

#### OnStage Finals Total (primary).

| Nº | Team .        | Interview | Performance |
|----|---------------|-----------|-------------|
| 1  | EburgStyle    | 41        | 45          |
| 2  | Repra         | 50        | 17          |
| 3  | Wall-E        | 28        | 26          |
| 4  | Ghost huntens | 21        | 26          |
| 5  | Axioma        | 17        | 18          |
| 6  | Teftejki      | 19        | 9           |

#### OnStage Finals Total (secondary).

| Nº | Team             | Interview | Performance |
|----|------------------|-----------|-------------|
| 1  | Seldon           | 76        | 55          |
|    | ticadas.         | 20        | 24          |
|    | Black Mamba      | 26        | 16          |
| 4  |                  | 20        | 16          |
| 5  | The good minions | 35        | 0           |
| 6  | Dad's daughters  | 26        | 1           |

Judge Belyaev

Judge Ardeento/

Judge Kozhemyakov

Chief judge Tan



| /          | 201.0 | 175          |                   |
|------------|-------|--------------|-------------------|
| Team Name: | epka  | Region: 6/10 | Primary/Secondary |
|            |       | 0            |                   |

| Category      | Examples of how high marks may be achieved are:  | Ma | rk  |
|---------------|--|----|-----|
| Entertainment | Non-repetitive robot movements and/or a varied robot performance   |    | /8  |
| value         | There is a link, or common theme demonstrated by the whole   | 5  |     |
|               | performance  |    |     |
|               | A digital display that integrates and/or complements the performance   |    |     |
|               | A performance that is engaging throughout  |    |     |
|               | Ambitious use of the stage area  |    |     |
|               | Robot movement(s) are choreographed tightly to the music   |    |     |
|               | Only robots and two performers are allowed on stage.   |    |     |
|               | No props or scenery are allowed on the stage   |    |     |
| Innovation &  | Robots are home-built, not kits  |    | /8  |
| Originality   | Technologies are used in new or different ways not seen before   |    |     |
|               | <ul> <li>Unusual technologies are used – for example unusual mechanical,</li> </ul>  |    |     |
|               | electronic or power systems  |    |     |
| Quality of    | Reliable robots that do not fall apart and work as expected for the  |    | /8  |
| Display       | duration of the performance  | 3  | , . |
|               | Home-built robot costumes complement the performance and are   |    |     |
|               | engaging   |    |     |
|               | A slick and polished performance throughout the display  |    |     |
| Technical     | Robot movement around the whole stage area   |    | /8  |
| Complexity    | Synchronization and/or communication between robots  | _  | / ( |
| ,             | Risky movements by robots  |    |     |
|               |  |    |     |
| Sensor &      | and the second s |    | 10  |
| Interactions  | Sensors that "add value" to the performance     Sensors are used in 'original' and ifferent value  | 3  | /8  |
| interactions  | Sensors are used in 'original' or different ways   |    |     |
|               | Communication between robots to develop the performance  |    |     |
|               | Human-robot interaction (not remote control)   |    |     |
|               | Robot-robot interaction  |    |     |
|               | Use of coloured markers (Secondary only)   |    |     |
|               | Primary: The use of line tracking robots on mats will NOT be rewarded highly   |    |     |
|               | Secondary: No lines or mats are allowed on the stage   |    |     |
| Deductions    | Each unplanned human intervention: -3  |    |     |
| Deductions    | Restarts: -3 for each re-start   | -9 |     |
|               | Allotted time: -3 for each 10 seconds over   |    |     |
|               |  |    |     |
|               | Within area: -3 for each infraction of the boundary  Towns that infrings the mules should be appropriately assumed that we have infrared to the second that we have the second that the second that we have the second that the second th      |    |     |
|               | Teams that infringe the rules should be warned that such infringements will not be allowed in the second performance and marks deducted appropriately.   |    |     |
|               | not be allowed in the second performance and marks deducted appropriately at the judge's discretion.   |    |     |
| Total Score   |  | 2  | /40 |



Team Name: Eburg style Region: Exareputedyp2 Primary/Secondary

Assessors Name: Polina Avdeenko/ Hog

| Category      | Examples of how high marks may be achieved are:                                     | Ma | rk  |
|---------------|---|----|-----|
| Entertainment | Non-repetitive robot movements and/or a varied robot performance                    |    | /8  |
| value         | There is a link, or common theme demonstrated by the whole                          | 7  |     |
|               | performance   | 3  |     |
|               | A digital display that integrates and/or complements the performance                |    |     |
|               | A performance that is engaging throughout   |    |     |
|               | Ambitious use of the stage area   |    |     |
|               | Robot movement(s) are choreographed tightly to the music                            |    |     |
|               | Only robots and two performers are allowed on stage.                                |    |     |
|               | No props or scenery are allowed on the stage  |    |     |
| Innovation &  | Robots are home-built, not kits   |    | /8  |
| Originality   | <ul> <li>Technologies are used in new or different ways not seen before</li> </ul>  | _  |     |
|               | <ul> <li>Unusual technologies are used – for example unusual mechanical,</li> </ul> |    |     |
|               | electronic or power systems '   |    |     |
| Quality of    | Reliable robots that do not fall apart and work as expected for the                 |    | /8  |
| Display       | duration of the performance   | 4  |     |
|               | Home-built robot costumes complement the performance and are                        | 7  |     |
|               | engaging  |    |     |
|               | A slick and polished performance throughout the display                             |    |     |
| Technical     | Robot movement around the whole stage area  |    | /   |
| Complexity    | Synchronization and/or communication between robots                                 | 2  |     |
|               | Risky movements by robots   |    |     |
|               | Interaction between digital display and the robots                                  |    |     |
| Sensor &      | Sensors that "add value" to the performance   |    | /   |
| Interactions  | Sensors are used in 'original' or different ways                                    | 3  |     |
|               | Communication between robots to develop the performance                             |    |     |
|               | Human-robot interaction (not remote control)  |    |     |
|               | Robot-robot interaction   |    |     |
|               | Use of coloured markers (Secondary only)  |    |     |
|               | Primary: The use of line tracking robots on mats will NOT be rewarded highly        |    |     |
|               | Secondary: No lines or mats are allowed on the stage                                |    |     |
|               |   |    |     |
| Deductions    | • Each unplanned human intervention: -3   |    |     |
|               | Restarts: -3 for each re-start  |    |     |
|               | Allotted time: -3 for each 10 seconds over  |    |     |
|               | Within area: -3 for each infraction of the boundary                                 |    |     |
|               | Teams that infringe the rules should be warned that such infringements will         |    |     |
|               | not be allowed in the second performance and marks deducted appropriately           |    |     |
| Total Score   | at the judge's discretion.  | 10 | /40 |



