



USA Jump Rope®

2007 Judging Handbook

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

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Judging Responsibilities

Sub-Regional, Regional, and National Competitions

Revised 11/06

GENERAL EXPECTATIONS

- Be a member of the USA Jump Rope.
- Attend an official judging certification clinic, with certain exceptions for experienced judges.
- 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.
- 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 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, to keep tournaments running smoothly.
- 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 CHANGES AND CLARIFICATIONS FOR 2007

Below is a brief description of some changes/additions for 2007. Please read the judging handbook thoroughly for complete explanations for each change or addition.

Counting Misses in Speed Events:

Misses are no longer counted in speed events. Ties will stand and all places will be determined by overall score. In the case of the overall competition at Nationals, competitors or teams who tie will each receive the same amount of points for that place. For example, three competitors tie for third place in one minute speed. At the regional level, all three would qualify for nationals along with any fourth place competitors. At the national level, they would all receive a bronze medal and receive 8 points each toward the overall individual and team awards. Any fourth place finishers would receive 7 points.

Definition of a miss in a freestyle routine

A minor miss is an unintentional stop of the rope or unintentional drop of the handle. A major miss is defined as the routine being delayed for two seconds or longer due to a miss.

Counting Misses for Freestyle / New judging duties:

Misses will now be counted by three of the eleven judges on each freestyle panel: the Head Judge, the Head Content Judge, and the Head Presentation Judge. The Head Content Judge and Head Presentation Judge are two new positions being created. These new judges will continue to do the content and presentation judging, but will also count misses along with the Head Judge. 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 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

A Floor Manager position is created for all levels of freestyle competition.

The Floor Manager will have the following duties:

- Checking in competitors
- Explaining boundaries
- Checking for jewelry, gum, eyeglass straps, etc

Out of bounds:

During speed and freestyle events, the Head Judge (speed events) or Floor Judge (freestyle events) is instructed to stop the jumper/team immediately if the jumper/team leaves the competition area during the course of an event. 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. 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 click or score while the jumper/team was out of bounds.

JUDGING CHANGES AND CLARIFICATIONS FOR 2007

Below is a brief description of some changes/additions for 2007. Please read the judging handbook thoroughly for complete explanations for each change or addition.

Time violations for Freestyle:

Competitors must complete their routines within the 45 – 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 45 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.

Delay of Tournament:

In the case a competitor or team fails to appear 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 for Speed or the Head Judge for Freestyle (either personally or through the Floor 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/Floor 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. The following deductions will be applied immediately when a delay occurs :

- 10 point deduction in speed events
- 0.4 deduction in freestyle events
- NOTE: Having your shoe untied and broken ropes are NOT considered delays to the tournament

SPEED AND POWER JUDGING PROCEDURES

Speed Counting: There will be two 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 to the head judge after each competitor is judged. Both clicker judges should watch as the head judge records scores as well, to help protect against mistakes in recording scores.

Standards for the accuracy of speed counting: 2/3 of the judges need to be within 5 clicks for all individual speed/power events, and within 10 clicks for all team speed events. If a judge is not within 5 clicks for an individual event or 10 clicks for a team event, 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 now 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 an individual speed or power event, or within 10 clicks for a team 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.
- 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 deny 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) The coach/coach of record will then review both the original score sheet and the re-jump score sheet. He or she will select which score sheet will be entered for the jumper/team, and sign that score sheet for verification.

No judging or competitive modifications can be given to jumpers or teams based on reputation or for any other reason. This includes providing additional clickers at a speed station when not a re-jump situation, “warning” judges at a station that a team/jumper is “really good” or “really fast”, or providing any other exception or advantage. Such actions reflect favoritism, cause an unfair competitive atmosphere, and can foster feelings of intimidation and resentment in other competitors.

False Starts and False Switches: All judges need to look for false starts and false switches. 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:** There is premature movement of the rope before the call to “go” or to “switch” is given.

