



# IJRU Rule Book

## Judging Manual

Version 1.0.0-draft.1...1.0.0-draft.2

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## 2 JUDGING SPEED AND MULTIPLES EVENTS

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### 2.1 GENERAL

Judges will count the jumps of each athlete from the beginning to the end of each speed and multiples event, using an IJRU-approved device.

Head Judges are responsible for ~~all communication at a station. This includes, but is not limited to, all communication with the tournament director, athletes, and coaches.:~~

- All communication at a station. This includes communication with the tournament director, athletes and coaches.
- Checking that the correct athlete is at their station before the event starts.
- Reporting false starts and false switches.

Head Judges may communicate the number on their clicker to the athlete as a preliminary score.

~~Head Judges are responsible for checking that the correct athlete is at their station before the event start.~~

- ~~• Head Judges are responsible for Reporting false starts and false switches.~~

Where scores aren't automatically collected from each judge by electronic means, or in case of a failure of the ~~used~~ electronic system in use, it is the Head Judges responsibility to record the exact number shown on all of the station's judges approved clicker ~~device~~devices onto a scoresheet.

### 2.2 COUNTING

#### 2.2.1 General

No deductions are made for any misses in speed events.

Single rope must be turned in a forward motion whereas Double Dutch must be turned counter-clockwise with the right hand and clockwise with the left arm.

#### 2.2.2 Speed

For speed events, judges count the first completed right foot jump and each additional alternating right foot jump/skip.

If a judge clicks the last step after the final beep, they will deduct one step from the final score.

If an athlete misses and the judge ~~recogniserecognises~~ that they have counted the jump the miss occurred on, the judge will resume counting on the right foot jump once the athlete has completed a right foot jump followed by a left foot jump.

#### 2.2.3 Double Unders

For double unders, judges count each jump where both feet land simultaneously after the rope has passed under the feet twice and completed 2 forward vertical rotations around the body.

If an athlete misses and the judge ~~recogniserecognises~~ that they have counted the double under the miss occurred on, the judge will resume counting again on the second double under following the miss.

If a judge clicks the last jump after the final beep, they will deduct one step from the final score

### 2.2.4 Consecutive Triples Unders

For triples, judges count each jump where both feet land simultaneously after the rope has passed under the feet three times and completed 3 forward vertical rotations.

Once an athlete has completed one triple under, judges stop counting when the athlete either stops, misses, or ~~complete~~completes any trick other than a triple under. No triples made after that attempt will be counted.

If an athlete misses before completing their first triple under, they will have one more attempt at starting the event.

However, if the athlete has not performed any triples within the first 15 seconds of the event the judges must not count any triple unders performed by the athlete.

## 2.3 FALSE STARTS

A false start occurs if an athlete's rope begins a rotation before the start signal.

Each false start results in a deduction from the score.

All judges need to watch for z and report false starts to the head judge following the heat. The majority of judges need to agree that a false start occurred for the athlete to receive a deduction.

If a false start occurs, all judges are still required to count the event.

## 2.4 FALSE SWITCHES

In team speed and multiple events, z a false switch may occur if an athlete's rope begins a rotation, or if an athlete takes the ropes from a turner, z or enters the ropes before the signal to switch sounds.

Each false switch results in a deduction from the score.

All judges need to watch for and report false switches to the head judge following the heat. The majority of judges need to agree on the number of false switches that occurred in an event.

Judges must not count any jumps performed by the team if more than one athlete ~~are~~is jumping simultaneously.

~~Judges must not count any jumps performed by the team if more than one athlete a jumping simultaneously.~~

For Double Dutch Speed Relay (DDSR) the following turning and jumping order must be followed:

1. A and B turn for C, who is facing B~~z~~
2. A and C turn for D, who is facing A~~z~~
3. D and C turn for B, who is facing C~~z~~
4. D and B turn for A, who is facing D

Judges should not count any jumps that aren't performed in this manner.

## 2.5 SPACE VIOLATIONS

A space violation occurs any time part of an athlete's body touches the ground outside of the competition boundary.

A team may get space violations for any team member competing in the event that makes a space violation, even members of the team who are competing but not at the time actively ~~performing~~jumping the event ~~at the time~~.

If a space violation occurs, the judges must not count any jumps/skips completed outside of the boundary, and the head judge must notify the athlete(s) that they are out of bounds.

Judges resume counting once the athlete has re-entered the competition area.

An athlete cannot receive an additional space violation until they have successfully completed a counted jump/skip within the competition area.

~~Disrupting another athlete's rope(s) during a space violation results in a disqualification from the event for the athlete or team that were outside of their freestyle field or whose ropes entered into another speed field.~~

If a space violation interferes, obstructs or impedes an opposing athlete/teams ropes, the head judge will award a re-jump to the affected athlete/team. The affected athlete/team can decide if they wish to accept the re-jump or submit their current score. They must notify the head judge of their decision before leaving the competition floor.

## 2.6 VIDEO REPLAY

A video camera will be provided for each speed and multiples station to allow for recounts due to inaccurate clicking.

Athletes will be made aware of the competition boundary and location of the video camera before the heat begins.

