



# IWUF

## 2023 IWUF International Wushu Judges Training Certification Course

# 演练水平的评判

## Evaluation of Overall Performance (Judging Group B)

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# Contents

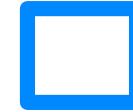
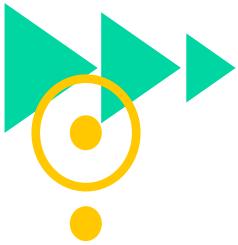
1      **Definition of Wushu**

2      **Evaluation for Overall Performance of Competitive Wushu Taolu**

3      **Evaluation of Routine Inspector for Competitive Wushu Taolu**

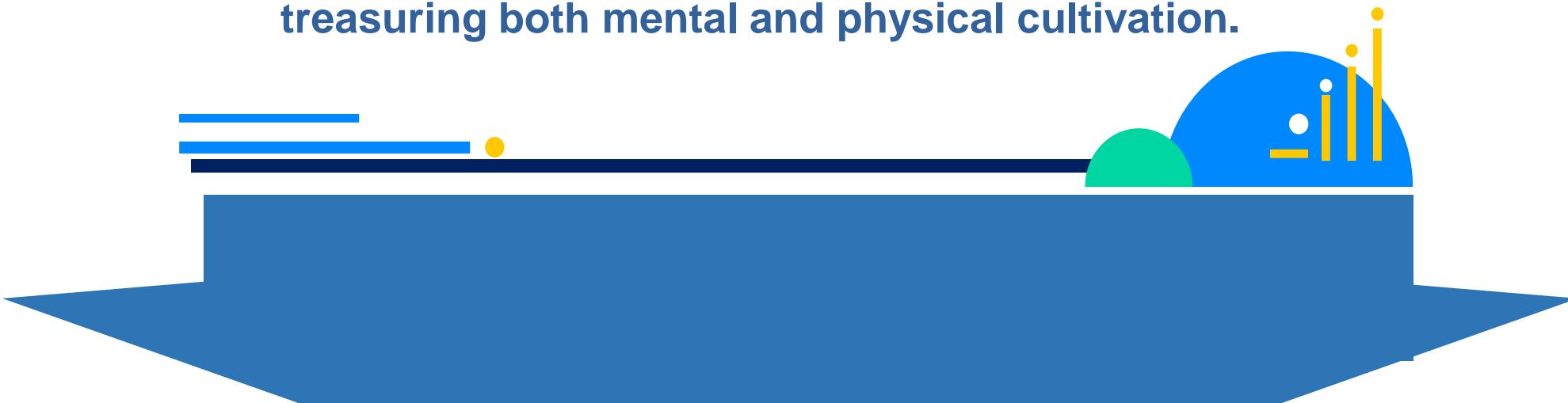
4      **Optional Routine Compulsory Content**





## General Definition of Wushu:

Wushu is one of the Chinese traditional sports disciplines that features offense and defense techniques as major contents, taolu routine performing and combative fighting as major sportive form, and treasuring both mental and physical cultivation.



## **Meanings of the “Overall Performance”**

The routine overall performance is a comprehensive presentation capability embodied through the “Gongli” of wushu movements; the application of the performing rhythm between motion and quietness, emptiness and solidity, rigidity and softness, gentleness and rapidness, etc.; the coordination with internal and external expression intervals, spirit and form; the reasonability of the routine choreography and the coordination with the accompanying music, etc..



## **Composition of Judges Groups and Values for Competitive Wushu Taolu**

### **For Events with Degree of Difficulty**

◆**Full score: 10 points**

**Quality of Movements (5 points)** 3 Judges; **Overall Performance (3 points)** 5 Judges; **Degree of Difficulty(2 points)** 3 Judges; 1 Routine Inspector.

### **For Events without Degree of Difficulty (Including Jiti and Duilian)**

◆**Full score: 10 points**

**Quality of Movements (5 points)** 5 Judges; **Overall Performance (5 points)** 5 Judges; 1 Routine Inspector.





# Section 1

## Evaluation of Overall Performance of Competitive Wushu Routine



## 1. Values and Quantity of Judges for Overall Performance

- ◆ **Values for Events with Degree of Difficulty: 3 points,  
Quantity of Judges: 5 judges.**
- ◆ **Values for Events without Degree of Difficulty: 3 points,  
Quantity of Judges: 5 judges.**



## 2. Seating number for Overall Performance (Group B)

### ◆ Judges for Events with Degree of Difficulty

J1	J2	J3	J4	J5	J6	J7	J8	J9	J10	J11	J12
A	B	C	B	A	B	C	B	A	B	C	RI

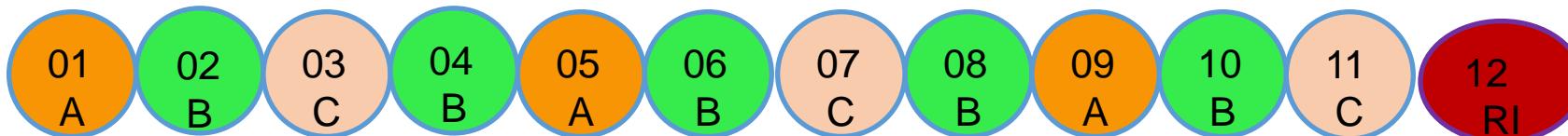
### ◆ Judges for Events without Degree of Difficulty

J2	J3	J4	J5	J6	J7	J8	J9	J10
B	A	B	A	B	A	B	RI	B



J: Judge  
RI: Routine Inspector

# International Wushu Judges Seating Arrangement

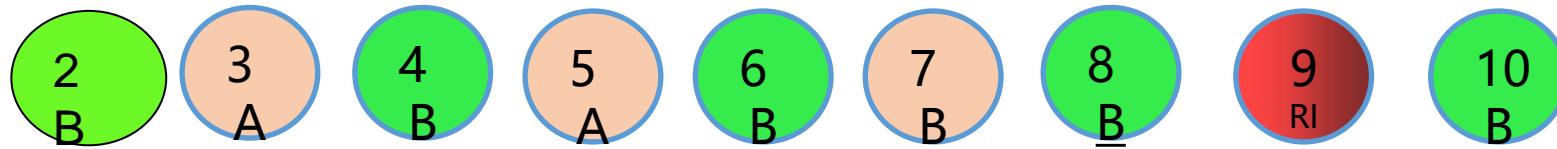
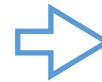


Head Judge Seat



# International Wushu Judges Seating Arrangement for events without Degree of Difficulty

field of play



Head Judge Seat



### 3. Duties of Judges for judging Overall Performance

B Group Judges are responsible for evaluating the Overall Performance of a competitor's routine performance.

### 4. Overall Performance Scoring Methods & Standards

#### 4.1 Events with Degree of Difficulty Scoring Methods & Standards

**Methods:** The B Group judges award an Overall Performance score based on the assessment of an athlete's performance of his or her entire routine.

**Standards:** Evaluation of power, coordination, rhythm, choreography, style, and accompanying music (if applicable), is classified into 3 main classes and 9 levels, with 3.00 – 2.51 as “Superior”; 2.50 – 1.91 as “Average”; and 1.90 – 1.01 as “Inferior.”



