

Figure Judging Basics

Etiquette & Procedure for Figure Judges

On the Judges Panel

- **Familiarize:** It's important for Judges to familiarize themselves with the figures selected.
- **Discuss:** It is common practice for the Referee to read the figure description prior to beginning the judging to encourage Judges to air their concerns and questions about judging that figure.
- **Seating:** Depending on the Judges seat (at center or either end of the panel), there is a variance in viewpoint when judging figures. Each Judge is responsible for scoring what they see from their seat.
- **Lighting:** Consider the possible effects of lighting, lines on the bottom of the pool, etc in affecting the individual Judge's view of the figure. Each Judge is responsible for scoring what they see from their seat.

Flashing Scores

- All Judges' scores are to be flashed simultaneously upon a prearranged signal from the referee or reader.
- The score is to be presented positively, without waiver between the whole and the half mark, and in the direction and clear vision of the reader.
- Scores are not to be changed, with few exceptions, once displayed.
- It is the responsibility of each individual Judge to listen carefully for the correct reading of his/her score and alert the Referee when an error has been made.
- The score presented is to be in relation to what the individual judge has deemed appropriate for the performance observed, without consideration of the awards of the other panel members or impending Referee's penalties.

Don'ts

- Don't comment or make an expression (verbal or physical) in regard to the figure which was executed before you or any other panel.
- Don't discuss the figure being judged until all of the swimmers have been judged and the task of the panel is completed.
- Don't coach swimmers, your own or others, on the figures while judging.
- Don't direct swimmers, readers, scorers, etc. unless charged with the responsibility to referee the panel.

The Figure Judging Process

#1: What is seen?	Observation of described actions & positions
#2: What is wrong with it?	Identify the deviation from descriptions and explanations in the <i>rulebook</i>
#3: How wrong is it?	Analyze the degree of deviation from <i>perfection</i>
#4: Arrive at a score	Determine... <i>Control:</i> 5 points <i>Design:</i> 5 points

Figure Scoring Scale

<i>Perfect</i>	<i>10.0</i>
<i>Near Perfect</i>	<i>9.5 – 9.9</i>
<i>Excellent</i>	<i>9.0 – 9.4</i>
<i>Very Good</i>	<i>8.0 – 8.9</i>
<i>Good</i>	<i>7.0 – 7.9</i>
<i>Competent</i>	<i>6.0 – 6.9</i>
<i>Satisfactory</i>	<i>5.0 – 5.9</i>
<i>Deficient</i>	<i>4.0 – 4.9</i>
<i>Weak</i>	<i>3.0 – 3.9</i>
<i>Very Weak</i>	<i>2.0 – 2.9</i>
<i>Hardly Recognizable</i>	<i>0.1 – 1.9</i>
<i>Completely Failed</i>	<i>0</i>

8. GENERAL CONCEPTS OF JUDGING FIGURES

A Figure is a combination of basic body positions and transitions, performed in a manner and order as prescribed by the World Aquatics Handbook rule descriptions.

General concepts on Figures:

1. Figures are defined in terms of their component parts: body positions and transitions.
2. A transition is a continuous movement from one position to another. The completion of a transition should occur simultaneously with the achievement of a body position and desired height. Except where otherwise specified, water level remains constant during a transition.
3. Unless otherwise specified in the figure description, maximum height is always desirable. Height is evaluated based on the water level of body parts.
4. Unless otherwise specified in the figure description, figures are executed in a stationary position. Transitions which allow some movement will be marked with an arrow in the diagram.
5. Diagrams are a guide only. If there is discrepancy between a diagram and a written description, the English written version of the World Aquatics Handbook shall prevail.
6. During the execution of a figure, a pause may occur only in basic body positions which are printed in "**bold type**" and defined in Appendix 1 of the World Aquatics Handbook.
7. Basic movements are described, in Appendix 1 of the World Aquatics Handbook and are "*italicized*" when referred to in a figure description.
8. When "and" is used to connect two (2) actions, it means one follows the other; when "as" is used, it means both actions occur simultaneously.
9. When "rapid" or "rapidly" is used in the description, it shall apply specifically to the tempo of the transition in which it is included, and not to the entire figure.
10. Arm/hand positions and actions are optional.

9. GUIDELINES FOR JUDGING FIGURES

Unless otherwise specified in the description, Figures shall be executed high and controlled, in uniform motion, with each section clearly defined.

All judgements are made from the standpoint of perfection.

An athlete can obtain points from 0 – 10 using 1/10th points.

Perfect	10	Satisfactory	5.9-5.0
Near Perfect	9.9-9.5	Deficient	4.9-4.0
Excellent	9.4-9.0	Weak	3.9-3.0
Very good	8.9-8.0	Very weak	2.9-2.0
Good	7.9-7.0	Hardly recognizable	1.9-0.1
Competent	6.9-6.0	Completely failed	0

To be able to judge correctly a Judge must have in mind the design and control factors further described below.

9.1 DESIGN

That portion of the Figure award attributed to the evaluation of the degree of conformation to the positions and movements specified in the figure description.

As part of the design, Judges consider the accuracy of positions and transitions as specified in the figure description.

Specific design factors include accuracy of all body positions and transitions according to the description:

1. Accuracy of the lines, angles, and arches

Examples:

- A **Ballet Leg** position is perpendicular to the surface
- A **Fishtail** position has the foot of the extended leg at the surface

2. Accuracy of alignment of body parts

Examples:

- In **Vertical Positions**, alignment of ears, shoulder joints, hip joints, and ankles
- In a **Split Position**, vertical alignment of head, shoulder, and hip joints; and horizontal alignment of hip and shoulder joints with the two (2) horizontal lines 'square' and parallel to one another.

3. Correctness of pikes and tucks

Examples:

- 90° angle in **Front Pike** position
- **Back Pike** position 45° angle or less, with legs and trunk extended
- **Tuck** positions as compact as possible

4. Accuracy of transitional movement

Examples:

- In *assuming a Front Pike Position*, the hips replace the head at the surface
- In *Arch to Back Layout Position* and *Walkouts*, head replaces hips at the surface
- In a *Combined Spin*, the *ascending* and *descending spins* must have the same number of revolutions
- In a *Thrust*, a vertical upward movement of the legs and hips is **rapidly** executed **as** the body unrolls
- In *Spins* there is simultaneous rotation and completion of the required spin

9.2 CONTROL

That portion of the figure award attributed to the evaluation of how well a performance achieves control factors. The control factor is the use of strength and coordination to demonstrate mastery of figure execution.

