

DIFFICULTY

A. General. Judge what is attempted as well as what is completed. Consider the relative risk of the moves. If a reasonable attempt is made but the disc is dropped, it should receive a slightly lower score than if the player had caught the disc. If the attempt falls far short of completion, the difficulty should be adjusted accordingly.

B. Time Block Scoring. Difficulty is scored in 15-second blocks. Every 15 seconds, a cassette tape will sound "Mark." Write down one score that reflects both the most difficult moves attempted in the preceding 15 seconds and the total difficulty attempted in that period. Use the whole 0-10 scale. At the end of the time allotted for the routine, the cassette will sound "Time." Do not consider any risk/difficulty demonstrated after "Time" is called. Cross out the lowest score and add up the rest. Divide by the number of marks added up and round to the nearest tenth.

C. Factors that Determine Risk

1. Consecutive play. Credit should be given for the difficulty of combining moves, and even more so for combining components.
2. Consecutivity. Moves broken up by pauses or hesitations (THEs) should not be given as much credit as the same moves linked together consecutively.
3. Technical Challenge. Consider whether the move requires advanced skill in making contact with the disc or requires precise or gentle handling?
4. Physical Challenge. Consider whether the move requires exceptional control, flexibility or strength. Moves that require the player to be upside down, contorted or restricted should be rewarded under this factor.
5. Duration of the critical moment. Consider whether the technical and/or physical challenges are increased by slowing down or speeding up the action. The inclusion of blind time and its duration would be one example of a skill covered under this factor.
6. Complexity and timing of co-ops. Cooperative moves may require significantly more intricacy and timing than the same moves done by one person. Reward the intricacy and timing of cooperative interactions.

EXECUTION

A. General. Evaluate how flawlessly each team performs. Be demanding of excellence, and be consistent. Scoring begins with a full 10 and is reduced as errors are made. Each judge keeps track of Severe, Major, Intermediate and Minor errors. At the end of the routine, add the deductions together then subtract that number from 10.

B. Categories of Deductions. There are four categories of Execution deductions. Below are general guidelines for each deduction category:

1. Severe Error (-.5) Reserved for mistakes that disturb the routine in an extreme way, such as a wild throwaway, a long, embarrassing break in the routine, or an incident that clearly endangers the audience. Judges are cautioned to make a Severe Error deduction only when the audience is clearly endangered, not just when players perform near the audience. Catches near the audience may add to a routine's excitement without endangering spectators.
2. Major Error (-.3) Each drop in a routine is usually considered a Major Error. It is also possible that a drop may not occur, but the mistake distracted so much from the routine's flow that it deserves a Major Error deduction. Major stalls in action should receive a mark in the Major Error category. Wild throws may be given this deduction rather than the Severe deduction at the judge's discretion. Drops "rooted" out smoothly without a break in flow can be reduced to Intermediate or Minor errors.
3. Intermediate Error (-.2) Errors of this degree may cover drops that the player flows through without the need for a save or hesitation. Other pauses like awkward body movements or disruptions in the routine may also be considered Intermediate Errors.
4. Minor Error (-.1) Small but noticeable errors that affect the flow of the routine. This may include unintended disc movement, awkward body control or breaks in continuity.

ARTISTIC IMPRESSION

A. General. Artistic Impression is the average of 5 sub-scores: Variety, Teamwork, Music Choreography, Flow/Form, and General Impression. Each receives a score from 0.0-10.0. Flow and Form are each given a score of 0.0-5.0 and added together to make one sub-score.

B. Variety. Variety reflects how well a team mixes the different areas of freestyle disc play. The main goal is for the play not to be repetitious. While a routine should have a proper variety to incorporate the different areas of disc play, by no means does the mix need to be equal, as certain moves may not work toward the ultimate goal of a congruent, appealing routine. Judge the routine as a series of ideas. Note whether the team presents a series of unique ideas (a high score) or the same idea over and over (a low score). An idea can be a THROW, a CATCH, a DRAMATIC EVENT involving the disc, or a CONSECUTIVE PORTION of a combination. Focus closely on the play, as repeating the same move with different hands or spins or with an upside down disc is not necessarily repetitive. Similarly, a team playing only clock or counter can still score high. Repetition can be done artistically. The purposeful repetition of a move to make a point is not necessarily repetitious-the first performance of the skill (making the point) is demonstrated with its second performance.

1. Types of Variety

a. Throws. Variations include use of different throws, grips and hands.

b. Catches. Variations include different catches and different performance of catches (leaping vs. standing; extended vs. condensed; right leg or hand vs. left hand or leg).

c. Disc handling. Variations include diversity of techniques/modes of action (control moves, intricate body movements, brushing, percussion, speed-flow, angle adjustments, turnovers, etc.) and diversity within modes of action (clock/counter skills, left/right hand skills, slow/fast performance of skills, use of feet or other body part). Consider whether the composition of the combinations throughout the routine is tediously repetitive. Evaluate both the diversity of modes of action and diversity within each mode of action as they impact the routine.

d. Co-ops. Variations include the disc handling skills evaluated above plus additional factors such as the distance between team members and their mutual restriction to each other. Teams that demonstrate a creative and diverse composition of coops will most likely avoid tedious repetition. The judge should consider the variety of a team's co-ops in terms of the routine as a whole because a team's co-ops may be a variation on a theme for artistic reasons.

C. Teamwork. Evaluate the quality and quantity of co-ops and speed-flow segments. Evaluate the quantity both in terms of time spent performing co-ops and speed-flow segments and the sheer number of them.

D. Music Choreography. Evaluate the team's relationship to the style and content of their music. Do not give a score based on whether or not you like the music. Routines that hit key breaks in the music or that show a well-established relationship to the style and content of the music should be rewarded more than a routine that shows no relationship to music.

E. Flow/Form. Flow/Form is comprised of two separate 5 point marks - Flow and Form

1. Flow. Evaluate the flow demonstrated by each team throughout their routine. The players should have very little or no break in the flow of their routine. It should be obvious that they know at each stage in the routine what is happening and where they should be. A routine in disarray, or one demonstrating forgetfulness should not be rewarded. Also consider the flow demonstrated in each player's style. For instance, a smooth transition from catch to throw may be rewarded in this subcategory.

2. Form. Evaluate the extent to which the team incorporates appealing or purposeful body positioning into their play. Reward routines that show care for body positioning in contrast to routines demonstrating haphazard or sloppy body positioning. Take care not to favor one style of form over another. Some components of form to consider, especially during disc work, include arm and leg positioning, good balance, and body line. Judge body line with respect to the player's body shape. Do not penalize a player for not having a natural body line. One example of the demonstration of form in leg positioning is pointing the toes. Pointed toes are not the only toe position that can be rewarded in this category but they are the most common example of forethought about leg positioning. Other toe positions can also be rewarded if they meet the "appealing or purposeful" definition.

G. General Impression. What did you think of the routine as a whole? Was the team successful in making the Artistic Impression or creating the emotional response they intended? Keep in mind that a team does not have to perform a pleasant or happy routine to be artistically successful.