The procedure for determining false starts and false switches: All three speed judges will now 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.

- 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, 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. **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.

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.

- Confirm that the name of the competitor matches what is printed on your score sheet.
- Check competitors for gum chewing, jewelry, or any device being use 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.
- 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 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
- Count the competitors' jumps using a mechanical clicker.
- Boundaries: Make jumpers aware of the boundaries of the competition area before they begin their event. Warn them that a space violation is a 5 point deduction. If a jumper goes out of bounds (either with a body part or with the arc of the rope), immediately stop the jumper/team, move them back into the competition area, and instruct them to continue their event. This should be done quickly and with as little disruption as possible to the jumper/team or surrounding jumpers/teams. The jumper/team will be given a space violation deduction each time this occurs. The judges should not click while the jumper/team was out of bounds.
- After each event, keep the athlete(s) away from the judges while scores and deductions are being processed. You may communicate an approximate score to the athlete(s) when you are ready.
- Record any Blatant or Minor false starts or false switches, and any space violations.
- 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.*
- If a jumper misses, another jump of the rope must be completed before a second miss can be counted. It may take a few tries before the jumper can continue, but only one miss is counted until another jump is successfully completed. Keep in mind that a successful jump does not necessarily require another revolution of the rope.
- Make any necessary communications with competitors or with the tournament director.

ACCURACY JUDGING

General Procedure: Misses will now 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). The Head Content Judge and Head Presentation Judge are two new positions being created. These new judges will continue to do the content and presentation judging, but will also count misses along with the Head Judge. 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 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 considered to be an unintentional stop of the rope or unintentional drop of the handle. The rope(s) may hit a jumper, turner, or the opposite rope, or any other mistake involving the rope(s) that causes the rope to stop. If a jumper or team “pulls out” of a miss and the rope does not stop, that is considered a “bobble” and does not receive a “click”. Instead, the presentation judges should indicate this mistake with a negative mark in their “Quality of Presentation” notes.
- **Major Miss** (0.4 points deduction): A major miss is considered to be any time the rope or the performance of a routine comes to a STOP unintentionally for 2 or more seconds. This might occur due to a rope catching on a competitor’s body, slapping the opposing rope, or any other mistake involving the rope(s) that causes the routine to stop.
- **Special issues:**
 - 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.
 - 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.

Accuracy Judging: While watching each routine, the Head Judge, Head Presentation judge, and Head Content Judge count major and minor misses using mechanical clickers. These judges click once for every “minor miss”, and twice for every “major miss”. When a miss occurs, the Head Judges will immediately click their clickers, then count, “one-thousand one, one-thousand two”. If the routine is delayed when two seconds are counted, then another click will be given on the clicker. No more than two clicks will be given. At the conclusion of each routine, the Head Judge, Head Content Judge, and Head Presentation Judge will convert the number of clicks on their clickers into a numerical deduction using the table provided on the score sheet. Circle the number of clicks on the chart and carry the

point value over to the accuracy score box on the score sheet. This deduction will be taken from the 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 on page 9.***

General Procedure: There will be five Presentation Judges on each judging panel. Record 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). Take notes to ensure that your scores are accurate. When each routine is finished, fill out your official score sheet and pass it to the head judge. It is NOT necessary for you to 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 Judge is instructed to stop the jumper/team immediately if the jumper/team leaves the competition area during the course of an event (either with a body part or the arc of a rope). The jumper/team should be moved back into the competition area and instructed to continue the event. They will also be given a space violation deduction from the Head Judge. If the jumper/team is out of bounds only very briefly and moves back in bounds on their own, then the jumper/team will simply receive a space violation deduction. In either case, the judges should not score what was performed while the jumper/team was out of bounds. Also, if a jumper or team begins the routine before the call to “go” 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.