Control factors, which are further explained below, include extension, height, stability, clarity, uniform motion, unless otherwise specified in the Figure description.

Control in Figures is the ability to:

- Maintain high stable correct positions
- Move the body smoothly, accurately, and effortlessly through the required transitions
- Remain 'on-the-spot' unless otherwise specified in the description
- Give an overall impression of ease of performance

Specific control factors include:

1. Extension

Extension of total body throughout the figure, unless otherwise specified.

2. Sustained maximum height

Sustained maximum height of body parts in relation to the water surface, unless otherwise specified in the figure description.

3. Uniform motion

Uniform motion means a constant speed of action throughout the figure, unless otherwise specified in the figure description.

There shall be constant speed of action through each transitional movement. Transitions are to be executed without any pauses or stops therein. This does not mean that every transition takes the same amount of time, as it depends on the range of movement required. For example: the time to achieve a Split Position from a Front Pike Position takes longer than the time to assume a Front Pike Position from a Front Layout Position because there is a larger range of movement required.

Judging emphasis is placed on controlled uniformity of performance speed, not slowness.

When the rule requires a tempo change during one or more parts of a Figure, the change(s) must conform to the tempo(s) specified.

When the rule states 'rapid' or uses 'rapidly' to describe an action or movement in the figure, it should be obviously visible that there is more speed within this action or movement.

4. Stationary

Figures are performed 'on-the-spot', with no travelling, except for movement specified in a figure description.

5. Stability

Equilibrium must be maintained and unaffected by change of position.

6. Clarity

There must be a clear definition between positions and directions, continuous course of action in the transitions.

Transitions proceed through the most direct and accurate course of action. When the transition is finished, there should be a slight pause – as a 'comma', not a 'period' – to define the position and completion of the transition before the next transition begins.

7. Ease of performance - overall impression

Appearance of total confidence and effortless, fluid execution without evidence of strain.

9.3 BASIC PRINCIPLES OF JUDGING FIGURES

1. Plumb line points of reference are used when evaluating vertical and horizontal alignments.
2. The head always follows the alignment of the spine.
3. When initiating a transition, the athlete never begins by reversing the specified direction of movement.
4. Unless otherwise specified by the figure description, all movements are executed to be equal in time and space, with simultaneous and concurrent action within transitions. All movements specified within a transition should begin from the specified starting position and be completed with the achievement of the specified final position and level.
5. Axis - a straight line around which the body rotates.
6. Longitudinal axis - the lengthwise centre of the body.
7. Lateral axis - extending sideways from the body, either through a cross section (such as the hips), or outside the body.
8. During a specific figure movement, the use of the term horizontal or vertical axis specifies the relationship of the longitudinal axis to the surface of the water.
9. Height is evaluated based on the water level of body parts.

9.4 DEDUCTIONS GUIDELINES FOR FIGURES

9.4.1 Directions for the use of deductions guidelines

Deduction guidelines are meant to be a good companion for Judges and facilitate discussions to unify judging criteria.

Judges are not calculators and are not expected to memorize the list of deviations included in Design Guidelines for Figures below. The information is to be used as a tool in assisting the Judges in finalizing their score.

Athletes are not machines as well and may show a large variety and combinations of inaccuracies or deviations during the performance of figures.

There are many aspects to consider in a Figure, even in the short ones, and the Judge has very little time to summarize all and complete the judging process by giving a mark. It would be great to review the Figure multiple times: once for extension, once for stability, once for design, etc., but this is not possible in competition, only during seminars or practice sessions for continuous learning.

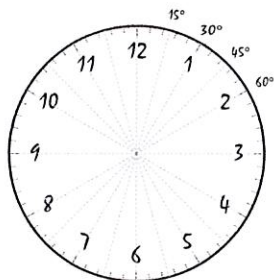
9.4.2 Design deductions

Design deductions are applied for transitions/positions being different from the description by a certain degree (see visible scale of angle deviation) or altering the movement/position concept (see deduction guidelines for figures in Youth and 12& under categories).

When there are inaccuracies, deductions are as follows:

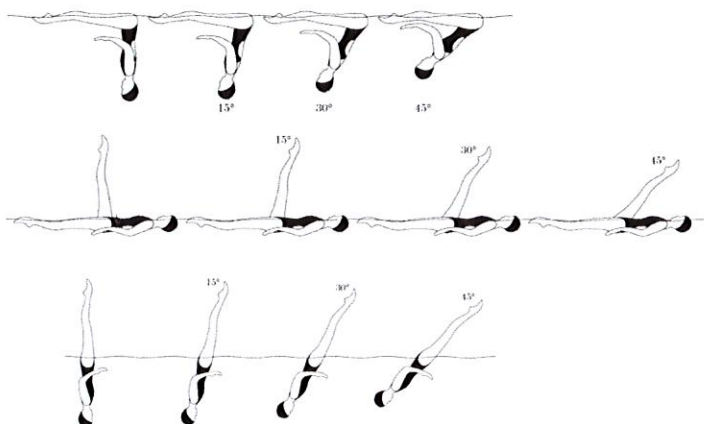
Small	0.2 points
Medium	0.5 points
Large	1.0 point

9.4.2.1 Visible scales of angle deviation



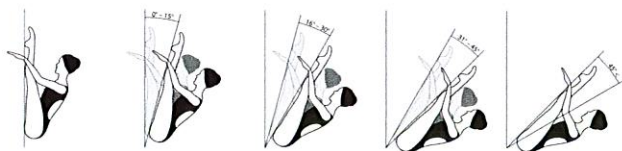
Apply to plumb line points of reference when evaluating vertical and horizontal alignments required

Small Deviation	1° – 15° (0.2)
Medium Deviation	16° – 30° (0.5)
Large Deviation	31° or more (1.0)



Deviation allowances for the *Thrust* action are unique and allow for the legs to be up to an additional 15° off the vertical line.

Small Deviation	16° – 30° (0.2)
Medium Deviation	31° – 45° (0.5)
Large Deviation	more than 45° (1.0)



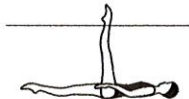
11.1.1 BP 1 Back Layout Position

Body Position Description	Diagrams	Major Desired Actions
1. Body extended with face, chest, thighs, and feet at the surface of the water.		1. Gives the impression that the body is stretched horizontally to its maximum. Front of the trunk will also be at the surface of the water.
2. Head (ears specifically), hips and ankles in horizontal alignment.		2. Judgement is made by checking visual points of the horizontal alignment: ears, shoulder joints, hip joints and ankles. This imaginary line should also pass through the middle of the side of the trunk.