## Overall Performance grading, categories and values scoring criteria for Events with Degree of Difficulty (Table)

Levels	Degree/Classes	Score Range	Scoring Standard
Superior	1	3.00 ~ 2.91	Techniques are correct; exact method; sufficient strength; smooth and effective issuing of force; accurate focus of force; coordination between eyes, hands, bodywork and footwork; distinct rhythm; correct stylistic expression; good harmony between movement and accompanying music (where applicable).
	2	2.90 ~ 2.71	
	3	2.70 ~ 2.51	
Average	4	2.50 ~ 2.31	Techniques are in general correct; generally exact method; generally sufficient strength; smooth and effective issuing of force in general; generally accurate focus of force; general coordination between eyes, hands, bodywork and footwork; distinct rhythm in general; correct stylistic expression in general; average harmony between movement and accompanying music (where applicable).
	5	2.30 ~ 2.11	
	6	2.10 ~ 1.91	
Inferior	7	1.90 ~ 1.61	Techniques are incorrect; inexact method; insufficient strength; rough and ineffective issuing of force; inaccurate focus of force; lack of coordination between eyes, hands, bodywork and footwork; indistinct rhythm; incorrect and indistinct stylistic expression; poor harmony between movement and accompanying music (where applicable).
	8	1.60 ~ 1.31	
	9	1.30 ~ 1.01	



## **4.2 Events without Degree of Difficulty Scoring Methods & Standards**

**Methods:** The B Group judges award an Overall Performance score based on the assessment of an athlete's performance of his or her entire routine.

**Standards:** Evaluation of power, coordination, rhythm, choreography, style, and accompanying music (if applicable), is classified into 3 main classes and 9 levels, with 5.00–4.21 as “Superior”; 4.20–3.01 as “Average”; and 3.000–1.51 as “Inferior.”



## Overall Performance grading, categories and values scoring criteria for Events without Degree of Difficulty

**(Table)**

Levels	Degree/Classes	Score Range	Scoring Standard
Superior	1	5.00 ~ 4.81	Techniques are correct; exact method; sufficient strength; smooth and effective issuing of force; accurate focus of force; coordination between eyes, hands, bodywork and footwork; distinct rhythm; correct stylistic expression; good harmony between movement and accompanying music (where applicable).
	2	4.80 ~ 4.51	Techniques are correct; exact method; sufficient strength; smooth and effective issuing of force; accurate focus of force; coordination between eyes, hands, bodywork and footwork; distinct rhythm; correct stylistic expression; good harmony between movement and accompanying music (where applicable).
	3	4.50 ~ 4.21	
Average	4	4.20 ~ 3.81	Techniques are in general correct; generally exact method; generally sufficient strength; smooth and effective issuing of force in general; generally accurate focus of force; general coordination between eyes, hands, bodywork and footwork; distinct rhythm in general; correct stylistic expression in general; average harmony between movement and accompanying music (where applicable).
	5	3.80 ~ 3.41	
	6	3.40 ~ 3.01	
Inferior	7	3.00 ~ 2.51	Techniques are incorrect; inexact method; insufficient strength; rough and ineffective issuing of force; inaccurate focus of force; lack of coordination between eyes, hands, bodywork and footwork; indistinct rhythm; incorrect and indistinct stylistic expression; poor harmony between movement and accompanying music (where applicable).
	8	2.50 ~ 2.01	
	9	2.00 ~ 1.51	



# 5. Contents of Overall Performance and its Judging Standards

**Techniques correct**

**Exact method**

**Sufficient strength**

**Smooth and effective issuing  
of force**

**Accurate focus of force**

**Coordination between eyes,  
hands, bodywork, footwork  
and weaponry**

**Distinct rhythm**

**Correct stylistic expression**

**Good harmony between  
movement and  
accompanying music**

**Full content in choreography**

**Reasonable structure in  
choreography**

**Proportioned layout in  
choreography**



- "Techniques are correct"** means that movements are complied with a specific wushu event' s correct formation as regulated.
- 
- "Exact method"** means that the movements executed is conform to the exact meanings of wushu' s offensive and defensive skills.

### **The common errors in the performance of Changquan, Nanquan and Taijiquan:**

Hand shape, hand methods, stances, footwork and weaponry methods are conducted inconsistently with the corresponding technique' s specifications, which may include high or low stances, disordered hand methods and footwork, unreasonable offensive and defensive methods.



## **Sufficient strength**

refers to the muscle's power and contraction speed assumed through the execution of hand work, footwork and weaponry methods. the "strength" is the special force expressed in wushu. should the power be strong, the speed is fast and the strength is sufficient.

## **Accurate focus of force**

means that force implementation from starting to the aimed goal shall be in smooth, swift, and fast manner.

## **Smooth and effective issuing of force**

means that implementing the force to the optimal part of the hands, feet and weaponries, the methods concerned shall be concentrated and accurate.

**Changquan "force" common errors:**  
Movement is executed in slow, limp and/or rigid manner, and unable to reach the point of force smoothly. Movement is executed in a careless manner, the former movement has not been completed and the force has not been released, the movements have been switched to following ones without any point of power is assumed.

**Taijiquan "force" common errors:**  
soft and no correct body posture formed, rigid, inflexible body twist, discontinuous power output, and cannot ensure the force be released at the point of force smoothly.

**Nanquan "force" common errors:**  
limp shoulders and buttocks, disordered stance and footwork, limp waist, unsteady footwork, the force does not comply with the waist methods. Movement methods and vocalization are not driven by breath.



## **Coordination between eyes, hands, bodywork,footwork and weaponry**

refers to the coordination among hands, eyes, body posture and weaponry methods during performing.

### **Changquan”**

**coordination” common errors:** The movements executed by the upper limbs and the lower limbs are not correspondingly matched, the eyes are not coordinated with hands, the former movements and the following ones are incoherent, the weaponry is not driven by the body, and the force is not released in an integrated manner.

### **Taijiquan “ coordination” commo**

**n errors:** discontinuous movements, inharmonious coordination between upper limbs and lower limbs, inharmonious coordination, failure to achieve simultaneous reaching, pulling and stretching of hands and feet, disharmony in hand and foot speed, unsmooth transitions, lack of body-driven weapon techniques, and incomplete force generation.

### **Nanquan “coordination” commo**

**n errors:** inharmonious coordination between upper limbs and lower limbs, messy footwork, “ Bridge method” does not comply with the rules of power generated from waist, vocalization does not match the corresponding movement. The weaponry is not driven by body, and the force does not release in a integrity manner.



## **Distinct rhythm**

refers to the processing skills expressed through movements' fastness and tardiness, stop, break, pause, overall fastness and tardiness, heavy and gentle, motion and motionlessness during the entire routine's performing.

**Changquan "rhythm" common errors:** the connection between movements is dull and/or the movements are fast from beginning to the end without any sections distinction and rhythm changes.

**Taijiquan "rhythm" common errors:** movements are executed in a manner of abrupt fastness and/or tardiness, rigid and discontinuity of power. Movements are not performed in a smooth and continuous manner like floating clouds and flowing water, and there is no force storing and releasing in Chen style Taijiquan.

