



**USA Jump Rope®**

# 2012 Judging Handbook

Designed to standardize judging procedures and definitions nationwide, and to assist coaches and competitors in preparing for jump rope Tournaments.

- **Judging Responsibilities**
- **Levels of Difficulty**
- **Sample Score Sheets**

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Revised 10/11

# Judging Handbook Contents

<b>1) Changes for 2012 .....</b>	<b>Page 3</b>
<b>2) Judging Responsibilities.....</b>	<b>Page 5</b>
-General Expectations	
<b>3) Speed and Power Judging Procedures.....</b>	<b>Page 7</b>
-Speed Counting	
-Standards for Accuracy	
-Re-jump requirements due to inaccurate speed counting	
-Re-jump requirements due to a broken rope	
-False starts and false switches	
-Special Issues	
-Power Judging Procedures	
-Speed and power judging procedures	
<b>4) Freestyle Accuracy Judging.....</b>	<b>Page 11</b>
-Accuracy Definitions	
-Accuracy Judging	
<b>5) Freestyle Presentation Judging.....</b>	<b>Page 13</b>
-General Procedures	
-Quality of Presentation	
-Creativity	
-Note taking and scoring procedures	
<b>6) Freestyle Content Judging.....</b>	<b>Page 18</b>
-General Procedure	
-Difficulty and note taking procedures	
-Density and note taking procedures	
<b>7) Floor Manager.....</b>	<b>Page 24</b>
-General Procedures	
<b>8) Freestyle Head Judging.....</b>	<b>Page 26</b>
-General Procedures	
-Required Elements for Single Rope & Double Dutch	
-Awarding credit for required elements	
-Note taking for required elements	
<b>9) Team Show Presentation Judging.....</b>	<b>Page 30</b>
-General Procedures	
-Creativity	
-Technical Quality	
-Note taking and scoring procedures	
<b>10) Team Show Content Judging.....</b>	<b>Page 33</b>
-General Procedures	
-Difficulty	
-Density	
-Note taking and scoring procedures	
<b>11) Team Show Head Judging.....</b>	<b>Page 34</b>
-General Procedures	
-Description of Required Elements	
-Awarding credit for Required Elements	
-Note taking for Required Elements	
<b>11) Levels of Difficulty for Single Rope &amp; Double Dutch.....</b>	<b>Page 37</b>
<b>12) Levels of Difficulty for Group Team Show.....</b>	<b>Page 51</b>
<b>13) Sample Score sheets.....</b>	<b>Page 57</b>

## CHANGES FOR 2012

### **Delay of Tournament**

All jewelry must still be removed when a competitor is competing however, if the competitor enters the station with jewelry items that can be easily removed, and removes them before the competitor's name in the last station is announced, then no delay of tournament will be assessed. Eye-glasses must still have a secure strap or wedges to hold them in place.

### **Delay of Tournament Penalty when routines continue after time is called**

Any routine that continues after time is called for more than 5 skills, will be assessed a delay of tournament penalty by the head judge of .4. This is in addition to the .2 deduction penalty for going over time.

### **Spatial Dynamics in Single Rope Pairs Freestyle**

Dynamic interaction will replace spatial dynamics in pair's single rope freestyle. Refer to the Levels of Difficulty in the handbook for clarification on what constitutes the Intermediate level for full credit.

### **Added to the Level of Difficulty for Pairs Interaction**

If the rope is set on the floor during interaction, the level of difficulty can only go as high as elementary for that skill. If the rope remains in the jumper's hands during interaction the skills performed can range from basic to masters.

### **Accuracy Scoring in Freestyle**

Accuracy scoring in freestyle will now be noted with a "∧" on the head judge, head content and head presentation judges score sheets. These judges will no longer use a clicker for keeping track of accuracy deductions.

### **Coaches Box in Speed and Freestyle Stations**

A 2'x 2' coach's box will be taped on the floor at each speed station and freestyle station. This is to allow coaches the ability to escort younger jumpers to their station and allow coaches the ability to assist an athlete during their event. Coaches may bring a clicker to the station. They may not bring cameras or any other device to the station. Coaches will not be allowed to enter the station at any time or communicate with the judges. If a re-jump is being considered the red flag will go up and the tournament director will come to the station and discuss it with the coach at that time. Only coaches or coach of record will be allowed in the coach's box. A team may declare more than one coach provided they are not registered athletes and must be named at time of registration. If while in the coach's box, the coach does not comply with the code of conduct rules, the team's floor coaching privileges will be revoked and no coach from that team will be allowed on the floor. The coaching box will added on a space available basis at regional competitions.

### **New Judging System**

All Judges must be re-certified using the criteria established for 2012 competition.

### **New Density Scoring System**

Details of this system can be found under Density in the content judging section.

**Extra Speed Judge**

An extra speed judge will be added at Nationals for competitors who attain the automatic qualifying score (section 205 of the Rulebook) if requested in writing with registration.

**Floor Managers**

Must be Level 1 Judges.

**Triples**

UPDATED 11/2/11 Jumpers must begin their attempt within 10 seconds of "GO". Failure to do so will result in a deduction of 10 triples from the final score.

**A 45 second call**

Will be added to the freestyle timing CD.

**Boundary Line**

The boundary lines of the freestyle and speed stations are considered in bounds.

# Judging Responsibilities

## Sub-Regional, Regional, and National Competitions

Revised 10/11

### GENERAL EXPECTATIONS

- Be a member of the USA Jump Rope.
- Attend an official judging certification clinic yearly.
- Use this judging system, as it is described to you, both in this handbook and at your certification clinic. Jumpers around the United States are training and developing routines based on these standards, and they deserve to be judged fairly and accurately.
- Become familiar and comfortable with the responsibilities of all judging positions required at your judging level (level 1 or level 2).
- Be very familiar with the procedures required for judging freestyle routines at your level, and adhere to those procedures.
- Judges must mark their notes on their freestyle score sheet while judging freestyle routines.
- 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.
- Wear a white shirt or an official USAJR shirt, along with navy blue pants, shorts, or skirt and athletic shoes when judging. No denim, please!
- 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 on the score sheet, to keep tournaments running smoothly.
- Cell-phones, cameras, and similar devices are not allowed to be used while on the judging floor during speed and power events or at the judges' table during freestyle events.
- If you have any questions about rules or procedures, please call a certified clinician in your area for clarification, or contact the Competition Committee of USA Jump Rope.

## **JUDGING PROCEDURES APPLICABLE TO ALL EVENTS**

Wear appropriate attire for judging. Judges must wear a white USAJR shirt or a plain white shirt (no team logos), with navy pants, shorts, or skirt, and athletic shoes. If you would like to wear a sweater or sweatshirt, it should be plain white or white with the USAJR logo.

Attend all meetings and judges briefings as indicated on tournament schedule.

Arrive at your station on time and prepared for your assigned duty.

Review this Judges Manual and be familiar with all rules and procedures related to your assigned judging duty.

Be sure to make required notations and fill out score sheets completely. Score sheets will be returned to judges if required boxes are left blank, information is missing, or no notations were made.

Head Judges and Floor Managers are the only judges that should be talking to the competitors. In speed events, Judge 2 is allowed to talk to competitors about delays. Greet all competitors in the same manner and remain consistent with explanations and indications of station boundaries and the center of the freestyle station.

Be familiar with the Delay of Tournament Penalty rules and procedures and alert the Head Judge accordingly.

Do not discuss re-jumps, protests, or challenges with the coach or jumpers. Refer them to the Tournament Director.

## **SPEED AND POWER JUDGING PROCEDURES**

**Speed Counting:** There will be three clicker judges at each station. Clicker judges will count the jumps of each competitor within the allotted amount of time. Count the right foot jumps only. 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 call “go”, and stop clicking immediately when “time” is called. All three speed judges **must** show their clickers to each other and watch as the head judge records the scores on the score sheet. If a judge has cleared their clicker before showing it, the head judge must record a zero for that judge’s score. Both clicker judges watch as the head judge records scores to protect against mistakes in recording scores. Misses are not counted in speed events.

### **Speed Panel Duties:**

- Head judge checks ID and paperwork, records scores and penalties.
- Judge two checks for Delay of Tournament issues and reports issues to head judge. Judge 2 may speak to the jumper(s) to remind them to remove jewelry. If this can be done easily before all competitors are announced there is no delay and no penalty assessed. If Judge 2 and the Head Judge both miss seeing a jewelry item no penalty is assessed.
- Judge three is the red flag person.
- An extra speed judge may be added for competitors who attain the automatic qualifying score (section 205 of the Rulebook) if requested in writing with registration.
- One of the judges may be assigned a digital clicker if scoring displays are used. NOTE: Digital clicker buttons should be depressed evenly and released consciously for each right foot jump for accurate results. Judges using digital clickers linked to the speed displays will receive a briefing prior to competition.

### **Technique:**

- Check your clicker to make sure it works (click through 100 and count to yourself as you click).
  - We recommend judges purchase their own clicker.
- Depress clicker hard enough to make sure it is registering.
- Keep arm steady when clicking.
- Click visually not by sound.
- Position yourself for a good line of sight to click the correct foot, understanding that the jumpers are permitted to move within their station.
- All judges should move to position themselves for good line of sight for out of bounds. Digital clicker wires may limit a judge’s ability to move completely unimpeded.
- Clicking stops when the jumper goes out of bounds (rope is considered out of bounds).
- No verbal warning or physical positioning is allowed to prevent the jumper from going out of bounds.
- If you find yourself clicking the left foot continue until a break occurs then continue clicking the right foot.
- Make sure competitors are using correct step, alternating feet over rope for example.

- Only standing and kneeling are permitted when clicking speed. **NOTE:** Special accommodations for judges with health issues are permitted.

**Standards for the accuracy of speed counting:** 2/3 of the judges need to be within 5 clicks for all speed/power events. If a judge is not within 5 clicks, then that judge is required to change their mechanical clicker immediately. If that judge is not within the speed counting standards a second time, he or she will need to be replaced at the end of that speed event, before the next speed event begins.

**Re-jump requirements due to inaccurate speed counting:** Procedures are in place to guarantee jumpers the opportunity to re-compete in the case of inaccurate speed counting.

- 1) If 2/3 judges are not within 5 clicks for a speed or power event, then the head judge must record the scores on the score sheet and then notify the tournament director immediately – before the next heat begins. Do not give the score sheet to the runner, it given directly to the tournament director.
- 2) The tournament director will notify the coach/coach of record for the team right away that the jumper(s) are eligible for a re-jump due to inaccurate counting. The coach may accept or refuse this opportunity.
- 3) For all re-jumps due to inaccurate counting, 5 judges will be assigned to the station for the re-jump. The closest 3 scores out of the 5 will be recorded on the score sheet. A new heat may need to be created to accommodate this judging requirement.
- 4) If a coach/coach of record elects to re-jump, the re-jump score becomes the official score for the athlete.

### **Re-Jump due to Broken Rope:**

A re-jump will be offered in the event of an unintentional broken rope, handle or the hardware of the rope causing the jumper to stop the event, whether it is speed or freestyle, while in progress. The competitor must inform the Head Judge prior to leaving the station of the malfunction. The Tournament Director will be informed by the Head Judge and then shall determine the validity of the broken rope and determine the time for the re-jump. In the case of team show, if the broken rope adversely affects the routine, a re-jump may be awarded.

**No judging or competitive modifications can be given to jumpers or teams based on reputation only.** 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. A 4<sup>th</sup> clicker judge may be added for Nationals if requested by a coach, in writing at time of registration, for jumpers who have documented speed scores at or above the automatic qualifying scores (section 205 of the rulebook).