If 2/3 of the judges are not within ~~three (3)~~ clicks for a speed or multiples event, the head judge should record the scores on the score sheet and immediately notify the tournament director, prior to the start of the next heat.

The tournament director will notify the coach or a representative from the team who ~~were~~was present in the coach box that the video of the event will automatically be re-counted at a slower speed by an additional panel of judges. If no one was in the coach box during the event, the national head-coach or head of delegation will be notified.

The event will be recounted off the competition floor while the tournament continues.

Once the judges that are recounting the event get a score within ~~three (3)~~ jumps, this score will be final and the tournament director will notify ~~of~~ the coach or team representative of the new score.

If the athlete(s) or coaches obstruct the view of the camera and a recount is not possible, the athletes do not receive a second attempt and will be given the score originally counted by the judges.

## 2.7 RECOMPETING

### 2.7.1 Technical problem

If a video recount is not possible, due to a technical issue such as a deleted file, or the camera ran out of space or power, then the athlete(s) will be given an opportunity to recompete the event.

### 2.7.2 Broken ropes

If an athlete's rope breaks unintentionally during a speed or multiples event, they will be given one additional attempt to compete the event successfully. For team events this applies per team per event, and not per athlete.

A broken rope includes and is not limited to frayed wire, rope separating from handle, snapped rope or any breakage that halts the functionality of the rope. The judges decide if a rope is broken or not.

The head judge will notify the tournament director immediately if an athlete has an option to recompile an event and the athlete will wait with the tournament director until the recompile has been scheduled. Once an athlete leaves the station, they can no longer claim a broken rope.

The tournament director will then notify the coach or team representative who was present in the coach-box, if unavailable the tournament director will notify the national head coach or head of delegation. They will have ~~five (5)~~ minutes to decide whether or not to recompile the event. If they choose not to recompile, they will be given the score originally counted by the judges.

~~Athletes will be permitted a re-skip if their rope is broken unintentionally during an event. A broken rope includes and is not limited to frayed wire, rope separating from handle, snapped rope or any breakage that halts the functionality of the rope. The judges decide if a rope is broken or not.~~

The athlete(s) will be given a minimum of ~~ten (10)~~ minutes between attempts.

The score of the athlete's second attempt will be their final score.

If the rope breaks again on their second attempt they will not be given another chance to recompile the event.

## 3 JUDGING FREESTYLE EVENTS

### 3.1 DIFFICULTY JUDGING

#### 3.1.1 General

##### 3.1.1—Difficulty judges will award a level for each skill performed in Single Rope

~~Single rope skills completed in singles, pairs, Wheel and team freestyle can be Double Dutch routines. A skill is defined as a motion of the rope and/or athlete, beyond a double bounce jump, single bounce or basic side-swing, that is assigned a level of difficulty using the following matrix and list of modifications. The matrix provides. The starting value levels of the base difficulty and modifiers are described in the paragraphs below and illustrated using tables/matrices.~~

~~At the top of each table/matrix column is the level of difficulty (0.5, 1, 2, etc.) with the skills in that level below it. Each row groups skills in each discipline of single by element (multiples, power, rope. The modifications list provides ways a skill can be modified to make it more difficult. A single skill could be comprised of multiple base manipulations, etc). If a skill includes two "starting value" skills, add the value of the skills together to get a total level of difficulty for the skill. A 0.5 level does not add difficulty to another skill/component.~~

##### 3.1.2 from the matrix as well as multiple modifications. Single Rope

~~The Single Rope freestyle skills and modifiers are grouped by elements below. For pairs and team freestyle with more than one athlete, if different skills are performed simultaneously, award credit~~

for the lowest skill completed. If one athlete misses during a skill, this skill does not count, and no difficulty will be awarded until that athlete resumes executing skills.

Basic jumps and side-swings are level 0.

Basic criss-cross, 180° rotations without jumping, switching places in wheel, and footwork are level 0.5 if performed in isolation, otherwise they are level 0.

*Multiples*

+1 For each additional revolution of the rope (i.e. a double under is a level 1)

+1 For changing the direction of the rope in the air

+1 For every 180° rotations in the air beyond 360°



Manipulation

- +1 For each restriction of an arm<sup>1</sup>
- +1 For each cross-switch/transition jump
- +1 If the rope wraps around a body part during the trick
- +1 For switching handles

Power

Basic power<sup>2</sup> is level 1

“Bubbles<sup>3</sup>” is level 0.5 if performed in isolation, otherwise it is level 0.

- +1 For landing a trick in a pushup, split, or crab position
- +1 For jumping out of a power skill
- +1 For jumping into a two-footed frog
- +1 For a criss-cross performed coming out from a power skill
- +1 For every 90° turn in power when the rope is pulled
- +2 For landing a trick in a frog position
- +2 For one-handed power
- +2 For transitioning immediately from a power to the same power skill
- +4 For jumping out of a power backwards

Releases

The base level of a release is level 1. To get credit for a release it must be caught by the handle (or end of the rope if it lacks handles)

Releases where the rope is dragged across the floor are always level 1

- +1 For catching the release in a restricted position<sup>1</sup>
- +1 For catching the release with something other than a hand
- +1 If the rope does more than one rotation in the air
- +1 For a two-handed release
- +1 For catching a release while in the air and jumping over the rope before landing

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<sup>1</sup> Restricting an arm counts if the arm is behind the back, under a leg, or restricted twice by an arm

<sup>2</sup> Not pulling the rope when jumping out of the power trick.

