

# **APPENDIX**

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to the Competition Manual  
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**INDEX**

1.	Event Progression .....	1
2.	Judging Manual .....	2
2.1	Difficulty .....	2
2.1.1	General.....	2
2.1.2	Time Block Scoring .....	2
2.1.3	Extra points for consecutivity .....	2
2.1.4	Calculating the overall difficulty score .....	2
2.1.5	Factors that Determine Risk.....	3
2.2	Artistic Impression .....	3
2.2.1	General.....	3
2.2.2	Variety.....	3
2.2.3	Teamwork.....	4
2.2.4	Music Choreography.....	4
2.2.5	Flow .....	4
2.2.6	Form.....	4
2.2.7	General Impression.....	4
2.3	Execution .....	5
2.3.1	General.....	5
2.3.2	Categories of Deductions .....	5
3.	Appendix to the Judging Manual.....	6
3.1	Explanation of Speed Flow.....	6
3.2	Explanation of Consecutivity .....	7
3.3	Music Choreography – Points to consider .....	8
3.4	Explanation of General Impression .....	8
4.	Checklist Of Needs For Competition Areas.....	9
4.1	Judging Area .....	9
4.2	Sound Area .....	9
4.3	Tabulation / Data Entry Area.....	9

## 1. EVENT PROGRESSION

Teams Entered	Pairs Final	Co-op Final	Mixed Final	Women's Final	Semifinal	Quarterfinal (17 - 32 teams)	Preliminary (33 - 48 teams)	Qualification (49 - 64 teams)	Pre-Qualification (65+ teams)
2 - 4	2 - 4	2 - 4	2 - 4	4	Women have a seeding Semifinal.				
5	5	5	5	5	Seeding round for all divisions.				
6	6	6	6	4	Seeding round for all divisions.				
7	7	7	7	4	Seeding round for all divisions.				
8	8	6	6	4	Seeding round for all divisions.				
9	9	6	6	4	Two pool seeding round for all divisions.				
10 - 11	8	6	6	4	2 pools.				
12 - 16	8	6	6	6	2 pools.				
17 - 24	8	6	6	6	Seeds 1-8 get byes to Semifinal.	Seeds 9+. 2 pools. Top 4 in each pool advance to Semifinal.			
25 - 32	8	8	8	8	No byes. 2 pools of 8 teams.	4 pools. Top 4 advance to Semifinal.			
33	8	8	8	8	No byes. 2 pools of 8 teams.	Seeds 1-24 get byes to Quarterfinal.	Seeds 25+. 1 pool for 8 spots.		
34 - 40	8	8	8	8	No byes. 2 pools of 8 teams.	Seeds 1-24 get byes to Quarterfinal.	Seeds 25+. 2 pools. Top 4 in each pool advance to Quarterfinal.		
41 - 48	8	8	8	8	No byes. 2 pools of 8 teams.	Seeds 1-24 get byes to Quarterfinal.	Seeds 25+. 4 pools. Top 2 in each pool advance to Quarterfinal.		
49	8	8	8	8	No byes. 2 pools of 8 teams.	Seeds 1-24 get byes to Quarterfinal.	Seeds 24-40 get byes to Preliminary. 4 pools. Top 2 in each pool advance to Quarterfinal.	Seeds 41+. 1 pool. 8 teams advance to Preliminary.	
50 - 56	8	8	8	8	No byes. 2 pools of 8 teams.	Seeds 1-24 get byes to Quarterfinal.	Seeds 24-40 get byes to Preliminary. 4 pools. Top 2 in each pool advance to Quarterfinal.	Seeds 41+. 2 pools. top 4 in each pool advance to Preliminary.	
57 - 64	8	8	8	8	No byes. 2 pools of 8 teams.	Seeds 1-24 get byes to Quarterfinal.	Seeds 24-40 get byes to Preliminary. 4 pools. Top 2 in each pool advance to Quarterfinal.	Seeds 41+. 4 pools. top 2 in each pool advance to Preliminary.	
65+	8	8	8	8	No byes. 2 pools of 8 teams.	Seeds 1-24 get byes to Quarterfinal.	Seeds 24-40 get byes to Preliminary. 4 pools. Top 2 in each pool advance to Quarterfinal.	Seeds 41-56 get a bye to the Qualification round.	See Competition Manual for procedure if >64 teams enter.

## **2. JUDGING MANUAL (VERSION 2015)**

### **2.1 DIFFICULTY**

#### **2.1.1 General**

Judges should score the moves that are 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 score should be adjusted accordingly, but judges are asked to remember that execution is a separate score.

