “Masters” range

Notations such as \* or X can also be used for extreme positive or negative reactions to a routine or segment of a routine.

In the case above, the Technical Presentation score would be in the “intermediate” range (0.9 -1.2) because the marks show mostly ✓, and the + and - cancelled each other out. The Entertainment Value score would be in the middle of the “advanced” range (1.3 -1.6) because the marks show an equal mix of + and ✓. Given this example, your score sheet might look like this:

PRESENTATION	LEVELS	POINT SCALE	TECHNICAL PRESENTATION SCORE
Technical Presentation	Basic	0.1 – 0.4	<b>1.0</b>
	Elementary	0.5 – 0.8	
	Intermediate	0.9 – 1.2	
	Advanced	1.3 – 1.6	
	Masters	1.7 – 2.0	
Entertainment Value	LEVELS	POINT SCALE	ENTERTAINMENT VALUE SCORE
	Basic	0.1 – 0.4	<b>1.5</b>
	Elementary	0.5 – 0.8	
	Intermediate	0.9 – 1.2	
	Advanced	1.3 – 1.6	
	Masters	1.7 – 2.0	

Where in the determined range the actual score should fall can depend on the number of one notation over another, or even an overall impression.

## **FREESTYLE CONTENT JUDGING**

**General Procedure:** There will be three Content Judges on each judging panel. Make sure the name and competitor ID number listed on your score sheet are correct for each jumper before each heat begins. Attentively watch the performance of each competitor or team. Look for the elements specific to your judging position (Difficulty and Density). When each routine is finished, fill out your official score sheet and make it available to be collected by the runner for your station. It is NOT necessary for you to do any math required for your score sheet. Tabulators will do that for you. The score sheet that you will fill out for each competitor or team will look similar to this:

CONTENT	LEVELS	POINT SCALE	DIFFICULTY SCORE
<b>Difficulty</b> - Average level of difficulty shown in the skills and combinations performed throughout the routine	Level 1	0.1 – 0.8	
	Level 2	0.9 – 1.6	
	Level 3	1.7 – 2.4	
	Level 4	2.5 – 3.2	
	Level 5	3.3 – 4.0	
<b>Density</b> - Use of sequences and combinations versus isolated skills - Number and length of breaks and/or transitions used in the routine	<b>LEVELS</b>	<b>POINT SCALE</b>	<b>DENSITY SCORE</b>
	Basic	0.1 – 0.4	
	Elementary	0.5 – 0.8	
	Intermediate	0.9 – 1.2	
	Advanced	1.3 – 1.6	
	Masters	1.7 – 2.0	

**Difficulty:** *In order to determine the difficulty of a routine, judges must be familiar with the levels of difficulty described in the charts located in the appendix of this handbook. The levels of difficulty charts give judges standard criteria by which to judge each skill, sequence, or combination performed in a routine.* There can be varying levels of difficulty displayed in a routine, but the final difficulty score should reflect an average level of difficulty performed throughout the routine. Routines should only score in the “masters” range if EVERY combination performed in the routine is exceptionally difficult as described in the levels of difficulty. Consequently, a routine must be exceptionally dense to be considered exceptionally difficult! On the other hand, judges should not be afraid to give credit when it is due, by giving a “Level 5” notation when a jumper or team performs a masters-level combination. Judges should also keep in mind the level of dynamic interaction displayed when judging routines involving more than one person. It is more challenging to design a routine where competitors interact cooperatively and are highly dependent on one another than it is to have each member perform their skills independent of the other member(s) performing.

**A Level 5 (masters-level) single rope routine may include** *(these are only examples; there are many ways to fulfill the criteria for each level of difficulty):*

- Multiple unders showing a variety of quadruple unders done with crossing skills using both arms and legs (such as quad with TJ, or quad with AS).
- Multiple unders showing a variety of triple unders performed with rope-release skills.
- Rope manipulation sequences including release moves that show varied release and regrip techniques and rope movement and changes during the releases.
- A variety of inversion/displacement moves that require a significant show of strength, flexibility, and/or gymnastic skill – each move combined with another type of element, such as crossing skills, multiple unders, or rope releases.
- Complex footwork performed simultaneously with complex rope manipulations performed at a very fast pace while moving across the floor (note: footwork and

speed dynamics are not required, but will be performed by some jumpers and teams).

\*\* It is possible to improve even on the examples given above (such as the fast footwork/rope manipulation sequence described above performed with the rope turning backwards, or the multiple unders performed while rotating in a circle).

**A Level 5 (masters-level) double dutch routine may include** *(these are only examples; there are many ways to fulfill the criteria for each level of difficulty):*

- A variety of inversion/displacement moves that require a significant show of strength, flexibility, and/or gymnastic skill – with the turners involved using intricate turning positions and/or rope manipulations.
- Wheel-type rope manipulation sequences that involve all members of the group moving, rotating, performing jumping tricks and exchanging places as turners and jumpers.
- Quadruple under skills performed with rope manipulations by the turners and strength moves by the jumper(s).
- Very fast “up-the-ladder” style multiples performed with the turners showing complex rope manipulation skills, all while rotating around the jumper.
- Fast, complex footwork performed by both the turners and the jumper(s) in combination with rope manipulations – showing control of speed and pace.

\*\* It is possible to improve even on the examples given above (such as the rope manipulation sequence described above with strength moves done as well). In these cases, the “5+” notation should be used to indicate the very top of the difficulty scale.

**Difficulty Note-taking and Scoring Procedures:** As the routine is being performed, take notes on what you see without taking your eyes from the routine. Make a mark that reflects what is being done every 2-3 skills, more if possible. The more marks you make, the better your marks reflect the entire routine. The following notations are recommended:

5 = “Level 5” (masters)	
4 = “Level 4” (advanced)	+ = at the top of that range
3 = “Level 3” (intermediate)	
2 = “Level 2” (elementary)	- = at the lower end of that range
1 = “Level 1” (basic)	

The notations that you make will reflect segments of the routine, and might look like:

4    3+    4+    4-    3    5    3+    2+    4    3    5-    4+    3    3-

To determine the score, estimate a quick “average” based on your notes. The routine above would score on the border between the high “Level 3” and low “Level 4” range for difficulty (somewhere between 2.3 and 2.6 points given).

**Density:** Number of sequences and combinations performed versus the number of isolated tricks, “breaks”, or basic bounces taken between performing major skills or sequences. A masters-level routine will have no breaks in the routine – the routine appears to be one continuous combination of sequences and skills without any isolated skills or basic bounces. Transitional moves are simple skills used between more difficult sequences. Often, transitional moves are used to move from one

sequence to the next or from one position on the floor to another. Transitional skills can also be “choreographic”, meaning that they are pauses, moves or skills used to reflect highlights in the music or create interesting choreography for the routine. Content judges may also take into account the speed with which skills are performed, and the length of the routine when considering the density score. Routines performed very slowly will contain fewer skills, and routines performed at a fast pace will include more skills. Also, it is assumed that an average-length routine is about one minute long for most freestyle routines. If the athlete obviously ends the routine immediately after the “45 seconds” call is made, the density score could be reduced by .1 or .2. On the other hand, if a routine is obviously longer than one minute and finishes just before the “time” call is made, then the density score can be increased by .1 or .2. Remember that the base score should be determined by your notes, however, not the length of the routine. Also, remember that the time limits for the Double Dutch Triad Freestyle are 60 seconds – 90 seconds, so adjust accordingly when judging these routines.

**Density Note-taking and Scoring Procedures:** As you make notes of skills and combinations performed, also note pauses, breaks, and transitional skills in a routine. Misses also break up the density of the routine, causing unintentional pauses and breaks. The following notes are suggested to record density elements:

// = Long breaks (4 or more basic jumps between tricks, or long pauses in the routine).  
 / = Short breaks (2-3 basic jumps between skills or combinations, short pauses in the routine)  
 T = Transitional elements are used instead of basic bounces to transition from one sequence to another or from one area of the floor to another, or to highlight accents in the music. Transitional elements should not hurt a density score unless they become excessive, or severely interrupt the flow of sequences and combinations being performed.

Use the following guideline to determine the points to be awarded:

- **Basic** = mostly single skills are performed in isolation with long pauses between each skill (mostly //).
- **Elementary** = some skills are performed in combination and some single skills are performed in isolation with pauses between skills and combinations (some //, some /).
- **Intermediate** = skills are performed in combination with only short pauses between combinations (most /).
- **Advanced** = all skills are performed in combination with transitional skills used to connect combinations. Only a few short breaks. ( / and T )
- **Masters** = the routine is one continuous combination with no non-choreographic pauses or breaks (no / or //, a few T).

Here is an example of what difficulty and density notes might look like:

T 4 3+ / 4+ 4- 3 // 5 3+ / 2+ 4 T 3 5- 4+ / 3 3- T (*into ending pose*)

The difficulty marks are the same as the example shown in the “difficulty” section above. The Density marks show three transition skills (T), three short breaks (/), one long break (//). The difficulty notes also indicate combinations being used rather than skills in isolation. Other than the one // marking, the marks indicate the “advanced” range for density. Therefore, the one // mark should lower the density score to the “Low Advanced” range (1.3 – 1.4 points given), or possibly the “High Intermediate” range (1.1 – 1.2 points given). The length of the routine can also influence the score, helping to determine whether to go with a lower or higher score. In this example, we will assume that

the routine was longer than one minute in length, and therefore will give a score in the “Low Advanced” range. Given this example, your score sheet might look like this:

CONTENT	LEVELS	POINT SCALE	DIFFICULTY SCORE
<b>Difficulty</b> - Average level of difficulty shown in the skills and combinations performed throughout the routine	Level 1	0.1 – 0.8	<b>2.5</b>
	Level 2	0.9 – 1.6	
	Level 3	1.7 – 2.4	
	Level 4	2.5 – 3.2	
	Level 5	3.3 – 4.0	
<b>Density</b> - Use of sequences and combinations versus isolated skills - Number and length of breaks and/or transitions used in the routine	LEVELS	POINT SCALE	DENSITY SCORE
	Basic	0.1 – 0.4	<b>1.3</b>
	Elementary	0.5 – 0.8	
	Intermediate	0.9 – 1.2	
	Advanced	1.3 – 1.6	
	Masters	1.7 – 2.0	

\*\*\*Where in the determined range the actual difficulty or density scores should fall can depend on the number of one notation over another, or even an overall impression. However, systematically analyzing each routine will help to create consistent scores that accurately reflect difficulty and density, as well as identify strengths and weaknesses in each routine.