**Nanquan "rhythm" common errors:** Hand methods are disorder, stance and footwork are executed in a unclear and abrupt manner, and does not assume nanquan's powerful rhythm.



**Correct stylistic expression** refers to the wushu event's intrinsic features and performer's own performing styles assumed through the routine performance.

**Competitive Changquan incorrect stylistic expression:** movements are executed incorrectly and the methods are not clear. There is no sense of rhythm in performing, and the movements are executed in a incoordinated, abrupt speed or fast from begining to the end, which does not assume changquan' s up-and-down fluctuation and twisting-and-folding, flickering-and-shifting features.

**Competitive Taiji Event incorrect stylistic expression:** movements are executed in a rigid, abrupt speed, discontinous force manner with the switching are incoherent and unsmooth, Both feet are of solidity and the breathe is suffocated, shoulders are shrugged, and does not assume Chen style Taijiquan' s rigidity-and-softness coordination features.

**Competitive Nanquan incorrect stylistic expression:** Hand methods are disorder, force of hands is weak, waist is limp and of whic the force is not drived from the waist. the lower limbs are loose with footwork unsteady. the vocalization is not driven by breath, and sounds understrength and lack in confidence.



**Good harmony between movement and accompanying music**

means the music shall be chosen according to the style and characteristics of the competition event. The music and movements must be relatively unified and integrated with each other. it shall also coordinated with the rhythm of the movements, static posture, force-releasing point to achieve artistic effect.

**Errors: inharmony between movement and accompanying music**

- 1.music is incoordinated with the event' s style and features.
- 2.music is messy and disconnected with the movements.

In accordance with the regulations, for events that require accompanying music, these routines must be performed with music. No music or music which includes vocals/lyrics. 0.50 will be deducted by Head Judge.



## **Choreography**

The content of the routine choreography shall be relatively full, of which the structure shall be reasonable, unifying from the front and rear sections, and the layout of the movements on the venue shall be arranged well.

**Insufficient movements:**  
The content of the entire routine is inane, lacking in wushu offensive and defensive methods, and abundant in repeated movements.

**Unreasonable structure:**  
connections among movements are incoherent, and the degree of difficulty movements are not highlighted in the routine.

**FOP layout not fully utilized:**  
the FOP (field of play) layout is not fully utilized, and straight lines are excessive within the routine choreography.



## 6.Judging Methods for Overall Performance

**6.1** Take the severity of the errors committed in athletes's performing into consideration and take detailed records.

**6.2** After the athlete's performing is completed, the judges will determine the score based on the athlete's overall performance on site, taking into account the impact of errors in movement, other mistakes, and difficulty level on the performance, and comparing it with the previous athlete's performance to determine the score.

**6.3** During the athlete's performing, the judges focus on: observing their techniques and power, pinpointing the power points, assessing coordination, observing rhythm changes, identifying individual styles, evaluating the content and substance of their performance, observing their spirit and momentum, assessing the structure and coherence of the performance, evaluating how the athlete uses the field, and determining whether the music used matches the style of the event..

**6.4** Overview the athlete's overall performance, compare from the beginning to the end, judge in a comprehensive manner, and evaluate according to the level and classification criteria.



## **7. Displayed Score Decimal System for Overall Performance**

Scores given by B Group judges are displayed with **two (2) digits** after the decimal point, the final score of the Overall Performance is displayed with three (3) digits with any digits beyond that discarded without rounding.

## **8. Grading Operation for Overall Performance Operation**

### **8.1 Grading Operation for Overall Performance Operation with Electronic Scoring System:**

B Group judges score athletes' overall routine performance according to the "three classes and nine levels scores standards." The final Overall Performance scores are recorded in the B Group scoring-recording form. When the athlete finishes his/her performance, judges must input the scores on the keyboard, pressing the "Enter key" to confirm.

### **8.2 Grading Operation for Overall Performance Operation without Electronic Scoring System:**

B Group Judges score athletes' Overall Performance of the routine according to the "three levels and nine classes scores standards." The judging methods for the Overall Performance of each on-site athlete may be determined by the sequential comparison of B Group Judges, after which scores shall be written down in the score-recording form for Overall Performance and the scoreboard, which shall be displayed publicly upon receiving permission from the Chief Referee. The Scheduler- Recorder collects all results from each B Group Judge, and calculates the score for Overall Performance.



## 9 Confirmation on athlete' s actual score of Group B

Scores given by B Group judges are displayed with two (2) digits after the decimal point, the final score of the Overall Performance is displayed with three (3) digits with any digits beyond that discarded without rounding.

*Example:*

$$\begin{array}{cccccc} 2.34 & 2.44 & \underline{2.50} & 2.51 & \underline{2.30} & = 7.28 \\ & & & & & 3= \\ 2.427 & (2.426666 ) & & & & \end{array}$$

**Actual score is 2.427**

## 10 Confirmation on athlete' s final score

An athlete' s final score is calculated by deducting any Head Judge' s deductions from and/or adding any points achieved for the successful execution of registered Innovative Degree of Difficulty Techniques to the athlete' s actual score awarded by the sideline judges. The remaining value is the final score.

*Example:*

**Actual Score for Group A 4.8  
Actual Score for Group B 2.427分  
Actual Score for Group C 1.80**

**Athlete Actual Score is 9.027**

**Head Judge's deduction for routine duration under Time 0.1.**

**Athlete's Final Score 8.927**



## 11.Judging Methods for **Duilian**

Focusing on the following aspects when judging:

- (1) whether the offensive and defensive methods are reasonable or not, the method is accurate or not.
- (2) whether the cooperation is close or not, the content is enriched or not
- (3) whether the routine choreography is reasonable or not.
- (4) the mistakes should also be taken into consideration.

## 12.Judging Methods for **Jiti**

Focusing on the following aspects when judging:

- (1) whether the movements and queues are neat or not.
- (2) whether the method is accurate or not.
- (3) whether the content is enriched or not.
- (4) whether the formation is various or not, and patterns is novel or not.





# Section 2

## Evaluation of Routine Inspector of Competitive Wushu Taolu



# Evaluation of Routine Inspector of Competitive Wushu Taolu

## 1 Duties of Routine Inspector

Possesses mastery of the routine rules, regulations, and all of the compulsory routines.

Evaluates and inspect the execution and choreography of an athlete's routine **to determine whether or not it conforms to the routine choreography requirements.**

## 2 Judging methods and standards for Routine Inspector (same for events with /without Degree of Difficulty)

**Methods:** Routine inspectors check the consistency between athletes' routine practice and arrangement.

**Standards:** The requirement for routine and choreography is not met, and 0.1 to 0.2 points will be deducted for each occurrence.