<sup>3</sup> Squat-jump with one hand raised above the head and one on the ground, jumping over it as the rope wraps around the arm

### Gymnastics

Basic gymnastics are level 1, intermediate gymnastics are level 2, advanced gymnastics are level 3

- +1 For a criss-cross performed during the gymnastics skill
- +1 For assisted aerials and flips
- 1 For aerials and flips assisted all the way through
- 1 For gymnastics where both handles are held with one hand

### Interactions

Basic wheel jumping and leap frog are level 1

- +1 For each athlete scooped by a rope
- +1 For basic wheel jumping
- +1 For a leap frog
- +1 If more than one rope is moving during the scoop

| Starting level        | 0          | 0.5  | 1   | 2  | 3  | 4         | 5  |
|-----------------------|------------|--|---|--|--|-----------|--|
| Multiples             | Single     |  | Double  | Triple   | Quad   | Quintuple | Sextuple                                     |
| Power                 |            | bubble (regardless of the number of wraps)                       | Basic power (not pulling rope): basic frog, basic <del>pushup</del> push-up, butt bounce, back jump | Power pulling rope: frog, <del>pushup</del> exit, push-up, crab, two footed entry for frog | One handed power   |           | Backwards power: examples: darkside, sunny D |
| Gymnastics            |            |  | Cartwheel and round-off   | Handsprings, kip, suicide  | Flips  |           |  |
| Rope Manipulation     | Side swing | Crosses, 180 on the ground, <del>switching places in wheel</del> | One hand restricted: Toad (leg over cross), Cougar (leg over), EB (one hand behind back)            | Both hands restricted: AS, CL, TS, Caboose, Elephant, Weave                                |  |           |  |
| Releases              |            |  | Basic release, Inversed release, snake release, floater   | Mic release, 2 handled rope release  | Lasso (snake release above head, catching it out of the air) |           |  |
| Scoops / Interactions |            |  | One jumper is scooped and basic wheel jumping   | Multiple jumpers are jumped by scoop, Multiple ropes moving during scoop ,Leap Frog        | Multiple ropes + multiple athletes moving during scoop       |           |  |
| Footwork              |            | Footwork   |   |  |  |           |  |

The matrix is to be used as a baseline for determining the difficulty level of each skill completed. A single double under is considered a Level 1 skill. If a restricted arm movement is added to the double under (ex: double under leg cross), a judge must then add the Level 1 of the double under with the Level 1 of a restricted arm, thus the score the judge enters on the app is a Level 2 for that skill. If the same skill is completed in a triple under, the score entered on the app would be 3. Restricted arm cross=1, triple under=2(TJ), totalling a score of Level 3.

Several base skill levels can be added together to create a higher level for one skill. For example, a backflip that includes a triple under and an under the leg cross (TJ) would earn a Level 6. Backflip=3, Triple Under=2, and an under the leg cross=1.

Crosses do not increase the level of difficulty in multiples, but they do increase the difficulty levels in power and gymnastics skills. A frog jumped in isolation is a Level 2 for landing the frog with the rope pulled under. When a cross landing is added to the frog the skill becomes a Level 3.

A judge must be familiar enough with jump rope movements and skills that they can easily determine the level of the skills as they happen and enter the level in the app.

### 3.1.3 Double Dutch

Double Dutch skills and modifiers are grouped by elements below. For double dutch pairs freestyle, if different skills are performed simultaneously, award credit for the lowest skill completed, unless the interaction of the two skills clearly makes both more difficult.

[Double Dutch Difficulty Levels by Element in development]

| <u>Skill level</u>       | <u>0</u>      | <u>0.5</u> | <u>1</u>   | <u>2</u>  | <u>3</u>  | <u>4</u>                      |
|--------------------------|---------------|------------|--|---|---|-------------------------------|
| <u><b>Multiples</b></u>  | <u>Single</u> |            | <u>Double</u>  | <u>Triples and quads</u>  | <u>Quints and sextuples</u>                                 | <u>Septuples and octuples</u> |
| <u><b>Power</b></u>      |               |            | <u>Mountain climber, Power without jumping the rope (ex: up the ladder push-up), piggyback</u> | <u>Frog, push-up, crabs, butt bounces, back jump, splits, leap frog</u> | <u>hand hops, two foot frogs, v kick, backbends/bridges</u> |                               |
| <u><b>Gymnastics</b></u> |               |            | <u>Cartwheel, round-off, 360 degree rotation of body</u>                                       | <u>Handsprings, suicide</u>   | <u>Flips</u>  |                               |