11.1.2 BP 2 Front Layout Position

Body Position Description	Diagrams	Major Desired Actions
1. Body extended with head, upper back, buttocks, and heels at the surface of the water.		1. Gives the impression that the body is stretched horizontally to its maximum. Judgement made by checking visual points of the horizontal alignment: ears, shoulder joints, hip joints and heels.
2. Unless otherwise specified, face may be in or out of the water.		2. Once the head position is established as in or out of the water the position is maintained. When the face is out of the water the ears will not be on the horizontal axis and the back may be slightly lower and arched. Hip joints, calves and heels remain at the surface of the water.

11.1.3 BP 3 Ballet Leg Position

Body Position Description	Diagrams	Major Desired Actions
a) Surface 1. Body in Back Layout Position. 2. One leg extended perpendicular to the surface of the water.		1. See BP 1 Back Layout Position. Ears, shoulder joints, hip joints and ankle of extended leg in line at maximum horizontal alignment. 2. 90° angle between the extended leg and the surface of the water and between the extended leg and the trunk with maximum horizontal alignment maintained throughout.
b) Submerged 1. Head, trunk, and horizontal leg parallel to the surface of the water. 2. One leg perpendicular to the surface with the water level between the knee and the ankle.		1. See body alignment requirements of BP 1 Back Layout Position. 2. The angles between the ballet leg and the body must remain at 90° throughout.

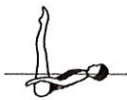
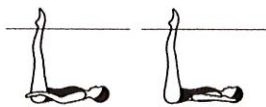
11.1.4 BP 4 Flamingo Position

Body Position Description	Diagrams	Major Desired Actions
a) Surface 1. One leg extended perpendicular to the surface of the water. 2. The other leg bent with the mid-calf opposite the vertical leg. Foot, shin, and knee at and parallel to the surface of the water. 3. Face at the surface of the water.		1. 90° angle between the extended leg and the surface of the water. 2. The top of the bent leg from knee to toes should be dry with the vertical leg extended perpendicular midway between knee and ankle of the horizontal leg. 3. Chest close to the surface of the water with the shoulders back. Ears, shoulder joints and hip joints aligned with the spine straight and extended.

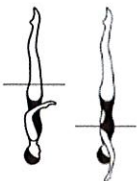
BP 4 Flamingo Position (cont.)

Body Position Description	Diagrams	Major Desired Actions
b) Submerged 1. Trunk, head, shin, and foot of the bent leg parallel to the surface of the water. 2. 90° angle between the trunk and extended leg. 3. Water level between knee and ankle of the extended leg.		1. Ears, shoulder joints and hip joints aligned. 2. The vertical leg is extended perpendicular to the bent leg midway between the knee and the ankle of the horizontal leg.

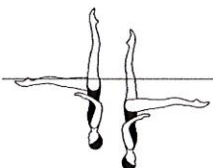
11.1.5 BP 5 Ballet Leg Double Position

Body Position Description	Diagrams	Major Desired Actions
a) Surface 1. Legs together and extended perpendicular to the surface of the water. 2. Head in line with the trunk. 3. Face at the surface of the water.		1. Full extension of the legs at a 90° angle to the surface of the water. 2. Chest close to the surface of the water with the shoulders back. Ears, hip joints and shoulder joints aligned, with the spine straight and extended.
b) Submerged 1. Trunk and head parallel to the surface of the water. 2. 90° angle between the trunk and the extended legs. 3. Water level between knees and ankles of the extended legs.		1. Ears, shoulder joints and hip joints aligned. 2. Legs perpendicular to the surface of the water. Body extended horizontally at 90° angle to the surface of the water.

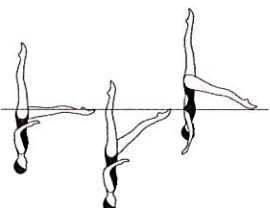
11.1.6 BP 6 Vertical Position

Body Position Description	Diagrams	Major Desired Actions
1. Body extended perpendicular to the surface of the water; legs together, head downward.		1. Full extension of the body.
2. Head (ears specifically), hips and ankles in line.		2. Judgement made by checking visual points of the vertical alignment: ears, shoulder joints, hip joints and ankles.

11.1.7 BP 7 Crane Position - this position is currently not performed in any World Aquatics figure.

Body Position Description	Diagrams	Major Desired Actions
1. Body extended in Vertical Position with one leg extended forward at a 90° angle to the body.		1. Refer to BP 6 Vertical Position re body alignment. Forward extended leg must be parallel to the surface. Hip joints must be on a horizontal line.

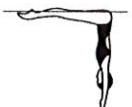
11.1.8 BP 8 Fishtail Position

Body Position Description	Diagrams	Major Desired Actions
1. Body extended in Vertical Position with one leg extended forward. The foot of the forward leg is at the surface of the water regardless of the height of the hips.		1. See BP 6 Vertical Position for body alignment. The foot of the forward leg must be at the surface of the water. Hip joints must be on a horizontal line.

11.1.9 BP 9 Tuck Position

Body Position Description	Diagrams	Major Desired Actions
1. Body as compact as possible, with the back rounded and the legs together.		1. Legs together with shins at the surface of the water and tucked tightly to the front of the body.
2. Heels close to buttocks.		2. Compact tuck. Chin tucked in.
3. Head close to knees.		3. In BP 9 inverted Tuck Position , shins are perpendicular to the surface of the water, buttocks remain at the surface and the water level is between the ankle and mid foot.

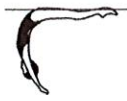
11.1.10 BP 10 Front Pike Position

Body Position Description	Diagrams	Major Desired Actions
1. Body bent at hips to form a 90° angle.		1. Exact 90° angle.
2. Legs extended and together.		2. Full extension of legs, with ankles aligned with hip joints.
3. Trunk extended with the back straight and head in line.		3. Back flat, with vertical alignment of ears, shoulder joints and hip joints once the position is established.

11.1.11 BP 11 Back Pike Position

Body Position Description	Diagrams	Major Desired Actions
1. Body bent at hips to form an acute angle of 45° or less.		1. Legs close to chest while maintaining the straight-line alignment of the extended spine and head.
2. Legs extended and together.		2. Full extension of the legs, ankles, and feet.
3. Trunk extended with the back straight and head in line.		3. Back flat, with ears, shoulder joints, middle of side of torso, and hip joints aligned. Once the pike position is established the degree of the angle remains constant.