**False Starts and False Switches:** All judges need to look for false starts and false switches. There are two types of false starts/switches, Blatant and Minor. A Blatant False

Start/Switch is a deduction of 20 points, and a Minor False Start/Switch is a deduction of 5 points. These are defined as:

- **Blatant False Start/Switch:** The competitor jumps the rope before the call to “go” or to “switch” is given.
- **Minor False Start/Switch:** Any motion to start the rope before the call to “go” or to “switch” is given. (nervous twitches or wiping hands are excluded)

**The procedure for determining false starts and false switches:** All three speed judges will need to watch for false starts and false switches. A deduction will be made if at least 2 of the 3 judges agree that a violation took place, and what type of violation it was (blatant or minor). If 2 of 3 judges agree that there was a violation, but there is a disagreement over what type of violation took place (blatant or minor), then the head judge will make the determination.

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

- If a jumper goes out of bounds (either with a body part or with the arc of the rope), the head judge should 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. **NOTE: The boundary line itself is considered in.**
- Judges should stop clicking immediately when “time” is called, 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, 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 “time” is called, 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, and then jump on the left foot, so that the following right foot jump can be counted as soon as possible.

**Power Judging Procedure:** For USAJR events, power will be tested with a “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 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. This should be done quickly and with as little disruption as possible to the surrounding jumpers/teams. **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 their first triple under. If their second miss occurs before a triple under has been completed, then the attempt is over and the head judge will record a score of “0”. 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. Misses and breaks are not used for tie-breaking purposes in this event.

Jumpers must begin their attempt within 10 seconds of “GO”. Failure to do so will result in a deduction of 10 triples from the final score.

**Speed and Power Head Judging:** There will be one head judge at each station. In addition to maintaining a steady flow at your station, the head judge will also be responsible for the following:

- Make sure all mechanical clickers are working properly.
- Check for debris or wet and sticky spots on floor.
- Assign duties to the other judges as indicated above. The ultimate responsibility still belongs to the head judge.
- Confirm that the name of the competitor matches what is printed on your score sheet.
- In the case of a scratch write “Scratch” on the score sheet and hand it to the runner.
- Be sure to check on the jumping order with the competitors in multi-person events, or the jumper’s set-up for triples, and to communicate that to the other judges at your station.
- Boundaries: Make jumpers aware of the boundaries of the competition area before they begin their event. The line itself is considered in. 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.
- Entering the boundary with a rule infraction is an automatic Delay of Tournament deduction and should be scored as such immediately. The only exception is that a jewelry item may be removed without penalty before the end of the announcement of competitors with or without a warning by the Head Judge or Judge # 2.
- Check competitors for gum chewing, jewelry, or any device being used to attach the rope to the body. Any gum, jewelry, or illegal devices found should be removed before the jumper competes.
- Check that hair accessories are secure, and glasses are worn using a safety strap around the neck or ear wedges.
- Judge # 2 may be assigned the Delay of Tournament duties but the Head Judge is ultimately responsible for awarding penalties for these.

- Delay of Tournament: In the case a competitor or team fails to appear prepared to compete when called, or enters the boundary of the competition station with jewelry, without an eyeglass strap, chewing gum, or any other infraction that is against the rules the Head Judge needs to notify the jumper/team that they need to correct the situation immediately, and notify the tournament director that the tournament will be delayed while the jumper/team is correcting the situation. During individual events the competitor will have one minute after the TD is notified by the Head Judge of the delay to be ready to jump. During team events the team will have two minutes after the TD is notified by the Head Judge of the delay to be ready to jump. A 10 (ten) point deduction will be applied.
  - NOTE: Having your shoe untied and broken ropes are NOT considered delays to the tournament
  - All jewelry must still be removed when a competitor is competing however, if the competitor enters the station with jewelry items that can be easily removed, and removes them before the competitor's name in the last station is announced, then no delay of tournament will be assessed. Eye-glasses must still have a secure strap or wedges to hold them in place.
- Check for proper execution of the event. In the event of improper execution the head judge hand signals to other judges to stop clicking. Clicking should begin when legal execution resumes.
- Count the competitors' jumps using a mechanical clicker, or digital clicker if supplied.
- If a problem occurs at your station do not cause alarm or interrupt the heat after it has begun. Hold the jumper at your station until the heat has ended and alert the Tournament Director.
  - After each event, keep the athlete(s) away from the judges while scores and deductions are being processed. An approximate, unofficial score can be given to the jumper(s) after scores have been recorded
  - Record any Blatant or Minor false starts or false switches, and any space violations. When recording violations complete all squares on the score sheet.
  - Ask the judges to show their clickers, and all three of you show and compare your scores.
  - Record the scores of all three 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.*
  - Make any necessary communications with competitors or with the tournament director.
  - Be prepared to recommend a clicker switch if a judge is inaccurate or to alert the Tournament Director if that change does not fix the inaccuracy.
  - Alert the Tournament Director if the jumper may deserve a re-jump for any reason.

## **FREESTYLE ACCURACY JUDGING**

**General Procedures:** Misses will be counted by three of the eleven judges on each freestyle panel: the Head Judge, the Head Content Judge (who is one of the five content judges), and the Head Presentation Judge (who is one of the five presentation judges).

These judges will continue to do the content and presentation judging, but will also make notations of misses along with the Head Judge. Judges must use “^” notation marks to indicate misses. Clickers will no longer be used for counting misses. The three accuracy deductions will be compared, and the two closest scores, or if the scores are equidistant, the two lower scores, will be averaged together and an average accuracy score will be computed. The Competition Committee sees the Head Presentation Judge position as a very experienced presentation judge, or a level 2 content judge.

The final freestyle score will be computed as:

Head Judge Score + Avg. Content Score + (Avg. Presentation Score – Avg. Accuracy Deduction) – Time and Space Violations = Final Freestyle Score

### **Accuracy Definitions:**

**Minor Miss** (0.2 points deduction): A minor miss is an unintentional stoppage of the rope or an obvious unintentional miss of the handle during a rope release re-grasp.

- A missed attempt to catch the rope handle after a release is counted as a miss even if the jumper keeps the rope moving and catches the rope on the next rotation. When the rope is caught down from the handle and the handle is worked into the jumper's hand during the course of the next few turns, the move is counted as a “bobble” and would be a presentation issue not an accuracy deduction.
- 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 “^” notation for a miss. Instead, the presentation judges should indicate this mistake with a negative mark in their “Quality of Presentation” notes.

**Major Miss** (0.4 points deduction): A major miss is defined as the routine being delayed for two seconds or longer due to a miss. 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.

- A minor miss “^” becomes a major miss “^^” after two seconds have passed.
- The total possible maximum for all accuracy deductions is 2.0.
- **Special issues:**
  - Unlike speed judging, 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. A miss on a re-start is considered another miss.
  - In single rope pairs routines, both partners missing at the same time while jumping their own separate ropes is counted as two 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.
  - In a single rope event the routine is considered restarted after a miss when the jumper attempts the next jump or performs a rope manipulation.
  - A Double Dutch routine is considered resumed after a miss when the jumper attempts to re-enter the turning ropes or the turners perform a rope manipulation.

- In a single rope event the routine is considered restarted after a miss when the jumper attempts the next jump or performs a rope manipulation.

**Accuracy Judging:** While watching each routine, the Head Judge, Head Presentation Judge, and Head Content Judge count major and minor misses using “^” notation marks. These judges make one “^” notation mark for every “minor miss”, and a second “^” notation mark for every “major miss”. When a miss occurs, the Head Judges will immediately make a “^” notation, then count, “one-thousand one, one-thousand two”. If the routine is delayed when two seconds are counted, then another “^” notation will be made. No more than two “^” notations marks per miss will be given. At the conclusion of each routine, the Head Judge, Head Content Judge, and Head Presentation Judge will convert the number of “^” notations into a numerical deduction using the table provided on the score sheet. Circle the number of “^” marks 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 Quality of Presentation score by the scoring program. Judges should NOT attempt to do the math on the score sheets!

## **FREESTYLE PRESENTATION JUDGING**

***\* For an explanation of the “Head Presentation Judge” duty, please see the Accuracy Judging section above.***

**General Procedures:** There will be five Presentations Judges on each judging panel. Verify your station number, judge number, and entry ID number on each score sheet. Attentively watch the performance of each competitor or team. Look for the elements specific to your judging position (Quality of Presentation and Creativity). Presentation and Creativity notations must be written in the space provided on your score sheet. Scores can no longer be arbitrarily awarded. When each routine is finished, fill out your official score sheet, turn it face down and set in front of you for the runner to pick up. DO NOT do the math required for your score sheet. Tabulators will do that for you.

### **Out of bounds and Time Violation:**

During freestyle events, 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). The boundary line itself is considered in. 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” or ends the routine after the call “time”, 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. Any routine that continues after time is called

for more than 5 skills, will be assessed a delay of tournament penalty by the head judge of .4. This is in addition to the .2 deduction penalty for going over time.

**NOTE:** Presentation Judges may make a notation before “go” and/or after “time” on appearance and conduct, but not on performance.

A 45 second call will be added to the freestyle judging CD

Be aware of the point limit of 2.0 for presentation and 1.0 for creativity.

All notes are required to be kept on the score sheet.

**Quality of Presentation:** Look for posture, countenance (facial expression, composure, and the degree of eye contact), 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 Quality of Presentation would look like this:**

- 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 grace and proper form.
- There are appropriate and professional-looking beginnings and ending sequences performed that complement the choreography of the routine.
- Personal presentation enhances the judges' ability to enjoy the routine (uniform clean and appropriate, hair off face, appropriate use of make-up for females, etc).
- Nothing detracts from the enjoyment of watching the performance.

**Potential Flaws in Quality of Presentation:**

- Jumper's back to the judges for extended periods
- Poor form (bent knees, 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 “switching gears”.
- The jumper does not acknowledge the judges with smiles or eye-contact, just 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).
- 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.

**Creativity:** How entertaining the routine is, attention paid to details in transitions and combinations, choices in directionality and movement, originality in choreography or in actual skills performed.

**Masters – level Creativity would look like this:**

- 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 and elements.
- The choreography is entertaining and interesting to watch from beginning to end.

**Potential flaws in Creativity:**

- 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.

**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 in either creativity or presentation. 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 Quality of Presentation score.

The following notation procedure is recommended:

+ = Impressive

✓ = Average

– = Poor

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

<b>“+” Professional Presentation</b>	<b>“ ✓ ” Average Presentation</b>	<b>“ – ” Poor Presentation</b>
Appearance is appropriate and professional, including smiles and eye contact.	Appearance is appropriate, but facial expression is neutral, showing inward concentration	Inappropriate/distracting appearance (facial expression, body language, uniform, hair)
Exceptional athleticism – performs moves with grace, ease, and amplitude	Performs skills with obvious effort.	Struggles to perform the skills, barely makes the tricks attempted.
Strong form strength, and gymnastic moves, multiples.	Performs moves well enough to complete the skills, but with minor form breaks.	Poor form, can barely perform the skill, form detracts from routine.
Smooth, energetic, and confident execution of the routine.	Performs with some thought and slight hesitation, but knows the routine well.	Execution is choppy and insecure, hesitation detracts from routine.
Upright posture – shoulders and head up, back straight	Bent over some to help execute tricks, eyes down.	Hunched over position, showing both lack of confidence and skill.
Pairs or teams perfectly synchronized through complex choreography (lots of changes in beat, directionality, movement).	Pairs or teams synchronized, but choreography is not that complex (some change in beat, directionality, movement).	Pairs or teams not synchronized, or need to focus on each other to stay together.