## **FREESTYLE HEAD JUDGING**

**General Procedures:** There will be one Head Judge on each judging panel. Make sure the name and competitor ID number listed on your score sheet are correct for each jumper before each heat begins. Attentively watch the performance of each competitor or team. Look for the elements specific to your judging position (Required Elements, Accuracy deductions, Time and Space Violations). In addition, you will also be responsible for making communications on behalf of your station, and working with the Floor Manager and score sheet collectors to maximize the flow and efficiency of your station. When each routine is finished, fill out your official score sheet and make it available to be collected by the runner for your station. It is NOT necessary for you to do any math required for your score sheet. Tabulators will do that for you. The score sheet that you will fill out for each competitor or team will look similar to this:

REQUIRED ELEMENT DEDUCTIONS	DEDUCTION SCALE (circle one for each element)			DEDUCTION GIVEN
<b>Multiples</b>	No Deduction	-0.2	-0.4	
<b>Inversion or Displacement Skills</b> - e.g., handspring or somersault - e.g., lowering center of gravity as in push-up or donkey kick	No Deduction	-0.2	-0.4	
<b>Spatial Dynamics</b> - Single Rope: competitor(s) must use all four (4) quadrants of floor space - Double Dutch: Exchange of turner/jumper	No Deduction	-0.2	-0.4	
<b>Rope Manipulation Skill</b> - Single Rope: arm action skills, rope toss, whirls, wraps, etc. - Double Dutch: Turner skills, excluding exchanges	No Deduction	-0.2	-0.4	
<b>TOTAL POINTS DEDUCTED FOR REQUIRED ELEMENTS</b> (Maximum deduction = 1.6)				<b>=</b>

GENERAL DEDUCTIONS			
<b>Time Violations</b> To indicate time violations, please circle whichever apply: a) False Start b) Under Time c) Over Time		<b>Space Violations</b> Every time a jumper or a rope (or any other piece of clothing or equipment) leaves the competition area, a space violation is given.	
<b># of Time Violations</b> (minus 0.2 points each)	<b>Total Time Violation Deduction Given</b>	<b># of Space Violations</b> (minus 0.2 points each)	<b>Total Space Violation Deduction Given:</b>

ACCURACY DEDUCTIONS		
<b>Accuracy Deductions</b> - 1 Click for a minor miss (rope stops unintentionally) - 2 Clicks for a major miss (2 or more seconds delay)  <b>NOTE:</b> Circle the number of clicks and the accuracy deduction on the chart:	<b># of clicks = Points deducted</b>	
	1 = .2	6 = 1.2
	2 = .4	7 = 1.4
	3 = .6	8 = 1.6
	4 = .8	9 = 1.8
	5 = 1.0	10 = 2.0
<b>- points deducted</b>		

## General Deductions:

### • **Time Violations**

- **False Start:** The jumpers begin jumping before the official signal (beep) to “go”. Jumpers may move into their poses before the beep, but should not begin jumping their routine until the official signal (beep) to “go” has been made.
- **Under or Over Time:** Make sure the competitors complete their routines within the allotted time, and make deductions if necessary. Competitors must complete their routines within the time allotted:
  - 60 – 90 seconds for the Double Dutch Triad Freestyle event
  - 45 – 75 seconds for all other single rope, 2 Wheel and double dutch freestyle events

Jumpers need to have reached their ending positions at the final beep. The routine should be considered “under time” if the ending pose is reached before the minimum time is called, it should be considered “over time” if the pose is not reached when the final beep occurs. Also, if a jumper or team begins the routine before the initial beep or ends the routine after the final beep, judges should not score anything that was done outside of the legal time allotment (before initial beep or after final beep). In fact, judges should look away if this occurs so as not to allow anything performed during those times to affect the scoring of the routine.

- **Space Violations:** Make sure that routines are performed within the allotted space, and make deductions if necessary. The Floor Manager is instructed to stop the jumper/team immediately if the jumper/team leaves the competition area during the course of an event (either with a body part or the arc of a rope, or with a piece of uniform or equipment). The jumper/team should be moved back into the competition area and instructed to continue the event. They will also be given a space violation deduction from the Head Judge. If the jumper/team is out of bounds only very briefly and moves back in bounds on their own, then the jumper/team will simply receive a space violation deduction. In either case, the judges should not score what was performed while the jumper/team was out of bounds.

**Accuracy Judging:** While watching each routine, the Head Judge counts major and minor misses using mechanical clickers. These judges click once for every “minor miss”, and twice for every “major miss”. When a miss occurs, the Head Judge will immediately click their clicker, then count, “one-thousand one, one-thousand two”. If the routine is still delayed when two seconds are counted, then another click will be given on the clicker. No more than two clicks will be given. For all types of freestyle events, the routine is considered to be no longer delayed once ropes are turning and jumpers are actively jumping. At the conclusion of each routine, the Head Judge will convert the number of clicks on their clickers into a numerical deduction using the table provided on the score sheet. Circle the number of clicks on the chart and carry the point value over to the accuracy score box on the score sheet. This deduction will be taken from the Technical Presentation score by the tabulators. Judges should NOT attempt to do the math on the score sheets!

### Accuracy Definitions:

- **Minor Miss** (0.2 points deduction): A minor miss is considered to be an unintentional stop of the rope or unintentional drop of the handle. The rope(s) may hit a jumper, turner, or the opposite rope, or any other mistake involving the rope(s) that causes the rope to stop. If a jumper or team “pulls out” of a miss and the rope does not stop, that is considered a “bobble” and does not receive a “click”. Instead, the presentation judges should indicate this mistake with a negative mark in their “Technical Presentation” notes.
- **Major Miss** (0.4 points deduction): A major miss is considered to be any time the rope or the performance of a routine comes to a STOP unintentionally for 2 or more seconds. This might

occur due to a rope catching on a competitor's body, slapping the opposing rope, or any other mistake involving the rope(s) that causes the routine to stop.

- **Special issues:**

- Another jump of the rope does not need to be completed after a miss before a second miss can be counted. Every missed attempt to jump the rope will be counted as a miss.
- In Single Rope Pairs and Single Rope Team freestyle routines, two, three or four partners missing at the same time while jumping their own separate ropes are counted as separate misses. A miss that occurs during dynamic interaction sequences where only one rope is in use, or during wheel jumping, is only counted as one miss.

**Required Elements:** It is expected that routines will fulfill defined requirements for each element. The head judge will deduct points for each required element that does not reach the defined requirement.

- **Description of the Single Rope Freestyle Required Elements** *(for single rope freestyle, single rope pairs freestyle, single rope pairs wheel freestyle, and single rope team freestyle):*
  - Rope Manipulations
    - Skills that cause the rope to perform motions other than the standard loop around the body (e.g. crosses, releases, swings, wraps).
  - Multiples
    - Skills that involve the rope making more than one revolution per jump.
  - Inversion and Displacement
    - Skills requiring a change in the center of gravity, displaying strength, balance, flexibility, and/or agility (including gymnastic, acrobatic, and martial-arts type tricks).
  - Spatial Dynamics
    - Movement around the performance area. To receive no deductions, jumpers must use all four quadrants of the competition area outside of a three-foot radius from the center. If the jumper uses 2-3 quadrants, a partial deduction will be taken. The quadrants should be seen as a + formation on the floor.
- **Description of the Double Dutch Freestyle Required Elements** *(for double dutch single freestyle, double dutch pairs freestyle, and double dutch triad freestyle):*
  - Rope Manipulations
    - Skills related to turning the ropes (e.g. turner involvement)
  - Multiples
    - Skills that involve a rope or ropes passing under a jumper's feet more than one time per jump, or more than one rope passing under a jumper's feet during a jump.
  - Inversion and Displacement
    - Skills requiring a change in the center of gravity, displaying strength, balance, flexibility, and/or agility (including gymnastic, acrobatic, and martial-arts type tricks)
  - Spatial Dynamics
    - Any movement that results in a jumper becoming a turner and a turner becoming a jumper
- **Evaluation of Required Elements**
  - To be considered "completed", required elements for multiples, rope manipulations, inversion and displacement, and double dutch spatial dynamics must be performed at "Level 3 (intermediate)" difficulty or higher, as defined by the World Jump Rope Levels of Difficulty charts.
    - 0.4 points will be deducted from the average Difficulty score for every required element omitted or not performed due to misses.

- 0.2 points will be deducted from the average Difficulty score for every required element performed at a difficulty level below “Level Three (intermediate)” (e.g., at Level One - Basic or Level Two - Elementary)
- A maximum 1.6 points can be taken from the average Difficulty score for Required Elements deductions, or until the average Difficulty score is reduced to “0”.
- Single rope and Wheel Spatial Dynamics:
  - To fulfill the requirement and receive no deduction, the jumper or team must use all four quadrants of the competition area outside of a three-foot radius from the center. The quadrants should be seen as a + formation on the floor. In pairs and teams, it is not required that all jumpers reach all quadrants, only that all quadrants are touched by at least one member of the group.
  - 0.4 will be deducted if the jumper or team uses only one quadrant of the floor.
  - 0.2 will be deducted if the jumper or team uses 2-3 quadrants of the floor.
- Other Considerations:
  - If a miss occurs during a sequence of skills, the Head Judge must determine whether enough of the element was performed before the miss happened to fulfill (fully or partially) the requirement for that element.
  - No Credit should be given to elements performed WITHOUT the rope(s) turning around or passing under the body.
  - Be Aware that jumpers often fulfill more than one required element in a single skill or sequence (e.g. in single rope, a donkey kick with a double under cross fulfills the requirement for inversion/displacement, rope manipulation, and multiple unders with one trick!).
- **Note-taking for Required Elements:** As the routine is being performed, take notes on what you see without taking your eyes from the routine. The following notations are recommended:

M = multiples (use a “-“ next to the notation to signal an element that deserves partial deduction)  
 S = spatial dynamics (double dutch)  
 I/D = inversion/displacement  
 R = rope manipulations

The notations that you make will reflect required elements as they are performed in the routine, and might look like:

M-    S    I/D-    R    S    M-    R    S    I/D    M-    R

For single rope spatial dynamics, some judges make a quick drawing of the four quadrants, and mark when the jumper or team makes it into that quadrant. Such a drawing may look like this:

x	x x
x	x x

The above routine (whether using the “S” notes for double dutch spatial dynamics or the chart for single rope spatial dynamics) achieved the requirement for all elements except for Multiple Unders. The M- notation means that element was performed, but did not reach the full requirement due to a miss or lack of difficulty. If a notation is missing from your notes completely, then it should be assumed that the element was omitted or attempted with no success, and should receive a full deduction. That is why accurate note-taking is VITAL!