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

Masters-level 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:

“+” Professional Pres.	“✓” Average Presentation	“ – “Poor Presentation
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 lack of both confidence and skill.
Pairs or teams perfectly synchronized through complex choreography (lots of changes in beat, directionality, mvmt).	Pairs or teams synchronized, but choreography is not that complex (some change in beat, directionality, mvmt).	Pairs or teams not synchronized, or need to focus on each other to stay together.
“+” Professional Creativity	“✓” Average Creativity	“ – “Poor Creativity
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.

Presentation:	✓	+	-	✓	✓	✓
Creativity:	+	+	✓	+	✓	

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

Masters: all +

Advanced: mixed ✓ and +

Intermediate: all ✓

Elementary: mixed – and ✓

Basic: all –

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

In the case above, the Quality of Presentation score would be in the “intermediate” range (mostly ✓, and the + and - cancelled each other out), and the Creativity score would be in the “advanced” range (mixed + and ✓).

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 9.***

General Procedure: There will be five Content Judges on each judging panel. Record 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). Take notes in the space provided on your score sheet to ensure that your scores are accurate. When each routine is finished, fill out your official score sheet and pass it to the head judge.

Out of bounds and Time Violation:

During freestyle events, the Floor Judge is instructed to stop the jumper/team immediately if the jumper/team leaves the competition area during the course of an event (either with a body part or the arc of a rope). The jumper/team should be moved back into the competition area and instructed to continue the event. They will also be given a space violation deduction from the Head Judge. If the jumper/team is out of bounds only very briefly and moves back in bounds on their own, then the jumper/team will simply receive a space violation deduction. In either case, the judges should not score what was performed while the jumper/team was out of bounds. Also, if a jumper or team begins the routine before the call to “go” 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. Consequently, a routine must be exceptionally dense to be considered exceptionally difficult! On the other hand, judges should not be afraid to give credit when it is due, by giving 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.

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.

T = Transitional elements used instead of basic bounces to transition from one sequence to another or from one area of the floor to another.

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

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

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

FLOOR MANAGER

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

- Making communications with competitors and judges. The Head Judge may ask you to communicate with the Tournament Director as well.
- Confirm that the identity of the jumper(s) matches what is printed on the freestyle score sheets and the heat sheet.
- Announce to the judges the name and ID number of the competitor, so they can check their score sheets and make sure all is in order to judge the event.
- 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 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/Floor 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.
 - NOTE: Having your shoe untied and broken ropes are NOT considered delays to the tournament
- 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. 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.

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:

- 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.
- **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 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/Floor 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 0.4 (four-tenths) deduction will be applied.
 - NOTE: Having your shoe untied and broken ropes are NOT considered delays to the tournament
- **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 45 – 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 45 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.
- **Space Violations:** Make sure that routines are performed within the allotted space, and make deductions if necessary. The Floor Judge is instructed to stop the jumper/team immediately if the jumper/team leaves the competition area during the course of an event (either with a body part or the arc of a rope). The jumper/team should be moved back into the competition area and instructed to continue the event. They will also be given a space violation deduction from the Head Judge. If the jumper/team is out of bounds only very briefly and moves back in bounds on their own, then the jumper/team will simply receive a space violation deduction. In

either case, the judges should not score what was performed while the jumper/team was out of bounds.

- Award points for the performance of each required element
 - Multiple Unders
 - Inversion or Displacement Skills
 - Speed Dynamics
 - Spatial Dynamics
 - Rope Manipulation Skill
- Make sure that the score sheets for each entry are stapled together and handed to the runner.

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 circumference. If the jumper uses 2-3 quadrants, partial credit should be given. The quadrants should be seen as a + formation on the floor.
- 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 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 jumpers 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	

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!

GROUP SHOW PRESENTATION JUDGING

General Procedure: Record 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. When each routine is finished, fill out your official score sheet and pass it to the head judge.

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

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.
“+” Exceptional Creativity	“✓” Average Creativity	“ – “ Lack of Creativity
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	-	✓	-	-	✓	

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

Masters: all +

Advanced: mixed ✓ and +

Intermediate: all ✓

Elementary: mixed – and ✓

Basic: all –

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

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.