<b>“+” Professional Creativity</b>	<b>“ ✓ ” Average Creativity</b>	<b>“ – ” Poor Creativity</b>
Poses are unique and enhance the choreography of the routine.	Poses are there, but do little to enhance the routine.	No poses, or inappropriate poses used that detract from the routine.
Full variety of skills shown from all elements.	Some variety shown, but not a wide variety. Some repetition.	One type of move/element dominates the routine. Repetitive.
Unique moves, sequences, or choreography.	Interesting moves and choreography used, but familiar.	No effort to show unique moves or choreography.
Directionality and movement are varied and unpredictable.	Movement and directionality are shown, but familiar and/or predictable.	Little or no effort to include movement or directionality, or directionality not flattering.

<b>“+” Professional Presentation</b>	<b>“ ✓ ” Average Presentation</b>	<b>“ – ” Poor Presentation</b>
The routine is clearly designed to match the music from beginning to end, The beat of the jumping matches the beat of the music, changes in the music are reflected with accents in the routine, the start and finish of the routine are designed to match the music.*	The music enhances the routine. The beat of the jumping matches the beat of the music, but few if any specific accents are used to highlight changes in the music. The beginning and/or ending coordinate with the music.*	The routine seems to have no connection to the music. The jumping does not reflect the neat of the music – the appearance of “background music” to the routine.  No music is used at all.*

Note\* Music will be judged for Grand National’s only. Presentation Judges will use the criteria above to grade that element of the routine.

**How to take notes:**

- Regardless of your judging experience maintain consistency in judging presentation and creativity throughout each age group and gender group in freestyle.
- Presentation note taking for appearance, pose, and negative behavior may also occur before “Go” or “You may begin” and after “Time” is called while the jumper or team is in the freestyle station.
- Presentation Judges are responsible for considering activities executed outside the Double Dutch ropes in addition to those executed inside.
- Make +, -, or  $\checkmark$  notations approximately every 3-4 seconds on presentation and creativity following the suggested format below. A good rule to follow is that you should have at least 12-20 notations at the conclusion of a freestyle routine.
- Each 3-4 seconds represents a “snap-shot” of the Presentation and Creativity Level seen during that time period. Appropriate notations should be written down for each “snap-shot” throughout the routine.

The notations listed for each level describe the middle of the range for each level.

To determine scores use the following guideline:

Masters:	= Majority + with minimal $\checkmark$
Advanced:	= Equal + and $\checkmark$
Intermediate:	= Majority $\checkmark$ with minimal + or –
Elementary:	= Equal $\checkmark$ or –
Basic:	= Majority – with minimal $\checkmark$

Notations of +,  $\checkmark$ , or – given in addition to the primary notation for any level will raise or lower the score within the range for that level.

- Be aware that cancelling out a plus with a minus in your notes should result in 2 checks being substituted. This will make determining the point value in a range more accurate.
  - If you cancel a P+ and a P-, you must substitute two P  $\checkmark$ 's.
  - For every 2 notations that you cancel out you must replace them with 2 notations of equal value that are in the middle of the range between the 2 cancelled notations

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.

## **FREESTYLE CONTENT JUDGING**

***\* For an explanation of the “Head Content Judge” duty, please see the Accuracy Judging section on page 13.***

**General Procedures:** There will be five Content Judges on each judging panel. Verify your station number, judge number, and entry ID number on each score sheet. Attentively watch the performance of each competitor or team. Look for the elements specific to your judging position (Difficulty and Density). Difficulty and Density notations must be written in the space provided on your score sheet. Scores can no longer be arbitrarily awarded. When each routine is finished, fill out your official score sheet and turn it face down and set in front of you for the runner to pick up. DO NOT do the math required for your score sheet. Tabulators will do that for you. Score-sheets will be sent back to the judges if blanks are left but notations have been made.

### **Out of bounds and Time Violation:**

During freestyle events, 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). The line itself is considered in. 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” or ends the routine after the call “time”, 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.

**Difficulty:** In order to determine the difficulty of a routine, judges must be familiar with the levels of difficulty described in this handbook. The levels of difficulty give judges a standard 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. 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. Judges should not be afraid to give credit when it is due, by giving an “M” 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.

***There is no substitute for understanding the levels of difficulty.***

-Familiarize yourself with the Intermediate range of Difficulty and consequently what scores higher and lower.

- Notice that combinations, movement/rotations, additions of elements such as multiples or releases and change of rope direction are keys to upgrading difficulty as you make notations for Difficulty levels.
- Give a maximum of an Elementary level score for that skill when ropes are placed on the floor during dynamic interaction in Pairs Freestyle. If ropes are kept in the hand any appropriate score up to Masters level may be awarded
- Do not be afraid to score routines in the master's range if they meet that standard, regardless of age-level.
- Missed skills cannot be given credit.
- Credit must be given for the Difficulty of skills completed before a miss in a combination. The combination would not be circled or given a C notation for Density if there is a break. After the miss/Density Break, resume making Difficulty notations and counting skills towards the next combination.
- Only skills performed within the turning Double Dutch ropes, or single rope skills performed with the rope should be counted for Difficulty.
- Remember to give credit for all entries, exits and turner/jumper interaction.

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

- Multiples showing varied combinations of triples done with cross skills while moving and rotating.
- Multiples showing combinations of triples with leg-cross movements, and/or quads with crossing skills.
- Rope manipulation sequences including release moves that show varied release and regrip techniques, rope movement and changes during the release, while the jumper moves across the floor.
- Combinations using a variety of inversion/displacement moves, showing strength, flexibility, and gymnastic skill – combined with rope manipulations (such as cross skills) while the jumper rotates 180 degrees.
- Fast footwork combined with fast rope manipulations performed while moving across the floor.

\*\* 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). In these cases, the "M+" notation should be used to indicate the very top of the difficulty scale.

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

- Combinations showing a variety of inversion/displacement moves, showing strength, flexibility, and gymnastic skill – with the turners involved using rope manipulations.
- Rope manipulation sequences (such as wheel-type movements) that involve all members of the group moving, rotating, and exchanging places as turners and jumpers.
- Very fast up-the-ladder style multiples, performed with the turners rotating around the jumper.
- Fast, complex footwork performed 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 “M+” 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. The following notations are recommended:

M = masters

A = advanced

I = intermediate

E = elementary

B = basic

+ = at the top of that range

- = at the bottom of that range

(A number system, “5,4,3,2,1” with 5 meaning “masters” and 1 meaning “basic” can also be used to record the difficulty of what is being performed).

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

A I+ A+ A- I M I+ (Numbers: 4 3+ 4+ 4- 3 5 3+)

To determine the score, estimate an “average” based on your notes. The routine above would score in the low advanced range for difficulty.

- When judging Content a judge should be making notations every 5 skills or approximately every 3 – 4 seconds throughout the routine for Levels of Difficulty, and for Density combinations. Add + or – to the Difficulty notations as appropriate. The time period taken to complete 5 skills may vary by jumper based on the speed of execution of the skills.
- Every 5 skills represent a “snap-shot” of the Difficulty and Density shown during that time period.
- Appropriate notations should be written down for each “snap-shot” throughout the routine, bearing in mind the effect of combined elements, movement/rotations, addition of multiples or releases and change of rope direction in upgrading difficulty.
- **Do not attempt to record the value of every jump or skill.**
- In determining a score, be aware that cancelling out a plus with a minus (or a higher Difficulty level with a lower one) in your notes should result in substituting 2 notations that are the average of those cancelled notations.
  - For every 2 notations that you cancel out you must replace them with 2 notations of equal value that are in the middle of the range between the 2 cancelled notations. This will make determining the high or low point in a range more accurate.
  - If you cancel a 2 and a 4, you must substitute two 3’s
  - If you cancel a 3 and a 5, you must substitute two 4’s
  - If you cancel an A+ and an A-, you must substitute two A’s
  - If you cancel an E and an A, you must substitute two I’s
  - If you cancel an I and an M, you must substitute two A’s

**What constitutes a skill?** For the purposes of skill counting in Content and Density notations a skill is one jump of the rope in single rope or one jump in turning Double Dutch ropes. You will see in the examples below that this jump or skill demonstrates an action other than a basic jump done in isolation. **The jump or skill may include a launch jump into the skill or the landing jump that completes the skill.** Do not wait for a sequence to finish before counting each skill.

- The following examples represent 1 of the skills that would count towards your 5 count “snap-shot” for making a Difficulty notation:
  - A double, triple or quadruple under in single rope (multiple turns in one jump = 1 skill)
  - A double under, triple or quadruple under in Double Dutch (2 or more turns of the Double Dutch ropes for 1 jump by the jumper = 1 skill)
  - A squat jump plus the jump up to the upright position (2 turns of the rope, 2 jumps = 1 skill)
  - A full twist in the air (1 launch jump, twist in the air and 1 landing jump = 1 skill)
  - A criss-cross, TS cross, EB cross (= 1 skill. A jump taken to go into a cross or to come out of a cross is part of the skill and should not be considered a Density Break)
  - A scoop in single rope pairs (A scoop or catch of a partner is 1 skill and the exit jump is part of that skill)
  - Donkey kick (Launch into an inversion followed by an upright landing = 1 skill)
  - Leap frog in Double Dutch (Launch jump, leap frog over and landing = 1 skill)
  - Rapid turner-jumper exchange in Double Dutch = 1 skill. (The exit jump of one jumper, rope exchange and entry of the next jumper are all in one turn of the ropes)
  
- Examples of **multiple** skills that count towards your 5 count “snap-shot”:
  - A can-can is 4 skills (jump, **lift knee**, jump, **kick out in front** = 2 skills. Repeat with the other leg = 2 skills. The set-up jumps are part of the skill)
  - Awesome Annie is 3 skills (under leg, cross under leg, under leg)
  - Subway in Double Dutch = 2 skills (squat jump, push-up under partner bridge, exit to upright position. If more push-ups are done under the partner bridge they would count as additional skills for each turn of the ropes under the jumpers)
  - Slow turner-jumper exchange in Double Dutch = 2 separate skills (exit jump of one jumper, exchange of ropes while ropes turn, entry jump of the other jumper. NOTE: the handover of ropes during a rope turn would count as a Density Break in this example as it is not done in one fluid movement. A new skill count would begin after the Density Break. See Density scoring below)
  - A slow 360 rotation jumped in single rope can be achieved in 2, 3 or 4 counts or skills. (The number of turns of the rope while the jumper does part of the rotation each counts as a skill)

**NOTE:** The Content Judge will give a Difficulty notation based on the average level of Difficulty during the 5 count skill “snap-shot”

**Density:** Number of skills and combinations performed, versus the number of “breaks”. A masters-level routine will have no breaks in the routine – the routine appears to be one continuous combination of sequences and skills. Simple skills used between more difficult sequences are considered in the counting of density breaks.

### Density Note-taking and Scoring Procedures:

- ***Density is a score of its own. The judge evaluates how many skills are compacted into a routine by noting the number of combinations as described below. Skill has no bearing on Density, only on Difficulty.***
- Judges will give positive credit for Density based on the number of combinations circled or noted with a C (see table below). The tabulators will do the math.
- Density scores cannot exceed 2.0 or drop below zero.
- Notes for Density need to be marked on the official score sheet.
- Combinations of 5 or more skills in a closely linked choreographed sequence without any misses or other Density Breaks should receive the appropriate Difficulty notation and should also be circled (or noted with a “C”) to indicate Density.