Team Name: Choust Hunters Region: Kgaerenepek Primary/Secondary

Assessors Name: Polina Avdeenko/\_\_\_\_\_\_\_\_

| Category      | Examples of how high marks may be achieved are:                                     | Ma | rk  |
|---------------|---|----|-----|
| Entertainment | Non-repetitive robot movements and/or a varied robot performance                    |    | /8  |
| value         | There is a link, or common theme demonstrated by the whole                          |    |     |
|               | performance   | 2  |     |
|               | A digital display that integrates and/or complements the performance                | 3  |     |
|               | A performance that is engaging throughout   |    |     |
|               | Ambitious use of the stage area   |    |     |
|               | <ul> <li>Robot movement(s) are choreographed tightly to the music</li> </ul>        |    |     |
|               | Only robots and two performers are allowed on stage.                                |    |     |
|               | No props or scenery are allowed on the stage  |    |     |
| Innovation &  | Robots are home-built, not kits   |    | /8  |
| Originality   | <ul> <li>Technologies are used in new or different ways not seen before</li> </ul>  | _  |     |
|               | <ul> <li>Unusual technologies are used – for example unusual mechanical,</li> </ul> |    |     |
|               | electronic or power systems   |    |     |
| Quality of    | Reliable robots that do not fall apart and work as expected for the                 |    | /8  |
| Display       | duration of the performance   | 2  |     |
|               | Home-built robot costumes complement the performance and are                        |    |     |
|               | engaging  |    |     |
|               | A slick and polished performance throughout the display                             |    |     |
| Technical     | Robot movement around the whole stage area  |    | /:  |
| Complexity    | Synchronization and/or communication between robots                                 |    |     |
|               | Risky movements by robots   |    |     |
|               | Interaction between digital display and the robots                                  |    |     |
| Sensor &      | Sensors that "add value" to the performance   |    | /:  |
| Interactions  | Sensors are used in 'original' or different ways                                    |    |     |
|               | Communication between robots to develop the performance                             | _  |     |
|               | Human-robot interaction (not remote control)  |    |     |
|               | Robot-robot interaction   |    |     |
|               | Use of coloured markers (Secondary only)  |    |     |
|               | Primary: The use of line tracking robots on mats will NOT be rewarded highly        |    |     |
|               | Secondary: No lines or mats are allowed on the stage                                |    |     |
|               | 2. 19. 19. 19. 19. 19. 19. 19. 19. 19. 19   |    |     |
| Deductions    | • Each unplanned human intervention: -3   |    |     |
|               | Restarts: -3 for each re-start  |    |     |
|               | Allotted time: -3 for each 10 seconds over  |    |     |
|               | Within area: -3 for each infraction of the boundary                                 |    |     |
|               | Teams that infringe the rules should be warned that such infringements will         |    |     |
|               | not be allowed in the second performance and marks deducted appropriately           |    |     |
|               | at the judge's discretion.  |    |     |
| Total Score   |   | 5  | /40 |



|  | Team N | lame: | 211- t |  | Region: | CII | 76 | . Primary/Secondary |
|--|--------|-------|--------|--|---------|-----|----|---------------------|
|--|--------|-------|--------|--|---------|-----|----|---------------------|

| Category           | Examples of how high marks may be achieved are:  | Ma | rk |
|--------------------|--|----|----|
| Entertainment      | <ul> <li>Non-repetitive robot movements and/or a varied robot performance</li> </ul>     |    | /  |
| value              | <ul> <li>There is a link, or common theme demonstrated by the whole</li> </ul>           |    |    |
|                    | performance  |    |    |
|                    | <ul> <li>A digital display that integrates and/or complements the performance</li> </ul> | 3  |    |
|                    | A performance that is engaging throughout  |    |    |
|                    | Ambitious use of the stage area  |    |    |
|                    | <ul> <li>Robot movement(s) are choreographed tightly to the music</li> </ul>             |    |    |
|                    | Only robots and two performers are allowed on stage.                                     |    |    |
|                    | No props or scenery are allowed on the stage   |    |    |
| Innovation &       | Robots are home-built, not kits  |    | /  |
| Originality        | Technologies are used in new or different ways not seen before                           |    |    |
|                    | <ul> <li>Unusual technologies are used – for example unusual mechanical,</li> </ul>      |    |    |
|                    | electronic or power systems  |    |    |
| Quality of         | Reliable robots that do not fall apart and work as expected for the                      |    | /  |
| Display            | duration of the performance  | 2  |    |
|                    | Home-built robot costumes complement the performance and are                             | ~  |    |
|                    | engaging   |    |    |
|                    | A slick and polished performance throughout the display                                  |    |    |
| Technical          | Robot movement around the whole stage area   |    |    |
| Complexity         | Synchronization and/or communication between robots                                      | 2  |    |
|                    | Risky movements by robots  |    |    |
|                    | Interaction between digital display and the robots                                       |    |    |
| Sensor &           | Sensors that "add value" to the performance  |    |    |
| Interactions       | Sensors are used in 'original' or different ways   | 3  |    |
|                    | Communication between robots to develop the performance                                  |    |    |
|                    | Human-robot interaction (not remote control)   |    |    |
|                    | Robot-robot interaction  |    |    |
|                    | Use of coloured markers (Secondary only)   |    |    |
|                    | Primary: The use of line tracking robots on mats will NOT be rewarded highly             |    |    |
|                    | Secondary: No lines or mats are allowed on the stage                                     |    |    |
| 145 Sept. 15 (15)  |  |    |    |
| Deductions         | Each unplanned human intervention: -3  |    |    |
|                    | Restarts: -3 for each re-start   |    |    |
|                    | Allotted time: -3 for each 10 seconds over   |    |    |
|                    | Within area: -3 for each infraction of the boundary                                      |    |    |
|                    | Teams that infringe the rules should be warned that such infringements will              |    |    |
|                    | not be allowed in the second performance and marks deducted appropriately                |    |    |
|                    | at the judge's discretion.   | 1  |    |
| <b>Total Score</b> |  | 10 | 14 |