### 3. Evaluation of Choreography

#### Choreography Deduction Categories, deduction content & codes

Category	Deduction Content & Criteria	Code
Content	For each missing compulsory/mandatory technique in optional routines; For each missing/additional technique in compulsory routines; For each instance of altering part of a technique.	(0.1 will be deducted)  0.20 will be deducted
	<b>Compulsory Routines:</b> Missing or additional step	(0.1 will be deducted)
	<b>Nanquan Type Compulsory Routines:</b> For each missing or additional vocalization.	0.20 will be deducted
	<b>Obvious unmethodical pause:</b> A static state (excluding balance techniques) which is held for longer than 3 seconds; During a Taijiquan or Taijijian there is an unmethodical pause prior to the execution of Degree of Difficulty technique, etc.	80  (0.1 will be deducted)
	<b>Compulsory Routines:</b> For Changquan type and Nanquan Type events (including weapon routines), movements are done in averted directions exceeding 45 degrees. For Taijiquan and Taijijian events, movements are done in averted directions exceeding 90 degrees.	81  82
Structure & Composition		83
Music	<b>Events Requiring Musical Accompaniment:</b> No music or music which includes vocals/lyrics .	84  85



## **4.Duties' fulfilment of Routine Inspector**

- **Obey the Head Judge and work diligently. Fully master the optional routines, duilian (choreographed sparring) events and group events routine content requirements. Fully master all the compulsory routines. Participate in the judges' study sessions and mock competition rehearsal. Perform all necessary competition preparation work.**
- **Implement the rules and regulations. Examine the content of each competitor's actual routine performance and keep detailed notes and records.**
- **Expeditedly inform the Head Judge if an athlete's routine execution and choreography fails to conform to the requirements.**



## 5. Routine Inspector Grading Operation with Electronic Scoring System

The Routine Inspector should check and inspect all the registered optional techniques or compulsory routines in sequence against the athlete's actual performance. If they match, the Routine Inspector should press the "Confirmation key" ; if not, he/she should press the "Non- confirmation key." After completing the check and inspection of the athlete's entire routine, the Routine Inspector should press the "Enter key" to confirm and the inspection ends.



## **6. Routine Inspector Grading Operation Without Electronic Scoring System**

**The Routine Inspector should check and inspect all the registered optional techniques or compulsory routines in sequence against the athlete's actual performance. If techniques or movements are executed correctly, the inspector should mark a “√” to confirm; if any techniques or movements are missed or do not conform to the arrangement requirements, the inspector should mark an “X”. When the athlete completes his/her entire routine, the recorded results shall be passed to the Chief Referee for final confirmation.**



## 7. Choreographic Errors Grading Operation with Electronic Scoring System



The **Head Judge** replays the athlete' s performance video according to the instructions of the Routine Inspector, and makes an immediate evaluation. If it is confirmed that the athlete has committed choreography error(s) in his/her routine, the corresponding deduction code(s) of the error(s) shall be recorded in the routine inspection record table; meanwhile, the deduction code(s) will also be input into the electronic scoring system. After these steps are completed, the Head Judge shall press the “ Enter key” on the keyboard to complete the judging procedure. Should there be any deductions for errors or awarded points for the Innovative Degree of Difficulty Technique, the Head Judge shall press the “Enter key” to confirm after ensuring the evaluations are correct.

**Choreographic errors that are in contrast with the specifications and requirements will have a deduction value of 0.10-0.50 per occurrence. (executed by Head Judge)**





# Section 3

## Optional Routine

## Compulsory Content



# Optional Routine Compulsory Content

## Optional Changquan, Daoshu, Jianshu, Qiangshu, Gungshu Routine Content Requirements

Event	Optional Routine Compulsory Content (at minimum)
Chang quan	Three (3) hand shapes/forms comprising of Quán (Fist), Zhǎng (Palm), and Gōu Shǒu (Hook). Three (3) techniques employing a fist. Two (2) techniques employing a palm. One (1) offensive elbow technique. Five (5) stances comprising of Gōng Bù (Bow Stance), Mǎ Bù (Horse Stance), Pū Bù (Crouching Stance), Xū Bù (Empty Stance), Xiē Bù (Cross-Legged Crouching Stance). Three (3) leg techniques comprising of leg swinging techniques/methods with the leg straight, flexion to extension, and sweep. One (1) extended balance technique.
Jian shu	Eight (8) straight sword techniques comprising of Cì Jiàn (Straight Sword Thrust), Guà Jiàn (Straight Sword Hooking Parry), Liāo Jiàn (Straight Sword Uppercut), Diǎn Jiàn (Straight Sword Pointing), Pī Jiàn (Straight Sword Chop), Bēng Jiàn (Upward Sword Tilt), Jié Jiàn (Straight Sword Intercept), Jiǎn Wàn Huā (Straight Sword Figure "8"). One (1) of these must include one full set of Guà Jiàn (Straight Sword Hooking Parry) on the left and right connected with Chuān Guà Jiàn (Straight Sword Hooking Parry with Pierce) behind the back. Three (3) stances comprising of Gōng Bù (Bow Stance), Pū Bù (Crouching Stance), Xū Bù (Empty Stance). One (1) extended balance technique.
Dao shu	Eight (8) broadsword techniques comprising of Chán Tóu (Broadsword Twining), Guǒ Nǎo (Wrapping with the Broadsword), Pī Dāo (Broadsword Chop), Zhā Dāo (Broadsword Thrust), Zhǎn Dāo (Broadsword Hack), Guà Dāo (Broadsword Hooking Parry), Yún Dāo (Broadsword Cloud Waving), Bèi Huā Dāo (Broadsword Wrist Figure 8 Behind the Back). One (1) of these must include one full set of Chán Tóu (Broadsword Twining) Guǒ Nǎo (Wrapping with the Broadsword). Three (3) stances comprising of Gōng Bù (Bow Stance), Pū Bù (Crouching Stance), Xū Bù (Empty Stance).
Qiang shu	Eight (8) spear techniques comprising of Lán Qiāng (Outward Blocking with the Spear), Ná Qiāng (Inward Blocking with the Spear), Zhā Qiāng (Spear Thrust), Chuān Qiāng (Spear Piece), Bēng Qiāng (Spear Tilt), Diǎn Qiāng (Spear Pointing), Lì Wǔ Huā Qiāng (Vertical Figure "8" with the Spear), Tiāo Bǎ (Upwards Handle Strike). One (1) of these must include a set of three continuous connected Lán Qiāng (Outward Blocking with the Spear), Ná Qiāng (Inward Blocking with the Spear), Zhā Qiāng (Spear Thrust) combinations. Three (3) stances comprising of Gōng Bù (Bow Stance), Pū Bù (Crouching Stance), Xū Bù (Empty Stance).
Gun shu	Eight (8) cudgel techniques comprising of Píng Lūn Gùn (Horizontal Cudgel Windmill Wave), Pī Gùn (Cudgel Chop), Yún Gùn (Cudgel Cloud Waving), Bēng Gùn (Cudgel Tilt), Jiǎo Gùn (Cudgel Enveloping), Chuō Gùn (Cudgel Poke), Lì Wǔ Huā Gùn (Vertical Figure 8 with the Cudgel), Shuāng Shǒu Tí Liāo Huā Gùn (Two-handed Vertical Cudgel Uppercut). One (1) of these must include a set of three continuous connected revolutions of Shuāng Shǒu Tí Liāo Huā Gùn (Two-handed Vertical Cudgel Uppercut). Three (3) stances comprising of Gōng Bù (Bow Stance), Pū Bù (Crouching Stance), Xū Bù (Empty Stance).