For this example routine, the score sheet would be filled out like this:

REQUIRED ELEMENT DEDUCTIONS	DEDUCTION SCALE (circle one for each element)			DEDUCTION GIVEN
<b>Multiples</b>	No Deduction	<b>-0.2</b>	-0.4	<b>-0.2</b>
<b>Inversion or Displacement Skills</b> - e.g., handspring or somersault - e.g., lowering center of gravity as in push-up or donkey kick	No Deduction	-0.2	-0.4	<b>0</b>
<b>Spatial Dynamics</b> - Single Rope: competitor(s) must use all four (4) quadrants of floor space - Double Dutch: Exchange of turner/jumper	No Deduction	-0.2	-0.4	<b>0</b>
<b>Rope Manipulation Skill</b> - Single Rope: arm action skills, rope toss, whirls, wraps, etc. - Double Dutch: Turner skills, excluding exchanges	No Deduction	-0.2	-0.4	<b>0</b>
<b>TOTAL POINTS DEDUCTED FOR REQUIRED ELEMENTS</b> (Maximum deduction = 1.6)				<b>=</b>
				<b>-0.2</b>

For this example, let's assume that the routine was over time, and one space violation occurred:

GENERAL DEDUCTIONS			
<b>Time Violations</b> To indicate time violations, please circle whichever apply: a) False Start b) Under Time <b>c) Over Time</b>		<b>Space Violations</b> Every time a jumper or a rope (or any other piece of clothing or equipment) leaves the competition area, a space violation is given.	
<b># of Time Violations</b> (minus 0.2 points each)	<b>Total Time Violation Deduction Given</b>	<b># of Space Violations</b> (minus 0.2 points each)	<b>Total Space Violation Deduction Given:</b>
<b>1</b>	<b>-0.2</b>	<b>1</b>	<b>-0.2</b>

For this example, let's assume that the judge clicked two major misses and one minor miss, which would mean a total of 5 clicks on the clicker:

ACCURACY DEDUCTIONS		
<b>Accuracy Deductions</b> - 1 Click for a minor miss (rope stops unintentionally) - 2 Clicks for a major miss (2 or more seconds delay)  NOTE: Circle the number of clicks and the accuracy deduction on the chart:	<b># of clicks = Points deducted</b>	
	1 = .2	6 = 1.2
	2 = .4	7 = 1.4
	3 = .6	8 = 1.6
	4 = .8	9 = 1.8
	<b>5 = 1.0</b>	10 = 2.0
		<b>-1.0</b>

## **FLOOR MANAGER**

**General Procedures:** There will be one floor manager at each station. In addition to working with the Head Judge to maintain a steady flow at your station, you will be responsible for the following:

- Make communications with competitors and judges. The Head Judge may ask you to communicate with the Tournament Director as well.
- Hold the flag for your station. The flag should be raised at all times, except when your station has a jumper or team performing or is ready to begin the next heat.
- Confirm that the identity of the jumper(s) matches what is printed on the freestyle score sheets and the heat sheet.
- Announce to the judges the name and ID number of the competitor, so they can check their score sheets and make sure all is in order to judge the event.
- Check for jewelry that is not covered by a bandage or athletic tape, and check for gum.
- If a jumper or team leaves the bounds of the competition area during an event (either with a body part or the arc of a rope, or with any piece of clothing or equipment), stop the jumper/team immediately, and move the jumper/team back into the competition area and instruct them to continue the event. This should be done quickly and with as little disruption as possible to the jumper/team or surrounding jumpers/teams.
- Make sure that the score sheets for each entry are properly collected, organized, and delivered to the tabulators by the score sheet collectors.

## GROUP SHOW JUDGING

### GENERAL GROUP SHOW JUDGING PROCEDURES

Group Show will be evaluated on Required Elements, Difficulty, Density, Technical Quality of Presentation, Accuracy (misses) and Entertainment Value. Routines will be judged on a ten-point decimal scale. A perfect score is 10. There will be seven judges, one timer and one floor manager on each panel. There will be one Head Judge, three Content Judges, and three Presentation Judges. Points will be awarded and deducted as follows:

- Three Content Judges will award points in the following areas:
  - Degree of Difficulty: the average difficulty of the skills and sequences performed as defined by the WJRF “Levels of Difficulty” charts for Group Show = 4 points
  - Density: the number of skills and combinations performed versus the number of “breaks” or transitions taken between performing skills or major sequences = 2 points
- Three Presentation Judges will award points in the following areas:
  - Technical Presentation: elements that affect the aesthetic qualities of a routine, such as movement and formations, misses, synchrony, body alignment, flow of routine, etc... = 2 points
  - Entertainment Value: efforts taken to make the routine exciting to watch, such as interesting and entertaining choreography, use of music, variety of styles and skills, unique or original skills, general innovation, etc... = 2 points
- One Head Judge will evaluate the performance of required elements and adherence to time constraints.
- One Floor Manager will assist the Head Judge in managing the flow of the station.
- One Timer will use a stopwatch to time the length of the routine.

### GROUP SHOW PRESENTATION JUDGING

**General Procedure:** There will be three Presentation Judges on each judging panel. Make sure the team name and competitor ID number listed on your score sheet are correct for each team before each heat begins. Attentively watch the performance of each competitor or team. Look for the elements specific to your judging position (Technical Presentation and Entertainment Value). Take notes to ensure that your scores are accurate. When each routine is finished, fill out your official score sheet and make it available to be collected by the runner for your station. It is NOT necessary for you to do any math required for your score sheet. Tabulators will do that for you. The score sheet that you will fill out for each competitor or team will look similar to this:

GROUP SHOW PRESENTATION	LEVELS	POINT SCALE	TECHNICAL PRESENTATION SCORE
Technical Presentation - <i>The aesthetic qualities of the design and the performance of the routine</i>	Basic	0.1 – 0.4	
	Elementary	0.5 – 0.8	
	Intermediate	0.9 – 1.2	
	Advanced	1.3 – 1.6	
	Masters	1.7 – 2.0	
Entertainment Value - <i>Elements that make the routine interesting and exciting to watch</i>	LEVELS	POINT SCALE	ENTERTAINMENT VALUE SCORE
	Basic	0.1 – 0.4	
	Elementary	0.5 – 0.8	
	Intermediate	0.9 – 1.2	
	Advanced	1.3 – 1.6	
	Masters	1.7 – 2.0	

**Technical Presentation:** *Synchrony, geometry, excellence, and accuracy displayed in the performance of the routine.* This includes the design and execution of formations, timing, and rhythm. Also take into account the use of opening and ending poses, countenance, accuracy, enthusiasm, and smoothness and flow of the routine. Teams should perform with poise, confidence, and expertise. A “masters” level routine will have every member of the team showing perfect beat and rhythm. All formations will be clean and geometrical, and all lines will be straight and even. Every member of the team will remain completely synchronized. All members of the team will perform with accuracy and energy, showing enthusiasm and professionalism throughout the entire routine. Remember that you are NOT taking intricacy or difficulty into account. A routine can be simple, yet technically excellent!

**Entertainment Value:** *Originality and imagination in the choice of skills and movements used, how interesting and entertaining the routine is to watch.* The score given for this component should reflect the average level of entertainment value shown throughout the routine. A “masters” level routine will have unique and original choreography shown in EVERY aspect of the routine, including skills, combinations, formations, transitions, and poses. New and original ideas will have been used throughout the routine, and the routine will succeed in being fun and interesting to watch. Music selection will be original and will be interpreted by the choreography. Use of costumes and themes will be considered in this category (but are not required).

**Note-taking and Scoring Procedures:** From the beginning of the routine to the ending pose, watch and make notations that reflect segments of the routine. There are few, if any, perfect “Masters” level routines being performed – so the routines that you judge are likely to be somewhere on the continuum between “Basic” and “Masters”. Even within routines, there are likely to be moments of brilliance and moments that are lacking. It is also possible for a routine to score high in one area and low in the other, such as a routine with lots of original and imaginative skills and sequences, but poor general presentation. Therefore, it is necessary for judges to document what they are seeing throughout the routine to determine not only levels of mastery achieved, but also in what areas of judging, so that the scores given can accurately reflect the routines performed. It is important to remember that you are NOT to take difficulty into account. In fact, doing a difficult sequence poorly should actually be a detriment to the Technical Presentation score.

Every few seconds, judges should make marks to reflect the level of Technical Presentation being shown, and how entertaining the routine is. Judges may use the following marks:

- + = Impressive
- ✓ = Average
- = Basic



The following chart helps to illustrate when certain notations might be given:

<b>“+” Professional Presentation</b>	<b>“✓” Average Presentation</b>	<b>“ – ” Basic Presentation</b>
<i>Sequence is executed with accuracy and confidence by every member of the team.</i>	<i>Accuracy and confidence shown by some. Some misses occur, but detract very little.</i>	<i>Misses detract from sequences, little confidence shown.</i>
<i>All team members show athleticism, amplitude, and energy while performing the sequence.</i>	<i>Some members of the team perform with ease, but some struggle or show obvious effort.</i>	<i>Many members of the team struggle to perform the skills, barely making the tricks attempted.</i>
<i>Every member of the team shows good countenance, appearance and professionalism.</i>	<i>Good countenance, appearance and professionalism shown by some, or shown part of the time.</i>	<i>Poor professionalism shown (facial expression, appearance, body language)</i>
<i>Every member of the team shows perfect beat and rhythm.</i>	<i>Some members struggle to maintain beat and rhythm.</i>	<i>Execution is choppy and insecure, lack of beat and rhythm detracts from routine.</i>
<i>Formations are perfectly clean and geometrical, lines are straight.</i>	<i>Formations and lines are recognizable, though not perfect.</i>	<i>Formations and lines poorly executed, or not attempted.</i>
<i>Every member of the team is perfectly synchronized through complex choreography (many changes in beat, direction, and movement).</i>	<i>Most team members are synchronized, but choreography is not that complex (some changes in beat, directionality, movement).</i>	<i>Most team members are not synchronized, or need to focus on each other to stay together. Very simple choreography.</i>
<i>The choreography of the routine perfectly matches the music; the jumping matches the beat of the music throughout, and there are many accents in the music that are highlighted in the routine.</i>	<i>Some parts of the routine appear choreographed to the music, others not.</i>	<i>No effort made to choreograph to the music. Music is simply in the background.</i>
<b>“+” High Entertainment Value</b>	<b>“✓” Moderate Entertainment Value</b>	<b>“ – ” Basic Entertainment Value</b>
<i>The routine is constantly interesting and entertaining to watch</i>	<i>Parts of the routine are interesting, but other parts are predictable</i>	<i>Boring. No effort has been made to make the routine interesting to watch</i>
<i>The music selected is unique, interesting and is effectively interpreted through theme, costume, and/or choreography throughout the routine</i>	<i>The music selected is appropriate and enhances the routine, but the choreography does not consistently or effectively “interpret” the music.</i>	<i>No music is used, music used is inappropriate, and/or the music bears little to no relationship to or connection with the routine</i>
<i>Poses are unique and enhance the choreography of the routine.</i>	<i>Poses are there, but do little to enhance the routine</i>	<i>No poses, or inappropriate poses used that detract from the routine</i>
<i>Full variety of skills shown from all elements.</i>	<i>Some variety shown, but not a wide variety. Some repetition.</i>	<i>One type of move/element dominates the routine. Repetitive.</i>
<i>Unique and original moves, formations, and choreography are used.</i>	<i>Interesting moves and choreography used, but familiar. Lacks consistent originality.</i>	<i>No effort to show unique moves or choreography</i>
<i>Directionality and movement are varied and unpredictable</i>	<i>Movement and directionality are shown, but familiar and/or predictable</i>	<i>Little or no effort to include movement or directionality, or directionality not flattering.</i>
<i>The entire group is constantly showing a high degree of dynamic interaction, being constantly physically and choreographically interconnected</i>	<i>Dynamic interaction happens well in some parts of the routine, but is inconsistently demonstrated.</i>	<i>The group does not interact well in the routine. Jumpers appear to be “doing their own thing”, apart from the rest of the group.</i>

### Note-taking Suggestion One:

On a notepaper or at the bottom of the score sheet, make notations every 2-3 seconds that reflect the general level of mastery being shown in each category. For example, your notes might look something like this (shown in blue font):

Technical Presentation:	+	+	-	✓	✓	✓
Entertainment Value:	-	✓	-	-	✓	✓

**Note-taking Suggestion Two:**

Use the optional “note-taking charts” that will be included on the score sheets. You can make notes however you’d like, then give a “+”, “✓”, or “-” mark for each category. The optional note-taking chart will look like this (with potential markings shown in blue font as an example):

Optional note-taking charts:

Technical Presentation	+, ✓, -	Entertainment Value	+, ✓, -
Athleticism, Amplitude, Energy	+	Musical Interpretation	-
Exactness of Formations and Movement	+	Variety of Skills and Styles	✓
Smoothness, Flow, Execution (misses)	-	Use of Original Skills and Combinations	-
Technical use of Music	✓	Changes in Directionality and Movement	-
Synchronicity, Precision	✓	Creativity, Interesting Choreography	✓
Appearance, Countenance, Professionalism	✓	Dynamic Interaction	✓

Whichever note-taking procedure you use, estimate an “average level” based on your notes. A guideline is as follows (this chart will also be included on your score sheet):

LEVELS	DESCRIPTION
Basic	All “-” marks should result in a score in the “Basic” range
Elementary	A mixture of “-” and “✓” marks should result in a score in the “Elementary” range
Intermediate	All “✓” marks should result in a score in the “Intermediate” range
Advanced	A mixture of “✓” and “+” marks should result in a score in the “Advanced” range
Masters	All “+” marks should result in a score in the “Masters” range

Notations such as \* or X can also be used for extreme positive or negative reactions to a routine or segment of a routine.