Reminder:

- 1) Count every 5 skills in an unbroken combination of 5.
  - 2) Make the appropriate Difficulty notation with + or – if appropriate to show the high or low end of that level.
  - 3) Based on your preference, circle the Difficulty notation or make a C after it if the Combination has been maintained throughout that “snapshot” of 5 skills.
  - 4) Continue to count every 5 skills and make a Difficulty notation and a notation for a Combination unless the Combination is broken by a Density Break or the routine ends.
  - 5) Re-start the count of 5 skills after a Density Break
  - 6) Continue in this manner throughout the routine
  - 7) Content judges must not judge before “go” or after “time” is called.
- o ***NOTE: Combinations must be circled or given a C notation indicating Density regardless of the level of Difficulty of the skills.***
  - o Combinations lasting longer than 5 skills will continue into the next notation period (snap-shot) and will be given the appropriate Difficulty and Density notations based on what is seen in each notation period.
  - o Shorter sequences may be considered for a Difficulty notation without being circled or given a C notation.
  - o An element change does not indicate a break in a combination.
  - o A miss or break in Density interrupts a combination
  - o A miss or break in Density automatically re-sets to the beginning of a new combination (or the routine may re-start with isolated skills or a short sequence).

The Density score given on the Content score-sheet must be based on the Point Value from the Density Combination Table.

## DENSITY COMBINATION TABLE

A Circled Combination or a C notation = 5 uninterrupted skills  
(approximately 3-4 seconds)

LEVEL	DENSITY COMBINATIONS	POINT VALUE
<b>Masters</b>	13-16 Circled Combinations or C's	<b>1.7-2.0</b>
<b>Advanced</b>	9-12 Circled Combinations or C's	<b>1.3-1.6</b>
<b>Intermediate</b>	5-8 Circled Combinations or C's	<b>.9-1.2</b>
<b>Elementary</b>	1-4 Circled Combinations or C's	<b>.5-.8</b>
	For all the above levels, each Circled Combination or C reflects an increase in the point value by .1 of a point	
<b>Basic</b>	<b>0 Circled Combinations or C's</b>	
<b>Basic</b>	Demonstrates a minimum of 4 skills in sequence	.4
<b>Basic</b>	Demonstrates a minimum of 3 skills in sequence	.3
<b>Basic</b>	Demonstrates a minimum of 2 skills in sequence	.2
<b>Basic</b>	Demonstrates all skills in isolation	.1

**Density Breaks:** Judges should make a slash notation when the jumper/jumpers are disengaged based on misses or density breaks. Density slash notations are used as a tool to show that a combination has been broken at that point. They are no longer used for deductions. NOTE: A  $\wedge$  may be used to denote misses if you wish.

- Any of the following minor or major misses or Density breaks would be noted with a single slash notation to denote a break in a sequence of skills.
- **A Density Break in single rope** is 1 isolated basic jump or side-swing or a miss, not counting a basic jump used to launch the jumper into a skill or a jump taken to land or exit from a skill..
- **A Density Break in Double Dutch** is 1 basic turn without a jumper, or basic turning with a jumper doing basic jumps, or a miss

- Basic bounces or simple side swings between skills (1-4) are density breaks. More complex transitional skills are not Density Breaks. They are considered under Levels of Difficulty and affect the Difficulty notations given as combinations continue.
- **Tumbling runs:** For safety reasons set up jumps for tumbling runs are handled differently. Please refer to page 14 in the USA Judges Handbook. A Density slash should only be assessed if there are excessive steps in the tumbling run. 4 steps, or 3 plus a hurdle are permitted, leading into a Single Rope or Double Dutch tumbling skill.
- A lower number of set up jumps should be considered by the Content judge under Levels of Difficulty.
- 4 steps, or 3 plus a hurdle, leading into a tumbling skill would count as **one skill** in determining if a sequence of skills adds up to 5. A tumbling run can therefore contribute to a combination to be circled or noted with a "C". More than the 4 steps allowed for a tumbling run would result in breaking the combination.
- A combination is broken when Time is called.
- Believe your notes and your score should reflect what your notes indicate.

### **FLOOR MANAGER (Must be a Level 1 Judge)**

**General Procedures:** There will be one floor manager at each freestyle station. The Floor Manager must be a trained Level 1 judge. In addition to working with the Head Judge to maintain a steady flow at your station, you will be responsible for the following:

- Check your station for debris and wet or sticky spots.
- Making communications with competitors and judges. Meet the jumper in the middle of the station and point out the boundaries and center of the station in. The Head Judge may ask you to communicate with the Tournament Director as well.
- Make sure you greet all competitors in the same manner and remain consistent with explanations, indications of the station boundaries and center in freestyle.
- Confirm that the identity of the jumper(s) matches what is printed on the freestyle score sheets and the heat sheet.
- Beware that there may be scratches, communicate to all judges if there has been a scratch.
- **Hold up your red flag between all heats** – Keep the flag raised until everyone at your station is ready to begin. **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.

- Delay of Tournament: In the case a competitor or team fails to appear prepared to compete when called, or enters the boundary of the competition station with jewelry, without an eyeglass strap, or any other infraction that is against the rules the Head Judge (either personally or through the Floor Manager) needs to notify the jumper/team that they need to correct the situation immediately, and notify the Head Judge/Tournament Director that the tournament will be delayed while the jumper/team is correcting the situation. The Head Judge or Tournament Director supervising the floor must be notified to start the stopwatch immediately. During individual events the competitor will have one minute after the TD is notified by the Head Judge/Floor Manager of the delay to be ready to jump. During team events the team will have two minutes after the TD is notified by the Head Judge of the delay to be ready to jump.
  - NOTE: Having your shoe untied and broken ropes are NOT considered delays to the tournament
  - All jewelry must still be removed when a competitor is competing however, if the competitor enters the station with jewelry items that can be easily removed, and removes them before the competitor's name in the last station is announced, then no delay of tournament will be assessed. Eye-glasses must still have a secure strap or wedges to hold them in place.
- Be familiar with the uniform and equipment rules (see Head Judge freestyle section).
- Check the competitor's ropes to make sure they are legal with no powered devices or attachment to the body.
- Notify the Head Judge of any situations that require special written notification; example: medic alert bracelet, cast or splints, religious garments.
- 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), stop the jumper/team immediately, and move the jumper/team back into the competition area and instruct them to continue the event. The boundary line itself is considered in. 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.
- ***If there is a problem at your station, do not cause alarm or interrupt the heat once it has begun.*** We will do our very best to avoid interrupting a heat once the timing CD has begun. If your station has a problem, just hold the jumper at the station until the heat is over, and we will work out the problem then.
- The Floor Manager will report any infractions and violations to the Head Judge who will decide what penalties to apply.

## **FREESTYLE HEAD JUDGING**

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

- When no Floor Manager is available the Head Judge is responsible for all of the Floor Manager duties.
- Make communications with judges, competitors or tournament director.
- Confirm that the identity of the jumper(s) matches what is printed on the freestyle cover sheet. If substitutions are not shown on the score sheet verify with the tournament director.
- Be familiar with the uniform and equipment rules – see below.
- Delay of Tournament: In the case a competitor or team fails to appear prepared to compete when called, or enters the boundary of the competition station with jewelry, without an eyeglass strap, or any other infraction that is against the rules the Head Judge (either personally or through the Floor Manager) needs to notify the jumper/team that they need to correct the situation immediately, and notify the tournament director that the tournament will be delayed while the jumper/team is correcting the situation. During individual events the competitor will have one minute after the TD is notified by the Head Judge/Floor Manager of the delay to be ready to jump. During team events the team will have two minutes after the TD is notified by the Head Judge of the delay to be ready to jump. A 0.4 (four-tenths) deduction will be applied.
  - NOTE: Having your shoe untied and broken ropes are NOT considered delays to the tournament
  - All jewelry must still be removed when a competitor is competing however, if the competitor enters the station with jewelry items that can be easily removed, and removes them before the competitors name in the last station is announced, then no delay of tournament will be assessed. Eye-glasses must still have a secure strap or wedges to hold them in place.

### **EQUIPMENT**

- A. Athletes may use a variety of different ropes for Tournaments. Ropes must be powered only by the competitor. No battery-powered devices may be used. Swivels or other type fittings are legal.
- B. Attaching the rope(s) to the body in any way is not allowed. This is viewed as a safety concern, and as a possible way for competitors to gain an unfair advantage in competition.
- C. Props are not allowed in any event, including freestyle and Team Show. Only ropes may be used in competition for safety reasons.
- D. Trampolines or mats are not permitted.
- E. Single Ropes may be of any style, material, or length.
- F. Double Dutch ropes may be or any style, material, or length.
- G. Re-Jump For Broken Rope:

A re-jump will be offered in the event of an unintentional broken rope, handle or the hardware of the rope causing the jumper to stop the event, whether it is speed or freestyle, while in progress. The competitor must inform the Head Judge prior to leaving

the station of the malfunction. The Tournament Director will be informed by the Head Judge and then shall determine the validity of the broken rope and determine the time for the re-jump. In the case of team show, if the broken rope adversely affects the routine, a re-jump may be offered.

## UNIFORMS

- A. Athletes may wear any type of athletic clothing normally worn in sport competition or exercise activity. Team uniforms must match in color and design, and may have the team name and/or logo displayed during the competition. Gender differences are acceptable (sleeve length, collar style, and short length). Team Show competitors may coordinate their uniforms to allow for creativity. Exceptions can be made for religious preferences with the prior notification to the tournament director.
- B. Shorts must be of appropriate length.
- C. Tee Shirts or basketball style shirt must cover suitable portions of the upper body. Uniform tops should be designed to cover the midriff and stomach area.
- D. Supportive athletic shoes and socks must be worn to protect the athletes' feet.
- E. Short athletic skirts, or shorts, may be worn with proper matching under garments.
- F. Jewelry should be removed for competition. Any jewelry, which cannot be removed, should be covered securely with a bandage or athletic tape.
- G. Long hair must be worn back off the athlete's face during the competition.
- H. Eye-glasses worn during competition must have a sport safety strap attached and worn around the neck to prevent them from falling off during competition. Wedges are also permitted.
- I. Decorative hair accessories are not encouraged for competition. If they are worn, they must be totally secured for the safety of all competitors. If a hair accessory hinders the performance of that jumper and his/her partner or team, they will not be able to re-jump. If a hair accessory hinders another competitor or team, that competitor or team will be allowed to re-jump, and the violator will be given a space violation.
  - Time Violations: Make sure the competitors complete their routines within the allotted time, and make deductions if necessary. Competitors must complete their routines within the 60 – 75 seconds allotted. Jumpers may move into their poses before the call "go", but should not begin jumping their routine. Jumpers need to have reached their ending positions at the call of "time". The routine should be considered "under time" if the ending pose is reached before 60 seconds is called and "over time" if the pose is not reached when 75 seconds is called. Also, if a jumper or team begins the routine before the call to "go" or ends the routine after the call "time", 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.
  - Any routine that continues after time is called for more than 5 skills, will be assessed a delay of tournament penalty by the head judge of .4. This is in addition to the .2 deduction penalty for going over time.
  - 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). The boundary line is considered in. 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: Please see “Accuracy Judging” description on page 8.
- Be familiar with the Levels of Difficulty.
- ***Make sure to give proper credit for the required elements. Each required element must be demonstrated a minimum of once at the intermediate level. Award points for the performance of each required element***
  - Multiple Unders
  - Inversion or Displacement Skills
  - Speed Dynamics
  - Spatial Dynamics in Single events/Dynamic Interaction in Pairs events
  - Rope Manipulation Skill
- Be prepared to recommend a re-jump for situations that cause an unfair disadvantage to the jumper. Example: broken rope or interference; or malfunction of CD or sound equipment in AAU or Grand Nationals.
- Be aware of what constitutes an illegal skill. Be prepared to stop the routine and disqualify the athlete(s) if you are positive that an illegal skill was executed.
- The Tournament Director may also stop the routine for an illegal move

## ILLEGAL SKILLS RULES

### Illegal or Prohibited Moves

1. Jumping on knees
2. Jumping on elbows
3. Jumping on the head

A jumper or turner may not use their feet to invert themselves off another jumper or turner’s body, including, but not limited to; the back, shoulders, head, knees, leg, chest or lower back, unless they are supported by their hands prior to the inversion. Jumpers or turners may only invert themselves off an assistor’s hands.