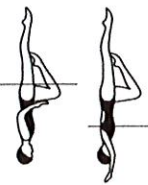
11.1.12 BP 13 Surface Arch Position

Body Position Description	Diagrams	Major Desired Actions
1. Lower back arched with hips, shoulders, and head on a vertical line.		1. Hip joints and shoulder joints on a horizontal line with both of these alignments 'square' and parallel to one another. Head (ears specifically) in line with shoulders.
2. Legs together and at the surface of the water.		2. Hip joints at the surface of the water.

11.1.13 BP 14 Bent Knee Positions

Body Position Description	Diagrams	Major Desired Actions
1. Body in Front Layout, Back Layout, Vertical, or Arched Positions. 2. One leg bent, with the toe of the bent leg in contact with the inside of the extended leg at the knee or higher.		1. See BP 2, BP 1, BP 6, and BP 13. 2. The relationship of the toe of the bent leg to the extended leg may vary depending on the figure but should remain constant once established, and not extend in front of or behind the extended leg.
a) Bent Knee Front Layout Position 1. Body extended in Front Layout Position with the thigh of the bent leg perpendicular to the surface of the water. 2. Unless otherwise specified face may be in or out of the water.		1. In BP 2 Front Layout Position the alignment of the extended leg, trunk and head remains constant. 2. Once established as in or out of the water, the head position is maintained. When the face is out of the water, the ears will not be on the horizontal axis, and the back may be slightly lower and arched. Hip joints, and the calf and heel of the extended leg remain at the surface of the water.
b) Bent Knee Back Layout Position 1. Body extended in Back Layout Position. 2. The thigh of the bent leg is perpendicular to the surface of the water.	 	1. In BP 1 Back Layout Position ears, shoulder joints, hip joints and ankle of extended leg in line at maximum horizontal alignment. 2. 90° angle between the thigh and the surface of the water, and 90° angle maintained between the thigh and the trunk. At maximum height an air pocket will be evident between the back of the thigh and calf of the bent leg and the surface of the water.

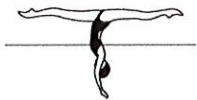
BP 14 Bent Knee Positions (cont.)

Body Position Description	Diagrams	Major Desired Actions
c) Bent Knee Vertical Position 1. Body extended in Vertical Position with the thigh of the bent leg parallel to the surface of the water.		1. In BP 6 Vertical Position the alignment of the extended leg, trunk and head remains constant.
d) Bent Knee Surface Arch Position 1. Lower back arched with hips, shoulders, and head on a vertical line.		1.1 In BP 13 Surface Arch Position shoulder joints and hip joints on a horizontal line with both of these alignments 'square' and parallel to one another. Head (ears specifically) in line with shoulders. 1.2 Hips at the surface of the water.
2. The thigh of the bent leg is perpendicular to the surface of the water.		2. 90° angle between the thigh of the bent leg and the surface of the water. An air pocket will be evident between the back of the thigh and calf of the bent leg and the surface of the water.

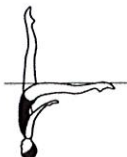
11.1.14 BP 15 Tub Position

Body Position Description	Diagrams	Major Desired Actions
1. Legs bent and together, feet and shins at and parallel to the surface of the water with thighs perpendicular. 2. Head in line with trunk. 3. Face at the surface of the water.		1. Knees and hip joints aligned vertically with thighs perpendicular to the surface of the water. Legs dry from toes to knees. 2. Chest close to the surface of the water, with the shoulders back. Ears, shoulder joints and hip joints aligned, with the spine extended.

11.1.15 BP 16 Split Position

Body Position Description	Diagrams	Major Desired Actions
1. Legs evenly split forward and back. 2. The legs are parallel to the surface of the water. 3. Lower back arched, with hips, shoulders, and head on a vertical line. 4. 180° angle between the extended legs (flat split), with inside of each leg aligned on opposite sides of a horizontal line, regardless of the height of the hips.		1. Full extension of the legs at or above the surface of the water. 4. Flat split. Hip joints and shoulder joints on a horizontal line with both of these alignments 'square' and parallel to each other.
a) Surface Split Position 1. Legs are dry at the surface of the water.		1. Full extension of the legs. Crotch and legs dry at the surface of the water.
b) Airborne Split Position 1. Legs are above the surface of the water.		1.1 Full extension of the legs completely above the surface of the water. Maximum height is desirable. 1.2 Both legs equidistant from the surface of the water.

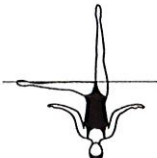
11.1.16 BP 17 Knight Position

Body Position Description	Diagrams	Major Desired Actions
1. Lower back arched, with hips, shoulders, and head on a vertical line.		1. Arch is in the lower part of the spine only.
2. One leg vertical.		2. Vertical alignment through ears, shoulder joints, hip joints and ankle of the vertical leg.
3. Other leg extended backward with the leg at the surface of the water and as close to horizontal as possible.		3. Hip joints and shoulder joints on a horizontal line with both of these alignments 'square' and parallel to each other. The top of the horizontal extended leg faces upward.

11.1.17 BP 18 Knight Variant Position

Body Position Description	Diagrams	Major Desired Actions
1. Lower back arched, with hips, shoulders, and head on a vertical line.		1. Arch is in the lower part of the spine only.
2. One leg vertical.		2. Vertical alignment through ears, shoulder joints, hip joints and ankle of the vertical leg.
3. The other leg is behind the body with the knee bent at an angle of 90° or less.		3. Hip joints and shoulder joints on a horizontal line with both of these alignments 'square' and parallel to each other. The top of the horizontal extended leg faces upward.
4. The thigh and shin of the bent leg are parallel to the surface of the water.		4. The inside of the bent leg faces upward and is at or near the surface of the water.

11.1.18 BP 19 Side Fishtail Position

Body Position Description	Diagrams	Major Desired Actions
1. Body extended in Vertical Position with one leg extended sideways with the foot at the surface of the water regardless of the height of the hips.		1. BP 6 Vertical Position alignment must be evident from a front or back view of the extended body. The head, trunk, and extended leg face forward.