| Team Name: | Tegmensky | Region: Tomen | Primary/Secondary |
|------------|-----------|---------------|-------------------|
|            |           |               |                   |

| Category      | Examples of how high marks may be achieved are:                                     | Mar | k |
|---------------|---|-----|---|
| Entertainment | Non-repetitive robot movements and/or a varied robot performance                    |     | / |
| value         | There is a link, or common theme demonstrated by the whole                          |     |   |
|               | performance   |     |   |
|               | A digital display that integrates and/or complements the performance                | 3   |   |
|               | A performance that is engaging throughout   |     |   |
|               | Ambitious use of the stage area   |     |   |
|               | Robot movement(s) are choreographed tightly to the music                            |     |   |
|               | Only robots and two performers are allowed on stage.                                |     |   |
|               | No props or scenery are allowed on the stage  |     |   |
| Innovation &  | Robots are home-built, not kits   |     | / |
| Originality   | <ul> <li>Technologies are used in new or different ways not seen before</li> </ul>  |     |   |
|               | <ul> <li>Unusual technologies are used – for example unusual mechanical,</li> </ul> |     |   |
|               | electronic or power systems   |     |   |
| Quality of    | Reliable robots that do not fall apart and work as expected for the                 | 2   | / |
| Display       | duration of the performance   | 3   |   |
|               | Home-built robot costumes complement the performance and are                        |     |   |
|               | engaging  |     |   |
|               | A slick and polished performance throughout the display                             |     |   |
| Technical     | Robot movement around the whole stage area  |     | / |
| Complexity    | Synchronization and/or communication between robots                                 | 3   |   |
|               | Risky movements by robots   |     |   |
|               | Interaction between digital display and the robots                                  |     |   |
| Sensor &      | Sensors that "add value" to the performance   |     | / |
| Interactions  | Sensors are used in 'original' or different ways                                    |     |   |
|               | Communication between robots to develop the performance                             |     |   |
|               | Human-robot interaction (not remote control)  |     |   |
|               | Robot-robot interaction   |     |   |
|               | Use of coloured markers (Secondary only)  |     |   |
|               | Primary: The use of line tracking robots on mats will NOT be rewarded highly        |     |   |
|               | Secondary: No lines or mats are allowed on the stage                                |     |   |
|               |   |     |   |
| Deductions    | • Each unplanned human intervention: -3   | -12 |   |
|               | Restarts: -3 for each re-start  | ·   |   |
|               | Allotted time: -3 for each 10 seconds over  |     |   |
|               | Within area: -3 for each infraction of the boundary                                 |     |   |
|               | Teams that infringe the rules should be warned that such infringements will         |     |   |
|               | not be allowed in the second performance and marks deducted appropriately           |     |   |
|               | at the judge's discretion.  |     |   |



| Team Name | Team Name: | lxioma | Region: Hobocubupen | Primary/Seconda |
|-----------|------------|--------|---------------------|-----------------|
|-----------|------------|--------|---------------------|-----------------|

| Category      | Examples of how high marks may be achieved are:                              | Mar | k   |
|---------------|--|-----|-----|
| Entertainment | Non-repetitive robot movements and/or a varied robot performance             |     | /8  |
| value         | There is a link, or common theme demonstrated by the whole                   |     |     |
|               | performance  |     |     |
|               | A digital display that integrates and/or complements the performance         | 3   |     |
|               | A performance that is engaging throughout                                    |     |     |
|               | Ambitious use of the stage area  |     |     |
|               | Robot movement(s) are choreographed tightly to the music                     |     |     |
|               | Only robots and two performers are allowed on stage.                         |     |     |
|               | No props or scenery are allowed on the stage                                 |     |     |
| Innovation &  | Robots are home-built, not kits  |     | /8  |
| Originality   | Technologies are used in new or different ways not seen before               | 2   |     |
|               | Unusual technologies are used – for example unusual mechanical,              |     |     |
|               | electronic or power systems  |     |     |
| Quality of    | Reliable robots that do not fall apart and work as expected for the          | ,   | /8  |
| Display       | duration of the performance  | 3   |     |
|               | Home-built robot costumes complement the performance and are                 |     |     |
|               | engaging   |     |     |
|               | <ul> <li>A slick and polished performance throughout the display</li> </ul>  |     |     |
| Technical     | Robot movement around the whole stage area                                   |     | /8  |
| Complexity    | Synchronization and/or communication between robots                          | 2   |     |
|               | Risky movements by robots  |     |     |
|               | Interaction between digital display and the robots                           |     |     |
| Sensor &      | Sensors that "add value" to the performance                                  | ,   | /8  |
| Interactions  | Sensors are used in 'original' or different ways                             | 1   |     |
|               | Communication between robots to develop the performance                      |     |     |
|               | Human-robot interaction (not remote control)                                 |     |     |
|               | Robot-robot interaction  |     |     |
|               | Use of coloured markers (Secondary only)                                     |     |     |
|               | Primary: The use of line tracking robots on mats will NOT be rewarded highly |     |     |
|               | Secondary: No lines or mats are allowed on the stage                         |     |     |
|               | 1. 18 10 10 10 10 10 10 10 10 10 10 10 10 10                                 |     |     |
| Deductions    | • Each unplanned human intervention: -3                                      |     |     |
|               | • Restarts: -3 for each re-start   |     |     |
|               | Allotted time: -3 for each 10 seconds over                                   |     |     |
|               | Within area: -3 for each infraction of the boundary                          |     |     |
|               | Teams that infringe the rules should be warned that such infringements will  |     |     |
|               | not be allowed in the second performance and marks deducted appropriately    |     |     |
| Total Score   | at the judge's discretion.   | 9   | /40 |