If a skill consists of two “starting value” skills, add the value of the skills together

| <u>Turner involvement</u> | <u>Basic turning (backwards and forwards)</u> | <u>Synchronized wheel</u>  | <u>pinwheel, wheel, turner skills only involving hand movement (ex: leg over)</u>                              | <u>Turner skills involving more than one hand movement (ex: inversion displacement, restriction of both hands, power skills and gymnastics)</u> |  |  |
|---------------------------|---|--|--|---|--|--|
| <u><b>Releases</b></u>    |   |  | <u>Helicopter, floaters</u>  | <u>Mic, two handled release</u>   |  |  |
| <u><b>Switches</b></u>    |   | <u>Basic switch (athlete does not enter with next turned rope)</u> | <u>Quick switch, wheel switch, Exchange of handles during wheel, any interaction between jumper and turner</u> |   |  |  |
| <u><b>Footwork</b></u>    |   | <u>Footwork</u>  |  |   |  |  |

For Turner Involvement skills to count, the athletes jumping in the ropes have to be completing a scored skill. The “starting value” of turner involvement skills is awarded per turner except for:

- Basic pin wheel
- Basic wheel
- The same turner skill (e.g. if both turners do a leg over, this will be scored as level 1 for turner involvement, not level 2)

~~A 0.5 level does not add difficulty to another skill/component.~~

The following modifications will add 1 or more levels to the skill being performed (unless otherwise specified):

- +1 level for every 90 degree turn in power when the rope is pulled
- +1 for every power over another athlete
- +1 level for each additional layer in a power+1 for one handed frog-type skills
- +1 level for each 360-degree rotation of the body in a power or gymnastics skill
- +2 levels for flips over another athlete
- +1 Assisted flips interaction (unless one athlete is supporting an athlete all the way around in the flip, in which case, reduce the level by 1)

[example skills and explanations in development]

#### 3.1.4 Wheel

Wheel skills and modifiers are grouped by elements below.

[Wheel Difficulty Levels by Element in development]

| <u>Starting level</u>        | <u>0</u>          | <u>0.5</u>  | <u>1</u>  | <u>2</u>   | <u>3</u>  | <u>4</u>         | <u>5</u>  |
|------------------------------|-------------------|---|---|--|---|------------------|---|
| <u>Multiples</u>             | <u>Single</u>     |   | <u>Double</u>   | <u>Triple</u>  | <u>Quad</u>   | <u>Quintuple</u> | <u>Sextuple</u>                                     |
| <u>Power</u>                 |                   | <u>bubble (regardless of the number of wraps)</u> | <u>Basic power (not pulling rope): basic frog, basic pushup, butt bounce, back jump</u>         | <u>Power pulling rope: frog, pushup, crab, two footed entry for frog</u>                   | <u>One handed power</u>   |                  | <u>Backwards power: examples: darkside, sunny D</u> |
| <u>Gymnastics</u>            |                   |   | <u>Cartwheel and round-off</u>  | <u>Handsprings, kip, suicide</u>   | <u>Flips</u>  |                  |   |
| <u>Rope Manipulation</u>     | <u>Side swing</u> | <u>Crosses, 180 on the ground,</u>                | <u>One hand restricted: Toad (leg over cross), Cougar (leg over), EB (one hand behind back)</u> | <u>Both hands restricted: AS, CL, TS, Caboose, Elephant, Weave</u>                         |   |                  |   |
| <u>Releases</u>              |                   |   | <u>Basic release, Inversed release, snake release, floater</u>                                  | <u>Mic release, 2 handled rope release</u>   | <u>Lasso (snake release above head, catching it out of the air)</u> |                  |   |
| <u>Scoops / Interactions</u> |                   | <u>switching places in wheel</u>                  | <u>One jumper is scooped and basic wheel jumping</u>  | <u>Multiple jumpers are jumped by scoop, Multiple ropes moving during scoop ,Leap Frog</u> | <u>Multiple ropes + multiple athletes moving during scoop</u>       |                  |   |
| <u>Footwork</u>              |                   | <u>Footwork</u>                                   |   |  |   |                  |   |

The following modifications will add 1 level to the skill being performed (unless otherwise specified):

- Switch crosses
- Crosses performed with power/strength skill and/or flips
- Go-gos (one hand crosses twice across body without uncrossing)
- Wraps
- Backwards rotation of the rope ONLY if skill is performed at Level 3 or higher
- Ending a release in a restricted position
- Catching a release with something other than a hand
- Landing in pushup position
- Landing in frog position (+2)
- Change direction of rope movement in the air (EK- rope continues in same direction: doesn't count)
- Switching handles
- Assisted flips interaction (unless one athlete is supporting an athlete all the way around in the flip, in which case, reduce the level by 1)
- Body rotation (at least 270 degrees in twist or flip direction): EK, BC, Full Twist
- +1 level for every 90 degree turn in power when the rope is pulled
- +1 level for every 180 degree turned in the air beyond a 360 when jumped ex. 540, 720, 900
- Transition jump (jumping a one hand restricted cross and in one jump, jumping the opposite side one hand restricted cross)

#### Negative modifiers/limits:

- ~~-1 level: Gymnastics with rope held with one hand~~

Exceptions:

- Level 6- kips and front handsprings with a whip (pulling the rope under before landing)
- Level 7- the moneymaker/kamikaze frog, back handspring pulling rope under before landing on hands hand