GROUP SHOW CONTENT JUDGING

General Procedure: Record 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. When each routine is finished, fill out your official score sheet and pass it to the head judge.

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 12 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 13 of this handbook.

GROUP SHOW HEAD JUDGING

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

- Make any communications with competitors or tournament director.
- Confirm that the identity of the team matches what is printed on the Group Show Cover Sheet.
- Make sure the teams complete their routines within the allotted time, and make deductions if necessary.
- Make sure that routines are performed within the allotted space, and make deductions if necessary.
- 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 now “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 Group 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**

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

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

LEVEL	DESCRIPTION
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.

LEVEL	DESCRIPTION
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 sideswing 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 regrasped. 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
*slow-time jumping

*fast footwork
*slow footwork

*fast crossing series
*alternating between fast and slow steps

LEVEL	DESCRIPTION
Basic	<p>Regular speed skipping or simple slow time jumping done in isolation, simple footwork done without noticeable change of pace.</p> <p>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.</p>
Elementary	<p>Simple footwork or armwork performed at a moderately fast pace, more complex footwork done at regular pace.</p> <p>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.</p>
Intermediate	<p>Complex footwork sequence performed at a moderately fast pace, Complex armwork or legwork performed at a moderately fast pace. Simple footwork performed at moderate pace while moving or rotating.</p> <p>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.</p>
Advanced	<p>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.</p>
Masters	<p>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.</p>

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 *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

LEVEL	DESCRIPTION
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.
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.

LEVEL	DESCRIPTION
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.

LEVEL	DESCRIPTION
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.

LEVEL	DESCRIPTION
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

Group Team show

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

Levels of Difficulty for: Single Rope Synchronized Routine

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

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

Levels of Difficulty for: Chinese Wheel

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

LEVEL	DESCRIPTION
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.

LEVEL	DESCRIPTION
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.

LEVEL	DESCRIPTION
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.

USAJRF OFFICIAL CONTENT JUDGING PRACTICE

Name of Judge Candidate: _____ Date: _____

Event Judged: _____ Competitor or Team Judged: _____

CONTENT	LEVELS	POINT SCALE	POINTS GIVEN
Difficulty - Use of challenging skills and combinations	Basic	0.1 – 0.8	
	Elementary	0.9 – 1.6	
	Intermediate	1.7 – 2.4	
	Advanced	2.5 – 3.2	
	Masters	3.3 – 4.0	
Density - Number of skills completed versus the number of breaks in the routine			+
	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	
TOTAL CONTENT SCORE:			=

Judging Notes:

The following section to be filled out by the Head Content 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

USAJRF OFFICIAL PRESENTATION JUDGING PRACTICE

Name of Judge Candidate: _____ Date: _____

Event Judged: _____ Competitor or Team Judged: _____

PRESENTATION	LEVELS	POINT SCALE	POINTS GIVEN
Quality of Presentation - 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	
Creativity - 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:			

Judging Notes:

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	

USAJRF OFFICIAL HEAD JUDGING PRACTICE

Name of Judge Candidate: _____ Date: _____

Event Judged: _____ Competitor or Team Judged: _____

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

DEDUCTIONS:

Time Violations	Space Violations	Delay of Tournament:
To indicate time violations, please circle: a) Below 45 seconds b) Above 75 seconds (minus 0.2 points each)	Indicate how many space violations occurred: (minus 0.2 per occurrence)	Indicate how many delays occurred: (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:

USAJRF 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:

USAJRF OFFICIAL GROUP 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
Difficulty - 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	
Density - 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	
TOTAL CONTENT SCORE:			=

Judging Notes:

USAJRF OFFICIAL GROUP 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
Creativity - 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	
Technical Quality - 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:			=

Judging Notes:

USAJRF OFFICIAL GROUP 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	
TOTAL POINTS AWARDED FOR REQUIRED ELEMENTS		=

DEDUCTIONS:

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