Examples of skills that are now acceptable include; wheelbarrow, toe-pitch or other skills whereby the assistor uses ONLY their hands to cause the other jumper to become inverted. A jumper can invert themselves from a dual push-up position with their feet off another body part only if they are supported by their own hands during the inversion.

When an illegal or prohibited move occurs, the Head Judge or Tournament Director will stop the routine. The jumper (if it is an individual event) or team (in a multi-person event) is disqualified from that event.

- Make sure all boxes on your score sheet that are your responsibility have notations.
- Do not discuss protests or challenges with the coach or jumpers. Refer them to the Tournament Director.

**Required Elements:** The head judge will award full credit, partial credit, or no credit based on the performance of each required element.

**Required Elements – Single Rope:**

- Multiple Unders  
*Skills that involve the rope rotating more than one time per jump.*
- Inversion or Displacement  
*Skills requiring a change in the center of gravity, displaying strength, balance, flexibility, and/or agility (including gymnastic-type tricks).*
- Speed Dynamics  
*Skills demonstrating an obvious attempt to alter the pace of the rope.*
- Spatial Dynamics  
*Movement around the performance area. To receive full credit, jumpers must use all four quadrants of the competition area outside of a three-foot center radius. If the jumper uses 2-3 quadrants, partial credit should be given. The quadrants should be seen as a + formation on the floor. Dynamic Interaction for Pairs Freestyle Events*
- Rope Manipulations  
*Skills that cause the rope to perform motions other than the standard loop around the body (e.g. crosses, releases, swings, wraps).*

**Required Elements – Double Dutch:**

- Multiple Unders  
*Skills that involve a rope or ropes passing under a jumper's feet more than one time per jump.*
- Inversion or Displacement  
*Skills requiring a change in the center of gravity, displaying strength, balance, flexibility, and/or agility (including gymnastic-type tricks).*
- Speed Dynamics  
*Synchronized team speed footwork.*
- Spatial Dynamics  
*Any movement that results in a jumper becoming a turner and a turner becoming a jumper.*
- Rope Manipulations  
*Skills related to turning the ropes (turner involvement).*

**Awarding Credit for Required Elements (except single rope Spatial Dynamics):**

- **Full Credit:** should be given for each required element performed a minimum of once at the “intermediate” level of difficulty or higher as described in the “levels of difficulty” section of this handbook.
- **Partial Credit:** should be given for each required element performed at a difficulty level below “intermediate”, or an “intermediate” level combination where a miss occurs at the very end of the combination. For example, a jumper performs a complex double under series with crosses – or – a double and triple under series with a miss occurring late in the sequence after some triples have been performed.
- **No Credit (0)** should be given if the required element is omitted or if the jumper misses while attempting to complete the one, isolated element. For example, if a jumper only attempts to perform one double under and a miss occurs, no credit will be given.
- **No Credit** should be given to double dutch elements performed WITHOUT the ropes 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. rope maneuvers combined with speed changes performed while using space).

**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
P = speed dynamics (pace change)	notation to signal an
I/D = inversion/displacement	element that deserves
R = rope manipulations	partial credit only)
S = spatial dynamics/or dynamic interaction in pairs event	

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

M    S    D-    R    S    P-    S    D    M-    R

The above routine would earn full credit in all required elements except for Speed Dynamics (pace change). The P- notation means that element gets only partial credit due to a miss or lack of difficulty. 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 no credit. That is why accurate note-taking is VITAL!

## TEAM SHOW PRESENTATION JUDGING

**General Procedures:** Verify your station number, judge number, and entry ID number on each score sheet. Attentively watch the performance of each team. Look for the elements specific to your judging position (Technical Quality, Creativity). Take notes to ensure that your scores are accurate and reflect the entire routine. Notations must be written in the space provided on your score sheet. Scores can no longer be arbitrarily awarded. When each routine is finished, fill out your official score sheet and turn face down in front of you for the runner to pick up. It is NOT necessary for you to do the math required for your score sheet. Tabulators will do that for you.

**Creativity:** *Originality and imagination in the choice of skills and movements used, style.* The score given for this component should reflect the average level of creativity 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 compliment the choreography. Use of costumes, themes, and props will be considered in this category (but are not required).

**Technical Quality:** *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!

**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 in either creativity or presentation. 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 sequence poorly should actually be a detriment to the Technical Quality score. The following notation procedure should be used to reflect how well each sequence of the routine is performed:

T = Technical Quality (You may substitute “P” if you prefer)

C = Creativity

+ = Impressive

✓ = Average

- = Poor

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

“+” Professional Technical Quality	“✓” Average Technical Quality	“ – ” Poor Technical Quality
Sequence is performed with accuracy and enthusiasm by every member of the team.	Accuracy and enthusiasm shown by some. Some misses occur, but detract very little.	Misses detract from sequences, no enthusiasm shown.
Smooth, energetic, and confident execution of the sequence.	Some members of the team perform smoothly, but some show obvious effort.	Many members of the team struggle to perform the skills, barely make the tricks attempted.
Every member of the team shows good countenance and professionalism.	Some members of the team show good countenance and professionalism.	Poor professionalism (facial expression, body language)
Every member of the team shows perfect beat and rhythm.	Some members struggle to maintain beat and rhythm.	Execution is choppy and insecure, lack of beat and rhythm detracts from routine.

Formations are perfectly clean and geometrical, lines are straight.	Formations and lines are recognizable, though not perfect.	Formations and lines poorly executed, or not attempted.
Every member of the team is perfectly synchronized through complex choreography (many changes in beat, direction, and movement).	Most team members are synchronized, but choreography is not that complex (some changes in beat, directionality, mvmt).	Most team members are not synchronized, or need to focus on each other to stay together. Very simple choreography.
The choreography of the routine perfectly matches and is enhanced by the music.	Some parts of the routine appear choreographed to the music, others not.	No effort made to choreograph to the music. Music is simply in the background.
<b>“+” Exceptional Creativity</b>	<b>“✓” Average Creativity</b>	<b>“ – “ Lack of Creativity</b>
Poses are unique and enhance the choreography of the routine.	Poses are there, but do little to enhance the routine	No poses, or inappropriate poses used that detract from the routine
Full variety of skills shown from all elements.	Some variety shown, but not a wide variety. Some repetition.	One type of move/element dominates the routine. Repetitive.
Unique and original music, moves, formations, and choreography are used.	Interesting music, moves and choreography used, but familiar.	No effort to show unique music, moves or choreography
Directionality and movement are varied and unpredictable	Movement and directionality are shown, but familiar and/or predictable	Little or no effort to include movement or directionality, or directionality not flattering.

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

T+ C- T+ T- C✓ T✓ C- T✓ T✓ C- C✓

Or possibly like:

T	+	+	-	✓	✓	✓
C	-	✓	-	-	✓	

The notations listed below for each level describe the middle of the range for each level.

Notations of +, ✓, or – given in addition to the primary notation for any level will raise or lower the score within the point range for that level.

To determine the score, estimate an “average” based on your notes. A guideline is as follows:

The notations listed for each level describe the middle of the range for each level.

To determine scores use the following guideline:

Masters:	= Majority + with minimal ✓
Advanced:	= Equal + and ✓
Intermediate:	= Majority ✓ with minimal + or –
Elementary:	= Equal ✓ or –
Basic:	= Majority – with minimal ✓

- Be aware that cancelling out a plus with a minus in your notes should result in 2 checks being substituted. This will make determining the point value in a range more accurate.
  - If you cancel a P+ and a P-, you must substitute two P ✓'s.

Notations of +, ✓, or – given in addition to the primary notation for any level will raise or lower the score within the range for that level.

Be aware that cancelling out a plus with a minus in your notes should result in 2 checks being substituted. This will make determining the point value in a range more accurate.

- If you cancel a P+ and a P-, you must substitute two P ✓'s.
- For every 2 notations that you cancel out you must replace them with 2 notations of equal value that are in the middle of the range between the 2 cancelled notations

In the case above, the Technical Quality score would be in the “high intermediate” or “low advanced” range (mostly T ✓, and one T+ and the T- cancelled each other out), and the Creativity score would be in the “low elementary” range (mixed C- and C ✓).

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.

## TEAM SHOW CONTENT JUDGING

**General Procedures:** Verify your station number, judge number, and entry ID number on each score sheet. Attentively watch the performance of each team. Look for the elements specific to your judging position (Intricacy, Density). Take notes to ensure that your scores are accurate and reflect the entire routine. Notations must be written in the space provided on your score sheet. Scores can no longer be arbitrarily awarded. When each routine is finished, fill out your official score sheet and place face down in front of you for the runner to pick up. It is NOT necessary for you to do the math required for your score sheet. Tabulators will do that for you.

**Difficulty:** *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:** *Number of different movements used, versus the number of “breaks” or pauses in the routine.* Density 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 Intricacy judging will be the same as for Freestyle Difficulty judging procedures described on page 20 of this handbook. Refer to the “Levels of Difficulty” charts in the appendix of this handbook for descriptions of each level of difficulty. Density should be scored based on the Freestyle Density Scoring procedures described on page 22 of this handbook.

Density notations may be made in the same way as described under Freestyle content judging above. Your score out of 1.0 will be awarded based on the notes you make for breaks or transitions between elements versus the Density notations that indicate continuing choreographed execution of the elements. The Density Table is not applicable in Team Show.

## TEAM 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.
- Make sure that routines are performed within the allotted space, and make deductions if necessary.
- Head Judges or Tournament Directors may rule on illegal moves.
- Watch closely and analyze each routine. Take notes recording the level at which each required element is performed.
- Award points for required elements performed.
  - Chinese Wheel
  - Double Dutch
  - Long Rope
  - Single Rope Group Routine
  - Traveler
- Make sure that the score sheets for each entry are stapled together and handed to the runner.

**Description of the Required Elements:** The head judge will award full credit (0.4 points), partial credit (0.1-0.3 points), or no credit (0 points) based on the performance of each required element.

- 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.*
- Double Dutch  
*Routines involving jumpers performing skills within two ropes, which are being turned in opposite directions at an alternating beat.*
- 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.*
- Single Rope Group Routine  
*Routine performed by the group using individual single ropes involving at least four group members.*
- Traveler  
*Routines involving one or more jumpers “catching” other jumpers with a rope.*

**Awarding Credit for Required Elements:** Required elements performed in routines are judged based on all members of the team being physically and choreographically involved in each element. The number of jumpers on the floor no longer needs to be considered, because there are “small group” and “large group” divisions for competition. Monitor whether or not the required element was fulfilled, and to what degree. For example, a team may perform a double dutch sequence that earns full credit. Then, some team members leave to transition into the next sequence while the rest of the team continues with double dutch. This should not reduce the credit that they earned for double dutch. The Content and Presentation judges, however, will judge the effectiveness of the transition.

- **Full Credit (0.4)**  
The element is performed in such a way that every member of the group is involved in a physically or choreographically interconnected way, requiring team members to be dynamically interactive. Look for original and challenging movement, formation changes, beat changes, and combinations of skills performed.
- **Partial Credit (0.3)**  
The element is performed in such a way that every member of the group is involved in a physically or choreographically interconnected way, but the skill being performed is simple and requires little movement or dynamic interaction. Or, every member of the group is performing very difficult skills, but in a way that is not physically or choreographically interdependent (small groups are “doing their own thing”, but all at high levels of difficulty). Also, a “0.4” element is performed with one or two misses that detract from the effect.