9.5 GUIDING SCALE FOR HEIGHT QUALITY OF PERFORMANCE

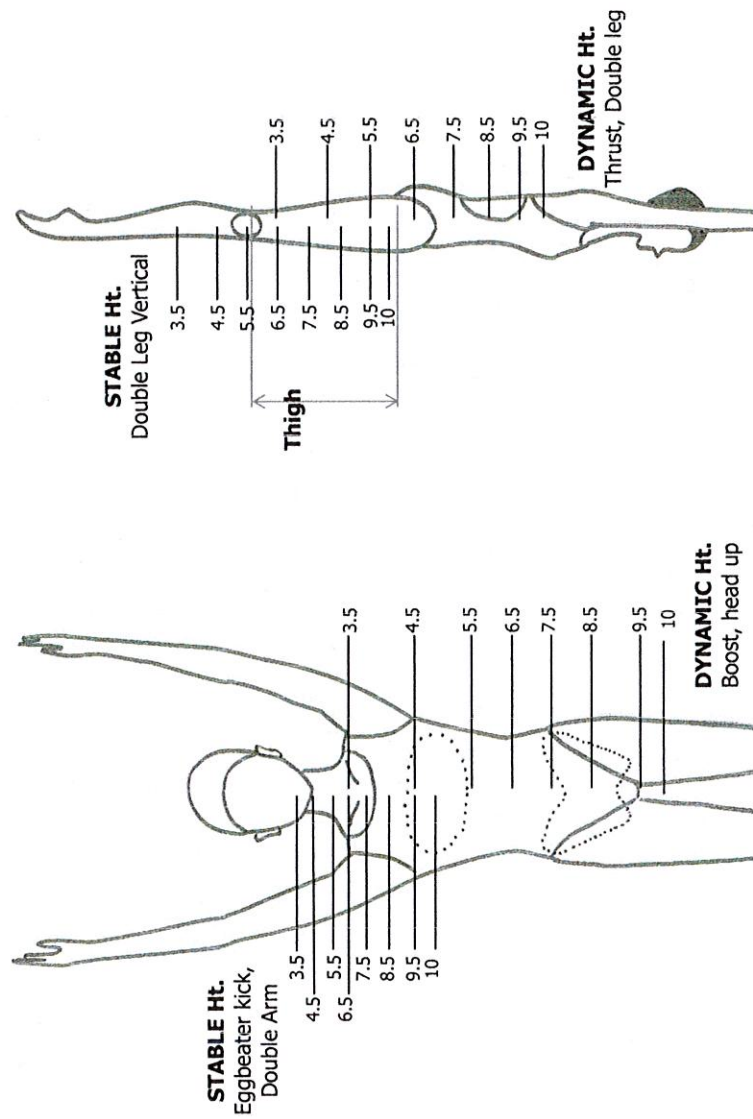
Water Levels For:	Perfect 10	Excellent/ Near Perfect 9.5	Very Good 8.5	Good 7.5	Competent 6.5	Satisfactory 5.5	Deficient 4.5	Weak 3.5
Vertical Double Leg	Crotch level or higher	Upper thigh	Upper mid- thigh	Low to mid- thigh	Above kneecap	Kneecap	Below kneecap	Well below kneecap (mid shin)
Vertical Single Leg, Fishtail/BK	Top of pelvis	Above crotch	Crotch level	Upper thigh	Mid-thigh	Low thigh (Well above kneecap)	Kneecap	Below kneecap
Knight / Bent Knee Surface Arch	Above crotch	Crotch level	Upper thigh	Mid-thigh	Low thigh (Well above kneecap)	Kneecap	Below Kneecap (BK Arch – below surface)	Mid shin
Ballet Leg Single / Bent Knee Back Layout	Horizontal leg dry	At top of thigh	Upper thigh	Mid-thigh	Low thigh (Well above kneecap)	Above kneecap	Kneecap	Below kneecap
Ballet Leg Double	Upper thigh or higher	Mid-thigh	Low thigh	Above kneecap	Kneecap	Below kneecap	Well below kneecap (mid shin)	Low to mid shin
Eggbeater Kick Double Arm	Top bust or higher	Arm pit dry	Upper bust	Showing collar bone	Showing shoulder	Mid neck	Chin	Mouth
Eggbeater Kick Single Arm	Bust above surface	Top bust	Mid bust	Arm pit dry	Upper bust	Showing collar bone	Showing shoulder	Mid neck
Thrust, Double Leg	Mid ribs or higher	Lower ribs	Waist	Top of pelvis	Showing crotch	Upper thigh	Mid-thigh	Above kneecap
Thrust, Single Leg	High ribs or higher	Mid ribs	Lower ribs	Waist	Top of pelvis	Showing crotch	Upper thigh	Mid-thigh
Rocket Split, Airborne Split	Mid ribs or higher	Lower ribs	Waist	Top of pelvis	Showing crotch	Upper thigh	Mid-thigh	Above kneecap
*Re-join to Vertical Double Leg	Crotch level or higher	Upper thigh	Upper mid- thigh	Low to mid- thigh	Above kneecap	Kneecap	Below kneecap	Well below kneecap (mid shin)
*Re-join to Vertical Single Leg	Showing hips or higher	Showing hips	Crotch level	Upper thigh	Mid-thigh	Low thigh (Well above kneecap)	Kneecap	Below kneecap
Boost (head up)	Showing air between legs	Crotch level	Mid pelvis	Top of pelvis	Waist	Lower ribs	Arm pit	Showing shoulder

***Rejoin to Vertical Double Leg:** The height of the re-joined to Vertical Positions for the Dynamic Height during unstable actions.

