

MARKING SCALE FOR ARTISTIC IMPRESSION PANEL

Choreography and Musicality	9 - 10 Excellent/Perfect Bonus	8-8.75 Very Good Bonus	7-7.75 Good Standard	6 – 6.75 Competent Deductions	5 – 5.75 Satisfactory Deductions	4 – 4.75 Deficient Deductions	3.0 Weak Deductions
General Impression – Aesthetic experience	Routine captivates, fascinates and/or enchants viewers.	Routine has an emotional effect on viewers.	Viewers enjoy the routine but might not be engaged throughout.	Predictable, and ordinary routine. Viewers may lose interest during part of the routine.	Viewers lose interest during the routine.	Aesthetically very basic and simple routine.	Minimal. Limited by athlete’s ability.
Variety Diversity - assortment	The routine has a particular recognizable style. There is a deep harmony among the varied and assorted movements.	Routine is cohesive and movements flow naturally from one into another. The choreography shows variety in movements related to the use of time, space and flow. Repetition of movements enhances the effect of the routine on viewers. Variety is blended harmoniously Duet and team show good variety in Acrobatics, pattern changes and number of athletes used.	The routine is well balanced between Elements and Transitions. Routine contains a variety of body positions and movements in Elements and Transitions. Repetition of movements does not result in a lack of variety. The athletes use different propulsion techniques and show a variety of Acrobatics, patterns, and pattern changes.	The routine has a lack of balance between Elements and Transitions. Repetition of body positions and movements in Elements and Transitions results in a lack of variety There is a lack of variety in propulsion techniques, Acrobatics and/or patterns.	The routine is monotonous with limited variety. Repetition of positions and movements is disturbing. Only a small number of different propulsion techniques, Acrobatics and/or patterns are used.	The routine has very limited content and contains a very small number of different actions in both Transitions and Elements.	The routine contains only a few basic / beginner movements and propulsion techniques.
Hybrids	Numerous variations of unique movements.	Variety is blended harmoniously. Many variations of movements from a variety of families well combined.	Routine contains a variety of body positions and movements in Hybrids. Repetition of movements does not result in a lack of variety. Hybrids have two (2) to three (3) seemingly identical repeated movements from one (1) Hybrid family with separation by alternative movement(s) from another Hybrid family. Components from different family types are mixed in different combinations. Varied beginnings and endings of Hybrids.	Repetition of body positions and movements in Hybrids result in a lack of variety. Hybrids have four (4) to five (5) seemingly identical repeated movements from one (1) Hybrid family separated with two (2) or more alternative movement types from another Hybrid family. Similar beginnings and ending to Hybrids.	Hybrids have too many repeated movements from one Hybrid family with separation by only one (1) alternative movement type from another Hybrid family.	The routine has a very limited content and contains a very small number of different actions. Hybrid choreography was created to only display one Hybrid family to maximize difficulty score. All Hybrids fail to show diversity in skills or Hybrid families. Hybrid may or may not be limited by the athlete’s ability.	The routine contains only basic movements in Hybrids. Deficiency in variety is based on athlete’s limited ability.
Transitions	Rich variety: each Transition demonstrates an intricate set of movements. A seamless blend of unique use of many different angles, including both single and double arms, ballet legs, flexibility, and paired actions.	Rich variety for the different kinds of Transitions. A combination of many interesting angles including arms, ballet legs, flexibility, and paired actions.	Variety in Transitions although mainly standard actions. A combination of some interesting angles including arms, ballet legs, flexibility, and paired actions.	Limited variety with some repetitions. Intermittent use of Transition types is used during the routine.	Limited variety with mostly repetitions. Minimal variety in Transition types used. Predominantly using one type more often than others.	Few different Transitions, and mostly basic strokes. Lack of variety in Transitions. Transitions have only slight variation creating a sense of repetition.	No variety in Transitions. Same type used throughout the routine.