- **Partial Credit (0.2)**  
All members of the group are involved, but pairs or small groups are performing the element at a basic level in a way that is not physically or choreographically interconnected. Or, most members of the group, but not all members of the group are performing somewhat challenging skills. Also, a “0.3” level element is performed with one or two misses that detract from the effect.
- **Partial Credit (0.1)**  
A small group of jumpers perform the element while the rest of the team is uninvolved in that part of the routine. Or, a “0.2” level routine is performed with misses that detract from the effect.
- **No Credit (0)**  
No credit is given if an element is omitted or is attempted with no success at all. **No Credit** should be given to elements performed WITHOUT the ropes turning around or passing under the body of the jumper(s).
- **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 rope, but can also be accomplished with double dutch, the wheel, and with long rope).

**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 .3, .2, or .1 next to the notation to signal the level of credit each element deserves - none of these marks would mean full credit was achieved)

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

W .3      S      D .2      L      S      T      D

The above routine would earn full credit in single rope, long rope, traveler, and double dutch. The W .3 notation means that the team gets only partial credit for the Chinese wheel due to a miss or lack of intricacy. 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 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 no credit. That is why accurate note-taking is VITAL!

The Team Show Head Judge is responsible – alone – for 20% of each team’s total score (2 out of 10 possible points). Judges placed in this role must be well trained, experienced, and able to analyze even original elements with speed and accuracy!

# **Levels of Difficulty**

*Single Rope and Double Dutch*

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

## Levels of Difficulty for:

### SINGLE ROPE AND DOUBLE DUTCH TUMBLING (GYMNASTICS)

To be used as a guide when considering these skills as part of the Inversion/Displacement required element for single rope and Double Dutch.

LEVEL	DESCRIPTION
Basic	<ul style="list-style-type: none"> <li>• Forward/Backward Roll</li> <li>• Hurdle (Is a step then a skip that is needed in order to develop momentum into a tumbling element such as a round-off or front hand-spring)</li> <li>• Split Leap</li> <li>• Cart Wheel (single rope)</li> <li>• Pirouette changing direction or moving in a circular motion by twisting while in the handstand position.</li> </ul> <p><i>Performing the move in a sequence with other similar level skills or required elements (i.e. rope release, etc. ) moves it up partial levels</i></p>
Elementary	<ul style="list-style-type: none"> <li>• Cart Wheel (double dutch)</li> <li>• Round Off (Rope passes under feet before landing)</li> <li>• Donkey Kick One foot take off into a handstand snap down)</li> <li>•</li> <li>• Back Extension Roll</li> <li>• Bridge Kick Over</li> <li>• Front/Back Walkover</li> <li>• Front Handspring (low landing in a squat position)</li> <li>• Dive Roll</li> </ul> <p><i>Performing the move in a sequence with other similar level skills or required elements (i.e. rope release, etc. ) moves it up partial levels</i></p>
Intermediate	<ul style="list-style-type: none"> <li>• Kip (Neck Kip to Stand) (Forward roll press to feet)</li> <li>• High Frog (Two foot take off into a handstand snap down)Stalder Press into a Handstand snap down (High Frog)</li> <li>• Back Extension Roll into a Handstand snap down (High Frog)</li> <li>• Front Aerial (Front walkover without touching hands to the floor)</li> <li>• Side Aerial (cartwheel without touching hands to the floor)</li> <li>• Front Handspring (landing in upright position)</li> <li>• Back Handspring (Flick-Flac)</li> <li>• Front Whip (Front handspring without touching hands to the floor)</li> <li>• Suicide / Front Toss / Front Aerial to Wolf sit position (Puolin)</li> </ul> <p><i>Performing the move in a sequence with other similar level skills or required elements (i.e. rope release, etc. ) moves it up partial levels</i></p>
Advanced	<ul style="list-style-type: none"> <li>• Butterfly Twist (Tong-Fei) Side twist seen in Double Dutch</li> <li>• All Saltos: (see definition page) Back Tuck Salto, Barani Salto. Back Whip, Standing Front Salto, Standing Back Tuck Salto, Round-Off Back Salto, Hurdle Front Salto, Front Tuck Salto, Front Pike Salto, Back Pike Salto, Cowboy Salto, Front Layout Salto, Back Layout Salto, Arabian Salto, Side Salto.</li> </ul> <p>Criteria for Advanced front or back salto flip:</p> <ul style="list-style-type: none"> <li>• Salto with rope held in front, making one natural rotation around the body during the course of the flip = A-</li> <li>• Salto with double under = A</li> <li>• Salto with triple under = A+</li> </ul> <p>Add a partial level (from A- to A, or from A to A+) when any salto is performed with a twist.</p> <ul style="list-style-type: none"> <li>• Round-off Arabian with rope held in front of the jumper, making one natural rotation around the body during the course of the flip = Advanced</li> <li>• Round-off Arabian with a double under = A+</li> </ul> <p><i>Performing the move in a sequence with other similar level skills or required elements (i.e. rope release, etc.) moves it up partial levels (such as from A- to A, potentially).</i></p>

Masters	<p>Criteria for Masters front or back salto flip:</p> <ol style="list-style-type: none"> <li>1. Salto with any arm cross triple under = M-</li> <li>2. Arabian Round-off Arabian with a triple under = M-</li> <li>3. Salto with any arm and leg cross triple under = M</li> <li>4. Round-off Arabian with an arm-cross triple under = M</li> <li>5. Round-off back lay out with a full twist, with an EB triple under = M,</li> </ol> <p>Performing the move in a sequence with other similar level skills or required elements (i.e. rope release, etc.) moves it up partial levels (such as from M- to M, potentially).</p> <p>The same criteria should be used for double dutch. Any tumbling skill should require intricate turner involvement to reach "Masters".</p>
Masters +	<ol style="list-style-type: none"> <li>6. Round-off Arabian with a leg-over cross triple, or with a quadruple under = M+</li> <li>7. Round-off back lay out with a full twist, with a leg cross or rope release multiple under = M+.</li> </ol> <p><i>Performing the move in a sequence with other similar level skills or required elements (i.e. rope release, etc. ) moves it up partial levels</i></p>

**Notes:****A tumbling skill is scored at a higher difficulty level if performed with multiple unders.**

Examples:

- A round-off back handspring performed with a single under rebound should be scored in the intermediate range. A round-off back handspring performed with a backwards quadruple under or backward triple under TJ = A
- Round-off Arabian with a double under = A+
- Round-off Arabian with a triple under = M-
- Round-off Arabian with an arm-cross triple under = M
- Round-off Arabian with a leg-over cross triple, or with a quadruple under = M+

**A combination of tumbling skills performed without a break will score higher than the level of the individual score.**

Examples:

- A round-off back handspring double under rebound into a high frog should score in the high intermediate to low advanced range.
- A front handspring into a round-off back tuck salto quadruple-under would score in the master's range.

**A partial level should be added when any salto is performed with a twist**

Examples

- A layout back salto scores in the A+ range A layout back salto performed with a twist would score in the masters range

**In Double Dutch any tumbling skill requires intricate turner involvement to reach "masters" level.****Content Judge Density Rule.**

In preparation for a tumbling run, up to three steps inclusive of the hurdle (one step and a skip) directly in front of the tumbling skill are considered part of the skill. Four steps and a skip are permitted without a deduction. Five or more steps are considered a transition and are subject to a deduction.

## SINGLE ROPE AND DOUBLE DUTCH TUMBLING DEFINITIONS

<b>Arabian Salto</b> (A round-off followed by a half turn then forward salto).
<b>Back Extension Roll To Handstand</b> (Backward roll into the handstand position)
<b>Back Handspring</b> (Flick-Flac)
<b>Back Layout Salto</b> (A stretched body position, straight or slightly arched)
<b>Back Pike Salto</b> (Body bent forward more than 90 degrees at the hips while the legs are kept straight.)
<b>Back Tuck Salto</b> (A position in which the knees and hips are bent and drawn to the chest; The body is folded at the waist)
<b>Back Walk Over</b>
<b>Back Whip</b> (Back handspring without touching hands to the floor)
<b>Backwards Roll</b>
<b>Barani Salto</b> (A round-off without touching hands to the floor – a piked front salto with a ½ twist initiated by shoulder twist and completed by the hips as the body opens in flight)
<b>Bridge Kick Over</b>
<b>Butterfly Twist</b> (Tong-Fei) Side ways twist seen in Double Dutch
<b>Cart Wheel</b>
<b>Cowboy Salto</b> (Legs are straddled but knees are close to the side).
<b>Curl to Hand Stand</b> , Pressing to a handstand from a tucked position
<b>Dive Roll</b> ( A roll that has flight between the take off and landing of the skill)
<b>Donkey Kick</b> (One foot take off into a handstand snap down)
<b>Forward Roll</b>
<b>Front Aerial</b> (Front walkover without touching hands to the floor)
<b>Front Hand Spring</b>
<b>Front Layout Salto</b> (A stretched body position, straight or slightly arched)
<b>Front Pike Salto</b> (Body bent forward more than 90 degrees at the hips while the legs are kept straight.)
<b>Front Tuck Salto</b> (A position in which the knees and hips are bent and drawn to the chest; the body is folded at the waist.)
<b>Front Walk Over</b>
<b>Front Whip</b> (Front handspring without touching hands to the floor)
<b>High Frog</b> (Two foot take off into a handstand snap down)
<b>Hurdle</b> ( A step and a skip directly in front of the tumbling skill, used to develop momentum into a tumbling element such as a round-off or front hand-spring)
<b>Hurdle Front Salto</b> (Combination run into front salto)
<b>Kip</b> (Neck Kip to Stand) (Forward roll press to feet)
<b>Pirouette</b> Changing direction or moving in a circular motion by twisting while in the handstand position.
<b>Round Off</b>
<b>Round Off Back Salto</b> (Combination round-off into a back salto)
<b>Salto</b> (A flip or somersault, with the feet coming over the head and the body rotating around the axis of the waist)
<b>Side Aerial</b> (cartwheel without touching hands to the floor)
<b>Side Salto</b> (A side somersault)
<b>Split Leap</b>
<b>Stalder Press into Handstand Snap down</b>
<b>Standing Back Salto</b> (A back flip performed from a static position)
<b>Standing Front Tuck Salto</b> (A front flip performed from a static position)
<b>Suicide / Front Toss / Aerial to Wolf Sit Position</b> (Puolin)

## 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

\*Any acrobatic or gymnastic skill (refer to tumbling levels of difficulty document)

\*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)

<b>LEVEL</b>	<b>DESCRIPTION</b>
Basic	<p>Simple skill involving raising or lowering the center of gravity, or a simple acrobatic skill inverting the body.</p> <p>EXAMPLES: simple leaps, forward roll, cartwheel, squat jump.</p>
Elementary	<p>Simple acrobatic skill or a single strength move done in isolation while the rope turns around the body.</p> <p>EXAMPLES: round-off, one jump in push-up position, one donkey kick jump, mountain climbers, front handspring landing in a squat position.</p>
Intermediate	<p>Simple or intermediate acrobatic skill performed while rope turns around the body, simple strength moves and/or acrobatic moves performed consecutively or in combination.</p> <p>EXAMPLES: front handspring into a push-up, three donkey kicks performed consecutively, cartwheel into crab jumps.</p>
Advanced	<p>Long and varied sequences involving multiple acrobatic and/or strength moves done in combination, showing variations of inversion or displacement skills that require more strength, agility, and flexibility to perform.</p> <p>EXAMPLE: combination involving a round-off directly into three frog-style donkey kicks into a crab jump into the splits performed with the rope passing under the jumper's feet.</p>
Masters	<p>Long and varied sequences where the strength or acrobatic sequences are performed in combination with other types of jumping skills.</p> <p>EXAMPLE: Sequence involving frog-style donkey kicks performed with double unders into behind the knees crosses into double under push-ups with crosses.</p>