In the case above, the notes show that the routine was technically average most of the time, with two areas showing impressive presentation and one area with poor presentation (possible caused by a miss). The marks also show that the routine did not show a high level of entertainment value, but instead oscillated between being moderately interesting and entertaining to watch in areas and lacking entertainment value in other areas. Based on these marks, the Technical Presentation score would be “low advanced” (1.3), because one of the + marks and the – mark cancelled each other out, leaving you with one + and three ✓ remaining. The Entertainment Value score would be in the “mid-elementary” range (0.6 - 0.7), because you have an equal mix of - and ✓. For this example, the filled out score sheet would look like this:

GROUP SHOW PRESENTATION	LEVELS	POINT SCALE	TECHNICAL PRESENTATION SCORE
<b>Technical Presentation</b> - The aesthetic qualities of the design and the performance of the routine	Basic	0.1 – 0.4	<b>1.3</b>
	Elementary	0.5 – 0.8	
	Intermediate	0.9 – 1.2	
	Advanced	1.3 – 1.6	
	Masters	1.7 – 2.0	
	LEVELS	POINT SCALE	ENTERTAINMENT VALUE SCORE
<b>Entertainment Value</b> - Elements that make the routine interesting and exciting to watch	Basic	0.1 – 0.4	<b>0.6</b>
	Elementary	0.5 – 0.8	
	Intermediate	0.9 – 1.2	
	Advanced	1.3 – 1.6	
	Masters	1.7 – 2.0	

Where in the determined range the actual score should fall can depend on the number of one notation over another, or even an overall impression. However, systematically analyzing each routine will help to create consistent scores that accurately reflect the performances and choreography, and identify strengths and weaknesses in each routine.

## GROUP SHOW CONTENT JUDGING

**General Procedure:** There will be three Content Judges on each Group Show judging panel. Make sure the team name and competitor ID number listed on your score sheet are correct for each team before each heat begins. Attentively watch the performance of each team. Look for the elements specific to your judging position (Difficulty and Density). When each routine is finished, fill out your official score sheet and make it available to be collected by the runner for your station. It is NOT necessary for you to do any math required for your score sheet. Tabulators will do that for you. The score sheet that you will fill out for each competitor or team will look similar to this:

GROUP SHOW CONTENT	LEVELS	POINT SCALE	DIFFICULTY SCORE
<b>Difficulty</b> - Average level of difficulty shown in the skills and combinations performed throughout the routine	Level 1	0.1 – 0.8	
	Level 2	0.9 – 1.6	
	Level 3	1.7 – 2.4	
	Level 4	2.5 – 3.2	
	Level 5	3.3 – 4.0	
<b>Density</b> - Use of sequences and combinations versus isolated skills - Number and length of breaks and/or transitions used in the routine	<b>LEVELS</b>	<b>POINT SCALE</b>	<b>DENSITY SCORE</b>
	Basic	0.1 – 0.4	
	Elementary	0.5 – 0.8	
	Intermediate	0.9 – 1.2	
	Advanced	1.3 – 1.6	
	Masters	1.7 – 2.0	

**Difficulty:** *In order to determine the difficulty of a routine, judges must be familiar with the group show levels of difficulty described in the charts located in the appendix of this handbook. The levels of difficulty charts give group show judges standard criteria by which to judge each skill, sequence, or combination performed in a routine.* There can be varying levels of difficulty displayed in a routine, but the final difficulty score should reflect an average level of difficulty performed throughout the routine. Routines should only score in the “masters” range if EVERY combination performed in the routine is exceptionally difficult as described in the levels of difficulty charts. Consequently, a routine must be exceptionally dense to be considered exceptionally difficult! On the other hand, judges should not be afraid to give credit when it is due, by giving a “Level 5” notation when a team performs a masters-level skill or sequence.

**Level 5 (Masters) Difficulty:** Content Judges are evaluating the use of physically and choreographically challenging skills that are displayed by the entire group during a routine. This means that highly difficult routines will display many interrelated parts, be highly involved or complex, show an integration of elaborate elements, and require the jumpers to show energetic activity, movement, and cooperative interaction. It is NOT the job of the Content Judge to evaluate how many jumpers are participating in the routine. Routines should have every member of the team physically and choreographically involved in every aspect of the routine. The choreography of EVERY element requires that ALL jumpers be dynamically interactive, working cooperatively in an interconnected way. The only time all team members aren’t interconnected is during quick and smooth transitions between sections of the routine. The choreography of EVERY element will also require movement, beat and rhythm changes, and changes of formation. The routine is specifically and intricately choreographed to the patterns, beat, rhythm, and changes in the music selected.

**Density:** Density for group show means having component parts closely compacted together. Efforts should be made by the team to have the elements of the routine connected into combinations

using transitional skills and choreography. There should be few (if any) pauses or breaks in the routine. A “masters” level routine will have no major breaks – each part of the routine is choreographically designed for smooth transition between elements.

**Note-taking and Scoring Procedures:** The note-taking and scoring procedures for Group Show Difficulty and Density judging will be the same as for Freestyle Difficulty and Density judging procedures described on pages 14-16 of this handbook. Refer to the “Levels of Difficulty for Group Show” charts in the appendix of this handbook for descriptions of each level of difficulty.

## **GROUP SHOW HEAD JUDGING**

**General Procedures:** There will be one head judge at each station. In addition to overseeing all of the group show judges and maintaining a steady flow, head judge duties are as follows:

- Make any communications with competitors or tournament director.
- Confirm that the identity of the team matches what is printed on the Group Show Cover Sheet.
- Make sure the teams complete their routines within the allotted time, and make deductions if necessary. A person will be assigned to assist you with this task using a stopwatch.
- Watch closely and analyze each routine. Take notes recording the level at which each required element is performed.
- Evaluate the performance of the Required Elements. Deduct points for required elements not performed up to the “Level 3” difficulty standard.
- Make sure that the score sheets for each judge are collected by the runner.

Your score sheet will look similar to this:

REQUIRED ELEMENT DEDUCTIONS	DEDUCTION SCALE (circle one for each element)			DEDUCTION GIVEN
Single Rope Group Routine	No Deduction	-0.2	-0.4	
Chinese Wheel	No Deduction	-0.2	-0.4	
Double Dutch	No Deduction	-0.2	-0.4	
Long Rope	No Deduction	-0.2	-0.4	
Traveler	No Deduction	-0.2	-0.4	
TOTAL POINTS DEDUCTED FOR REQUIRED ELEMENTS (Maximum deduction = 2.0)				=

TIME VIOLATIONS	Was there a time violation? (write “yes” or “no”)	Deduction Given
<ul style="list-style-type: none"> <li>• JUNIOR GROUP SHOW (maximum time is 3 minutes)</li> <li>• SENIOR GROUP SHOW (maximum time is 5 minutes)</li> <li>• A 0.2 deduction will be given for time violations</li> </ul>		

### **Time Limits**

- Junior Group Show routines can be a maximum of 3 minutes long
- Senior Group Show routines can be a maximum of 5 minutes long
- There are no minimum time constraints
- Timing will be done by an official using a stopwatch, under the direction and supervision of the Head Judge. The announcer will indicate when both the judges and the jumpers are ready to begin. The time on the stopwatch will begin either when the music starts, or when the jumpers begin the routine, whichever happens first. Time will end when the routine reaches its ending pose, or when the stopwatch reads the maximum time limit, whichever happens first. If a

routine continues past the maximum time allowed, the judges will stop judging at that point, and a 0.2 deduction will be given for a time violation.

Special Note: Maximum space will be given depending on the competition venue. No space violations will apply.

**Description of the Required Elements:** To receive full credit and avoid a deduction, ALL members of the team must perform each element in a physically or choreographically interconnected way

- Single Rope Group Routine
  - *Synchronized routine performed by the entire group, with each jumper using an individual rope*
- Double Dutch
  - *Routines involving two ropes being turned in opposite directions*
- Wheel
  - *Routines involving two or more jumpers that have exchanged handles and are turning and/or jumping ropes at alternating beats. Both ropes are turning in the same direction. Ropes of any length can be used.*
- Long Rope
  - *Routines involving longer ropes being used in formations that are not double dutch. (Examples include, but are not limited to, one long rope, triangle, eggbeater, umbrella, etc...)*
- Traveler
  - *Routines involving the act of “catching” one or more jumpers with a rope by another jumper or jumpers. Traveler can be performed with single ropes, wheel, double dutch, and/or long ropes.*

**Evaluation of Required Elements:** To be considered “completed”, required elements must be performed at “Level 3 (intermediate)” or higher, as defined by the World Jump Rope Group Show Levels of Difficulty.

- 0.4 points will be deducted from the average Difficulty score for every required element omitted or not performed due to misses.
- 0.2 will points will be deducted from the average Difficulty score for every required element performed at a difficulty level below “Level Three (intermediate)” (e.g., at Level One - Basic or Level Two - Elementary).
- A maximum 2.0 points can be taken from the average Difficulty score for Required Elements deductions, or until the average Difficulty score is reduced to “0”.
- The Levels of Difficulty charts for Group Show, which will be used by Group Show Head Judges and Content Judges, are located in the appendix of the WJRF Judging Handbook.
- Special Notes:
  - Credit will not be given to elements performed WITHOUT the ropes turning around or passing under the body of the jumper(s).
  - If a team misses while performing an element, the Head Judge must determine whether or not Level 3 difficulty was achieved taking into account only the part of the element that was executed cleanly. A miss does not automatically mean that a deduction is warranted.
  - Be aware that the team may fulfill more than one required element in a single skill or sequence (e.g. performing the wheel using 20’ ropes satisfies both long rope and wheel requirements. Also keep in mind that the traveler does not have to be done with single ropes, but can also be accomplished with double dutch, the wheel, and with long ropes).

**Note-taking for Required Elements:** As the routine is being performed, take notes on what you see without taking your eyes from the routine. The following notations are recommended:

S = single rope routine  
 W = Chinese wheel  
 D = double dutch  
 L = long rope  
 T = traveler

(use a “-” next to the notation to signal an element that deserves a partial deduction)

The notations that you make will reflect required elements as they are performed in the routine, and might look like:

W -        S        D -        L        S        T-        D

The above routine would earn full credit (no deduction) in single rope, long rope, and double dutch. The W- notation means that the team gets a 0.2 deduction for the wheel, and the T- notation means that the team also gets a 0.2 deduction for traveler because the elements did not reach Level 3 in difficulty for one reason or another. The team’s first attempt at double dutch did not meet the standard for full credit for whatever reason, but the second attempt did. Therefore, the team would receive full credit (no deduction) for double dutch. If a notation is missing from your notes completely, then it should be assumed that it was omitted or attempted with no success, and should receive a full 0.4 deduction. That is why accurate note-taking is VITAL!