#### Negative modifiers/limits:

~~When scoring wraps, score an individual level of difficulty for every time the rope passes under the body or as a wrapped side swing (+1 level for jumping a wrapped rope, with each additional wrap around body that is jumped adding a level).~~

~~When scoring releases, score the release as a separate skill unless the release is caught and a skill is completed with it all in the air at the same time~~

#### ~~3.1.2 — Double Dutch~~

~~The levels of difficulty for double dutch skills can be evaluated using the following skill matrix. Judges must take into account all skills performed by each member of the group when awarding a total level to each skill. If a skill consists of two “starting value” skills, add the value of the skills together. For Pairs and Triad if athletes perform different skills within the ropes, award credit for the skill with the lowest score, unless the interaction of the two skills clearly makes both more difficult.~~

| Skill Level          | 0      | 0.5 | 1      | 2                 | 3          | 4                 |
|----------------------|--------|-----|--------|-------------------|------------|-------------------|
| <del>Multiples</del> | Single |     | Double | Triples and quads | Quints and | Septup<br>les and |



| Skill level   | 0                                      | 0.5   | 1  | 2  | 3  | 4        |
|---|--|---|--|--|--|----------|
|   |  |   |  |  | sextuples  | octuples |
| <b>Power</b>  |  |   | Mountain climber, Power without jumping the rope (ex: up the ladder pushup), piggyback | Frog, pushup, crabs, butt bounces, back jump, splits, leap frog  | , hand hops, two foot frogs, v-kick, backbends/bridges |          |
| <b>Gymnastics</b>   |  |   |  | Cartwheel, round-off, 360 degree rotation of body  | Handsprings, suicide                                   | Flips    |
| <b>Turner involvement (value is awarded per turner except for basic pin wheel, and basic wheel)</b> | Basic turning (backwards and forwards) |   | pinwheel, wheel, turner skills only involving hand movement (ex: leg over)             | Turner skills involving more than one hand movement (ex: inversion displacement, restriction of both hands, power skills and gymnastics) |  |          |
| <b>Releases</b>   |  |   | Helicopter, floaters   | Mic, two handled release   |  |          |
| <b>Switches</b>   |  | Basic switch (athlete does not enter with next turned rope) | Quick switch, wheel switch, Exchange of handles during wheel, any                      |  |  |          |

| Skill level | 0 | 0.5      | 1                                     | 2 | 3 | 4 |
|-------------|---|----------|---------------------------------------|---|---|---|
|             |   |          | interaction between jumper and turner |   |   |   |
| Footwork    |   | Footwork |                                       |   |   |   |

For Turner Involvement skills to count the athletes jumping in the ropes has to do something else than a single/double bounce

The following modifications will add 1 or more levels to the skill being performed (unless otherwise specified):

- ~~+1 level for every 90 degree turn in power when the rope is pulled~~
- ~~+1 for every power over another athlete~~
- ~~+1 level for each additional layer in a power +1 for one handed frog type skills~~
- ~~+1 level for each 360 degree rotation of the body in a power or gymnastics skill~~
- ~~+2 levels for flips over another athlete~~
- ~~+1 Assisted flips interaction (unless one athlete is supporting an athlete all the way around in the flip, in which case, reduce the level by 1)~~
- -1 level: Gymnastics with rope held with one hand
  - -1 level: skills performed during synchronized wheel

[example skills and explanation in development]

## 3.2 PRESENTATION

Presentation is divided into two sets of judges with a minimum of two judges in each set.

Presentation judges are asked to make a mark (+, √, -) every 2 to 4 seconds during a routine. The two sets of presentation judges are:

**Athlete Presentation (Judge A)** will judge how well the athlete performs the routine. They will evaluate:

- Form and Execution
- ~~Style~~
- Misses

**Routine Presentation (Judge B)** will judge how well the routine is choreographed. They will evaluate:

- Entertainment
- Musicality

### 3.2.1 Athlete Presentation – Form and Execution (Technicality) – Presentation Judge A

To evaluate form and execution, you should watch for body posture and positioning, amplitude, and the flow and arch of the rope. Skills should be performed in the best possible way for judge and audience visibility as well as aesthetics. When judging, you should make a mark for every skill completed by an athlete. You will also record each miss.

| Form/Execution (technicality)   |  |   |
|---|--|---|
| - Basic   | ✓ Average  | + Excellent   |
| Hunched over position, showing lack of skill, focus is towards the floor  | Bent over occasionally to help execute tricks  | Upright posture – shoulders and head up, back straight  |
| <u>Shows</u> obvious effort to complete <del>power and gymnastic</del> skills. Legs or back <del>that</del> are bent when not appropriate for the skill being performed | Performs moves well enough to complete the skills but with minor breaks in form  | Straight legs, clean lines and <del>solid landings in power and gymnastic</del> <u>proper form at all times when performing skills</u>                    |
| Hesitation between skills, obvious effort in thought between completing skills <sub>7.1</sub><br>Long pauses or bobbles in the routine                                  | Some moments of hesitation. Executes the routine with occasional breaks in the flow between skills                                       | Smooth flow between skills and superior execution of the routine. <u>The arch of the rope(s) is continuous and smooth</u>                                 |
| Struggles to complete the skills. Low and hard landings between skills  | Performs some skills with athleticism but performs other skills with difficulty and/or obvious effort. Slight break in form when landing | Displays exceptional athleticism. High amplitude with soft landings. Landing skills upright or in the appropriate form for the skill being performed-     |
| Athlete's back is to the judges and audience for an extended period of time. Performing skills in a direction that makes it difficult to evaluate                       | Some skills are performed in less than ideal position on the floor.  | Skills are staged well in relation to the judges and audience. The directionality and position on the floor is visually pleasing to the intended audience |

