

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 is captivating, fascinating and enchanting throughout.	Routine generates a positive emotional effect.	An enjoyable routine that may not be engaging throughout.	Predictable, and ordinary which may cause a part of the routine to lose appeal.	Captivation is lost during long portions of the routine.	Aesthetically very basic and simple routine resulting in a complete lack of captivation.	Minimal or elementary. Routine is limited by athlete’s very limited skill set.
Variety Diversity Assortment (General)		The routine has a particular recognizable style created by a deep harmony among the varied and assorted movements.	Routine is a cohesive collection of movements that flow naturally from one into another.	The routine has a balanced proportion between Elements and Transitions.	The routine has a lack of balance between Elements and Transitions.	The routine is monotonous with limited variety.	The routine has very limited content and contains a very small number of different actions in both Elements and Transitions.	The routine contains only basic / beginner movements and propulsion techniques.
		The choreography shows extensive variety that is blended harmoniously, and repetition of movements is purposeful and enhances the effect of the routine.	The choreography shows variety that is blended harmoniously, and repetition of movements enhances the effect of the routine.	Routine contains a variety of body positions and movements in Elements and Transitions. Repetition of movements does not result in a lack of variety.	Repetition of body positions and movements in Elements and Transitions results in a lack of variety for portion(s) of the routine.	Repetition of positions and movements is becoming disturbing. Routine may still display small moments of variety.	Routine is based on repetition with the purpose of showing the same Elements and Transitions.	Repetition is necessary due to the athlete’s very limited skill set.
Variety (specific)	Hybrids	All Hybrids are uniquely diverse.	All Hybrids are diverse.	Hybrids are mostly diverse but with some similarities.	Hybrids have some diversity but are mostly similar.	Hybrids are very similar.	Hybrids are seemingly identical.	Hybrids contain only basic / beginner movements.
		Numerous variations of unique movements from all families skillfully assembled within each individual Hybrid as well as among each full Hybrid throughout the routine.	Variety is blended harmoniously. Many variations of movements from a variety of families well combined within each Hybrid as well as among each full Hybrid throughout the routine.	Routine contains a variety of body positions and movements from different families. Repetition of movements (movements from one family) or Hybrids are intended for effect and do not result in a lack of variety.	Noticeable-repetition of body positions and movements in Hybrids contribute to the limited variety. This recurrence may be seen within each individual Hybrid and/or among each full Hybrid throughout the routine.	Repetition is substantial. Hybrids have too many repeated body positions and movements creating a lack of variety. This recurrence may be seen within each individual Hybrid and/or among each full Hybrid throughout the routine.	Repetition is extreme. Hybrids have minimal content and contain a very small number of different techniques, body positions and movements. This recurrence may be seen within each individual Hybrid and/or among each full Hybrid throughout the routine.	Variation is reduced to basic movements due to athlete’s very limited skill set
		A superior assortment of beginnings and ending of the Hybrids.	A diverse assortment of beginnings and ending of the Hybrids.	Varied beginnings and endings of Hybrids.	Similar beginnings and ending to Hybrids.	Similar/Same beginnings and ending to Hybrids.	Same beginnings and endings to Hybrids.	Deficiency in beginning and ending to the Hybrids is based on athlete’s very limited skill set.
	Transit-ions	Rich variety: each Transition demonstrates an intricate set of movements.	Rich variety for the different kinds of Transitions.	Transitions are mostly diverse but with some similarities.	Transitions have some diversity but are mostly similar.	Transitions are very similar.	Few different Transitions, and mostly basic strokes.	No variety in Transitions.
		A seamless blend of unique use of many different angles, including both single and double arms, ballet legs, flexibility, and paired actions.	A combination of many interesting angles including arms, ballet legs, flexibility, and paired actions.	A combination of some interesting angles including arms, ballet legs, flexibility, and paired actions.	Intermittent use of variety In Transition types is used during the routine.	Minimal variety in Transition types used. Predominantly using one type more often than others.	Lack of variety in Transitions. Transitions have only slight variation creating a sense of excessive repetition.	Same type used throughout the routine.
		Routine is enhanced by the wide variety of Transitions and propulsion techniques 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.