For the example above, the score sheet would look like this:

REQUIRED ELEMENT DEDUCTIONS	DEDUCTION SCALE (circle one for each element)			DEDUCTION GIVEN
Single Rope Group Routine	No Deduction	-0.2	-0.4	0
Chinese Wheel	No Deduction	-0.2	-0.4	-0.2
Double Dutch	No Deduction	-0.2	-0.4	0
Long Rope	No Deduction	-0.2	-0.4	0
Traveler	No Deduction	-0.2	-0.4	- 0.2
TOTAL POINTS DEDUCTED FOR REQUIRED ELEMENTS (Maximum deduction = 2.0)				=
				-0.4

TIME VIOLATIONS	Was there a time violation? (write “yes” or “no”)	Deduction Given
<ul style="list-style-type: none"> <li>JUNIOR GROUP SHOW (maximum time is 3 minutes)</li> <li>SENIOR GROUP SHOW (maximum time is 5 minutes)</li> <li>A 0.2 deduction will be given for time violations</li> </ul>	No	0



# WORLD JUMP ROPE DOUBLE DUTCH CONTEST JUDGING

## **GENERAL INFORMATION FOR JUDGES**

The World Jump Rope Double Dutch Contest (WJR-DDC) gets its inspiration from contests that are currently being held for the National Double Dutch League and in Europe and Asia, as well as from the exciting performances being done by jump rope athletes with the “Cirque du Soleil” and “Cirque Dreams” performing groups, and on shows such as “America’s Got Talent” and “America’s Best Dance Crew”. This is an exciting new direction for the sport of Jump Rope, and we believe it is a way to provide a wider array of opportunities for our athletes as well as to increase public recognition for and appreciation of our sport.

### **Some things judges should be aware of:**

- WJRF-DDC should integrate both dance and jump rope in a “performance-style” routine, which will be performed to music. There is no minimum or maximum number of jumpers required.
- Routines will be a minimum of 2 minutes and a maximum of 3 minutes.
- The left foot will be counted in DDC 1x30 Double Dutch speed
- Costume-type props can be used in order for jumpers to most effectively interpret the music.
- Because this event is so early in its development, we have purposely designed the judging to be very “loose”. The more rules, guidelines and requirements we impose, the more “we” (judges and event organizers) determine the direction in which the event will develop. Instead, we want this type of event to develop “organically” over time, with the jumpers having as much freedom as possible to determine that development.
- Unlike traditional team or group show events, DDC routines will not necessarily have all members of the team involved with the ropes at all times. There may be times when only one jumper (or a small part of the group) is highlighted, while the others are in the background. There may be times in the routine where some people are jumping rope and some are dancing. All of this is perfectly acceptable! It is up to the judges to evaluate how effective the routine as a whole is designed, performed and executed.
- DDC routines can incorporate any type of music and any type of dance. It is important for judges to understand, however, that traditional DDC events use primarily hip-hop music and dance, and only double dutch jumping. In the future we may be able to have separate divisions specifically for “traditional” DDC routines (hip-hop and double dutch) and for “expanded” routines (those that include other types of dance, music and jump rope). However, at these early stages of our championship all teams will be included in the same division. Because of this, it will be important for judges to not specifically reward or penalize jumpers based on whether or not they used a “traditional” or “expanded” approach to the event. Specifically, we will **not** be asking judges to look for or reward “a wide variety of jump rope styles” or “a wide variety of dance styles”, because that would be prejudicial against traditional routines that use only hip-hop and only double dutch. By the same token, judges familiar with the traditional style of this event should not be biased against routines that incorporate other types of jump rope skills and dance.
- There will be one Head Judge and five Freestyle Judges at each Judging Panel. The Head Judge will time the routine and record any time violations. The Freestyle Judges will judge the routine based on the following elements: Jump Rope Choreography, Dance Choreography, and Entertainment Value.

## **DDC FREESTYLE JUDGING**

**General Procedure:** There will be five Freestyle Judges on each judging panel. Make sure the name and competitor ID number listed on your score sheet are correct for each jumper before each heat begins. Attentively watch the performance of each team. Look for the elements specific to your judging position (Jump Rope Choreography, Dance Choreography, and Entertainment Value). Take notes to ensure that your scores are accurate. When each routine is finished, fill out your official score sheet and make it available to be collected by the runner for your station. It is NOT necessary for you to do any math required for your score sheet. Tabulators will do that for you. The score sheet that you will fill out for each competitor or team will look similar to this:

Double Dutch Contest	Levels	Point Scale	Points Given
<b>Jump Rope Choreography</b> <ul style="list-style-type: none"> <li>• Use of challenging skills and combinations</li> <li>• Technical Presentation</li> <li>• Accuracy (misses)</li> </ul>	Basic	0.1 – 0.6	
	Elementary	0.7 – 1.2	
	Intermediate	1.3 – 1.8	
	Advanced	1.9 – 2.4	
	Masters	2.5 – 3.0	
	<b>Levels</b>	<b>Point Scale</b>	<b>+</b>
<b>Dance Choreography</b> <ul style="list-style-type: none"> <li>• Use of challenging and intricate dance moves</li> <li>• Technical Presentation</li> </ul>	Basic	0.1 – 0.6	
	Elementary	0.7 – 1.2	
	Intermediate	1.3 – 1.8	
	Advanced	1.9 – 2.4	
	Masters	2.5 – 3.0	
	<b>Levels</b>	<b>Point Scale</b>	<b>+</b>
<b>Entertainment Value</b> <ul style="list-style-type: none"> <li>• Use of unique skills and combinations</li> <li>• General Creativity</li> <li>• Overall impression</li> <li>• Musical Interpretation</li> </ul>	Basic	0.1 – 0.8	
	Elementary	0.9 – 1.6	
	Intermediate	1.7 – 2.4	
	Advanced	2.5 – 3.2	
	Masters	3.3 – 4.0	
			<b>=</b>
		Total Score:	

Judge Notes

## **Levels of Difficulty**

*Single Rope, Wheel and Double Dutch*

**For determining the level of difficulty performed in single rope, wheel and double dutch freestyle routines.**

## Levels of Difficulty for: SINGLE ROPE

**Inversion and Displacement:** Skills requiring a change in center of gravity or inversion of the body, displaying strength, flexibility, and agility.

**EXAMPLES OF MOVES THAT MAY BE CONSIDERED IN THIS CATEGORY:**

\*Leaps                      \*Push-ups                      \*Crab jumps  
 \*Mountain Climber      \*Donkey kicks                \*Jumping in splits  
 \*Acrobatic moves        \*Gymnastics moves        \*Martial Arts moves  
 \*Frog-style donkey kicks: diving from both feet into a handstand position (vs. kicking up one foot at a time as in a regular donkey kick)

LEVEL	DESCRIPTION
Level One (Basic)	Simple skill involving raising or lowering the center of gravity, or a simple acrobatic skill inverting the body.  EXAMPLES: forward roll, cartwheel, squat jump, squat to side straddle position, squat to forward straddle position
Level Two (Elementary)	Simple acrobatic skill or a single strength move done in isolation while the rope turns around the body.  EXAMPLES: round-off, simple push-up jump (pulling the rope under from the push-up to the squat position), one donkey kick jump (pulling the rope under the feet as they land) mountain climbers, crab jump
Level Three (Intermediate)	Simple acrobatic skill performed while rope turns around the body, elementary-level strength moves performed into, out of or simultaneously with another simple element..  EXAMPLES: front handspring landing upright (rather than squatting down), back handspring, double under into a push-up, crab jump with a cross, donkey kick landing in a cross
Level Four (Advanced)	Inversion or displacement skills that require more strength, agility, and/or flexibility to perform, elementary-level strength move performed into, out of or simultaneously with another element of a higher level.  EXAMPLES: frog-style donkey kicks (diving off of two feet), Kamikaze push-ups (jumping from a push-up position, landing in a pushup position), Fully extended splits jumps (jumping from a splits position, landing in a splits position, the rope turning around the body), donkey kick to behind the knees cross to a push-up (in one fluid movement), leg-over cross triple landing in a push-up position.
Level Five (Masters)	Advanced-level strength or acrobatic skills performed into, out of or simultaneously with other types of jumping skills.  EXAMPLES: Frog-style donkey kick performed with double under cross, crabs performed with leg-over cross skills, front flip with a triple under AS cross, fully extended splits jumps performed with a cross, Kamikaze with a cross

*Note: Add difficulty credit if the skills are performed moving across the floor, or rotating to face different directions.*

## Levels of Difficulty for: **SINGLE ROPE**

**Multiple unders:** Skills which involve the rope revolving more than one time per jump.

LEVEL	DESCRIPTION
Level One (Basic)	One or more basic double unders performed in the routine.
Level Two (Elementary)	Double under performed with arms crossed in front of the body, with a ½ turn, with a full turn (rope stays in front of the body during the turn), or with simple footwork. One triple under or side swing triple under.  EXAMPLES: Double under with basic crosses and/or side swing crosses, double unders in a jogging step.
Level Three (Intermediate)	Double under performed with one or more arms crossed behind the back or neck. More than one triple under or side swing triple under in a row. Triple under with arms crossed in front of the body. Triple under performed with a 360 degree rotation (rope passes under the body in the backward and the forward position = EK twist). Side swing quadruple under.  EXAMPLES: Double unders with front-back crosses (EB) or double back crosses (TS). Triple under with a cross and/or side swing crosses.
Level Four (Advanced)	Triple under performed with one or more arms crossed behind the back or neck. Triple under performed with a leg-over cross skill. Triple under performed with a simple rope release. Quadruple under with simple forward cross skills. Triple under performed with a 360 rotation and a crossing skill.  EXAMPLE: Triple under with a front-back (EB) cross, triple under with a double back (TS) cross, triple under with a leg-over cross (TJ), triple under with a behind the knees cross (AS), Quadruple under with side swing crosses.
Level Five (Masters)	Quadruple under performed with one or more arms crossed behind the back or neck. Quadruple under performed with a leg-over cross skill. Quintuple under with simple forward cross skills. Quadruple under performed with a 1½ twist rotation. Triple under performed with an intricate rope release skill.  EXAMPLE: Quad with a front-back (EB) cross, quad with a double back (TS) cross, quad with a leg-over cross (TJ), quad with a behind the knees cross (AS), Quintuple under with side swing crosses. Triple under performed with a fancy spinning rope release - the rope released under the leg and caught while the jumper is still in the air to be pulled under the feet before landing.

*Note: Add difficulty credit if the skills are performed moving across the floor, or rotating to face different directions.*

## Levels of Difficulty for: SINGLE ROPE

**Rope Manipulation:** Skills that cause the rope to perform unique motions other than the standard loop around the body, or skills involving arms crossing over, under or around other body parts.