### 3.2.2 — Style (Athlete) — Presentation Judge A

To evaluate athlete style, you should watch for athlete confidence and countenance as well as professionalism and showmanship.

~~Style (Athlete)~~ Pairs or teams are consistently not coordinated or synchronized, and/or need to focus on each other to stay together

Pairs or teams are coordinated and synchronized some of the time, but lack these qualities at other times

Pairs or teams are perfectly coordinated and synchronized throughout the routine

Infogade

Infogade

### 3.2.2 Routine Presentation – Entertainment

To evaluate the entertainment component of a routine, you should watch for unique skills and combinations, varied movement across the floor, and smooth transitions between skills.

Entertainment judges will also watch for repetition and repeated skills. This includes exact skills that are repeated as well as sections of the routine that begin to appear repetitive. For example, long multiple sequences, similar turner involvement during double dutch, etc. While judging, you will make a mark for entertainment every 2 to 4 seconds.

| Entertainment   |   |  |
|---|---|--|
| - Basic   | ✓ Average   | + Excellent  |
| Inappropriate/distracting appearance (facial expression, body language, uniform, hair).                                   | Appearance is appropriate, but facial expression shows inward concentration and lack of eye contact. Behaviour neither detracts from or nor adds to the overall performance.  | Appearance is appropriate and professional, including natural, appropriate smiles and eye contact  |
| Behaviour on the floor detracts from the routine  |   | Professional behaviour shown during the routine  |
| Displays a lack of confidence, no effort made to connect with the judges and audience, <u>no visible eye contact made</u> | <del>Athlete may perform a strong routine and May</del> have moments of connecting <del>to their intended with the judges and audience</del> but <del>has moments of they are minimal and shows</del> obvious inward concentration <del>and lack of connection throughout the routine</del> | Strong showmanship and stage presence <u>demonstrated.</u> <u>Athlete performs a routine that captivates the judges and audience's attention. Effort made to make eye contact and connect with intended audience</u> |

### 3.2.3 Entertainment – Presentation Judge B

To evaluate the entertainment component of a routine, you should watch for original skills and combinations, varied movement across the floor, and smooth transitions between skills.

| Entertainment  |  |   |
|--|--|---|
| - Basic  | ✓ Average  | + Excellent   |
| The routine is predictable; routine not designed from the spectator perspective                                      | Parts of the routine are interesting, but other parts are predictable      | The routine is constantly interesting and entertaining to watch   |
| The routine is repetitive; athlete appears to have a limited repertoire of skills; <u>an exact skill is repeated</u> | A variety of skills and combinations with some repetition                  | There is a full variety of skills and styles shown from all elements  |
| Routine has little movement and movements are predictable, <u>and there are little to no rope direction changes</u>  | Athlete moves and uses the competition space, but movements are unoriginal | Directionality <u>of the rope</u> and <del>movement</del> <u>movements</u> are varied and unpredictable, and keep the routine constantly interesting to watch |
| Choppy transitions and breaks in flow,   | Routine has transitions although they are not                              | Routine has smooth transitions between sections   |

| Entertainment  |  |  |
|--|--|--|
| <del>-Basic</del>                                    | <del>✓Average</del>  | <del>+Excellent</del>  |
|  | interesting or well-executed   |  |
| Narrow variety of skills; choreography is simplistic | Thought put into choreography but not applied consistently through the routine | Many examples of original moves, sequences, and choreography |
| Routine is like many others, not memorable           | Routine has aspects of originality   | "Wow" factor – routine captivates the audience               |

~~Musicality–~~

### 3.2.43.2.3 Routine Presentation Judge B– Musicality

To evaluate the musicality of a routine, you should watch for effective use of music, unique music selection and choreography. While judging, you will make a mark every 2 to 4 seconds.

In situations where music is not used, this category is not judged and is scored as a “Check.”