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Variety (specific) (cont.)	Speed, Direction, Level	Routine is rich in variety and the use of types of speed of techniques, heights, and directions in movements.	Majority of types of variety, speed, heights, and directions are used throughout the routine.	A balanced use of variety of speed, heights and directions are used throughout the routine.	Limited use of variety of speed, heights and directions used throughout the routine. Some repetition.	Minimal variety and diversity shown of speed, height, and direction of movements used throughout the routine. Repetitive.	Lack of variety of speed, heights and directions used throughout the routine.	No appearance of variety of speed, heights and directions used throughout the routine. Beginner routine.
	Acrobatics	Unique variety in types of Acrobatics, actions of the featured swimmer and constructions contribute to the captivating routine. Each Acrobatics is a display of distinct inventive movements resulting in a 'wow' effect.	Unique variety of Acrobatics. None of the Acrobatics look the same.	A balanced variety in the acrobatic groups are used. No acrobatic group is used more than twice and there is a clear variety in actions of the featured swimmer in each Acrobatics	The same acrobatic group with very similar action of the featured swimmer and very similar construction is repeated once.	Two (2) acrobatic groups with very similar action of the featured swimmer and very similar construction are repeated once.	One (1) or more acrobatic group with seemingly identical action of the featured swimmer construction is repeated at least once.	The Acrobatics variety is limited based on the athlete's very limited skill set.
		In duet, different families of pair acrobatics are used with clearly distinct and innovative actions from the featured swimmer.	In duet, different families of pair acrobatics are used with clearly distinct actions from the featured swimmer.	In duet, the same family of pair acrobatics is used with clearly distinct actions from the featured swimmer.	In duet, the same family of pair acrobatics is used with similar actions from the featured swimmer.	In duet, the same pair acrobatics is used with similar or the same actions from the featured swimmer.	In duet, the same pair acrobatics is used with the same actions from the featured swimmer.	In duet, the same pair acrobatics is used with the same actions from the featured swimmer.
	Patterns	Appealing, frequently changed, fluid pattern changes while presenting unique and varied patterns throughout the routine.	Constant 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 difficult to recognize.	Pattern variety is basic and limited due to athlete's very limited skill set.

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Creativity - Innovation	The routine tells a story, athlete(s) give special meaning to the music with the movements.	The choreography is full and interesting throughout.	The routine contains mainly standard movements that are combined in a way which is not always surprising for the Judges.	The routine is predictable with little or no memorable moments.	The routine consists of common basic actions and contains several gaps in creativity.	There is a lack of connection between the different parts and movements during majority of the routine.	The routine lacks structure and seems to be a series of unrelated actions.	
	The routine has innovative Elements and Judges are surprised by distinctive actions ("wow" moments).	The routine has the majority of memorable moments achieved through creative combinations of movements.	The routine has some memorable moments achieved through creative combinations of movements	The routine contains limited repetitive movements.	Clearly the routine is based on the repetition of the same movements.	Clearly the routine is based on excessive repetitive movements.	Athlete's very limited skill set resulting in basic repetitive movements.	
	The performance is perceived as a unique and memorable piece of art.	The routine is perceived as different from other routines and out-of-the-ordinary.	Perception is that of an engaging routine with one or more less interesting parts.	Perception is that of a somewhat ordinary routine.	Perception is that of an obligatory routine. Creativity was somewhat disregarded to maximize a degree of difficulty of the routine.	Perception is that creativity was completely disregarded to maximize a degree of difficulty of the routine.	Deficiency in creativity is based on athlete's very limited skill set.	
Pool Coverage - Pool Pattern	Constant flowing action, covering all areas of the pool in different directions.	All areas of the pool are covered.	Some areas of the pool are missed.	Pool coverage misses several areas or is limited to one side of the pool.	Pool coverage is unbalanced as the flow is interrupted frequently during the routine.	Pool coverage is very limited.	Little (if any) pool coverage.	
	Travel maintained in Elements and during creative pattern changes. All highlights and actions are well placed.	Generally good flow. Effective use of space, majority of highlights and actions are well placed.	Standard use of the space, some highlights and actions may be poorly placed.	Limited variety in patterns and pattern changes. Most highlights and actions are poorly placed.	Athletes stay in one pattern for an extended period. Highlights and actions are poorly placed.	Patterns and pattern changes are few and basic. Highlights and actions placed randomly.	Difficult to determine patterns, pattern changes and placement of highlights. Actions placed randomly.	