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	Routine is enhanced by the wide variety of Transitions and propulsion used.	Continual use of varied propulsion techniques throughout the routine.	A balanced variety of propulsion techniques.	Propulsion techniques are limited to one (1) or two (2) styles.	Propulsion techniques are limited to one (1) style with minimal variety.	Propulsion is obligatory to move from one Element to another and/or to rest between two (2) Elements, lacking in variety.	Basic, beginner propulsion techniques.
Speed, Direction, Level	Routine is limitless in the use of types of speed of actions, heights, and directions in movements.	Many types of speed, heights and directions are used throughout the routine.	A balanced use of variety of speed, heights and directions are used.	Limited use of variety of speed, heights and directions used. Some repetition.	Minimal diversity shown of speed, height, and direction of movements. Repetitive.	Lack of variety of speed, heights and directions used.	No appearance of variety of speed, heights and directions used. Beginner.
Acrobatics	The variety in types of Acrobatics used contributes to the captivating routine. Each Acrobatics is a display of distinct inventive movements resulting in a 'wow' effect. In duet, different families of pair acrobatics are used with clearly distinct and innovative actions from the featured swimmer.	Unique Acrobatics. None of the acrobatics look the same. In duet, different families of pair acrobatics are used with clearly distinct actions from the featured swimmer.	A balanced variety in the types of Acrobatics used. In duet, the same family of pair acrobatic is used with clearly distinct actions from the featured swimmer.	One (1) acrobatic type including featured swimmer's actions repeated with only slight differences. In duet, the same family of pair acrobatic is used with similar actions from the featured swimmer.	Acrobatic type including featured swimmer's actions repeated. In duet, the same paired acrobatic is used with similar or the same actions from the featured swimmer.	Two (2) or more acrobatic types including featured swimmer's actions repeated In duet, the same paired acrobatic is used with the same actions from the featured swimmer.	The Acrobatics variety is limited based on the athletes' abilities. In duet, the same paired acrobatic is used with the same actions from the featured swimmer.
Patterns	Captivating, frequent, fluid pattern changes while presenting unique and varied patterns throughout the routine.	Frequent and unique pattern changes and types of patterns continuously occurring for majority of the routine.	Good variety of pattern types and pattern changes. Balanced number of pattern changes during Hybrids and Transitions.	Routine has limited pattern changes that are often predictable.	A stagnant use of pattern changes causing repetitiveness. Moving from pattern A to pattern B and back to pattern A. One type of pattern used more than others.	Patterns are similar throughout the routine. Pattern changes are basic.	Pattern variety is basic and limited due to athlete's ability.
Creativity - Innovation	The routine tells a story, athletes give special meaning to the music with the movements. The routine has innovative Elements and viewers are surprised by distinctive actions ("wow" moments). The performance is perceived as a unique and memorable piece of art.	The choreography is full and interesting throughout. The routine has several memorable moments achieved through creative combinations of movements. The routine is perceived as 'different from other routines', out-of-the-ordinary.	The routine contains mainly standard movements that are combined in a way which is not always surprising for the viewers. Perception is that of an engaging routine with one or more less interesting parts.	The routine is predictable with little or no memorable moments. Repetitive movements. Perception is that of a somewhat ordinary routine.	The routine consists of common basic actions and contains several gaps in creativity. Excess repetitive movements. Perception is that of an obligatory routine.	There is a lack of connection between the different parts and movements during majority of the routine. Perception is that creativity was completely disregarded (e.g. to maximize a degree of difficulty of the routine)	The routine lacks structure and seems to be a series of unrelated actions. Deficiency in creativity is based on athlete's limited ability
Pool Coverage - Pool Pattern	Constant flowing action, covering the pool in different directions. Travel maintained in Elements and during creative pattern changes.	All areas of the pool are covered. Generally good flow. Effective use of space, highlights are well placed.	Some areas of the pool may be missed. Standard use of the space, some actions may be poorly placed.	Pool coverage misses several areas or is limited to one side of the pool. No variety in patterns and pattern changes.	Pool coverage is unbalanced as the flow is interrupted frequently during the routine. Athletes stay in one pattern for an extended period.	Pool coverage is very limited. Patterns and pattern changes are few and basic.	Little (if any) pool coverage. Difficult to determine patterns and pattern changes.
Musicality	The (structure of the) music plays a central role in the choreography. The combination of movements and music creates a oneness of expression. Music enhances the sensation of the movements.	The nature and demands of the music are translated into movements. The character of the music is portrait in the water, exploiting most opportunities the music provides.	In general, the athlete's movements match the music. Some opportunities provided by the music are not used in the choreography.	Most actions fit the music. Mainly use of the obvious rhythm or melody. Some attempt to project mood or theme.	Some actions fit the music. The character of the music is not captured by the movements.	Music is mainly used as background to synchronize the movements. Simple use of rhythm results in monotonous pace of movements.	Music is mostly ignored by the athletes. Any music could be used.

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	Solo/Acrobatrics: Highlights are perfectly match with the music creating a special effect.	Solo/Acrobatrics: Actions match the music.	Solo/Acrobatrics: Few and small mismatches of the action with the music.	Solo/Acrobatrics: Several small or one of obvious mismatch of actions with the music.	Solo/Acrobatrics: Several obvious mismatches of actions with the music.	Solo/Acrobatrics: Major errors in synchronizing actions with the music.	