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

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

<b>LEVEL</b>	<b>DESCRIPTION</b>
Basic	One or more basic double unders performed in the routine.
Elementary	Double unders performed with basic arm movements or footwork. One triple under or side swing triple under in isolation.  EXAMPLES: Double unders with basic crosses and/or side swing crosses, double unders in a jogging step.
Intermediate	Sequences involving double unders performed with more intricate arm movements and/or rotations, double under sequences that include more than one triple under or side swing triple under. Triple under with any arm-only cross or rotation done in isolation.  EXAMPLES: Sequence involving double unders with front-back crosses and double back crosses ending with side swing triples. Triple under with a front-back cross, triple under 360 (EK) in isolation.
Advanced	Long and varied multiple under sequences involving double unders performed with intricate arm and leg crosses, sequences involving triple unders performed with arm movements and/or rotations, triple under with leg-crosses done in isolation, basic quadruple under in isolation.  EXAMPLE: Sequence involving double unders performed with behind the knees crosses, triple unders performed with front-back crosses and side swing crosses, ending with a 360 triple under (EK twist).
Masters	Long and varied sequences involving triple unders performed with intricate leg-over crossing movements. Quadruple unders performed with arm movements and/or rotations, quintuple under (or more) in isolation.  EXAMPLES: Long and varied sequence involving triple unders performed with leg-over crosses and behind the knees crosses, ending with 1 1/2 twist. Quadruple unders with crosses and front-back crosses.

## 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.

### 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
Basic	<p>Simple movement done in isolation requiring one motion.</p> <p>EXAMPLE: jumper performs only a side swing to the left and then a side swing to the right while standing still. One forward cross. Half turn to jumping backwards.</p>
Elementary	<p>Simple crosses, swings or wraps done in combination with other arm skills or basic body movements. Simple release and catch of one handle.</p> <p>EXAMPLE: jumper performs consecutive side swings while moving or rotating, overhead swing into body wrap, side swing crosses, front-back (or EB) cross in isolation, leg over arm jump, release and catch of one handle.</p>
Intermediate	<p>Intricate combinations of swings and wraps performed while moving or rotating, release and catch of one handle enhanced by a simple body movement or movement of the rope. Crossing skills where both arms cross behind the back or one or both arms crosses under one or both legs.</p> <p>EXAMPLE: jumper performs swings alternately over head, around body, and under legs while moving across the floor and rotating. Handle release under leg. Leg-over cross, behind the knees cross.</p>
Advanced	<p>Release skills involving intricate or unusual release and regrasp techniques or interesting movement of the rope, basic release and catch of both handles simultaneously. Intricate combinations of crossing skills involving a variety of arm and leg crosses, crossing skills performed with strength moves.</p> <p>EXAMPLE: jumper releases one handle while performing a leg-over cross sequence and catches the handle with arms crossed.</p>
Masters	<p>Long and varied sequences of releases involving complex release and regrasp techniques as well as intricate motion of the rope and/or jumper before the handle is regripped. Both handles tossed high enough in the air for the jumper to perform some movement or motion before the handles are caught. Long and varied sequences of crossing skills that involve intricate leg-over cross skills performed while moving, rotating, and including other elements (pace change, strength moves)</p>

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

**Speed Dynamics:** Skills demonstrating an obvious attempt to alter the usual pace of the rope. Multiple unders are NOT included in this category.

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

\*Speed jumping                      \*fast footwork                      \*fast crossing series  
\*slow-time jumping                  \*slow footwork                      \*alternating between fast and slow steps

LEVEL	DESCRIPTION
Basic	Regular speed skipping or simple slow time jumping done in isolation, simple footwork done without noticeable change of pace.  EXAMPLE: jumper goes from regular jumping to moderate speed skipping with a jogging step and back to regular jumping. Jumpers performs side straddle jumps without changing pace.
Elementary	Simple footwork or arm work performed at a moderately fast pace, more complex footwork done at regular pace.  EXAMPLE: jumper performs arm crosses with a jogging step at a moderately fast pace. Can cans and the grape vine step done at the regular pace.
Intermediate	Complex footwork sequence performed at a moderately fast pace, Complex arm work or legwork performed at a moderately fast pace. Simple footwork performed at moderate pace while moving or rotating.  EXAMPLE: Long and varied footwork sequence done very fast, both forward and backward. Front-back and side swing cross sequence done at a moderately fast pace.
Advanced	Complex footwork sequence performed at a very fast pace while moving or rotating. Complex armwork or legwork performed at a very fast pace or at an alternating pace. Complex armwork and footwork done simultaneously at a moderate pace.
Masters	Complex footwork and armwork performed simultaneously at a very fast pace. A long and varied sequence demonstrating intricate footwork, armwork, and leg-crossing skills alternating between very fast, moderately fast, and very slow paces.

## Levels of Difficulty for: SINGLE ROPE PAIRS – TEAM INTERACTION

**Single Rope Spatial Dynamics** This required element does not require difficulty levels. Jumpers receive full credit for passing through all four quadrants of the floor space at a minimum three foot radius from the center.

**Pairs Team Interaction:** This can involve trading rope handles, both jumpers in one rope, or one partner jumping the rope that is being turned by the other partner. A pair's interaction combination is required during the routine, but it is not necessary to perform pair's interaction skills in other sequences throughout the routine. Inclusion of interaction during sequences within a pair's routine will raise the level of difficulty for any sequence that involves it.

**Examples of skills in this category:** Traveler, scoops, two jumpers in one rope, Chinese wheel.

LEVEL	DESCRIPTION	EXAMPLES
<b>Basic</b>	Any basic scoop in which only one jumper jumps the rope at a given time. Also, basic face-to-face scoops, or a scoop with one jumper behind the other jumper, performed with mostly double bounce jumping. Jumpers rotate around each other.	Jumpers start side by side, one jumper does a 180 toward partner and scoops to switch places. Jumpers rotate around each other performing basic level tricks.
<b>Elementary</b>	Single and double bounce scoops w/both jumpers jumping the rope. Shared rope skills (one-wheel/two-wheel) performing basic level skills. All scoops performed with one rope is laid on the floor are elementary.	Crosses and 360 performed in a one-wheel or two-wheel. Double bounce scoops performed while rotating and alternating scoopers, basic crossing scoop.
<b>Intermediate</b>	Both jumpers take turns scooping and being scooped while performing single bounce elementary level skills. Strength and multiple under scoops performed at an elementary level. Both athletes holding ropes during interaction will be intermediate level.	Double under scoop; E.B. scoop; pushup scoop; frog scoop.
<b>Advanced</b>	Combination displaying intermediate levels of strength/multiple under scoops, spinning, and backwards direction of ropes, scoops in leg cross positions, all performed with single bounce jumping and few breaks.	Jumpers perform side by side pushups facing opposite directions. One jumper performs kamikaze into a log roll while other does a 180 triple over partner landing in pushup, log roll over pushup, two-footed frog scoop.
<b>Masters</b>	A sequence of 3 or more interaction moves performed in combinations, including advanced levels of scooping or other elements with few breaks	SS triple under scoop landing in front of partner, person in front does fast crossing series while person getting scooped alternates between fast jumping and double under jumping, backwards leap frog scoop, backwards double under pushup scoop scooping both partner and scooper.

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

**Inversion and Displacement:** Skills requiring a change in center of gravity, displaying strength and agility.

### **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 (refer to tumbling levels of difficulty document)
- \*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 180 degrees while in a push-up position

<b>LEVEL</b>	<b>DESCRIPTION</b>
Basic	Simple skill involving raising or lowering the center of gravity, or a simple acrobatic skill inverting the body.  EXAMPLES: forward roll, tuck jump, full twist jump.
Elementary	Simple acrobatic skill entering or exiting two turning ropes, squat move combinations, or a single strength move done in isolation within two turning ropes.  EXAMPLES: round-off entry, one or two jumps in push-up position, one donkey kick jump, split leap, spread eagle jumps, cartwheel exit.
Intermediate	More challenging acrobatic skill entering the ropes, simple acrobatic skill performed within two turning ropes, simple strength moves and/or acrobatic moves performed consecutively or in combination. Non-acrobatic dynamic interaction moves.  EXAMPLES: leapfrog over turner into the ropes, round-off within ropes, donkey kicks into push-ups, sequence of high gymnastic leaps, eye of the needle jump spinning around, one jumper leapfrogs over another.
Advanced	Long and varied sequences involving multiple acrobatic and/or strength moves, showing variations of inversion and displacement skills that require more strength, agility, and flexibility to perform. Also, intermediate level moves done with turner involvement or dynamic interaction, assisted gymnastics skills.  EXAMPLES: sequence involving a front-handspring directly into three frog-style donkey kicks into a split leap landing in push-up position into a turntable. One jumper tunnels under another jumper, both in a push-up position. One jumper supports the weight of another performing a back flip within the turning ropes. Toe pitches and wheelbarrow skills.
Masters	Sequences considered to be of advanced difficulty (described above) performed with other elements (rope manipulations, multiples, spatial dynamics). A sequence of three or more assisted acrobatic moves within the ropes. Long and varied sequences of strength and acrobatic moves involving dynamic interaction.

## 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.

<b>LEVEL</b>	<b>DESCRIPTION</b>
Basic	<p>One turner deliberately changes position while jumper is performing simple footwork. Both turners walk around the jumper.</p> <p>EXAMPLE: one turner goes on one knee while jumper side straddles.</p>
Elementary	<p>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.</p> <p>EXAMPLES: turners rotate around jumper doing footwork, turners pull ropes over jumpers head for two beats while jumper squats, then return ropes to normal.</p>
Intermediate	<p>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.</p> <p>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.</p>
Advanced	<p>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.</p> <p>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.</p>
Masters	<p>Long and varied 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.</p>

## 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
Basic	Slow exchange: jumper exits ropes, takes ropes from a turner, turner enters after a few turns of the ropes.
Elementary	Fast exchange: the exit, hand-off, and entrance are performed in one fluid movement.
Intermediate	<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>
Advanced	<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>
Masters	<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**

### **Speed Dynamics:** Team speed footwork

\*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.

<b>LEVEL</b>	<b>DESCRIPTION</b>
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.
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.
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.
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.
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>
Basic	Double unders while jumper maintains basic jumping rhythm.
Elementary	Double unders while jumper performs simple leaps (tuck jumps, full twist jump, straddle leap), double unders performed while turners move, rotate, or change positions.
Intermediate	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.
Advanced	<p>Long and varied multiple 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.</p> <p>EXAMPLES: Up the ladder sequence with quadruple unders. Jumper performs four different high leaps with quadruple unders.</p>
Masters	<p>Long and varied 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).</p> <p>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.</p>

# **Levels of Difficulty**

*Team show*

For determining the level of difficulty performed in 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.*

<b>LEVEL</b>	<b>DESCRIPTION</b>
<b>Basic</b>	Simple footwork and arm work skills performed by some members of the group, with no formation or rhythm changes.
<b>Elementary</b>	Simple footwork and arm work 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.
<b>Intermediate</b>	Complex footwork and arm work skills, with legwork skills incorporated are performed by the entire group, with more complex formation and rhythm changes. Or, complex footwork, arm work, and legwork skills with multiple unders incorporated are performed by part of the group, with complicated formation and rhythm changes.
<b>Advanced</b>	The entire group performs sequences with complex footwork, arm work, legwork, multiple unders, and inversion/displacement moves, incorporating rhythm and formation changes. During the formation changes, challenging skills are not performed.
<b>Masters</b>	The entire group performs sequences with complex footwork, arm work, 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.*

<b>LEVEL</b>	<b>DESCRIPTION</b>
Basic	Simple two-person wheel skills performed by a few members of the group. The skills are not physically nor choreographically challenging.
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).
Intermediate	More complicated two-person wheel skills, basic three-person or four-person wheel, or basic giant wheel performed by the entire group.
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.
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
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).
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).
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).
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).
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.*

<b>LEVEL</b>	<b>DESCRIPTION</b>
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.
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.
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).
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).
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

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

<b>LEVEL</b>	<b>DESCRIPTION</b>
Basic	Only a few members of the group are involved at one time. Simple skills are performed with no changes in speed or formation.
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.
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.
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.
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).