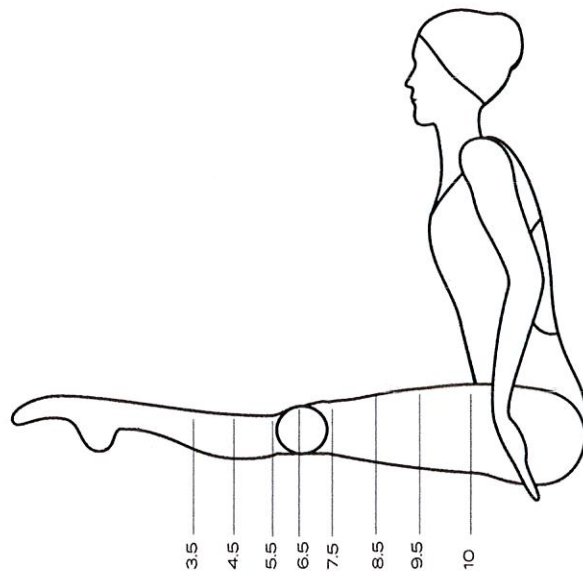
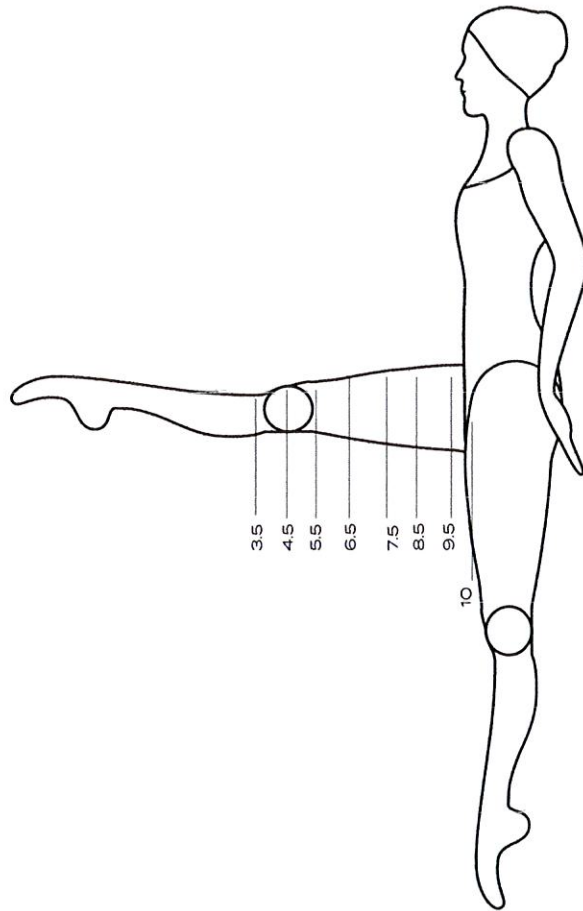
***Rejoin to Vertical Single Leg:** The height of the re-joined to Vertical Single Leg for the Dynamic Height during unstable actions.

9.5.1 GUIDING SCALE FOR HEIGHT - DIAGRAMS

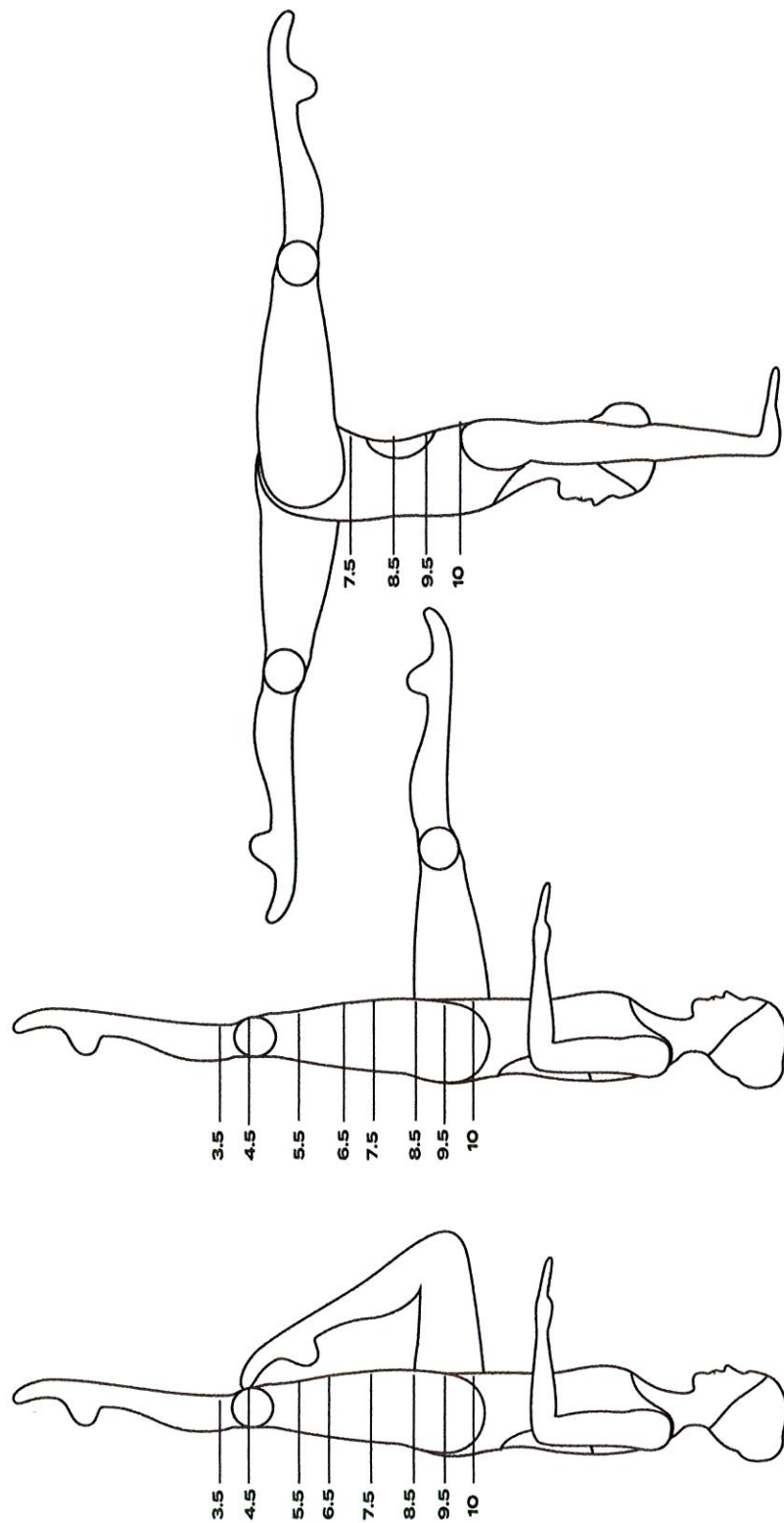
9.5.1.1 Eggbeater Kick Double Arms, Boost, Vertical Double Leg, Thrust Double Leg