~~To evaluate the musicality of a routine, you should watch for effective use of music and unique music selection and choreography.~~

| - Basic  | Musicality<br>✓ Average   | + Excellent  |
|--|---|--|
| Accents of the music do not correspond to elements of the routine; Little rhythmic connection between the beat and athlete’s movements | Jumping is on-beat and on-rhythm; some alignment of accents and transitions between the music and the routine | Jumping is on beat with the music; excellent use of accents in the music to amplify the routine  |
| The music bears little to no relationship to or connection with the routine  | The routine embraces the spirit and style of the music  | The style of the routine and athlete closely matches the music; the routine tells a story with the music, creates an emotional connection with the music |
| No music is used, music used is inappropriate  | Music is used and appropriate, but not very original or interesting   | Music is unique and interesting and adds to the entertainment value of the routine   |
| No effective starting and/or ending pose/sequence  | Athlete uses starting and ending poses/sequences but without much impact on the quality of the routine        | Starting pose/sequence creates anticipation for the routine; finishing post marks a clear and graceful finish  |

## 3.3 REQUIRED ELEMENTS

In order to ensure that freestyle routines are well-rounded and varied, athletes will be required to perform certain skill types or elements. For each required element not fulfilled, the ~~deduction~~required elements judges will subtract points. The Deduction judges will count required elements.

### 3.3.1 General

- Athletes must successfully complete a skill that can be awarded a difficulty level in order for it to count as a required element
- Required elements may be performed in isolation or in sets.
- Athletes can complete multiple required elements in the same skill
- Required elements can be performed at any difficulty level. However, athletes must jump their rope immediately after completing a required element
- In freestyle events with more than one athlete in the same routine, the required element must be performed by all athletes simultaneously

### 3.3.2 Single Rope

- 4 different multiples
  - Skills that involve the rope passing under an athlete’s foot more than once per jump/skip

- 4 different gymnastics and/or power skills
  - Skills requiring athletes to be:
    - Jumping off their hands or forearms or from a starting position where their hands or forearms are touching the ground
    - Seated
    - On their back (supine)
    - Lying facing the ground (prone)
    - In a crab or split position
    - Having their head pass below their waist level
- 4 different wraps and/or releases
  - A release counts from when an athlete lets go of the handle(s) until they catch the rope and perform another type of jump/skip
  - A wrap involves jumping/skipping the rope while the rope is wrapped around an athlete's body (or part of their body)

Additional Required Elements for Single Rope Pairs Freestyle and Single Rope Team Freestyle:

- 4 different interactions
  - Jumper interactions are skills completed in a way that the athletes support each other, share a rope, jump/skip another athlete with their rope (scoop), and/or perform skills over/under each other

### 3.3.3 Double Dutch

- 4 different turner involvement skills
  - Turning the ropes in a manner other than standard double dutch or together in the same direction
  - Standard double dutch turning= turning the ropes in an alternating, opposite direction without multiples
- 4 different gymnastics and/or power skills
  - Skills requiring athletes to be:
    - Jumping off their hands or forearms or from a starting position where their hands or forearms are touching the ground
    - Seated
    - On their back (supine)
    - Lying facing the ground (prone)
    - In a crab or split position
    - Having their head pass below their waist level
- 4 skills performed in the ropes by each athlete

In freestyle events with more than three athletes in the same routine, the following additional required elements exist:

- 4 different interactions
  - Jumper interactions are skills completed in a way that the athletes support each other, perform skills over/under or around each other, and/or physically connect with each other

### 3.4 DEDUCTIONS

#### 3.4.1 General

The deduction judges are responsible for:

- Marking the completion of all required elements
- Recording misses, space violations and time violations

#### ~~3.4.1~~3.4.2 Misses

Any unintentional stop of the rope(s), or any unintentionally dropped handle(s) is considered a miss. A miss may be caused by the rope(s) hitting an athlete, turner or another rope, or any other mistake that results in the ropes coming to a stop.

If a disturbance of the ropes occur but the rope(s) does not stop and the routine ~~thus~~ continues without delay it is considered a “bobble”, not a miss, and should therefore not be counted as a miss, it is however accounted for by the presentation judges.

Another miss can occur on the next attempt to jump the rope(s).

A team can receive multiple misses simultaneously if the miss occurs in another (set of) rope(s).

Misses are counted per (set of) rope(s), not per athlete. For example, a set of Double Dutch ropes with ~~two (2)~~ or more athletes jumping/skipping in the rope when the miss occurs it is only counted as ~~one (1)~~ miss.

Required Element judges and Presentation A judges, count misses.

#### ~~3.4.2~~3.4.3 Space Violations

A space violation occurs any time part of an athlete’s body touches the ground outside of the competition boundary. The boundary marker itself is in-bounds.

If a space violation occurs, the judges must not score any skills completed outside of the boundary. They must resume judging once the athlete has re-entered the competition area.

An athlete cannot receive an additional space violation until they have successfully completed a skill within the competition area.

Judges must count all space violations during a routine, a space violation is equal to ~~one (1)~~ miss.

#### ~~3.4.3~~3.4.4 Time Violations

If the athlete(s) move to start their routine before the music starts playing, or if the athlete(s) perform any jumps or routine-related moves after 75 seconds from the beginning of the music ~~has ended~~, a time violation has occurred.

A maximum of ~~two (2)~~ time violations can occur per routine. Judges must count all time violations during the routine, a time violation is equal to ~~one (1)~~ miss.

## 4 NUMBER OF JUDGES

The minimum (recommended) number of Judges required for any event are detailed below.