### EXAMPLES OF MOVES THAT MAY BE CONSIDERED IN THIS CATEGORY:

\*Rope releases (of one or both handles)

\*Wraps

\*Crosses of all kinds

\*Swings (swinging rope over head, at sides, or under feet)

\*Rotational skills

LEVEL	DESCRIPTION
Level One (Basic)	<p>Cross with both arms crossed in front of the body. Simple wrap of the rope around one body part. Using side swings to rotate from forward to backward, or in a full turn.</p> <p>EXAMPLE: jumper performs side swings to the left and then and to the right while standing still. Forward cross, side swing cross. Half turn to jumping backwards, or from backwards to forwards.</p>
Level Two (Elementary)	<p>Simple crosses, swings or wraps done in combination with other arm skills or basic body movements. Crosses where one or both arms cross behind the back or neck. Cross where one arm is crossed under one leg. Simple release and catch of one handle where the rope either rests on the ground or makes a simple arc through the air. Wrap involving more than one motion or direction of the rope.</p> <p>EXAMPLE: Front-back (EB) cross, double back (TS) cross, simple leg-over cross (one arm, one leg), rope release – handle is released behind the jumper where it rests on the floor, then is swung forward to be caught in front of the jumper.</p>
Level Three (Intermediate)	<p>Release and catch of one handle enhanced by a simple body movement or movement of the rope. Crossing skills where one or both arms cross behind, under or around one or both legs, involving at least three quadrants of the body. Wraps that involve more than one body part and/or intricate wrapping and unwrapping motions around body parts. Rotations with crossing skills using two quadrants of the body.</p> <p>EXAMPLE: Leg-over cross, “awesome anna”, leg over with both arms crossed behind both legs, Rope release where the handle is released from a leg-over position, a “snake” release, where the rope moves in front of the body be being caught,</p>
Level Four (Advanced)	<p>Release skills involving intricate or unusual release <b>and</b> regrasp techniques, and/or interesting movement of the rope. Release and catch of both handles simultaneously, catching the handles after the rope makes one revolution in the air. Crossing skills using body positions that require more flexibility and agility to perform. Rotations with crosses using at least three quadrants of the body.</p> <p>EXAMPLE: jumper releases one handle while performing a leg-over cross sequence and catches the handle with arms crossed. Jumper releases the handle in a cross position, jumps the rope as it rotates around the body, and catches the rope. Cross performed with one arm behind the neck and the other arm crossed behind one leg and in front of the other leg,</p>
Level Five (Masters)	<p>Releases involving complex release and regrasp techniques as well as intricate motion of the rope and/or jumper before the handle is regrasped. Both handles tossed high enough in the air for the jumper to perform some movement or motion before the handles are caught. Crossing sequences that involve going from one complicated and distorted arm and leg position to another.</p>

*Note: Add difficulty credit if the skills are performed moving across the floor, or rotating to face different directions.*

## Levels of Difficulty for: **SINGLE ROPE**

**Footwork and Speed Dynamics:** Skills using changes in foot positions, and/or skills demonstrating an obvious attempt to alter the usual speed of the rope. Multiple unders are NOT included in this category. This is not a required element for single rope, but is an element that is commonly used and should be rewarded for difficulty.

### **EXAMPLES OF MOVES THAT MAY BE CONSIDERED IN THIS CATEGORY:**

\*Speed jumping                      \*fast footwork                      \*fast crossing series

### **JUDGES TAKE INTO ACCOUNT THE FOLLOWING ATTRIBUTES:**

\*Complexity of footwork                      \*Complexity of armwork                      \*Complexity of legwork                      \*Movement, Rotation  
\*Speed or pace of rope and/or jumping                      \*Footwork, armwork and/or legwork happening simultaneously

<b>LEVEL</b>	<b>DESCRIPTION</b>
<b>Level One</b> <i>(Basic)</i>	Simple speed step. Simple footwork (one or two moves repeated) performed without noticeable change of pace.  EXAMPLE: jumper goes from regular jumping to moderate speed skipping with a jogging step and back to regular jumping. Jumper performs side straddle jumps without changing pace.
<b>Level Two</b> <i>(Elementary)</i>	Simple footwork (one or two moves repeated) or simple armwork performed at a moderately fast pace, complex footwork (many varied changes of foot positions) performed without a noticeable change of pace. Simple footwork (one or two moves repeated) performed at a normal pace while moving across the floor or rotating in a circle.
<b>Level Three</b> <i>(Intermediate)</i>	Complex footwork sequence performed at a moderately fast pace, Complex armwork or legwork performed at a moderately fast pace. Simple footwork performed at a very fast pace, or at a moderate pace while moving across the floor or rotating in a circle. Simple footwork and simple armwork performed simultaneously at a normal pace.
<b>Level Four</b> <i>(Advanced)</i>	Complex footwork, armwork or legwork sequence performed at a very fast pace. Complex armwork and footwork done simultaneously at a moderate pace. Simple footwork and armwork done simultaneously done at a moderate pace while moving across the floor or rotating.
<b>Level Five</b> <i>(Masters)</i>	Complex footwork, armwork and legwork performed simultaneously at a very fast pace while moving across the floor.

Note: Jumping backwards or showing changes in rope direction during the sequence should enhance the difficulty score.

## **2 Wheel Description and Definitions**

Chinese 2 Wheel: 2 ropes, 2 jumpers. Jumpers exchange middle handles and turn their arms in a swimming motion causing athletes to jump their own rope at a different time than their partner. American 2 Wheel: 2 ropes, 2 jumpers. Jumpers exchange middle handles and turn their arms together causing both ropes to be jumped at the same time.

It is encouraged, but not necessary, to use the Chinese Wheel style of jumping whenever possible in a routine. Judges should take note that the Chinese style of jumping is more difficult to perform with most skills. Skills performed in American Wheel should receive slightly lower credit than those performed in Chinese Wheel. (An intermediate skill performed in American wheel could receive low intermediate credit.) \*There is an exception when it comes to multiple unders. For example: In Chinese wheel double unders, each jumper clears one rope at nearly the same time to complete a double under. In the American Wheel double under, each jumper must clear their own rope twice to complete a double under.

\*At this time there is a level 6 listed for 2 Wheel. We are working towards a judging system that includes a level 6 for all freestyle events. Until we are prepared to update the entire freestyle judging system, please consider the level 6 2 Wheel skills as High Masters (High Level 5 skills) and reward credit as such.



## Levels of Difficulty for: 2 WHEEL

**Inversion and Displacement:** Skills requiring a change in center of gravity or inversion of the body, displaying strength, flexibility, and agility.

### EXAMPLES OF MOVES THAT MAY BE CONSIDERED IN THIS CATEGORY:

- \*Leaps                      \*Push-ups                      \*Crab jumps
- \*Mountain Climber      \*Donkey kicks                      \*Jumping in splits
- \*Acrobatic moves              \*Gymnastics moves              \*Martial Arts moves
- \*Frog-style donkey kicks: diving from both feet into a handstand position (vs. kicking up one foot at a time as in a regular donkey kick)

LEVEL	DESCRIPTION
<b>Level One</b> (Basic)	Simple skill involving raising or lowering the center of gravity, or a simple acrobatic skill inverting the body.  EXAMPLES: one jumper does a forward roll, cartwheel, squat jump, squat to side straddle, squat to forward straddle
<b>Level Two</b> (Elementary)	Simple acrobatic skill or a single strength move done in isolation while the wheel rope turns around the body.  EXAMPLES: Both jumpers perform Level One skills simultaneously, one jumper does a roundoff, front handspring landing in a squat, simple push-up jump (not jumping the rope as they land), simple donkey kick jump (not jumping the rope as they land), mountain climbers, partner leap frog, partner split with no jumping of the rope during the split
<b>Level Three</b> (Intermediate)	Simple acrobatic skill performed while the wheel rope turns around the body, elementary-level strength moves performed into, out of, or simultaneously with another simple element.  EXAMPLES: Both jumpers perform Level Two skills simultaneously or one jumper performs level two skills while partner performs another level two element (ex: cross/cross with a simple frog), one jumper performs a donkey kick (the rope being pulled under the feet as they land), push-up (with rope being pulled under the feet as they land), crab jumps, front handspring landing upright, kip, assisted aerial, partner split while pulling the rope underneath the feet on the split
<b>Level Four</b> (Advanced)	Inversion or displacement skills that require more strength, agility, and/or flexibility to perform, intermediate level strength move performed into, out of, or simultaneously with another element of a higher level  EXAMPLE: Both jumpers perform level three skills simultaneously, one jumper performs a double under pushup, 2 foot frog, power moves performed with a mic style rope release or partner rope wrap, aerial, suicide, front tuck, toe pitch
<b>Level Five</b> (Masters)	Advanced level strength moves or acrobatic skills performed into, out of, or simultaneously with other types of jumping skills.  EXAMPLES: Both jumpers perform level four skills simultaneously or in conjunction with other level four wheel elements, kamikazee, front tuck with a double under, double under two footed frogs, round off back handspring, double under frog
<b>Level Six</b> (Elite)	Masters level strength moves or acrobatic skills performed into, out of, or simultaneously with other types of jumping skills. At this level, elements must be performed in combination with both jumpers involved in a skill element during the combination. EXAMPLE: Level five skills performed simultaneously, round off back handspring while partner performs a rope manipulation, mic rope toss or gymnastic skill of a lower level, a long and varied combination of strength and gymnastics skills of level 4 or higher performed with no breaks

- Award additional credit for skills performed while rotating or moving around the floor

## Levels of Difficulty for: 2 WHEEL

**Multiples:** Skills which involve a rope or ropes revolving around one or both jumpers, more than one time per jump.

LEVEL	DESCRIPTION
<b>Level One</b> <i>(Basic)</i>	One or more basic wheel double unders, where each rope makes one revolution while both jumpers are in the air.
<b>Level Two</b> <i>(Elementary)</i>	Simple double unders performed with crosses in front of the body, double unders body rotation of one or both jumpers, double unders performed in American Wheel  EXAMPLES: both jumpers perform a double under criss cross in isolation, one jumper performs a full twist while partner jumps a forward double under, twin spins performed with double unders.
<b>Level Three</b> <i>(Intermediate)</i>	Triple unders in isolation, wheel double unders performed while partners cross or intertwine arms around the other jumper, double unders performed with leg crosses, double unders while switching places, backwards wheel double unders with crosses, double under forward arm crossing skills performed in combination.  EXAMPLES: "Hug" double-under, double under crossing into wheel toad and double under uncrossing wheel toad, jumpers perform a variety of double under arm crossing/rotation skills done in combination with no breaks: EB cross, forward criss cross, side swing criss cross, full twist.
<b>Level Four</b> <i>(Advanced)</i>	Triple under arm crossing skills, double unders with frogs or pushups, wheel double unders while switching the direction of the rope without turning jumper's body or rotating, combination of double under leg crossing skills completed with no breaks.  EXAMPLES: Jumpers perform a triple under forward criss cross, E.K. Full twist while partner performs a triple under, a variety of double under leg crossing skills done in combination with no breaks: toad, EB toad, CL, AS
<b>Level Five</b> <i>(Masters)</i>	Quadruple unders in isolation, triple Unders with leg crosses, Double unders while letting go of the rope, triple unders with rotation or switching places, long and varied combination of triple under arm crossing skills.  EXAMPLES: both jumpers perform a TJ in isolation, Mic release with a regrasp during completion of a double under, triple under while partner completes 1 ½ full spin on the ground.
<b>Level Six</b> <i>(Elite)</i>	Triple unders performed with flips or other acrobatic tricks, long and varied combination of triple under leg crossing skills completed with no breaks, backwards triple under crossing skills, series of quadruple under crossing skills or quadruple leg crossing skill done in isolation.

- Award additional credit for skills performed while rotating or moving around the floor

## Levels of Difficulty for: 2 WHEEL

**Rope Manipulation:** Skills that cause the rope(s) to perform unique motions other than the standard loop around the body, or skills involving arms crossing over, under or around other body parts.