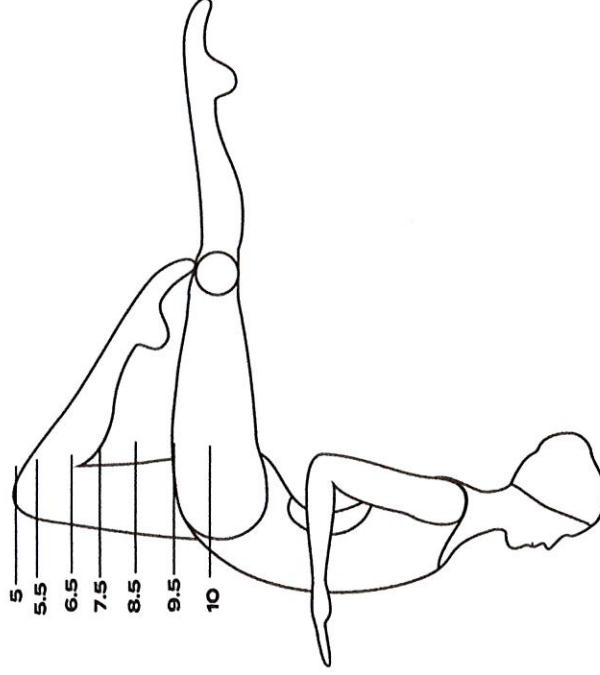
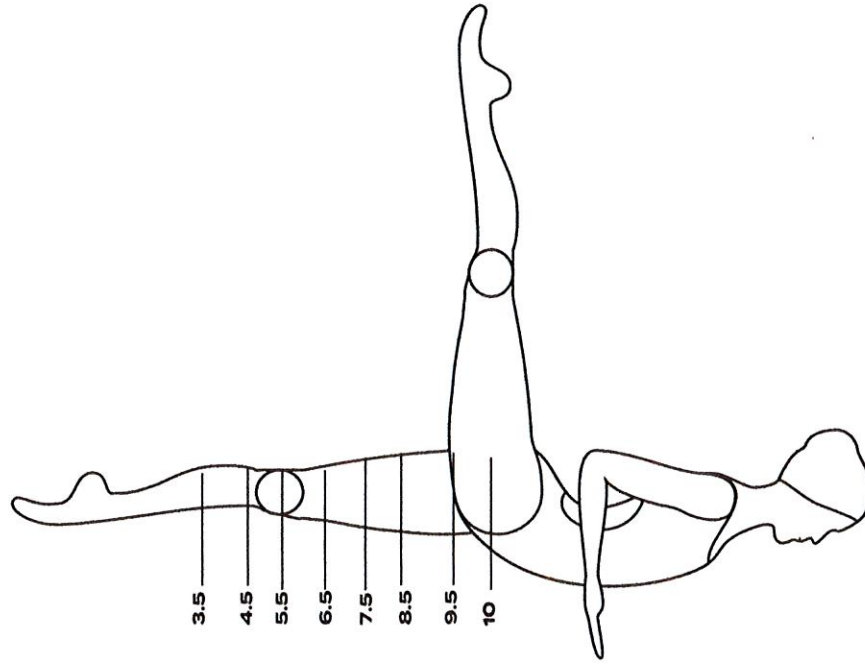
9.5.1.2 Ballet Leg Single and Ballet Leg Double Position



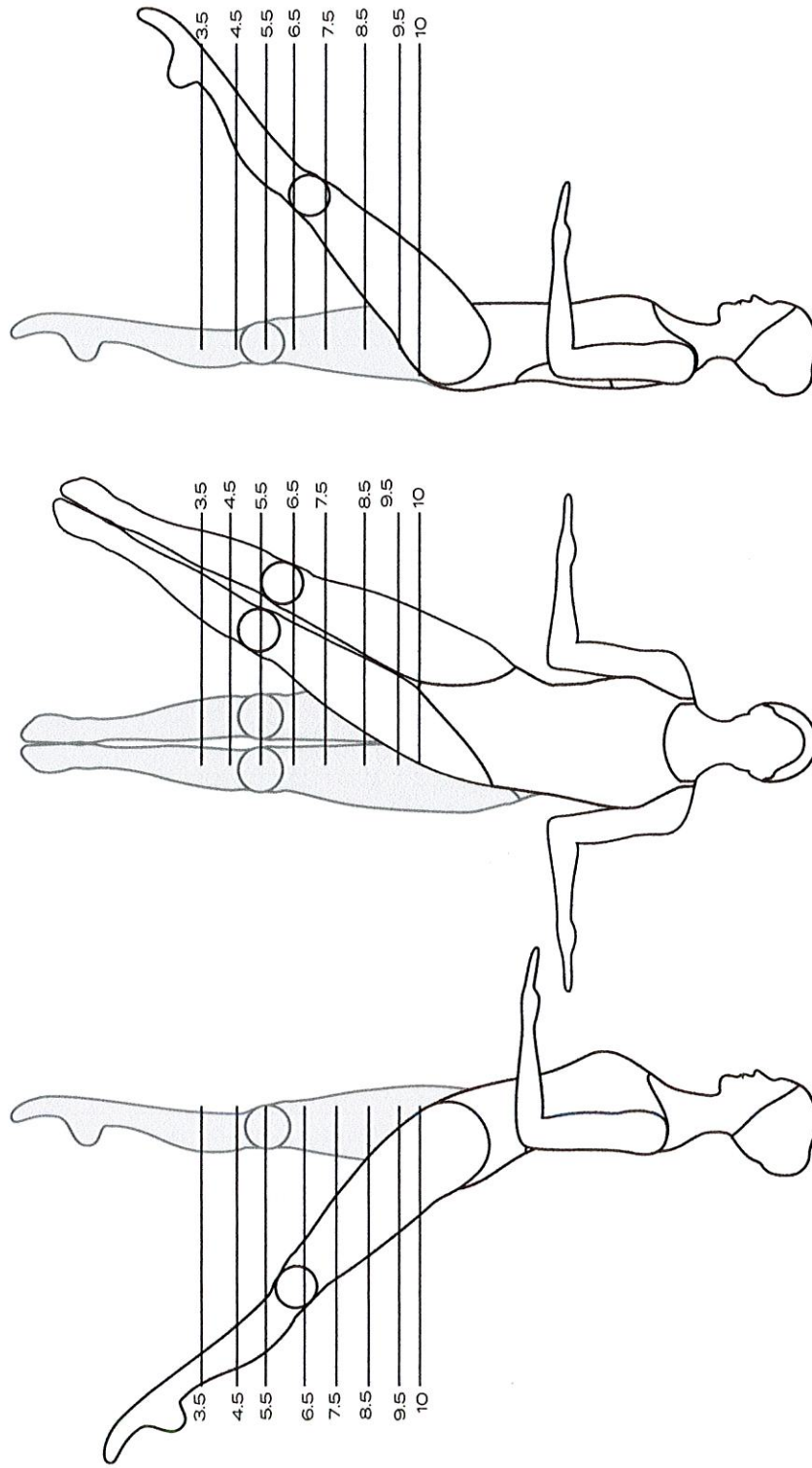
9.5.1.3 Bent Knee Vertical Position, Fishtail Position and Airborne Split Position