| Team N | Name:Z | Icadas | <br>Region: . | Tonce | Primary/Seco | ondary |
|--------|--------|--------|---------------|-------|--------------|--------|
|        |        |        |               |       |              |        |

| Category      | Examples of how high marks may be achieved are:                                     | Mar | k   |  |  |  |  |
|---------------|---|-----|-----|--|--|--|--|
| Entertainment | Non-repetitive robot movements and/or a varied robot performance                    |     | /8  |  |  |  |  |
| value         | There is a link, or common theme demonstrated by the whole                          |     |     |  |  |  |  |
|               | performance   |     |     |  |  |  |  |
|               | A digital display that integrates and/or complements the performance                | 3   |     |  |  |  |  |
|               | A performance that is engaging throughout   |     |     |  |  |  |  |
|               | Ambitious use of the stage area   |     |     |  |  |  |  |
|               | Robot movement(s) are choreographed tightly to the music                            |     |     |  |  |  |  |
|               | Only robots and two performers are allowed on stage.                                |     |     |  |  |  |  |
|               | No props or scenery are allowed on the stage  |     |     |  |  |  |  |
| Innovation &  | Robots are home-built, not kits   |     | /8  |  |  |  |  |
| Originality   | <ul> <li>Technologies are used in new or different ways not seen before</li> </ul>  | _   |     |  |  |  |  |
|               | <ul> <li>Unusual technologies are used – for example unusual mechanical,</li> </ul> |     |     |  |  |  |  |
|               | electronic or power systems   |     |     |  |  |  |  |
| Quality of    | Reliable robots that do not fall apart and work as expected for the                 |     | /8  |  |  |  |  |
| Display       | duration of the performance   | 3   |     |  |  |  |  |
|               | Home-built robot costumes complement the performance and are                        |     |     |  |  |  |  |
|               | engaging  |     |     |  |  |  |  |
|               | <ul> <li>A slick and polished performance throughout the display</li> </ul>         |     |     |  |  |  |  |
| Technical     | Robot movement around the whole stage area  |     | /8  |  |  |  |  |
| Complexity    | Synchronization and/or communication between robots                                 | 2   |     |  |  |  |  |
|               | Risky movements by robots   |     |     |  |  |  |  |
|               | Interaction between digital display and the robots                                  |     |     |  |  |  |  |
| Sensor &      | Sensors that "add value" to the performance   | 3   | /8  |  |  |  |  |
| Interactions  | Sensors are used in 'original' or different ways                                    | 9   |     |  |  |  |  |
|               | Communication between robots to develop the performance                             |     |     |  |  |  |  |
|               | Human-robot interaction (not remote control)  |     |     |  |  |  |  |
|               | Robot-robot interaction   |     |     |  |  |  |  |
|               | Use of coloured markers (Secondary only)  |     |     |  |  |  |  |
|               | Primary: The use of line tracking robots on mats will NOT be rewarded highly        |     |     |  |  |  |  |
|               | Secondary: No lines or mats are allowed on the stage                                |     |     |  |  |  |  |
|               |   |     |     |  |  |  |  |
| Deductions    | • Each unplanned human intervention: -3   |     |     |  |  |  |  |
|               | Restarts: -3 for each re-start  |     |     |  |  |  |  |
|               | Allotted time: -3 for each 10 seconds over  |     |     |  |  |  |  |
|               | Within area: -3 for each infraction of the boundary                                 |     |     |  |  |  |  |
|               | Teams that infringe the rules should be warned that such infringements will         |     |     |  |  |  |  |
|               | not be allowed in the second performance and marks deducted appropriately           |     |     |  |  |  |  |
| Total Score   | at the judge's discretion.  | /1  | /40 |  |  |  |  |