#### **2.1.2 Time Block Scoring**

Difficulty is scored in 15-second blocks. Every 15 seconds, a recording 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. Ideally, the score is given after a natural break in play (a phrase that ends in a catch, drop, or pause) so that the score reflects completed combinations and marking the score will not distract the judge from the routine. The judge may wait a moment for a natural break after the "Mark" sounds if it is necessary but should be mindful not to wait very long into the next block. Use the whole 0-10 scale. At the end of the time allotted for the routine, the recording will sound "Time." Do not consider any risk/difficulty demonstrated after "Time" is called.

#### **Difficulty scale**

Time blocks are scored on a scale from 0-10. The scores should be interpreted as follows:

- 0: No tricks
- 1-2: Very easy tricks
- 3-4: Easy tricks
- 5-6: Average tricks
- 7-8: Difficult tricks
- 9-10: Very difficult tricks

#### **2.1.3 Extra points for consecutivity**

When assigning the difficulty score for the previous time block, judges should consider the level of consecutivity (a detailed description and examples of the concept of consecutivity can be found in the appendix of this document). Write a "+" above each time block score for above-average consecutivity.

#### **2.1.4 Calculating the overall difficulty score**

Cross-out the lowest time block score and add up the remaining time blocks. Add a point to the time block total for each "+" on the difficulty sheet for the routine. Divide by the total number of remaining time blocks, then multiply the result by 1.5 and round to the nearest tenth of a point.

### **2.1.5 Factors that Determine Risk**

1. **Consecutivity:** Credit should be given for the difficulty of combining moves and even more so for combining components. Moves broken up by pauses or hesitations (THEs) should not be given as much credit as the same moves linked together consecutively (a detailed description and examples of the concept of consecutivity can be found in the appendix of this document).
2. **Technical Challenge:** Consider whether the freestyle move requires advanced timing, manipulation, precision, or handling of the disc and/or the body.
3. **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 more generously.
4. **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" (tricks that are attempted without the player being able to see the disc) and its duration would be one example of a skill covered under this factor.
5. **Complexity and timing of co-ops:** Cooperative moves between partners may require significantly more intricacy and timing than the same moves done by one person. Reward the intricacy and timing of cooperative interactions.
6. **Number of catch attempts:** Reward time blocks/phrases that contain a high number of catch attempts. One example might be a time block/phrase with a long speed flow section (a detailed description and examples of the concept of speed flow can be found in the appendix of this document).

## **2.2 ARTISTIC IMPRESSION**

### **2.2.1 General**

Artistic Impression is the average of 6 sub-scores: Variety, Teamwork, Music Choreography, Form, Flow and General Impression. Each category receives a score from 0.0-10.0. All scores are added together and divided by six to arrive at a final score.

### **2.2.2 Variety**

Variety reflects how many kinds of disc manipulations and physical interactions a team uses. The main purpose is to avoid or reduce repetition. 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 combination of moves. Focus closely on how each move is performed, as performing the same move with different hands or spins or with an upside down disc is not necessarily repetitive.

Purposeful repetition must be considered carefully. It should not be penalized as long as variety is demonstrated within the routine.

**Types of Variety:** Variety consists of 5 subcategories explained below.

Note: Although there are five subcategories listed, it is entirely possible that a team may introduce another element of disc manipulation. If a team does introduce such an element, it is important to give it an appropriate weight when considering your score.

- 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; right leg or hand vs. left hand or leg).
- c. Disc handling: Variations include basic disc manipulations (control moves, brushing, angle adjustments, turnovers, rolls, deflections, etc.).
- d. Styles of play: Variations include diversity of various freestyle elements (multiple disc, juggling, paddling, twirling, speed flow etc.).
- e. Spin directions, Ambidexterity: Variations include the use of both hands, both sides of the disc (top and bottom) and the use of both spins (clock and counter). High scores should be given for a team's utilizing both spins, both hands and both sides of the disc (top and bottom).

### **2.2.3 Teamwork**

Evaluate both the quality and quantity of co-ops and speed-flow segments. With quantity, evaluate the in terms of time spent performing, as well as number of co-ops and speed-flow segments.

### **2.2.4 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 the music. But music choreography is not only related to music hits and breaks, but how the tempo/beat, style, and even emotion of play relate to the music. Do not consider music choreography performed before the first throw or after time (a more detailed list of points to consider when judging music choreography can be found in the appendix of this document).