### EXAMPLES OF MOVES THAT MAY BE CONSIDERED IN THIS CATEGORY:

- \*Rope releases (of one or multiple handles)                      \*Wraps                      \*Crosses of all kinds
- \*Swings (swinging rope(s) over head, at sides, or under feet)                      \*Rotational skills

LEVEL	DESCRIPTION
<b>Level One</b> <i>(Basic)</i>	Simple side swing skill or rotation of the body.  EXAMPLES: Both jumpers turn ropes together in side swing fashion and then return to American wheel turning, one jumper performs a full turn, 360 or 180 move.
<b>Level Two</b> <i>(Elementary)</i>	Simple crossing skill performed by one or both partners, simple switching places or rotational skills that involve both partners, change handles, rope release where rope either rests on the ground or makes a simple arc through the air.  EXAMPLES: Both jumpers perform a criss cross, around the world (partners switch places and then return to original position in 4 counts), twin spins (both partners jump a 360 to the right or left and then immediately jump a 360 in the opposite direction), first jumper releases a handle while second jumper swings the rope in a full circle on the ground and first jumper catches the handle resuming chinese wheel.
<b>Level Three</b> <i>(Intermediate)</i>	Crossing skills that involve one or both arms behind the back or under the leg (toad, eb, ect...). Mic release, simple leg wrap, rotational skills that involve simple crossing skill, long and varied combinations of level two skills.  EXAMPLES: One or both jumpers perform an EB cross (one arm in front of the body with the other arm behind), toad cross, around the world that includes 360's and criss crosses, crougar involving simple leg wrap. Combination of twin spins into around the world, criss cross, change handles into double dutch turning, ending in simple rope release.
<b>Level Four</b> <i>(Advanced)</i>	Release and catch of one handle enhanced by a simple body movement or movement of the rope. Crossing skills where one or both arms cross behind, under or around one or both legs, involving at least three quadrants of the body (CL, AS, ect...). Wraps that involve more than one body part and/or intricate wrapping and unwrapping motions around body parts. Rotations with crossing skills using two quadrants of the body.  EXAMPLE: One or both jumpers perform a TS cross, AS cross, CL cross or a combination of these crosses. One jumper performs an CL cross while partner performs a skill of Level 3 or higher (ex: toad, EB), a mic rope release caught moving into a front handspring.
<b>Level Five</b> <i>(Masters)</i>	Release skills involving intricate or unusual release and regasp techniques, and/or interesting movement of the rope. Release and catch of both handles simultaneously. Crossing skills using body positions that require more flexibility and agility to perform. Rotations with crosses using at least three quadrants of the body. Long and varied combinations of Level 4 skills.  EXAMPLES: Mic release with a regasp while arms are crossed in a TS/ Toad/ or similar crossing skill, Level 3 or Level 4 crossing skills performed while partner performs mid- level gymnastics or power skills, a variety of crossing skills including rotations, or movement across the floor, 180 CL/CL while partner performs 180 cross/cross
<b>Level Six</b> <i>(Elite)</i>	A long and varied combination of crossing, release, or wrap skills that display a mastery in other wheel elements, ie: multiples, power, gymnastics. Crossing, release or wrap skills performed during high level gymnastics skills. Combination of intricate behind the knees or behind the back skills involving wraps or releases performed while jumping backwards.

- Award additional credit for skills performed while rotating or moving around the floor

## Levels of Difficulty for: 2 WHEEL

**Footwork and Speed Dynamics:** Skills using changes in foot positions, and/or skills demonstrating an obvious attempt to alter the usual speed of the rope. Multiple unders are NOT included in this category. This is not a required element for Chinese Wheel, but is an element that is commonly used and should be rewarded for difficulty.

**EXAMPLES OF MOVES THAT MAY BE CONSIDERED IN THIS CATEGORY:** \*Speed jumping

\*fast footwork \*fast crossing series

JUDGES TAKE INTO ACCOUNT THE FOLLOWING ATTRIBUTES: \*Complexity of footwork \*Complexity of armwork

\*Complexity of legwork \*Movement, Rotation \*Speed or pace of rope and/or jumping \*Footwork, armwork and/or legwork happening simultaneously

LEVEL	DESCRIPTION
Level One (Basic)	Simple speed step. Simple footwork (one or two moves repeated) performed without noticeable change of pace.  EXAMPLE: jumpers go from regular jumping to moderate speed skipping with a jogging step and back to regular jumping. Jumpers perform side straddle jumps without changing pace.
Level Two (Elementary)	Simple footwork (one or two moves repeated), complex footwork (many varied changes of foot positions) performed without a noticeable change of pace. Simple footwork (one or two moves repeated) performed at a normal pace while moving across the floor or rotating in a circle.  EXAMPLE: Jumpers perform a combination of side straddles and forward straddles while moving to the side, grapevine performed at a normal pace.
Level Three (Intermediate)	Complex footwork sequence performed at a moderately fast pace, simple armwork or legwork performed at a moderately fast pace. Simple footwork performed at a very fast pace, or at a moderate pace while moving across the floor or rotating in a circle. Simple footwork and simple armwork performed simultaneously at a normal pace.
Level Four (Advanced)	Complex footwork, armwork or legwork sequence performed at a moderately fast pace. Complex armwork and footwork done simultaneously at a normal pace. Simple footwork and armwork done simultaneously done at a moderate pace while moving across the floor or rotating. .
Level Five (Masters)	Complex footwork, armwork and legwork performed simultaneously at a moderate pace while moving across the floor, intricate footwork/armwork steps that involve other elements of 2 Wheel, level 4 or higher.  EXAMPLE: A sequence of fast footwork performed with front cross while partner performs aerial.
Level Six (Elite)	Complex footwork, armwork and legwork performed simultaneously at a very fast pace while moving across the floor, intricate wraps or releases performed at a very fast pace in combination with footwork, footwork/armwork sequences performed during other Level 5 Wheel elements.

- Award additional credit for skills performed while rotating or moving around the floor, jumping backwards, or changing the rope direction during a footwork sequence.

## Levels of Difficulty for: DOUBLE DUTCH

**Inversion and Displacement:** Skills requiring a change in center of gravity, displaying strength and agility. Skills must be performed within and/or involve the ropes to be given difficulty credit.

### EXAMPLES OF MOVES THAT MAY BE CONSIDERED IN THIS CATEGORY:

\*Leaps                      \*Push-ups                      \*Crab jumps                      \*Leap frogs  
 \*Mountain climber      \*Donkey kicks                      \*Jumping in splits                      \*Assisted acrobatics  
 \*Any acrobatic or gymnastic skill      \*Skills that require squatting or bending over.

\*Frog-style donkey kicks: diving from both feet into a handstand position (vs. kicking up one foot at a time as in a regular donkey kick)

\*Eye of the needle: jumping while holding one leg fully extended over head

\*Turntables: rotating at least 90 degrees while in a push-up position

LEVEL	DESCRIPTION
Level One (Basic)	Simple skill involving raising or lowering the center of gravity, or a simple acrobatic skill inverting the body.  EXAMPLES: forward roll, cartwheel, squat jump, squat to side straddle position, squat to forward straddle position
Level Two (Elementary)	Simple acrobatic skill used to enter or exit the ropes, or a simple strength move done in isolation within the ropes.  EXAMPLES: round-off entry, push-up, donkey kick, mountain climbers, crab jump
Level Three (Intermediate)	A simple strength move performed simultaneously with a simple turner trick. A simple strength move or acrobatic move performed going into or out of another simple strength move or acrobatic move. A front handspring skill entering or exiting the ropes. A simple acrobatic skill performed within the ropes.  EXAMPLES: A push-up performed when one turner steps through the ropes. A donkey kick landing in a splits position, a round-off into a donkey kick. A round-off within the ropes.
Level Four (Advanced)	Strength or acrobatic skills that require more strength, agility, and/or flexibility to perform. Simple strength moves performed into, out of or simultaneously with another element, such as a multiple, turner-jumper switch or rope manipulation.  EXAMPLES: frog-style donkey kicks (diving off of two feet), push-up turntables, fully extended splits jumps, aerial cartwheels, front flips, back flips, and/or back handsprings. Quadruple under landing in a push-up position, crab jumps while the turners rotate around the jumper.
Level Five (Masters)	Advanced-level strength or acrobatic skills performed simultaneously with other high-level elements, such as turner involvement, multiples, and/or turner-jumper switches.  EXAMPLES: Frog-style donkey kicks performed with double unders, crab jumps while turners are jumping wheel, push-up turntables while both turners jump through the ropes, front flip over turner during a turner-jumper exchange.

## Levels of Difficulty for: DOUBLE DUTCH

### **Rope Manipulation:** Skills related to turning the ropes (turner involvement)

\*Any movement by the turners other than basic double dutch or basic turner-jumper exchanges.

\*\*"Pinwheel" – turners spin the ropes in the same direction, alternately being positioned face-to-face and back-to-back. This move is a precursor to Chinese wheel jumping.

\*\*"Weave" – two jumpers hold a rope on one end of the double dutch. In its simplest form, one turner passes under the other turner's rope, then the other turner jumps over the previous turner's rope to resume regular turning again.

\*\*"Helicopter" – one turner throws a handle, the other turner swings it around, the first turner catches the handle again. The other rope should remain turning during this move.

LEVEL	DESCRIPTION
Level One (Basic)	One turner deliberately changes position while jumper is performing simple footwork. Both turners walk around the jumper.  EXAMPLE: one turner goes on one knee while jumper side straddles.
Level Two (Elementary)	Both turners deliberately change position, turners deliberately alter the beat of the ropes, turners pull one or both ropes away from the jumper and then resume regular beat. Jumper performs only simple skills.  EXAMPLES: turners rotate around jumper doing footwork, turners pull ropes over jumpers head for two beats while jumper squats, then return ropes to normal.
Level Three (Intermediate)	Any simple Chinese wheel-based move, simple pinwheel, simple weave, sequences involving one turner performing a move that requires rotation, movement, or jumping one or both ropes while turning. Helicopter move with nobody jumping in the turning rope.  EXAMPLES: one turner goes into splits then performs a backward roll while turning, one turner jumps through ropes while turning, turners "pinwheel" and then go into Chinese wheel.
Level Four (Advanced)	Any intermediate level rope maneuver performed while jumpers perform intermediate level skills, sequences involving both turners performing skills simultaneously that require movement, rotation, and jumping one or both ropes while turning. Helicopter move with someone jumping in the turning rope.  EXAMPLES: Turners alternate jumping through the ropes while the jumper performs donkey kicks. Turners perform the wheel rotating around the jumper while the jumper does the eye-of-the-needle jump.
Level Five (Masters)	Sequences involving both turners performing complex turner involvement movements while jumper performs advanced level jumping skills. Sequences in which all three or four members of a team are actively involved in rope maneuvers combined with at least two other elements (inversion/displacement, spatial dynamics, multiples, speed dynamics). Helicopter moves with difficult jumping skills.

## Levels of Difficulty for: **DOUBLE DUTCH**

**Spatial Dynamics:** Any movement that results in a jumper becoming a turner and a turner becoming a jumper (also known as turner-jumper exchanges).