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Performance	Total command throughout routine with use of face and whole body (90-100% of the routine). Flawless. Outstanding charisma. Routine appears effortless.	Well accomplished total command during routine with use of face and whole body (80% of the routine). Minor breaks in total command. Majority of the routine is performed effortlessly.	Achieved total command and use of face/body (70% of the routine) but may lack physical and/or emotional energy to stay connected for entire routine.	Attempts command (60% of the routine) but lacks physical and/or emotional energy to stay connected for entire routine.	Some attempt at command (50% of the routine). Only able to project for ½ of the routine while the remainder of the routine is inner focused. Lacks physical and/or emotional energy causing the routine to appear insecure.	Majority of the routine is inner focused with small attempts to connect to audience (40% of the routine). Unconfident.	Inward focused for the entire of the routine.
Transitions	<p>Performs a large variety of Transitional movements showing constant action of many different body parts performed in an excellent manner. Full extension and control. Stable, effortless, clean.</p> <p>Rich variety: each Transition demonstrates an intricate set of movements.</p> <p>Complexity is performed effortlessly and can be appreciated throughout the routine.</p> <p>Assorted, complex precise surface pattern changes: Clear, accurate, with even spacing throughout.</p>	<p>Logical and interesting connections between Elements. Movements are seamlessly and accurately performed, within fluid pattern changes. May lose full extension but for a minimum duration</p> <p>Rich variety for the different kinds of Transitions.</p> <p>Shows complexity in most Transitions.</p> <p>Interesting, varied surface pattern changes, accurate and well planned. Few spacing problems.</p>	<p>Logical connection of actions but may lack fluency in a few instants; efficiency and execution level may deteriorate as routine progress. May lose full extension for a few moments.</p> <p>Variety in Transitions although mainly standard actions.</p> <p>Complexity may appear at some points in arm movements, surface flexibility actions or ballet leg combinations.</p> <p>Surface pattern changes are diverse and fluent, but changes are obvious (noticeable time to change patterns)</p> <p>Few spacing problems.</p>	<p>Some Transitions produce a lack of fluidity; execution level is limited by the athlete's abilities. Not full extension at any moment, but not poor either.</p> <p>Limited variety with some repetitions.</p> <p>Simple Transitions: no complexity. May show lack of efficiency in propulsions/ sculling techniques in some spots.</p> <p>Surface pattern changes are not precise. Patterns take time to be achieved. Spacing problems more often.</p>	<p>Transitions are not well linked to Elements and often appear as separate actions. Fluency is poor and routines lacks fluidity. Difficulties with execution of the Transitions. Not full extension at any moment, even poor occasionally.</p> <p>Limited variety with mostly repetitions.</p> <p>Simple Transitions with evident problems in execution. Lack of efficiency evident in propulsions/ sculling.</p> <p>Lack of pattern precision and spacing problems in surface pattern changes.</p>	<p>Transitions are mostly breathing/resting sections. No fluency. Mostly, low execution level. Poor extension.</p> <p>Few different Transitions, and mostly basic strokes.</p> <p>Very simple Transitions with large problems in execution. Lack of efficiency in propulsions/ sculling</p> <p>Surface patterns are mostly unclear due to both lack of propulsions ability and control of timing.</p>	<p>Transitions seem to be used to complete regulated routine time. Even the simplest movements show large execution problems. Struggling in all aspects</p> <p>No variety.</p> <p>Very simple Transitions, difficult to identify with large problems in execution.</p> <p>Surface patterns are very unclear and inaccurate.</p>

Hybrid Families Summary Table for Artistic Impression Judges

Thrusts (DD Code T)	Rotations (DD Code R)	Flexibility (DD Code F)	Airborne Weight (DD Code AW)	Connections (DD Code C)
<p>Thrust with:</p> <ul style="list-style-type: none"> • One (1) - two (2) leg(s) • Vertical descent • Crashing • Spin 360° • Spin 720° • Twirl 180° • Flexibility • Catching sustained Vertical Position • Any other combination of the above 	<ul style="list-style-type: none"> • Swirl 180o-1440o+ • Turning 180o-360o+ while doing “up-down” actions • Spins 180°- 1440°+ <ul style="list-style-type: none"> ○ 1 leg ○ 2 legs ○ Up ○ Down ○ Combined ○ Reverse Combined ○ 1-directional ○ 2-directional ○ Continuous 720°+ • Twists 180° - 1440°+ <ul style="list-style-type: none"> ○ 1 leg ○ 2 legs ○ Balanced ○ Unbalanced ○ 1-directional ○ 2-directional • Twirls 180° - 360° • Any other combination of the above 	<ul style="list-style-type: none"> • Clear Split (1s+) • Rapid split • Walkout Front • Layout to Arch or Bent Knee Arch • Ariana rotation • Split variants at the surface • Split to Split through Vertical Position (changing legs) • Front Layout to Arch or Split • Surface Arch to Knight or Split • Bent Knee Surface Arch to Bent Knee Vertical Position • Combination of two (2) Knights • Knight to Fishtail • Knight to Vertical Position • Knight Position (1s+) • Bent Knee Arch to Vertical Position 	<ul style="list-style-type: none"> • Vertical descent <ul style="list-style-type: none"> ○ in Bent Knee Vertical Position ○ in double leg Vertical Position ○ Fishtail join to Vertical Position • Front Pike to: <ul style="list-style-type: none"> ○ Bent Knee Vertical Position ○ Fishtail ○ Vertical Position • Vertical ascents • Sustained height: <ul style="list-style-type: none"> ○ with one (1) - two (2) leg(s) (3s or more) ○ with one (1) leg stable/fixed – other leg moving. (3s or more) ○ in Vertical Position ○ in unbalanced Vertical Position 	<p>Connections:</p> <ul style="list-style-type: none"> ○ at the surface ○ one (1) leg face-to-face ○ one (1) leg back or side ○ two (2) leg ○ one (1) leg rotating 180° ○ two (2) leg rotating 180° ○ two (2) leg rotating 360°