Team Name: The Good Minions Region: Touck Primary/Secondary

| Category      | Examples of how high marks may be achieved are:                                     | Mark   |  |  |  |  |  |
|---------------|---|--------|--|--|--|--|--|
| Entertainment | Non-repetitive robot movements and/or a varied robot performance                    | /8     |  |  |  |  |  |
| value         | There is a link, or common theme demonstrated by the whole                          |        |  |  |  |  |  |
|               | performance   |        |  |  |  |  |  |
|               | A digital display that integrates and/or complements the performance                |        |  |  |  |  |  |
|               | A performance that is engaging throughout   |        |  |  |  |  |  |
|               | Ambitious use of the stage area   | _      |  |  |  |  |  |
|               | Robot movement(s) are choreographed tightly to the music                            |        |  |  |  |  |  |
|               | Only robots and two performers are allowed on stage.                                |        |  |  |  |  |  |
|               | No props or scenery are allowed on the stage  |        |  |  |  |  |  |
| nnovation &   | Robots are home-built, not kits   | /8     |  |  |  |  |  |
| Originality   | Technologies are used in new or different ways not seen before                      |        |  |  |  |  |  |
|               | <ul> <li>Unusual technologies are used – for example unusual mechanical,</li> </ul> | _      |  |  |  |  |  |
|               | electronic or power systems   |        |  |  |  |  |  |
| Quality of    | Reliable robots that do not fall apart and work as expected for the                 | /8     |  |  |  |  |  |
| Display       | duration of the performance   |        |  |  |  |  |  |
|               | Home-built robot costumes complement the performance and are                        |        |  |  |  |  |  |
|               | engaging  | _      |  |  |  |  |  |
|               | A slick and polished performance throughout the display                             |        |  |  |  |  |  |
| Technical     | Robot movement around the whole stage area  | /8     |  |  |  |  |  |
| Complexity    | Synchronization and/or communication between robots                                 |        |  |  |  |  |  |
|               | Risky movements by robots   |        |  |  |  |  |  |
|               | Interaction between digital display and the robots                                  |        |  |  |  |  |  |
| Sensor &      | Sensors that "add value" to the performance   | /:     |  |  |  |  |  |
| Interactions  | Sensors are used in 'original' or different ways                                    |        |  |  |  |  |  |
|               | Communication between robots to develop the performance                             | -      |  |  |  |  |  |
|               | Human-robot interaction (not remote control)  |        |  |  |  |  |  |
|               | Robot-robot interaction   |        |  |  |  |  |  |
|               | Use of coloured markers (Secondary only)  |        |  |  |  |  |  |
|               | Primary: The use of line tracking robots on mats will NOT be rewarded highly        |        |  |  |  |  |  |
|               | Secondary: No lines or mats are allowed on the stage                                |        |  |  |  |  |  |
|               | 。<br>第一章中的一种,一个一个一个一个一个一个一个一个一个一个一个一个一个一个一个一个一个一个一                                  |        |  |  |  |  |  |
| Deductions    | • Each unplanned human intervention: -3   | _ 7    |  |  |  |  |  |
|               | Restarts: -3 for each re-start  | -3     |  |  |  |  |  |
|               | Allotted time: -3 for each 10 seconds over  |        |  |  |  |  |  |
|               | Within area: -3 for each infraction of the boundary                                 |        |  |  |  |  |  |
|               | Teams that infringe the rules should be warned that such infringements will         |        |  |  |  |  |  |
|               | not be allowed in the second performance and marks deducted appropriately           |        |  |  |  |  |  |
|               | at the judge's discretion.  |        |  |  |  |  |  |
| Total Score   |   | () /40 |  |  |  |  |  |



| eam Name: Apple | Region: M(euezeoropese Prin | nary/Secondary |
|-----------------|-----------------------------|----------------|
|-----------------|-----------------------------|----------------|

| Category              | Examples of how high marks may be achieved are:   |   |     |  |  |
|-----------------------|---|---|-----|--|--|
| Entertainment         | Non-repetitive robot movements and/or a varied robot performance  |   | /8  |  |  |
| value                 | There is a link, or common theme demonstrated by the whole  |   |     |  |  |
|                       | performance   |   |     |  |  |
|                       | A digital display that integrates and/or complements the performance  | 3 |     |  |  |
|                       | A performance that is engaging throughout   |   |     |  |  |
|                       | Ambitious use of the stage area   |   |     |  |  |
|                       | Robot movement(s) are choreographed tightly to the music  |   |     |  |  |
|                       | Only robots and two performers are allowed on stage.  |   |     |  |  |
|                       | No props or scenery are allowed on the stage  |   |     |  |  |
| Innovation &          | Robots are home-built, not kits   |   | /8  |  |  |
| Originality           | Technologies are used in new or different ways not seen before  | _ |     |  |  |
|                       | <ul> <li>Unusual technologies are used – for example unusual mechanical,</li> </ul>   |   |     |  |  |
|                       | electronic or power systems   |   |     |  |  |
| Quality of            | Reliable robots that do not fall apart and work as expected for the   | 2 | /8  |  |  |
| Display               | duration of the performance   | 2 |     |  |  |
| ,                     | Home-built robot costumes complement the performance and are  |   |     |  |  |
|                       | engaging  |   |     |  |  |
|                       | A slick and polished performance throughout the display   |   |     |  |  |
| Technical             | Robot movement around the whole stage area  |   | /:  |  |  |
| Complexity            | a la company de | 1 | ,   |  |  |
| Complexity            | not a large state   |   |     |  |  |
|                       |   |   |     |  |  |
|                       | Interaction between digital display and the robots  |   | /   |  |  |
| Sensor & Interactions | Sensors that "add value" to the performance  Output  Outp     | 3 | /   |  |  |
| Interactions          | Sensors are used in 'original' or different ways  |   |     |  |  |
|                       | Communication between robots to develop the performance   |   |     |  |  |
|                       | Human-robot interaction (not remote control)  |   |     |  |  |
|                       | Robot-robot interaction   |   |     |  |  |
|                       | Use of coloured markers (Secondary only)  |   |     |  |  |
|                       | Primary: The use of line tracking robots on mats will NOT be rewarded highly  |   |     |  |  |
|                       | Secondary: No lines or mats are allowed on the stage  |   |     |  |  |
| Deductions            | Each unplanned human intervention: -3   |   |     |  |  |
| Deductions            | Restarts: -3 for each re-start  |   |     |  |  |
|                       | All the live 2 few and 10 accordences   |   |     |  |  |
|                       | Within area: -3 for each infraction of the boundary   |   |     |  |  |
|                       | Teams that infringe the rules should be warned that such infringements will   |   |     |  |  |
|                       | not be allowed in the second performance and marks deducted appropriately   |   |     |  |  |
|                       | at the judge's discretion.  |   |     |  |  |
| Total Score           |   | 9 | /40 |  |  |