## Optional Nanquan, Nandao, Nangun Routine Content Requirements

Event	Optional Routine Compulsory Content (at minimum)
Nan quan	One (1) hand shape/form of Hǔ Zhǎo (Tiger' s Claw). Two (2) fist techniques comprising of Guà Gài Quán (Hanging & Covering Fist), Pāo Quán (Tossing Punch). One (1) bridge technique (Qiáo Fǎ) of Gǔn Qiáo (Rolling Bridge). Six (6) types of stance comprising of Gōng Bù (Bow Stance), Mǎ Bù (Horse Stance), Pū Bù (Crouching Stance), Xū Bù (Empty Stance), Dié Bù (Butterfly Stance), Qí Lóng Bù (Dragon Riding Stance). One (1) footwork technique comprising of Qílín Bù (Kirin Steps). One (1) leg technique comprising of Héng Dīng Tuǐ (Horizontal Nail Kick).
Nan dao	Eight (8) broadsword techniques comprising of Chán Tóu (Broadsword Twining), Guǒ Nǎo (Wrapping with the broadsword), Pī Dāo (Broadsword Chop), Mǎ Dāo (Broadsword Slicing), Gé Dāo (Broadsword Parry), Jié Dāo (Broadsword Intercept), Sǎo Dāo (Broadsword Sweeping), Jiǎn Wàn Huā Dāo (Broadsword Figure 8); Four (4) stances comprising of Gōng Bù (Bow Stance), Mǎ Bù (Horse Stance), Xū Bù (Empty Stance), Qí Lóng Bù (Dragon Riding Stance).
Nan gun	Eight (8) cudgel techniques comprising of Pī Gùn (Cudgel Chop), Bēng Gùn (Cudgel Tilt), Jiǎo Gùn (Cudgel Enveloping), Gǔn Yā Gùn (Cudgel Rolling Press), Gé Gùn (Cudgel Parry), Jī Gùn (Horizontal Cudgel Strike), Dǐng Gùn (Cudgel Handle Planting), Pāo Gùn (Upward Cudgel Strike). Four (4) stances comprising of Gōng Bù (Bow Stance), Mǎ Bù (Horse Stance), Xū Bù (Empty Stance), Qí Lóng Bù (Dragon Riding Stance).



## Optional Taijiquan, Taijijian Routine Content Requirements

Event	Optional Routine Compulsory Content (at minimum)
Taiji quan	<p>Eight (8) techniques comprising of Lǎn Què Wěi (Grasp the Peacock' s Tail), Zuǒ Yòu Yě Mǎ Fēn Zōng (Part the Wild Horse' s Mane to the Left and Right), Zuǒ Yòu Lōu Xī Ào Bù (Brush Knee with Bent Step to the Left and Right), Yún Shǒu (Cloud Hands Wave), Chuān Suō (Work the Shuttle), Yǎn Shǒu Gōng Chuí (Strike with Concealed Fist), Zuǒ Yòu Dào Juǎn Gōng (Retreat with Arms Curling to the Left and Right), Bān Lán Chuí (Deflect, Parry and Punch). Three (3) stances comprising of Gōng Bù (Bow Stance), Pū Bù (Crouching Stance), Xū Bù (Empty Stance). Two (2) different leg techniques.</p>
Taiji jian	<p>Eight (8) sword techniques comprising of Cì Jiàn (Straight Sword Thrust), Zuǒ Yòu Guà Jiàn (Straight Sword Hooking Parry to the Left and Right), Liāo Jiàn (Straight Sword Uppercut), Diǎn Jiàn (Straight Sword Pointing), Pī Jiàn (Straight Sword Chop), Jié Jiàn (Straight Sword Intercept), Mǒ Jiàn (Straight Sword Slicing), Jiǎo Jiàn (Straight Sword Enveloping). Three (3) stances comprising of Gōng Bù (Bow Stance), Pū Bù (Crouching Stance), Xū Bù (Empty Stance).</p>



## Duilian (Choreographed Sparring) Routine Content Requirements

Event	Optional Routine Compulsory Content (at minimum)
<b>Bare hand Duilian</b>	<p>Three (3) types of fist techniques.</p> <p>Two (2) types of palm techniques.</p> <p>Five (5) types of leg techniques.</p> <p>Two (2) types of break-fall methods</p>
<b>Weapon Duilian</b>	<p>Six (6) types of weapon technique.</p> <p>Two (2) types of leg techniques.</p> <p>One (1) type of break-fall method.</p>
<b>Bare hand vs. Weapon Duilian</b>	<p>Three (3) types of fist techniques.</p> <p>Four (4) types of weapon techniques.</p> <p>Two (2) types of break-fall.</p>



## Jiti (Group Routine) Content Requirements

<b>Optional Routine Compulsory Content (at minimum)</b>	
<b>Content</b>	<p>Five (5) types of hand/fist techniques or weapon techniques.</p> <p>Five (5) types of stances.</p> <p>Four (4) types of leg techniques.</p> <p>Three (3) types of jumping techniques.</p>
<b>Formation</b>	Five (5) differing types of altering pattern formations.



2023年国际武术套路裁判员晋级培训班

2023 IWUF International Wushu Judges Training Certification Course

# 演练水平的评判

国际武术套路竞赛规则2019年（节选）

李巧玲 教授



# 目 录

1

**竞技武术套路演练水平的含义**

2

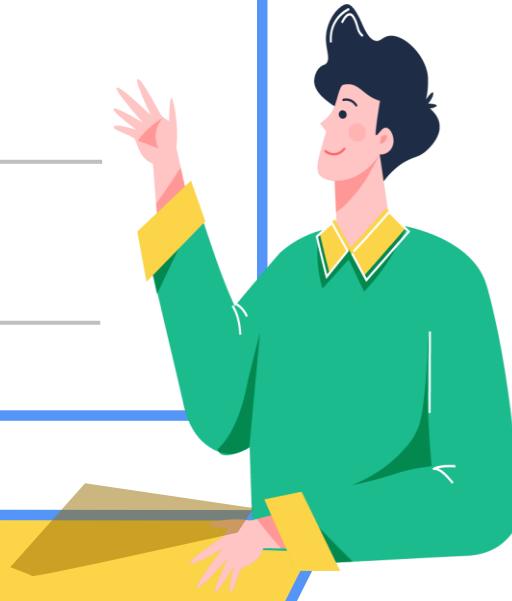
**竞技武术套路演练水平的评判**

3

**竞技武术套路检查员的评判**

4

**自选套路内容规定**





# 武术的定义



武术是以攻防技击动作为主要技术内容、以套路演练和搏斗对抗为运动形式、注重内外兼修的中国民族传统体育项目。



## 演练水平的含义

演练水平，是运动员通过完整套路演练中，表现出武术动作的功力；动静、虚实、刚柔、疾缓等演练节奏的运用；内外相间、神形兼备的配合；编排的合理；音乐和谐的成功率；完成高难度等的综合技术的表现能力。