### **2.2.5 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 of 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 individual style. For instance, a smooth transition from catch to throw may be rewarded in this subcategory. Purposeful pauses should not be considered breaks in flow unless they obviously disrupt the continuity of the routine or a particular co-op, combination, or move.

### **2.2.6 Form**

Evaluate the extent to which the team incorporates appealing or purposeful body positioning. Reward routines that show consideration 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: 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 particularly straight body line. One example of the demonstration of form in leg positioning is when a player is pointing their 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.

### **2.2.7 General Impression**

Was the team successful in making an 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.

## **2.3 EXECUTION**

### **2.3.1 General**

Judges should evaluate how flawlessly each team performs. Be demanding of excellence, and be consistent. Scoring begins with a full 10, and the score 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, and then subtract that number from 10.

### **2.3.2 Categories of Deductions**

There are four categories of Execution deductions related to the degree of break in flow (i.e., the more the players break the flow of their movements, the higher the deduction should be). Below are general guidelines for each deduction category:

#### **A. Severe Error (-.5)**

This category is 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.

#### **B. Major Error (-.3)**

This category covers all drops that do not touch the player's hand and interrupt the flow of movement significantly. 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 (e.g., swiping, batting, and hitting the disc in an out-of-control manner in an attempt to regain control). Major stalls in action should receive a mark in the Major Error category (e.g., extended time-periods when re-revving the disc is continued for several seconds). Wild throws may be given this deduction rather than the severe deduction at the judge's discretion. Drops "rooted" out smoothly without a significant break in flow should be reduced to Intermediate errors.

#### **C. Intermediate Error (-.2)**

Errors of this degree may cover drops where the disc touches the player's hand and drops that do not touch the player's hand, yet the player flows through without a significant break in the routine (one typical example for this are drops in a Speed Flow sequence). Other pauses like awkward body movements or disruptions in the routine, like clearly unintended 'the' catches, may also be considered Intermediate Errors.

#### **D. Minor Error (-.1)**

Minor Errors cover small but noticeable errors that affect the flow of the routine. This may include unintended disc movement, awkward body control, long, unintended sections of revving the disc or breaks in continuity. It is important to make use of minor errors as they can often form a significant part of execution. Even exciting "saves" can require this deduction as the player failed to execute his intention properly, yet was able to catch the disc.

### **3. APPENDIX TO THE JUDGING MANUAL**

#### **3.1 EXPLANATION OF SPEED FLOW**

In Freestyle Disc, Speed Flow refers to a quick exchange of the disc from throw to catch. In most cases this means that a player throws the disc to his partner who does a trick catch directly off the throw. Usually players will stand at least a few meters apart from each other, but this doesn't have to be the case. Also small manipulations of the disc are allowed between the throw and the catch and it can still be called Speed Flow. The key criterion of a Speed Flow is that the disc continues or "flows" from throw to catch without significant delays or pauses.

Examples of speed flow:

- Player A does a forehand throw, Player B does a UTL catch directly off that throw.
- Player A does a backhand throw up in the air and to his right, Player B extends the flight of the disc by brushing it directly off the throw to Player C who does a scarecrow catch of this brush.
- Player A does an overhand throw to Player B who deflects the disc with his hand and then does a lacer catch directly off this deflection.
- Player A throws a bounce throw to Player B who does an UTL tip of this throw and catches the disc off this tip.

The difficulty of Speed Flow elements depends on:

- The difficulty of the throws
- The difficulty of the catches
- The difficulty of the deflections, brushes, and/or tips done between the throw and the catch
- The speed of exchanges: Quick throws are more risky than slow throws; short breaks between catch and throw are more risky than long breaks.

In general Speed Flow is more difficult than it appears, because it contains a high number of catches, and catches are usually the most risky part of each combo.



### 3.2 EXPLANATION OF CONSECUTIVITY

Consecutivity is the idea of transitioning directly from restricted move to restricted move. One trick becomes a direct set up for the next trick. Consecutivity refers to linking moves together rather than breaking up combinations with basic moves. Consecutivity adds to the difficulty and visual appeal of play. Going from a restricted move directly to another restricted move builds consecutivity. "Resetting" a combination with an unrestricted move breaks the consecutivity of the combination.

An unrestricted move is a basic skill, like the nail delay held in front of the body. There is no contortion or physical challenge adding to the difficulty of the skill. We use the nickname THE delay for this move.