| Team Name: Dad's daughte | Region: Tomck | Primary/Secondary |
|--------------------------|---------------|-------------------|
|--------------------------|---------------|-------------------|

| Category      | Examples of how high marks may be achieved are:  | Mar | <  |  |  |  |
|---------------|--|-----|----|--|--|--|
| Entertainment | Non-repetitive robot movements and/or a varied robot performance   |     | /8 |  |  |  |
| value         | There is a link, or common theme demonstrated by the whole   |     |    |  |  |  |
|               | performance  |     |    |  |  |  |
|               | A digital display that integrates and/or complements the performance   | 3   |    |  |  |  |
|               | A performance that is engaging throughout  |     |    |  |  |  |
|               | Ambitious use of the stage area  |     |    |  |  |  |
|               | <ul> <li>Robot movement(s) are choreographed tightly to the music</li> </ul>   |     |    |  |  |  |
|               | Only robots and two performers are allowed on stage.   |     |    |  |  |  |
|               | No props or scenery are allowed on the stage   |     |    |  |  |  |
| Innovation &  | Robots are home-built, not kits  |     | /  |  |  |  |
| Originality   | <ul> <li>Technologies are used in new or different ways not seen before</li> </ul>   |     |    |  |  |  |
|               | <ul> <li>Unusual technologies are used – for example unusual mechanical,</li> </ul>  |     |    |  |  |  |
|               | electronic or power systems  |     |    |  |  |  |
| Quality of    | Reliable robots that do not fall apart and work as expected for the  |     | /  |  |  |  |
| Display       | duration of the performance  | 2   |    |  |  |  |
| . ,           | Home-built robot costumes complement the performance and are   | 3   |    |  |  |  |
|               | engaging   |     |    |  |  |  |
|               | A slick and polished performance throughout the display  |     |    |  |  |  |
| Technical     | Robot movement around the whole stage area   |     |    |  |  |  |
| Complexity    | Synchronization and/or communication between robots  | 2   | ,  |  |  |  |
|               | Risky movements by robots  |     |    |  |  |  |
|               | the second of the second secon |     |    |  |  |  |
| Sensor &      |  |     |    |  |  |  |
| Interactions  | 1: /   |     | ,  |  |  |  |
| Interactions  |  | 2   |    |  |  |  |
|               |  |     |    |  |  |  |
|               | Human-robot interaction (not remote control)  B. L.  |     |    |  |  |  |
|               | Robot-robot interaction  |     |    |  |  |  |
|               | Use of coloured markers (Secondary only)  The secondary only is a secondary only in the secondary only in      |     |    |  |  |  |
|               | Primary: The use of line tracking robots on mats will NOT be rewarded highly Secondary: No lines or mats are allowed on the stage  |     |    |  |  |  |
|               | Secondary: No lines of mats are anowed on the stage  |     |    |  |  |  |
| Deductions    | Each unplanned human intervention: -3  | -3  |    |  |  |  |
|               | Restarts: -3 for each re-start   | -9  |    |  |  |  |
|               | Allotted time: -3 for each 10 seconds over   |     |    |  |  |  |
|               | Within area: -3 for each infraction of the boundary  |     |    |  |  |  |
|               | Teams that infringe the rules should be warned that such infringements will  |     |    |  |  |  |
|               | not be allowed in the second performance and marks deducted appropriately  |     |    |  |  |  |
|               | at the judge's discretion.   |     |    |  |  |  |
| Total Score   |  | 0   | /4 |  |  |  |



| Team Name: Black Mamba R | Region: | Primary/Secondary |
|--------------------------|---------|-------------------|
|--------------------------|---------|-------------------|

| Category                | Examples of how high marks may be achieved are:                                      | Mai | ·k |
|-------------------------|--|-----|----|
| Entertainment           | <ul> <li>Non-repetitive robot movements and/or a varied robot performance</li> </ul> |     | /  |
| value                   | There is a link, or common theme demonstrated by the whole                           |     |    |
|                         | performance  |     |    |
|                         | A digital display that integrates and/or complements the performance                 | 3   |    |
|                         | A performance that is engaging throughout  | 2   |    |
|                         | Ambitious use of the stage area  |     |    |
|                         | <ul> <li>Robot movement(s) are choreographed tightly to the music</li> </ul>         |     |    |
|                         | Only robots and two performers are allowed on stage.                                 |     |    |
|                         | No props or scenery are allowed on the stage   |     |    |
| Innovation &            | Robots are home-built, not kits  |     | /  |
| Originality             | Technologies are used in new or different ways not seen before                       |     |    |
|                         | <ul> <li>Unusual technologies are used – for example unusual mechanical,</li> </ul>  |     |    |
|                         | electronic or power systems  |     |    |
| Quality of              | Reliable robots that do not fall apart and work as expected for the                  |     | /  |
| Display                 | duration of the performance  |     | ,  |
| ,                       | Home-built robot costumes complement the performance and are                         | 2   |    |
|                         | engaging   |     |    |
|                         |  |     |    |
| Tarkairal               |  |     |    |
| Technical<br>Complexity | Robot movement around the whole stage area   |     | /  |
| Complexity              | Synchronization and/or communication between robots                                  | 2   |    |
|                         | Risky movements by robots  |     |    |
|                         | Interaction between digital display and the robots                                   |     |    |
| Sensor &                | Sensors that "add value" to the performance  |     | /  |
| Interactions            | Sensors are used in 'original' or different ways                                     | 2   |    |
|                         | Communication between robots to develop the performance                              |     |    |
|                         | Human-robot interaction (not remote control)   |     |    |
|                         | Robot-robot interaction -  |     |    |
|                         | Use of coloured markers (Secondary only)   |     |    |
|                         | Primary: The use of line tracking robots on mats will NOT be rewarded highly         |     |    |
|                         | Secondary: No lines or mats are allowed on the stage                                 |     |    |
| D. J. William           |  |     |    |
| Deductions              | • Each unplanned human intervention: -3  | -3  |    |
|                         | • Restarts: -3 for each re-start   |     |    |
|                         | Allotted time: -3 for each 10 seconds over   |     |    |
|                         | Within area: -3 for each infraction of the boundary                                  |     |    |
|                         | Teams that infringe the rules should be warned that such infringements will          |     |    |
|                         | not be allowed in the second performance and marks deducted appropriately            |     |    |
| Total Score             | at the judge's discretion.   | 6   | /4 |