LEVEL	DESCRIPTION
Level One <i>(Basic)</i>	Slow exchange: jumper exits ropes, takes ropes from a turner, turner enters after a few turns of the ropes.
Level Two <i>(Elementary)</i>	Fast exchange: the exit, hand-off, and entrance are performed in one fluid movement.
Level Three <i>(Intermediate)</i>	<p>Multiple fast exchanges done consecutively between one jumper and one turner, fast exchange with simple acrobatic move entry, fast exchange performed with a simple turner involvement skill.</p> <p>EXAMPLES: One jumper exits, takes the ropes, and the turner enters the ropes immediately with a round-off. Jumper exits ropes, takes one rope from turner, both turners perform a weave before the other turner enters the ropes.</p>
Level Four <i>(Advanced)</i>	<p>Fast exchange performed with a more challenging acrobatic or strength skill entry, exchange performed amidst a complex turner involvement sequence, multiple fast exchanges involving all members of the team simultaneously.</p> <p>EXAMPLES: Jumper exits and takes the ropes, the turner enters immediately with a leap frog over the previous jumper. All members of the team are involved in a wheel-type sequence, with the jumpers and turners switching places. Jumper exits, the opposite turner jumps through ropes while the jumper takes the ropes from the close turner, the next jumper enters with a donkey-kick.</p>
Level Five <i>(Masters)</i>	<p>Sequence involving fast exchanges while both turners are performing complex rope maneuvers and jumpers enter and exit using advanced acrobatic or strength skills. Exchanges that occur amidst complex sequences that include many other elements (inversion/displacements, multiples, speed dynamics, rope manipulations).</p> <p>EXAMPLES: Jumper and one turner perform fast exchange with a leap frog entry immediately into a fast exchange with the other turner including an assisted-aerial entry. All members of the team involved in wheel moves rotating and changing places while handing off ropes and including multiples and helicopter moves in the sequence.</p>

## Levels of Difficulty for: DOUBLE DUTCH

**Footwork and Speed Dynamics:** Team speed footwork. This is NOT a required element for double dutch, but is an element that is commonly used and should be rewarded for difficulty.

\*Simple footwork: feet repeat the same pattern of movement requiring only two different foot positions (e.g. in side straddles, feet go apart, then together, apart, then together).

\*Complex footwork: feet perform a pattern of movement requiring many different foot positions, changes of direction, and beat or rhythm changes.

\*Dynamic interaction: any time two jumpers interact together in the ropes, such as with disco or swing dance moves.

LEVEL	DESCRIPTION
Level One (Basic)	Simple footwork performed by jumper only at a normal pace, or a pace slightly faster than normal.  EXAMPLE: jumper performs side straddles, skier, and one-foot jumps.
Level Two (Elementary)	Simple footwork performed by turners and jumper at a normal jumping pace.  EXAMPLE: turners and jumper perform a synchronized sequence including side straddles, skiers, and one-foot jumps.
Level Three (Intermediate)	Elementary level sequence performed by the turners and jumpers while moving or rotating, Simple footwork sequence performed by turners and jumpers at a pace faster than normal. Simple footwork performed at a regular pace while jumpers show dynamic interaction.  EXAMPLES: sequence described for “elementary” done while rotating in a circle, or done at a pace considerably faster than normal.
Level Four (Advanced)	Complex footwork sequence (involving many different moves) performed by the turners and the jumpers at a fast pace. Simple footwork sequence performed by the turners and jumpers at a fast pace while moving or rotating. Simple footwork performed by the turners and the jumper while the jumpers at a fast pace while the jumpers show dynamic interaction.
Level Five (Masters)	Long and varied sequence involving complex footwork performed by the turners and jumpers at a very fast pace while the jumpers are dynamically interactive, or the afore-mentioned sequence including other elements (rope manipulations, multiples, spatial dynamics).  EXAMPLES: Jumpers and turners perform complex footwork sequence while the turners rotate around the jumper, and the jumpers and turners perform fast exchanges within the rhythm of the footwork sequence.



## Levels of Difficulty for: **DOUBLE DUTCH**

**Multiples:** Skills involving a rope or ropes passing under the jumper's feet more than one time per jump.

<b>LEVEL</b>	<b>DESCRIPTION</b>
<b>Level One</b> <i>(Basic)</i>	Double unders while jumper maintains basic jumping rhythm.
<b>Level Two</b> <i>(Elementary)</i>	Double unders while jumper performs simple leaps (tuck jumps, full twist jump, straddle leap), double unders performed while turners move, rotate, or change positions.
<b>Level Three</b> <i>(Intermediate)</i>	Double unders performed at a moderate pace while turners pull one or both ropes above the jumper's head then under the jumper's feet alternately (also known as "up the ladder"). Triple under or quadruple under in isolation. Double unders with a sequence of high gymnastic leaps.
<b>Level Four</b> <i>(Advanced)</i>	Multiple under sequences involving triple or quadruple unders with up the ladder moves, triples or quadruples with high gymnastic leaps, multiples using rope manipulations with alternating beats and rhythms, or up the ladder sequences performed at a very fast pace.  EXAMPLES: Up the ladder sequence with quadruple unders. Jumper performs four different high leaps with quadruple unders.
<b>Level Five</b> <i>(Masters)</i>	Sequences involving advanced level multiples (described above) performed in conjunction with many other elements (strength or acrobatic skills, complex rope maneuvers, speed dynamics, or spatial dynamics).  EXAMPLE: Up the ladders performed with quadruple unders and high gymnastic leaps into a fast up the ladder sequence using a varied rope manipulation pattern performed while rotating in a circle around the jumper.

## **Levels of Difficulty**

*Group Team show*

For determining the level of difficulty performed in Group Team Show routines.

## Levels of Difficulty for: Single Rope Synchronized Routine

Single Rope Group Routine: *Routine performed by the group using individual single ropes involving at least four group members.*

LEVEL	DESCRIPTION
Level One (Basic)	Simple footwork and armwork skills performed by some members of the group, with no formation or rhythm changes.
Level Two (Elementary)	Simple footwork and armwork skills performed by all members of the group, with a few simple formation or rhythm changes. Or, more complex jumping skills performed by part of the group, including formation and rhythm changes.
Level Three (Intermediate)	Complex footwork and armwork skills, with legwork skills incorporated are performed by the entire group, with complex formation and rhythm changes.
Level Four (Advanced)	The entire group performs sequences with complex footwork, armwork, legwork, multiple unders, and inversion/displacement moves, incorporating rhythm and formation changes. During the formation changes, challenging skills are not performed.
Level Five (Masters)	The entire group performs sequences with complex footwork, armwork, legwork, multiple unders, and inversion/displacement moves, incorporating complicated rhythm and formation changes. Challenging skills are performed during the formation changes.

## Levels of Difficulty for: Chinese Wheel

**Chinese Wheel:** *At least two jumpers turn and jump at least two ropes at alternating beats, with the ropes turning in the same direction (as opposed to double dutch-style). This element can be performed with any number of people and any length of rope.*

LEVEL	DESCRIPTION
Level One (Basic)	Simple two-person wheel skills performed by a few members of the group. The skills are not physically nor choreographically challenging.
Level Two (Elementary)	Simple two-person wheel skills performed by all members of the group. The skills are not physically nor choreographically challenging. Or, more complicated two-person wheel skills performed by a few members of the group (crosses, turns, switches).
Level Three (Intermediate)	More complicated two-person wheel skills, basic three-person or four-person wheel, or basic giant wheel performed by the entire group.
Level Four (Advanced)	Very complex and challenging two-person wheel, more complicated three or four wheel, or giant wheel with basic switches performed by the entire group, or basic wheels including more than four people. Skills and sequences are both physically and choreographically challenging.
Level Five (Masters)	Complicated and challenging three and four wheel or giant wheel skills, performed by the entire group. Wheels including more than four people that include skills and movements.

## Levels of Difficulty for: Long Rope

*Long Rope: Routines involving ropes at least 20 feet long being turned and jumped in any fashion. Some examples include (but are not limited to): the triangle, the umbrella, the rainbow, and the giant wheel.*

LEVEL	DESCRIPTION
Level One (Basic)	One long rope with a turner at each end, one jumper in the middle performing basic tricks (footwork, hot-peppers, rapid fire, rope in a rope).
Level Two (Elementary)	Multiple ropes, turners, and jumpers working together physically and/or choreographically to complete a long rope sequence. The sequence only includes part of the group, and/or is not physically or choreographically challenging (basic egg beater, triangle, tic-tac-toe).
Level Three (Intermediate)	Multiple ropes, turners, and jumpers working together physically and choreographically to complete a long rope sequence. The sequence includes the entire group, and is more physically or choreographically challenging (egg beater, triangle, or tic-tac-toe performed with jumper tricks. Or, basic giant wheel, Texas star, eyeballs, rainbow).
Level Four (Advanced)	Multiple ropes, turners, and jumpers working together physically and choreographically to complete a long rope sequence. The sequence includes the entire group, and is physically and choreographically challenging (giant wheel, Texas star, eyeballs w/ jumper or turner skills, rainbow using many ropes, umbrella using many jumpers).
Level Five (Masters)	Multiple ropes, turners, and jumpers working together physically and choreographically to complete a long rope sequence that includes the entire group. The sequence is very physically and choreographically challenging and involves many different forms of movement and jumping skills.

## Levels of Difficulty for: Traveler

*Traveler: Routines involving one or more jumpers “catching” other jumpers with a rope or ropes.*

LEVEL	DESCRIPTION
Level One (Basic)	One traveler who jumps down a single line of jumpers using a double bounce, possibly stopping at each jumper to perform a trick or two, leaving the other jumpers waiting for their turn.
Level Two (Elementary)	One traveler jumps others using a double bounce, in a simple formation other than a straight line (i.e. weave, double up). Or, pairs of jumpers travel or scoop each other in simple ways.
Level Three (Intermediate)	One or more travelers catch others using a sequence that requires the traveler to manipulate his/her rope or body position (i.e. complex weave, combinations of scoops, multiple jumpers, single bounce - aka fast time traveler). All members of the group are involved.
Level Four (Advanced)	Multiple travelers catch others using physically and choreographically challenging sequences, that also include rhythm, speed, and formation changes (wheel, machine gun, fast-time combo scoops).
Level Five (Masters)	All members of the team participate as travelers and jumpers using sequences that are very physically and choreographically challenging, requiring rope manipulations, and speed, rhythm, and formation changes.

## Levels of Difficulty for: Double Dutch (Group Show Only)

*Double Dutch: Routines involving jumpers performing skills within two ropes, which are being turned in opposite directions at an alternating beat.*

LEVEL	DESCRIPTION
Level One (Basic)	Only a few members of the group are involved at one time. Simple skills are performed with no changes in speed or formation.
Level Two (Elementary)	Most team members are involved, but are not physically or choreographically interconnected. Simple skills are performed with movement or formation change, or slightly more challenging skills are performed.
Level Three (Intermediate)	Every member of the group is involved in a physically or choreographically interconnected way. Simple skills are used from more than one element of double dutch freestyle jumping. There may be simple movement or formation changes.
Level Four (Advanced)	Every member of the group is involved in a physically or choreographically interconnected way. More challenging moves are used from more than one element of double dutch freestyle jumping. There are some beat, rhythm, movement, or formation changes.
Level Five (Masters)	Every member of the group is physically and choreographically involved in every aspect of the sequence. The sequence requires dynamic interaction, speed and rhythm changes, movement and changes of formation, and challenging skills from each element of double dutch freestyle jumping (fast footwork, rope manipulation, inversion/displacement, multiples, and turner-jumper exchanges).