## 4.1 FREESTYLE EVENTS

|              |                 |  |
|--------------|-----------------|--|
| <u>2</u>     | <u>A Judges</u> | <u>Presentation form and execution, and Misses</u>             |
| <u>2</u>     | <u>B Judges</u> | <u>Presentation entertainment, and presentation musicality</u> |
| <u>2</u>     | <u>C Judges</u> | <u>Deductions</u>  |
| <u>3 (5)</u> | <u>D Judges</u> | <u>Difficulty</u>  |

## 4.2 SPEED AND MULTIPLES EVENTS

|          |                     |
|----------|---------------------|
| <u>1</u> | <u>Head Judges</u>  |
| <u>2</u> | <u>Speed Judges</u> |

# 45 CALCULATION OF SCORES AND RESULTS

## 4.15.1 CALCULATING SPEED AND MULTIPLES SCORES

Scores are collected from each judge; the two closest scores are then averaged. If the difference between multiple scores are equal the benefit goes to the skipper so the higher two that are of lowest difference are averaged and called  $t$ . (For example  $112, 115, 118 \rightarrow t = \frac{115+118}{2} = 116.5$  while  $112, 114, 118 \rightarrow \frac{112+114}{2} = 113$ )

The amount of false starts and false switches as reported by the head judge are summed up and multiplied by five, this is called  $d$ . ( $d = (starts + switches) \times 5$ )

The result, called  $R$  is obtained by deducting  $d$  from  $t$ . ( $R = t - d$ )

## 4.25.2 CALCULATING FREESTYLE SCORES

Freestyle scores are based on an accumulative difficulty model where Presentation, Required Elements, and Deductions can affect the score.

### 4.2.15.2.1 Difficulty

The difficulty score is called  $T_1$

There is no maximum difficulty score.

### 4.2.25.2.2 Presentation

The presentation score may impact the difficulty score by a factor of  $F_p = x\% = x$

The score for each presentation judge is calculated by averaging the weight of the marks that ~~they~~ have the judge has made. This is done by multiplying the amount ~~of “-”~~ marks (called  $n_-$ ) with the change factor  ~~$F_p$~~  deducted from 1 ( $1 - F_p$ ), adding that  $F_p$ ), this is then added to the amount of ~~“✓”~~ marks (called  $n_+$ ), ~~this is~~ added to the amount of “+” marks (called  $n_+$ ) multiplied with the factor  ~~$F_p$~~  added to 1 ( $1 + F_p$ ) this  $F_p$ ]

The sum of those three values are then calculated into an average by dividing with the total amount of ~~“✓”, “-”, “✓”, and “+”~~ marks made by that judge ( $n_+ + n_+ + n_-$ )

$$p = \frac{(n_+ * (1 - F)) + n_{\checkmark} + (n_- * (1 + F))}{n_+ + n_{\checkmark} + n_-}$$

$$\frac{(n_+ \times (1 - F_p)) + n_{\checkmark} + (n_- \times (1 + F_p))}{n_+ + n_{\checkmark} + n_-}$$

All presentation ~~judges~~ judges' scores ~~(A and B)~~ are then ~~summed and~~ averaged, the result is called  $T_2$  for example:

$$T_2 = \frac{A_1 + A_2 + A_3 + B_1 + B_2 + B_3}{6}$$

#### 4.2.35.2.3 Deductions and Required Elements

~~The~~ Each deduction may impact the score with a factor of  $F_d = x\% = x$  and each missed required element may impact the score with a factor of  $F_q = F_d$

The average amount of deductions recorded by the judges counting deductions are calculated and called  $t_d$ , the factor  $F_d$  subtracted from one is then raised to the power  $t_d$ , the result is called d.  $d = (1 - F_d)^{t_d}$

The average amount of uncompleted required elements ~~score~~ recorded by the deduction judges are calculated and called  $t_q$ , the factor  $F_q$  subtracted from one is then raised to the power  $t_q$ , the result is called d.  $d = (1 - F_q)^{t_q}$

The two values, d and q, are then multiplied and the result is called  $T_3$ . ( $T_3 = d \times q$ )

#### 4.2.45.2.4 Final Score

The final score is determined by multiplying  $T_1$  by  $T_2$  and  $T_3$ . The result is called R. ( $R = T_1 \times T_2 \times T_3$ )

### 4.35.3 CALCULATING WHEELS SCORES

### 4.45.4 CALCULATING SHOW CONTEST SCORES

### 4.55.5 CALCULATING THE RANKING

#### 4.5.1 Per event

##### 5.5.1 Speed Events

The athlete or team with the highest result (R) is ranked with the rank 1. The athlete with the second highest result is ranked with the rank 2, and so on.

In case of a tie where m athletes or team has the same result R which would result in the rank n all those athletes or teams are awarded rank n. The next best result (R) is ranked with rank  $n + m$ . (for example, if 3 athletes have the same speed score and rank 4<sup>th</sup>, they all get ranking 4. The skipper with the next score get rank 7, since n is 4 and m is 3 their sum is 7)

##### 5.5.2 Freestyle Events

The athlete or team with the highest result (R) is ranked with the rank 1. The athlete with the second highest result is ranked with the rank 2, and so on.

4.5.25.5.3 Overall/All-Around Results