Musicality	The music and its structure play a central role in the choreography.	The nature and demands of the music are translated into movements.	In general, the athlete's movements match the music.	Most actions fit the music.	Some actions fit the music.	Music is mainly used as background to synchronize the movements.	Music is mostly ignored by the athlete(s).
	The combination of movements and music creates a oneness of expression. Music enhances the sensation of the movements. Perfectly captures character of the music.	The character of the music is portrait in the water, exploiting most opportunities the music provides.	Some opportunities provided by the music are not used in the choreography. Some character of music is captured.	Mainly use of the obvious rhythm or melody. Some attempt to project mood or theme.	The character of the music is not captured by the movements.	Simple use of rhythm results in monotonous pace of movements.	Any music could be used.
	Highlights/Acrobatism: Highlights perfectly match with the music creating a special effect.	Highlights/Acrobatism: Actions match the music.	Highlights /Acrobatism: Few and small mismatches of the action with the music.	Highlights /Acrobatism: Several small or one of obvious mismatch of actions with the music.	Highlights /Acrobatism: Several obvious mismatches of actions with the music.	Highlights /Acrobatism: Major errors in synchronizing actions with the music.	Highlights /Acrobatism: No relation to 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	Overall	Performs a large variety of Transitional movements showing constant action of many different body parts performed in an excellent manner.	Logical and interesting connections between Elements. Movements are seamlessly and accurately performed.	Logical connection of actions but may lack fluency in a few instants; efficiency and execution level may deteriorate as routine progresses.	Some Transitions produce a lack of fluidity. ; efficiency and execution level deteriorates as routine progresses.	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.	Transitions are mostly breathing/resting sections. No fluency.	Transitions seem to be used to complete regulated routine time. Even the simplest movements show large execution problems.
	Execution	Full extension and control. Stable, effortless, clean. For heights refer to the height chart for Ballet Leg, Eggbeater and Boost.	May lose full extension but for only minimal amount of time. For heights refer to the height chart for Ballet Leg, Eggbeater and Boost.	May lose full extension for a few moments / short duration. For heights refer to the height chart for Ballet Leg, Eggbeater and Boost.	Not full extension at any moment, but not poor either. For heights refer to the height chart for Ballet Leg, Eggbeater and Boost.	Not full extension at any moment, even poor occasionally. For heights refer to the height chart for Ballet Leg, Eggbeater and Boost.	Mostly low execution level. Poor extension. For heights refer to the height chart for Ballet Leg, Eggbeater and Boost	Struggling in all aspects. For heights refer to the height chart for Ballet Leg, Eggbeater and Boost.
	Variety (General)	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.
	Propulsions Variety	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 mostly limited to one (1) or two (2) styles.	Propulsion techniques are mostly 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 due to athlete's very limited skill set.

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	Complexity	Complexity is performed effortlessly and can be appreciated throughout all Transitions.	Shows complexity in most Transitions.	Complexity at some points in arm movements, surface flexibility actions or ballet leg combinations.	Simple Transitions. Limited complexity. Shows lack of efficiency in propulsions/ sculling techniques in some spots.	Simple Transitions with evident problems in execution. Lack of efficiency evident in propulsions/ sculling.	Very simple Transitions with large problems in execution. Lack of efficiency in propulsions/ sculling.	Very simple Transitions, difficult to identify with large problems in execution.
	Patterns	Assorted, complex precise surface pattern changes. Clear, accurate, with even spacing throughout.	Interesting, varied surface pattern changes, accurate and well planned. Few spacing problems.	Surface pattern changes are diverse and fluent, but changes are obvious (noticeable time to change patterns) Few spacing problems.	Surface pattern changes are not precise. Patterns take time to be achieved. Spacing problems more often.	Lack of pattern precision and spacing problems in surface pattern changes.	Surface patterns are mostly unclear due to both lack of propulsions ability and control of timing.	Surface patterns are very unclear and inaccurate.

Hybrid Families Summary Table for Artistic Impression Judges

Families	Thrusts (DD Code T)	Rotations (DD Code R)	Flexibility (DD Code F)	Airborne Weight (DD Code AW)	Connections (DD Code C)
Techniques	<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 180°-1440°+ • Turning 180°-360°+ 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°