# 竞技武术套路裁判员组成及分值

## 有难度项目裁判人员组成、分值

◆满分10分

裁判长一人，A组动作质量（**5分**）3人，演练水平（**3分**）5人，难度（**2分**）3人，套路检查员1人。

## 无难度项目（对练、集体项目）的评判

满分10分满分

裁判长一人，A组动作质量（**5分**）3人，B组演练水平（**5分**）5人，套路检查员1人。



# 一、竞技武术套路 演练水平的评判



## 1. 演练水平分值、裁判员人数

- ◆ 有难度的演练水平分值是**3分**，裁判员人数**5名**。
- ◆ 无难度演练水平的分值是**5分**，裁判员人数**5名**。



## 2. 演练水平裁判员 (B组) 座位号

### ◆有难度项目裁判员

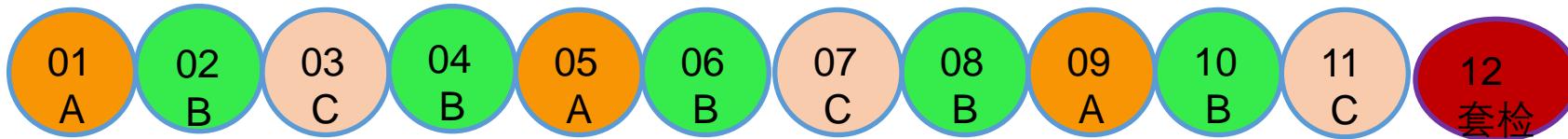
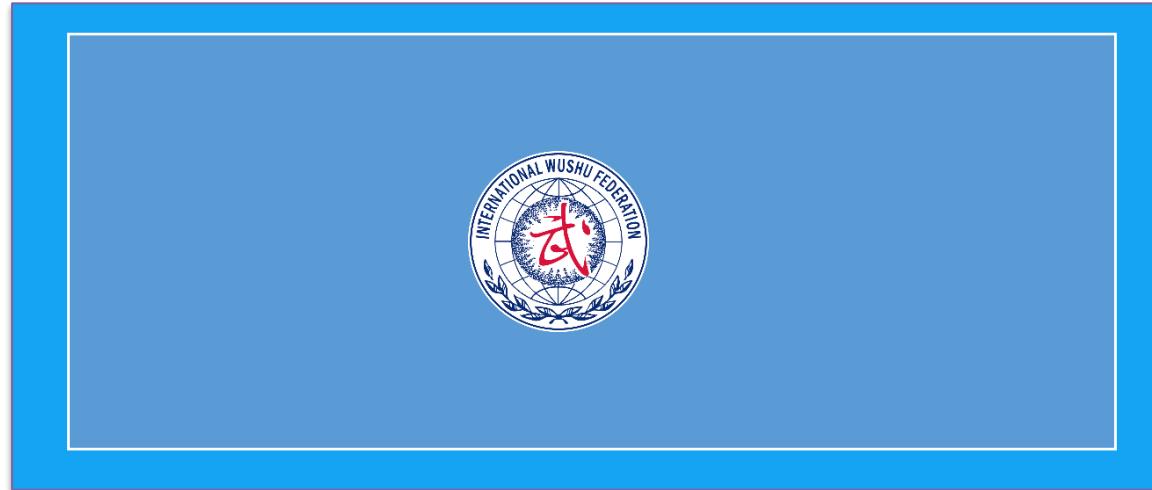
1号	2号	3号	4号	5号	6号	7号	8号	9号	10号	11号	12号
A	B	C	B	A	B	C	B	A	B	C	套路检查

### ◆无难度项目裁判员

2号	3号	4号	5号	6号	7号	8号	9号	10号
B	A	B	A	B	A	B	套路检查	B



# 国际武术裁判座位示意图

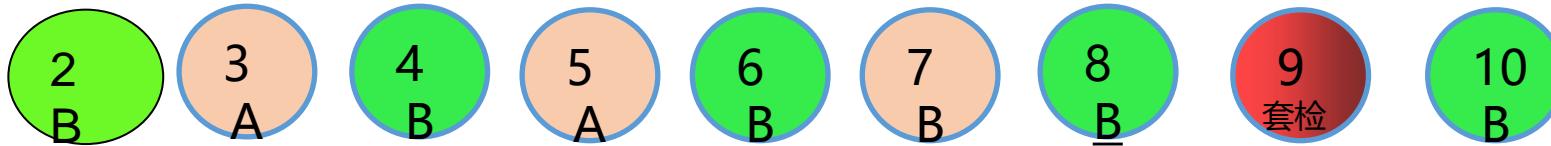
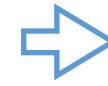


裁判长席



# 无难度裁判座位示意图

## 比赛场地



裁判长席



### 3 演练水平裁判员职责

B组评分裁判员执行运动员整套演练水平的评分

### 4 演练水平等级评分标准

#### 4.1 有难度项目评分方法与标准

**方法** B组评分裁判员根据运动员整套动作的演练评定等级分

**标准** 演练水平等级的评分标准：按劲力、协调、节奏、编排、风格、配乐的评分标准，分为3档9级，其中3.00 ~ 2.51为好，2.50 ~ 1.91分为一般，1.90 ~ 1.01为不好。



## 有难度项目演练水平档次的划分、级别与分数段的确定以及评分标准（表）

档次	级别	分数段	评分标准
好	一级	3.00 ~ 2.91	动作规范，方法正确，劲力充足，用力顺达，力点准确，手眼身法步及身械配合协调，节奏分明，风格突出、动作与音乐和谐一致为“好”。
	二级	2.90 ~ 2.71	
	三级	2.70 ~ 2.51	
一般	四级	2.50 ~ 2.31	动作较规范，方法较正确，劲力较充足，用力较顺达，力点较准确，手眼身法步及身械配合较协调，节奏较分明，风格较突出、动作与音乐较和谐一致为“一般”。
	五级	2.30 ~ 2.11	
	六级	2.10 ~ 1.91	
不好	七级	1.90 ~ 1.61	动作不规范，方法不正确，劲力不充足，用力不顺达，力点不准确，手眼身法步及身械配合不协调，节奏不分明，风格不突出、动作与音乐不和谐一致为“不好”。
	八级	1.60 ~ 1.31	
	九级	1.30 ~ 1.01	



## 4.2 无难度项目评分方法与标准

**方法** B组评分裁判员根据运动员整套动作的演练评定等级分

**标准** 演练水平等级的评分标准：按劲力、协调、节奏、风格、

配乐的评分标准，分为3档9级，其中5.00 ~ 4.21分为好，4.20 ~ 3.01分为一般，3.00 ~ 1.51分为不好。



## 无难度项目、对练和集体项目演练水平档次的划分、级别与分数段的确定以及评分标准（表）

档次	级别	分数段	评分标准
好	一级	5.00 ~ 4.81	动作规范，方法正确，劲力充足，用力顺达，力点准确，手眼身法步及身械配合协调，节奏分明，风格突出、动作与音乐和谐一致为“好”。
	二级	4.80 ~ 4.51	
	三级	4.50 ~ 4.21	
一般	四级	4.20 ~ 3.81	动作较规范，方法较正确，劲力较充足，用力较顺达，力点较准确，手眼身法步及身械配合较协调，节奏较分明，风格较突出、动作与音乐较和谐一致为“一般”。
	五级	3.80 ~ 3.41	
	六级	3.40 ~ 3.01	
不好	七级	3.00 ~ 2.51	动作不规范，方法不正确，劲力不充足，用力不顺达，力点不准确，手眼身法步及身械配合不协调，节奏不分明，风格不突出、动作与音乐不和谐一致为“不好”。
	八级	2.50 ~ 2.01	
	九级	2.00 ~ 1.51	