| Team Name: | Seld | on | Region: | C175 | Primary/Secondary |
|------------|------|----|---------|------|-------------------|
|            |      |    |         |      |                   |

| Category      | Examples of how high marks may be achieved are:                                     |    |    |  |  |
|---------------|---|----|----|--|--|
| Entertainment | Non-repetitive robot movements and/or a varied robot performance                    |    | /8 |  |  |
| value         | There is a link, or common theme demonstrated by the whole                          |    |    |  |  |
|               | performance   |    |    |  |  |
|               | A digital display that integrates and/or complements the performance                | 5  |    |  |  |
|               | A performance that is engaging throughout   |    |    |  |  |
|               | Ambitious use of the stage area   |    |    |  |  |
|               | Robot movement(s) are choreographed tightly to the music                            |    |    |  |  |
|               | Only robots and two performers are allowed on stage.                                |    |    |  |  |
|               | No props or scenery are allowed on the stage  |    |    |  |  |
| Innovation &  | <ul> <li>Robots are home-built, not kits</li> </ul>                                 |    | /  |  |  |
| Originality   | <ul> <li>Technologies are used in new or different ways not seen before</li> </ul>  | 1, |    |  |  |
|               | <ul> <li>Unusual technologies are used – for example unusual mechanical,</li> </ul> | 4  |    |  |  |
|               | electronic or power systems   |    |    |  |  |
| Quality of    | Reliable robots that do not fall apart and work as expected for the                 |    | /  |  |  |
| Display       | duration of the performance   | 5  |    |  |  |
|               | Home-built robot costumes complement the performance and are                        |    |    |  |  |
|               | engaging  |    |    |  |  |
|               | A slick and polished performance throughout the display                             |    |    |  |  |
| Technical     | Robot movement around the whole stage area  |    | /  |  |  |
| Complexity    | Synchronization and/or communication between robots                                 | 2  |    |  |  |
|               | Risky movements by robots   | 2  |    |  |  |
|               | Interaction between digital display and the robots                                  |    |    |  |  |
| Sensor &      | Sensors that "add value" to the performance   |    | /  |  |  |
| Interactions  | Sensors are used in 'original' or different ways                                    | 2  |    |  |  |
|               | Communication between robots to develop the performance                             |    |    |  |  |
|               | Human-robot interaction (not remote control)  |    |    |  |  |
|               | Robot-robot interaction   |    |    |  |  |
|               | Use of coloured markers (Secondary only)  |    |    |  |  |
|               | Primary: The use of line tracking robots on mats will NOT be rewarded highly        |    |    |  |  |
|               | Secondary: No lines or mats are allowed on the stage                                |    |    |  |  |
|               | · 1000000000000000000000000000000000000   |    |    |  |  |
| Deductions    | • Each unplanned human intervention: -3   | -6 |    |  |  |
|               | Restarts: -3 for each re-start  | 0  |    |  |  |
|               | Allotted time: -3 for each 10 seconds over  |    |    |  |  |
|               | Within area: -3 for each infraction of the boundary                                 |    |    |  |  |
|               | Teams that infringe the rules should be warned that such infringements will         |    |    |  |  |
|               | not be allowed in the second performance and marks deducted appropriately           |    |    |  |  |
|               | at the judge's discretion.  | 10 | 1. |  |  |
| Total Score   |   | 12 | /4 |  |  |



| Team Name: | H | Jac | //( | Region: | (112) | Primary/Secondary |
|------------|---|-----|-----|---------|-------|-------------------|
|            |   |     |     |         |       |                   |

| Category      | Examples of how high marks may be achieved are:   | Mark |
|---------------|---|------|
| Entertainment | <ul> <li>No erepetitive robot movements and/or a varied robot performance</li> </ul>  | 7/8  |
| value         | There is a link, or common theme demonstrated by the whole  |      |
|               | per (erman <b>ce</b>  |      |
|               | ★ A = A = display that integrates and/or complements the performance  |      |
|               | A performance that is engaging throughout   |      |
|               | * And Fous use of the stage area  |      |
|               | * For movement(s) are choreographed tightly to the music  |      |
|               | Only makes and two performers are allowed on stage.   |      |
|               | No processor scenery are allowed on the stage   |      |
| Innovation &  | * Proceed home-built, not kits  | 5/8  |
| Originality   | Test a dogies are used in new or different ways not seen before   |      |
|               | <ul> <li>Unall technologies are used – for example unusual mechanical,</li> </ul>   |      |
|               | al onic or power systems  |      |
| Quality of    | • Fe erobots that do not fall apart and work as expected for the  | I/S  |
| Display       | da and of the performance   |      |
|               | a literal robot costumes complement the performance and are   |      |
|               | et og   |      |
|               | <ul> <li>A second polished performance throughout the display</li> </ul>  |      |
| Technical     | <ul> <li>The environment around the whole stage area</li> </ul>   | 6 1  |
| Complexity    | Symplection and/or communication between robots   |      |
|               | Pig hovements by robots   |      |
|               | between digital display and the robots  |      |
| Sens. &       | <ul> <li>See a that "add value" to the performance</li> </ul>   | 51   |
| Interactions  | See   |      |
|               | Cation between robots to develop the performance  |      |
|               | a bot interaction (not remote control)  |      |
|               | For repot interaction   |      |
|               | the section of t |      |
|               | Prince he use of line tracking robots on mats will NOT be rewarded highly   |      |
|               | Second Is No lines or mats are allowed on the stage   |      |
| Fare Diff     |   |      |
| Deductions    | • Face galanned human intervention: -3  |      |
|               | * Fest 181 -3 for each re-start   |      |
|               | * / U Stime: -3 for each 10 seconds over  |      |
|               | <ul> <li>Var agrea: -3 for each infraction of the boundary</li> </ul>   |      |
|               | Teams at infringe the rules should be warned that such infringements will   |      |
|               | not be aboved in the second performance and marks deducted appropriately  | 1.   |
|               | at the re's discretion.   |      |