## SAMPLE SCORE SHEETS

The following score sheets will be used for testing purposes at judging clinics, and, with the exception of the speed testing sheet, closely resemble the actual score sheets used in competition.

## USAJR OFFICIAL PRESENTATION JUDGING PRACTICE

Name of Judge Candidate: \_\_\_\_\_ Date: \_\_\_\_\_

Event Judged: \_\_\_\_\_ Competitor or Team Judged: \_\_\_\_\_

PRESENTATION	LEVELS	POINT SCALE	POINTS GIVEN
<b>Quality of Presentation</b> - Opening and ending pose - Countenance - Body alignment and extension - Smoothness and flow	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>Creativity</b> - Use of unique skills and combinations	LEVELS	POINT SCALE	+
	Basic	0.1 – 0.2	
	Elementary	0.3 – 0.4	
	Intermediate	0.5 – 0.6	
	Advanced	0.7 – 0.8	
Masters	0.9 – 1.0		
TOTAL PRESENTATION SCORE:			=

Presentation and Creativity notes are required in the space below:

***The following section to be filled out by the Head Presentation Judge only:***

Accuracy Deductions			
Accuracy Deductions	# of clicks = Points deducted		- points deducted
- 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:	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	

## USAJR OFFICIAL HEAD JUDGING PRACTICE

Name of Judge Candidate: \_\_\_\_\_ Date: \_\_\_\_\_

Event Judged: \_\_\_\_\_ Competitor or Team Judged: \_\_\_\_\_

REQUIRED ELEMENTS	POINT SCALE	POINTS GIVEN
<b>Multiples</b>	0, 0.1, 0.2	
<b>Inversion or Displacement Skills</b> --e.g., handspring or somersault --e.g., lowering center of gravity as in push-up or donkey kick	0, 0.1, 0.2	
<b>Speed Dynamics</b> -Single Rope: Change of pace -Double Dutch: Team speed footwork (turners and jumpers synchronized)	0, 0.1, 0.2	
<b>Spatial Dynamics</b> -Single Rope: competitor(s) must use all four (4) quadrants of floor space --Double Dutch: Exchange of turner/jumper	0, 0.1, 0.2	
<b>Rope Manipulation Skill</b> -Single Rope: arm action skills, rope toss, whirls, wraps, etc. --Double Dutch: Turner skills, excluding exchanges	0, 0.1, 0.2	
<b>TOTAL POINTS AWARDED FOR REQUIRED ELEMENTS</b>		=

### DEDUCTIONS:

Time Violations	Space Violations	Delay of Tournament:
<b>To indicate time violations, please circle:</b> a) Below 60 seconds b) Above 75 seconds (minus 0.2 points each)	<b>Indicate how many space violations occurred:</b>  (minus 0.2 per occurrence)	<b>Indicate how many delays occurred:</b>  (minus 0.4 per occurrence)

### ACCURACY DEDUCTIONS

Accuracy Deductions	# of clicks = Points deducted		- points deducted
- 1 Click for a minor miss (rope stops unintentionally) - 2 Clicks for a major miss (2 or more seconds delay)	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	
NOTE: Circle the number of clicks and the accuracy deduction on the chart:			

**Judging Notes:**

## USAJR OFFICIAL SPEED JUDGING PRACTICE

Name of Judge Candidate: \_\_\_\_\_ Date: \_\_\_\_\_

Attempting to certify for (circle one):    Level One (clicker judge)            Level Two (head judge)

*Use the hand-held mechanical clicker to count every right-foot jump. Also watch for space violations, false starts or switches, and blatant false starts or switches. After judging each event, fill in the spaces provided below, as well as note any false starts or switches or delays of tournament that occurred.*

Single Rope 60 Second Speed				
Competitor Judged:		Score:		Delay of Tournament:
Minor False Start:	Blatant False Start:	Minor False Switches: DOES NOT APPLY	Blatant False Switches: DOES NOT APPLY	Space Violations:

Single Rope Speed Relay				
Competitor Judged:		Score:		Delay of Tournament:
Minor False Start:	Blatant False Start:	Minor False Switches:	Blatant False Switches:	Space Violations:

Double Dutch Speed Relay				
Competitor Judged:		Score:		Delay of Tournament:
Minor False Start:	Blatant False Start:	Minor False Switches:	Blatant False Switches:	Space Violations:

Consecutive Triple Unders				
Competitor Judged:		Score:		Delay of Tournament:
Minor False Start:	Blatant False Start:	Minor False Switches: DOES NOT APPLY	Blatant False Switches: DOES NOT APPLY	Space Violations:

## USAJR OFFICIAL TEAM SHOW CONTENT JUDGING PRACTICE

Name of Judge Candidate: \_\_\_\_\_ Date: \_\_\_\_\_

Event Judged: \_\_\_\_\_ Competitor or Team Judged: \_\_\_\_\_

*Watch the routine to be scored and write your notations in the space provided at the bottom of this score sheet. Use your notes to determine the score that you would give for Difficulty and for Density.*

CONTENT	LEVELS	POINT SCALE	POINTS GIVEN
<b>Difficulty</b> - Intricacy - Use of challenging skills and combinations - dynamic interaction	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>Density</b> - Number of skills completed versus the number of breaks in the routine	Basic	0.1 – 0.2	+
	Elementary	0.3 – 0.4	
	Intermediate	0.5 – 0.6	
	Advanced	0.7 – 0.8	
	Masters	0.9 – 1.0	
<b>TOTAL CONTENT SCORE:</b>			=

Difficulty and Density notes are required in the space below:

## USAJR OFFICIAL TEAM SHOW PRESENTATION JUDGING PRACTICE

Name of Judge Candidate: \_\_\_\_\_ Date: \_\_\_\_\_

Event Judged: \_\_\_\_\_ Competitor or Team Judged: \_\_\_\_\_

*Watch the routine to be scored and write your notations in the space provided at the bottom of this score sheet. Use your notes to determine the score that you would give for Technical Quality and for Creativity.*

PRESENTATION	LEVELS	POINT SCALE	POINTS GIVEN
<b>Creativity</b> - Originality and imagination in the choice of steps and movements - Style	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>Technical Quality</b> - Degree of excellence - Quality of Presentation - Synchronicity - Geometry - Accuracy			+
	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	
TOTAL PRESENTATION SCORE:			=

Creativity and Technical Quality notes are required in the space below:

## USAJR OFFICIAL TEAM SHOW HEAD JUDGING PRACTICE

Name of Judge Candidate: \_\_\_\_\_ Date: \_\_\_\_\_

Event Judged: \_\_\_\_\_ Competitor or Team Judged: \_\_\_\_\_

*Watch the routine to be scored and write your notations in the space provided at the bottom of this score sheet. Use your notes to determine the score that you would give for the completion of each required element. Also note any time or space violations in the spaces provided.*

REQUIRED ELEMENTS	POINT SCALE	POINTS GIVEN
Chinese Wheel	0, 0.1, 0.2, 0.3, 0.4	
Double Dutch	0, 0.1, 0.2, 0.3, 0.4	
Long Rope	0, 0.1, 0.2, 0.3, 0.4	
Single Rope Synchronized Group Routine	0, 0.1, 0.2, 0.3, 0.4	
Traveler	0, 0.1, 0.2, 0.3, 0.4	
<b>TOTAL POINTS AWARDED FOR REQUIRED ELEMENTS</b>		=

### DEDUCTIONS:

<b>Time Violations</b> <ul style="list-style-type: none"> <li>Above 4 minutes</li> <li>No minimum time limit</li> </ul> <p>(Minus 0.2 points each)</p>	<b>Space Violations</b> (minus 0.2 per occurrence)  Tournament Director may eliminate this deduction if space is not an issue	<b>Delay of Tournament:</b> <b>Indicate how many delays occurred:</b>  (minus 0.4 per occurrence):
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Judging Notes:





# Content Judge's Score Sheet Freestyle

Heat #	
Station #	
Judge #	
Entry ID #	

Team Name \_\_\_\_\_

Competitors \_\_\_\_\_

Age: \_\_\_\_\_ Event: \_\_\_\_\_

CONTENT	Levels	Point Scale	Points Given																																
<b>Difficulty</b> -- Use of challenging skills and combinations	Basic Elementary Intermediate Advanced Masters	0.0 - 0.8 0.9 - 1.6 1.7 - 2.4 2.5 - 3.2 3.3 - 4.0																																	
<b>Density</b> -- Number of skills combinations performed vs. number of breaks	<table border="1" style="margin: auto; border-collapse: collapse;"> <thead> <tr> <th style="width: 15%;">Level</th> <th style="width: 55%;">Density Combinations</th> <th style="width: 30%;">Point Value</th> </tr> </thead> <tbody> <tr> <td>Masters</td> <td>13-16 Circled Combinations</td> <td>1.7 - 2.0</td> </tr> <tr> <td>Advanced</td> <td>9-12 Circled Combinations</td> <td>1.3 - 1.6</td> </tr> <tr> <td>Intermediate</td> <td>5-8 Circled Combinations</td> <td>.9 - 1.2</td> </tr> <tr> <td>Elementary</td> <td>1-4 Circled Combinations</td> <td>.5 - .8</td> </tr> <tr> <td colspan="3" style="text-align: center; font-size: small;">For all the above levels, each circled combination increases the point value by .1</td> </tr> <tr> <td>Basic</td> <td>0 Circled Combinations</td> <td></td> </tr> <tr> <td>Basic</td> <td>Demonstrates a minimum of 4 skills in sequence</td> <td>.4</td> </tr> <tr> <td>Basic</td> <td>Demonstrates a minimum of 3 skills in sequence</td> <td>.3</td> </tr> <tr> <td>Basic</td> <td>Demonstrates a minimum of 2 skills in sequence</td> <td>.2</td> </tr> <tr> <td>Basic</td> <td>Demonstrates all skills in isolation</td> <td>.1</td> </tr> </tbody> </table>	Level	Density Combinations	Point Value	Masters	13-16 Circled Combinations	1.7 - 2.0	Advanced	9-12 Circled Combinations	1.3 - 1.6	Intermediate	5-8 Circled Combinations	.9 - 1.2	Elementary	1-4 Circled Combinations	.5 - .8	For all the above levels, each circled combination increases the point value by .1			Basic	0 Circled Combinations		Basic	Demonstrates a minimum of 4 skills in sequence	.4	Basic	Demonstrates a minimum of 3 skills in sequence	.3	Basic	Demonstrates a minimum of 2 skills in sequence	.2	Basic	Demonstrates all skills in isolation	.1	+  <i>(Cannot be less than 0 or greater than 2.0)</i>
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<b>Total Content Score:</b>			=																																

Judging Notes:

**Important Reminder**

Judges notations for density are required on this scoresheet.