## 5. 演练水平评判内容

动作规范

方法正确

劲力充足

用力顺达

力点准确

身械协调

节奏分明

风格突出

动作与音乐和谐一致

内容充实

结构合理

布局匀称



**动作规范** 是指，演练的动作符合武术动作的规定格式。

**方法正确** 是指，符合该动作方法规范。就是方法正确。

**长拳、南拳、太极拳**演练中易犯的错误：

手型、手法、步型、步法及器械的动作方法不符合武术动作规格要求，步型或高或低，手法、步法及器械的方法混乱。



## 劲力充足

是在手法、腿法及器械方法运用中表现出动作的力度、速度及爆发力，迅速饱满。这需要具备较大的肌肉力量和收缩的速度。劲力是武术运动中所表现的特殊爆发力。

## 用力顺达

用力方法通顺达到最加有效部位，通顺、顺达。

## 力点准确

把力贯通于手、脚及器械的最佳发力点，作用于目标的方法要集中、准确。

### 长拳 “劲力” 常见的错误：

动作速度慢、松软无力或僵硬、死板， 动作马马虎虎，前一个动作还未做完整，劲力还未发出就已经转化动作了，使力不能顺达。无力点可言。

### 太极拳 “劲力” 常见错误：

太极拳 “劲力” 常见的动作软而无形、僵硬、身体转动不灵、断劲，使力不能顺达力点。

### 南拳 “劲力” 常见错误：

两肩、臂松软无力，步型、步法凌乱，腰部松懈，步法部稳固，力未从腰法，动作方法及发声呼喝没有运用气息的推动。



# 手、眼、身法、步配合协调协调

是指运动中手、眼、身法、步法及与器械方法的协调配合。

**长拳** “协调” 常见的错误：

上、下肢动作脱节、不相应呼应，眼没随手动，前后动作不连贯，器械方法没有以身带动，发力不整。

**太极拳** “协调” 常见的错误：

动作断劲，上下肢动作脱节、配合不协调，没有做到手脚齐到、对拔拉长，手快脚慢不和谐，转接不顺，器械方法没有以身带动，发力不整。

**南拳** “协调” 常见的错误：

上下肢动作脱节，配合不协调，步法凌乱，桥法的运用没做到力从腰发，发声呼喝没有和动作在一个节点上，器械方法没有以身带动，发力不整。



## 节奏分明

是指整套技术演练中表现出来的动作快、慢相兼，停、歇、顿挫，快与慢、重与轻、动与停等节奏的演练的很鲜明。

**长拳** “节奏” 常见的错误：  
套路演练中，动作与动作之间连接平淡，或一快到底，杂乱无章没有节奏的变化。

**太极拳** “节奏” 常见的错误：  
动作忽快忽慢、僵硬、断劲，没有做到行云流水连绵不断，陈式太极拳没有蓄发之力。

**南拳** “节奏” 常见的错误：  
手法凌乱、步型、步法不清晰、忽快忽慢。没有体现出南拳铿锵有力的节奏。



## 风格突出

演练中能体现出本拳种的风格特点和个人演练的风格特点。

### 竞技长拳演练中风格不突出的表现

动作不正确，方法不清晰，演练中没有节奏感，不协调，速度慢或一快到底，没有体现出长拳中起伏转折，闪展腾挪的风格特点。

### 竞技太极拳演练中风格不突出的表现

动作僵硬、忽快忽慢，断劲，转接不和顺。出脚双重，憋气、耸肩，发力时没有体现出陈氏太极拳刚柔相济的风格特点。

### 竞技南拳演练中风格不突出的表现

手法无章，出手无力、腰松，没有做到力从腰发。下肢松散，步法放松不稳固，发声呼喝时没有运用气息的推动，没底气。



## 动作与音乐和谐

根据项目的风格特点选择配乐，音乐与动作要相对统一、相互融合,配合动作的节奏，定势、发力点衬托动作的艺术效果。

### 音乐与动作不和谐的表现：

1. 音乐和演练项目的风格特点不匹配，
2. 音乐与动作脱节，杂乱无章。

竞赛规程规定的配乐项目需按要求配乐，没配乐或配乐伴有说唱由裁判长扣0.5分



## 编 排

要求动作内容充实、结构合理，前后贯穿，动作在场地上的布局匀称。

### 动作内容不足：

套路中内容空洞，体现武术攻防应用法的方法较少，重复动作多。

### 结构不合理：

动作与动作中间的连接不和顺，难度动作在套路中构架不突出。

### 场地布局的不足：

套路动作编排时，没有充分利用整个场地。直来直去的路线较多。



## 6. 演练水平裁判员的评分方法：

- 6.1 考虑到运动员演练中出现的失误严重程度，并做详细记录。
- 6.2 运动员的演练结束后，裁判员根据运动员现场的整套演练水平及发挥情况，考虑到临场出现的动作错误、其他错误及难度的失误对演练水平的影响，前后对比确定等级分。
- 6.3 运动员演练时，裁判员重点采取：手法看劲力，劲力看力点，协调看配合，节奏看变化，风格看特点，内容看充实，精神看气势，结构看衔接，布局看场地的运用，配乐看是否符合本项目的风格特点。
- 6.4 纵观全局、综合比较、准确判断、确定档次、果断给分。



## 7. 演练水平裁判员的示分

B组评分裁判员所示分数精确到小数点后**两位数**；演练最终得分精确到小数点后三位数小数点后。  
小数点三位数之后的数字无效。

## 8. 演练裁判员的评分操作

### 8.1 电子评分操作：

B组裁判员根据运动员的整套完成情况，按照演练水平的评分标准中三档九级分数段，经纵向比较后将确定的演练水平等级分记录在演练水平记录表上。当运动员演练结束后，迅速在键盘输入分数。按回车键确认，评判结束。

### 8.2 无电子评分器，手记评分操作：

B组裁判员根据运动员的整套完成情况，按照演练水平的评分标准中三档九级分数段，经纵向比较后将确定的演练水平等级分记录在记录表上和写在示分牌上。听候裁判长指令进行公示。编排记录员将B组裁判员的评分结果收集汇总，计算出演练水平应得分。