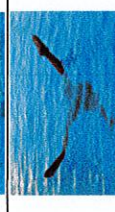
9.5.1.4 Knight Position and Bent Knee Surface Arch Position



9.5.1.5 Unbalanced Vertical Double Leg



9.5.2 Guiding Scale for Split Position

SCORE RANGE		ANGLE OF SPLIT (DEGREE)		WATER LEVEL
Excellent/ Near Perfect	9.5	180° (flat)		 Crotch & legs dry
Very Good	8.5	170° - 180°		 Legs dry
Good	7.5	160° - 170°		 Legs almost dry
Competent	6.5	150° - 160°		 Lower legs dry Crotch underwater
Satisfactory	5.5	130° - 140°		 Lower legs dry Crotch underwater
Deficient	4.5	110° - 120°		 Feet above the surface, legs under water
Weak	3.5	up to 100°		 Feet come out vertically
Hardly recognizable	0.1 - 2.9	scissors		 Feet come out vertically

9.6 EXPANDED MARKING SCALE FOR FIGURES

10 Perfect	9.5 to 9.9 Near Perfect	9.0 to 9.4 Excellent	8.0 to 8.9 Very Good	7.0 to 7.9 Good	6.0 to 6.9 Competent
General Impression					
Flawless	Minute/tiny deviations from perfection.	Very minor errors but none are significant.	A few minor errors.	Above average.	Average. Comfortable.
Accuracy of Positions / Stability / Ease of performance					
Total accuracy. Stable, controlled. Correct body alignment is maintained throughout. Complete ease of performance.	Very precise. Stable. Minute/tiny deviation may be difficult to detect. Complete ease of performance.	Accurate but some may lack complete precision. Stable.	Most positions are clear & accurate. A few very minor inaccuracies in stability and/or control.	May lack some accuracy but no major errors. Mostly stable and effortless.	Several minor inaccuracies. Not consistent. Lack of stability and control in difficult parts.
Accuracy of Transitions / Control / Ease of performance					
Efficient and accurate course of action. Complete ease of performance.	Minute/tiny wavering from line of transition. Complete ease of performance.	Very minor but slightly noticeable inaccuracies in line of transition or slight breaks in fluidity.	Minor deviations in accuracy, efficiency, and/or fluidity. Minor breaks in ease of performance.	Irregularities but none are major. Mostly controlled and effortless.	Inconsistent. Problems with more difficult transitions. Effort evident in difficult parts.
Extension / Clarity / Definition					
Precise distinction between positions and transitions, with maximum extension throughout.	Near perfection. Clear distinction with full extension throughout.	Deviations are very minor. Well extended.	Accurate and clear with a few minor deviations from precision. Minor inconsistencies in extension.	Mostly clear distinction, but not always precise. Full extension not maintained throughout.	Some obvious slurring between positions & transitions. Some incomplete extension.
Height – Refer to Height Charts					
Maximum height at all times, with level maintained as required throughout.	Near maximum height with no level changes throughout.	Close to maximum height with minimal level changes.	High, but may lose minor height on difficult transitions and/or positions.	Above average height on easy parts with some minor level changes. May lose height on difficult transitions.	Average height. Inconsistent and changing especially in more difficult positions and transitions.
Timing / Uniform Motion / Stationary					
Smooth, uniform tempo at a comfortable speed except where required. No travel unless otherwise specified.	Minute/tiny variation in timing or a position except where required. No travel unless otherwise specified.	Very minor variations in timing or positions. No travel unless otherwise specified.	Timing a little bit faster or slower than as described. Not always uniform. Minor travel.	Timing inaccuracies that are not required in the description. Minimal travel.	Timing may be hurried and/or uneven during uniform motion parts. Some travel in one or more parts.

EXPANDED MARKING SCALE FOR FIGURES (cont.)

5.0 to 5.9 Satisfactory	4.0 to 4.9 Deficient	3.0 to 3.9 Weak	2.0 to 2.9 Very Weak	0.1 to 1.9 Hardly Recognizable	0 Completely Failed
General Impression					
Mediocre. Limited. Significant deviations.	Problems frequent and major.	Struggling in all aspects.	Difficult to recognize.	Performance bears almost no resemblance to description.	Complete fail. Penalty assessed.
Accuracy of Positions / Stability / Ease of performance					
Many minor problems or a significant deviation. Effort evident impacting stability. Major errors at lower end of range.	Most positions inaccurate with some major problems in achieving positions. Unstable.	Identifiable but very inaccurate throughout. Lack of control evident.	General outline present, but positions unclear. No control evident.	Complete lack of definition and control.	Complete fail. Penalty assessed.
Accuracy of Transitions and Movements / Ease of performance					
Accuracy inconsistent. Some major deviations. Minimal control. Effort evident throughout.	Evident effort to meet requirements. Major errors throughout. Loses control in many parts.	Little attention to transition specifics. Many major problems in all transitions.	No attention to transition specifics.	Merely moves from one position to another.	Complete fail. Penalty assessed.
Extension / Clarity / Definition					
Some attempt to define positions, but often not clear. Minimal extension.	Clarity is imprecise. Poor extension.	Unclear and poor extension throughout.	Difficult to identify a position or a transition. No extension evident.	No clarity, no extension or definition throughout.	Complete fail. Penalty assessed.
Height – Refer to Height Chart.					
Some height may be evident in easier sections.	Low and inconsistent. Level changes throughout.	Low. Extreme difficulty to achieve any height.	Very low. Natural buoyancy only.	No effort.	Complete fail. Penalty assessed.
Timing / Uniform Motion / Stationary					
Often rushed & seldom stationary. Segmented. Obvious travel evident.	Rushed and uneven timing. Significant travel in one or more parts.	Fast and/or uneven timing. Significant travel throughout.	No apparent consideration for timing or travel requirements.	Completely lacking in correct timing. Significant travel throughout.	Complete fail. Penalty assessed.