Examples of restriction:

- Movement: Spinning the body. Going airborne.
- Limb/Torso: Reaching around a body part to set, delay, pull or catch the disc. Behind the back pull. Set under the leg.
- Body position: Use of unconventional arm positions (e.g., inverting the hand) or different body parts (e.g., elbow or toe delay) to perform a skill.
- Sight: Performing tricks without sight of the disc (e.g., phlaud catch)
- Technical: Performing manipulations of the disc that defy gyroscopic expectations. Against the spin moves. Turnovers. Spin changes. Angle changes. Some uses of third world or benign (no spin) tricks.
- Distraction: Using multiple discs at the same time by juggling or using one disc to perform a skill with a second disc.
- Cooperative: Using another player's body as a restriction. Set under a teammate's leg.

It is more consecutive to go from a restricted set to a restricted reception. Flowing from reception to set (or set to reception) improves consecutivity. A set does not need to be restricted to preserve consecutivity, as long as the flow of the combination continues. A pause in flow before an unrestricted set can break a streak of consecutivity.

Evaluating the consecutivity of body rolls and brushing: Consecutivity is an idea originating from delay-based freestyle. Its ideals can be applied to body rolls (back rolls, rolls received or set under a leg) or air brushing (brushing under the leg, with a knee), but the standard for consecutivity is more about repetition and flow. For example, a completely consecutive air brushing sequence would consist of only restricted brushes, but brushing several times in a row still demonstrates some consecutivity because each move flows from one trick to the next without a reset.

Examples for different levels of consecutive combos:

- No consecutivity - The transition from one restricted move to the next is interrupted by a THE delay: THE delay → unrestricted set → a single spin → THE delay → under the leg tip → THE delay → behind the back catch.
- Some consecutivity - Some moves in the combination link together. Others are interrupted: THE delay → grapevine set → behind the back pull → THE delay → flamingo catch.
- High consecutivity - Most or all moves in the combination link together: Under the leg reception off a throw → grapevine set → behind the head rim pull → under the leg rim pull → scarecrow catch

### **3.3 MUSIC CHOREOGRAPHY – POINTS TO CONSIDER**

Points to consider when judging Music Choreography:

- Does the speed of play match the speed of the music? Are changes in speed of the music reflected in changes in the speed of play? Pauses in play that match pauses in the music should be rewarded.
- Does the team hit music hits or breaks? Closely missed attempts to hit music hits or breaks should also be rewarded, but less so.
- Are recurring music elements interpreted, e.g., through a tipping sequence? Repetition of moves can be rewarded in such interpretive cases.
- Expressive styles of play should be rewarded more than less expressive ones, if the team's artistic expression matches the music. This can also include purposefully not matching the music.
- Dancing and acrobatic elements should be rewarded if they match the music.
- Do not give a score based on whether or not you like the music!

### **3.4 EXPLANATION OF GENERAL IMPRESSION**

When judging General Impression consider the routine as a whole and evaluate the crowd reaction as well as your own reaction.

- Was the routine easy to watch?
- Was the routine entertaining?
- Did it keep your interest for the length of the routine?
- Was the crowd similarly impacted?

Routines that are easy to watch and pass quickly are often good signs for general impression. Engaging and holding the attention of the judge and crowd should receive high marks.

## **4. CHECKLIST OF NEEDS FOR COMPETITION AREAS**

### **4.1 JUDGING AREA**

- Shade tents (at least 18 linear meters of shade)
- Water / Drinks
- Power supply
- 3, 4 and 5 minute difficulty recordings
- Boom box with time display for difficulty judges (batteries or electricity and power cord)
- Chairs – 10 for normal judging. 20 for festival judging (two alternating judging panels)
- 3 tables (each 2 m long)
- Judging guidelines & competition manual (several copies printed)
- Calculators (5 – 10)
- Pencils and pencil sharpener
- Clipboards (9 – 18)
- Sandwich board for posting competition rounds, judges, and results
- Tape, clips, pins, staples
- Sharpie / permanent markers

### **4.2 SOUND AREA**

- Shade tent (1)
- 2 tables
- Sound system preferably with computer laptop, compatible with iPod, USB thumb drives
- Power supply, cords, adapters
- Sticky notes / post it notes
- Tape
- Pens
- Sharpie / permanent markers
- Stopwatch

### **4.3 TABULATION / DATA ENTRY AREA**

- Shade tent (1)
- Windows computer laptop with mouse, number pad and MS Excel in English
- Power supply
- Printer and power cord (plus a second one for spare)
- Printer paper (2 reams)
- USB / thumb drives
- Clipboards (5)
- Chairs (3)
- Table (1)