## 9. 演练水平应得分的确定

B组五名评分裁判员对运动员整套动作的演练评定等级分，中间三个分数的平均值为演练水平应得分。演练水平应得分取到小数点后三位数，小数点三位数之后的数字无效。

例：2.34 2.44 2.50 2.51 2.30  
= 7.28 / 3 = **2.427** (2.426666 )  
应得分**2.427**



## 10. 运动员的最后得分确定

裁判长从运动员A、B、C组的应得分中减去“加上裁判长的扣分”加上“创新难度的加分”，为运动员的最后得分。

例：动作质量应得分 **4.8分**  
演练水平应得分 **2.427分**  
动作难度应得分 **1.80**

得分**9.027分**

运动员演练时间不足规定时间，裁判长扣—**0.1分**，

运动员最后得分**8.927分**

## 11.对练项目的评分方法

## 12.集体项目的评判方法

评判时注重看以下几点：

- (1) 攻防是否合理、方法是否准确
- (2) 配合是不是严密、内容是不是充实
- (3) 编排是否合理
- (4) 还应考虑的演练中出现的失误

评判时注重看以下几点：

- (1) 动作、队列是否整齐
- (2) 方法是否准确
- (3) 内容充实
- (4) 队形多变、图案新颖



## 二、竞技武术套路 检查员的评判



# 竞技武术套路检查员的评判

## 1 套路检查员的职责

熟练掌握规则和规定套路

执行对运动员演练的套路与编排要求一致性的检查

## 2 套路检查员评分的方法与标准（有、无难度项目相同）。

**方法** 套路检查员对运动员演练的套路与编排的一致性进行检查。

**标准** 套路与编排要求不符，每出现一次扣0.1~0.2分。



### 3 编排扣分的内容与扣分标准

#### 编排扣分的类别、内容及扣分标准与编码

类别	内容及扣分标准	编码
内容	<ul style="list-style-type: none"><li><b>自选套路</b>: 每减少或改变一个规定动作; (0.1)</li><li><b>规定套路</b>: 每增加、减少或改变一个规定动作。 (扣0.20分)</li><li><b>规定套路</b>: 每增加或减少一步。 (0.1)</li><li><b>南拳规定套路</b>: 未按规定发声或每增加或减少一次发声。 (扣0.20分)</li></ul>	80
		81
		82
结构	<ul style="list-style-type: none"><li>静止姿势 (平衡动作除外) 停顿时间超过3秒或太极拳、太极剑难度动作前出现停顿。 (0.1)</li></ul>	83
	<ul style="list-style-type: none"><li><b>规定套路</b>: 长拳、南拳及器械动作每偏向超过45°, 太极拳、太极剑动作每偏向超过90°。 (0.1)</li></ul>	84
音乐	<ul style="list-style-type: none"><li>要求配乐的项目未配乐或配乐伴有说唱。 (扣0.50分)</li></ul>	85



## 4 套路检查员职责的履行

- 服从裁判长的领导，熟练掌握自选项目、对练项目和集体项目的规定内容及规定项目所有套路，参加模拟比赛演练，做好赛前准备工作。
- 执行规则和规程，检查运动员临场整套演练内容，并做详细的记录。
- 发现运动员演练的套路与编排要求不符，及时报告裁判长。



## 5 套路检查员 ‘电子评分’ 操作方法

套路检查员根据运动员现场演练的动作与运动员自选项目申报的动作或规定项目的动作，按顺序逐一进行同步对照检查。若一致，按“确认键”予以确认；若不一致，按“不确认键”不予确认。完成对运动员整套动作检查后，按回车键进行确认，评判结束。



## 6 套路检查员手记（无电子评分器）评分操作

套路检查员根据运动员现场演练的动作与运动员自选项目申报的动作或规定项目的动作，按顺序逐一进行同步对照检查。对完成的动作画“√”予以确认，对确实或不符合编排要求的动作画“×”不予确认。当运动员完成动作后。将记录下来的结果传递给裁判长进行确认。



## 7 裁判长对套路与内容不符 ‘电子评分’ 操作方

**裁判长根据套路检查员提示，回放该运动员的比赛视频并迅速做出判断。若确认运动员出现编排方面错误，应将编排扣分的编码记录在套路检查记录表中，然后在键盘上输入编排扣分编码，按回车键进行确认，评判结束。**

**套路与编排要求不符，每出现一次扣0.1—0.2分（由裁判长扣分）**



# 三、自选套路 内容规定



# 自选套路内容规定

## 长拳、刀术、剑术、枪术、棍术自选套路内容的规定

项目	自选套路的规定内容
长拳	至少包括拳、掌、勾三种手型,三种拳法,两种掌法,一种进攻性肘法,弓步、马步、仆步、虚步、歇步五种步型,直摆、屈伸、扫转三种腿法,一种持久性平衡。
剑术	至少包括刺剑、挂剑、撩剑、点剑、劈剑、崩剑、截剑、剪腕花八种剑法（其中必须有完整的左右挂剑接背后穿挂剑）,弓步、仆步、虚步三种步型,一种持久性平衡。
刀术	至少包括缠头、裹脑、劈刀、扎刀、斩刀、挂刀、云刀、背花刀八种刀法（其中必须有完整的缠头、裹脑刀）,弓步、仆步、虚步三种步型。
枪术	至少包括拦枪、拿枪、扎枪、穿枪、崩枪、点枪、舞花枪、挑把八种枪法（其中必须有连续3个一次性完成的拦、拿、扎枪）,弓步、仆步、虚步三种步型。
棍术	至少包括平抡棍、劈棍、云棍、崩棍、绞棍、戳棍、舞花棍、提撩花棍八种棍法（其中必须有连续3个一次性完成的双手提撩花棍）,弓步、仆步、虚步三种步型。



# 南拳、南刀、南棍自选套路内容的规定

项目	自选套路的规定内容
南拳	至少包括虎爪一种手型,挂盖拳、抛拳两种拳法,滚桥一种桥法,弓步、马步、仆步、虚步、蝶步、骑龙步六种步型,麒麟步一种步法,横钉腿一种腿法。
南刀	至少包括缠头、裹脑、劈刀、抹刀、格刀、截刀、扫刀、剪腕花刀八种刀法,弓步、马步、虚步、骑龙步四种步型。
南棍	至少包括劈棍、崩棍、绞棍、滚压棍、格棍、击棍、顶棍、抛棍八种棍法,弓步、马步、虚步、骑龙步四种步型。



# 太极拳、太极剑自选套路内容的规定

项目	自选套路的规定内容
太极拳	至少包括揽雀尾、左右野马分鬃、左右搂膝拗步、云手、左右穿梭、掩手肱捶、左右倒卷肱、搬拦捶八种动作,弓步、仆步、虚步三种步型,两种腿法。
太极剑	至少包括刺剑、左右挂剑、撩剑、点剑、劈剑、截剑、抹剑、绞剑八种剑法,弓步、仆步、虚步三种步型。



# 对练套路内容的规定

项目	自选套路的规定内容
徒手对练	至少包括三种拳法、两种掌法、五种腿法和两种跌法。
器械对练	至少包括六种器械方法、两种腿法和一种跌法。
徒手与器械对练	至少包括三种拳法、四种器械方法和两种跌法。



# 集体项目内容的规定

## 自选套路的规定内容

内容	至少包括五种手法或器械方法、五种步型、四种不同类型的腿法和三种跳跃。
队形	至少包括五种不同图案的队形变化。



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