| eam Name: Region: | Primary/Secondary |
|-------------------|-------------------|

| Category      | Examples of how high marks may be achieved are:                                       | Mark  |
|---------------|---|-------|
| Entertainment | <ul> <li>Non-repetitive robot movements and/or a varied robot performance</li> </ul>  | /     |
| value         | There is a link, or common theme demonstrated by the whole                            |       |
|               | per <sup>r</sup> ermance .  |       |
|               | • A digital display that integrates and/or complements the performance                |       |
|               | A performance that is engaging throughout   |       |
|               | <ul> <li>Ag billous use of the stage area</li> </ul>                                  |       |
|               | * Role movement(s) are choreographed tightly to the music                             |       |
|               | Only reports and two performers are allowed on stage.                                 |       |
|               | No prems or scenery are allowed on the stage  |       |
| Innovation &  | Rot are home-built, not kits  | /     |
| Originality   | <ul> <li>Team plogies are used in new or different ways not seen before</li> </ul>    |       |
|               | <ul> <li>Units all technologies are used – for example unusual mechanical,</li> </ul> |       |
|               | élactionic or power systems   |       |
| Quality of    | Relate robots that do not fall apart and work as expected for the                     | /     |
| Display       | dention of the performance  |       |
|               | No a shall robot costumes complement the performance and are                          |       |
|               | en - 1mg  |       |
|               | <ul> <li>A sign and polished performance throughout the display</li> </ul>            |       |
| Technical     | Recoverement around the whole stage area  | /     |
| Complexity    | System on Zation and/or communication between robots                                  |       |
|               | Elegenovements by robots  |       |
|               | <ul> <li>Let a dien between digital display and the robots</li> </ul>                 |       |
| Sensor &      | Samuel at "add value" to the performance  | /     |
| Interactions  | <ul> <li>Second are used in 'original' or different ways</li> </ul>                   | ,     |
|               | Canada ation between robots to develop the performance                                |       |
|               | Lead of bot interaction (not remote control)  |       |
|               | • Francisco interaction   |       |
|               | Use a coloured markers (Secondary only)   |       |
|               | Primar a The use of line tracking robots on mats will NOT be rewarded highly          |       |
|               | Second : No lines or mats are allowed on the stage                                    |       |
|               |   |       |
| Deductions    | East applanned human intervention: -3   |       |
|               | • Regulation 3 for each re-start .  |       |
|               | Alkarad time: -3 for each 10 seconds over   |       |
|               | * Value area: -3 for each infraction of the boundary                                  |       |
|               | Teams and fringe the rules should be warned that such infringements will              |       |
|               | not be and in the second performance and marks deducted appropriately                 |       |
|               | at the discretion.  |       |
| Total Score   |   | 3 /40 |



|              |       | 1/ | 00 | 15 | Mula | ance | 65 |         | 10 | <i>K</i> | D: //     |           |
|--------------|-------|----|----|----|------|------|----|---------|----|----------|-----------|-----------|
| <b>Te</b> am | Name: | V  |    |    |      | ,    |    | Region: |    |          | Primary/S | secondary |

| Category       | Examples of how high marks may be achieved are:  | Mark |
|----------------|--|------|
| Entertainment  | <ul> <li>Non-repetitive robot movements and/or a varied robot performance</li> </ul>   | /    |
| value          | <ul> <li>There is a link, or common theme demonstrated by the whole</li> </ul>   |      |
|                | performance  |      |
|                | * A digital display that integrates and/or complements the performance   |      |
|                | A performance that is engaging throughout  |      |
|                | * Ambitious use of the stage area  |      |
|                | Refer movement(s) are choreographed tightly to the music   |      |
|                | Only robusts and two performers are allowed on stage.  |      |
|                | No proof or scenery are allowed on the stage   |      |
| Innovation &   | Robers are home-built, not kits  | /    |
| Originality    | <ul> <li>Technologies are used in new or different ways not seen before</li> </ul>   |      |
|                | <ul> <li>Unus al technologies are used – for example unusual mechanical,</li> </ul>  |      |
|                | electronic or power systems  |      |
| Quality of     | Relace robots that do not fall apart and work as expected for the  | /    |
| Display        | duration of the performance  |      |
|                | * Ho has built robot costumes complement the performance and are   |      |
|                | eagr ing   |      |
|                | * As Sand polished performance throughout the display  |      |
| Technical      | * Rose movement around the whole stage area  | ,    |
| Complexity     | See onization and/or communication between robots  | ,    |
| ,              | Els sovements by robots  |      |
|                | the state of the s |      |
| Sensor &       |  |      |
| Interactions   |  | /    |
| III CI actions | See a sare used in 'original' or different ways  |      |
|                | Construction between robots to develop the performance   |      |
|                | Frobot interaction (not remote control)  |      |
|                | # Rel robot interaction  |      |
|                | Use a coloured markers (Secondary only)  |      |
|                | Primary: The use of line tracking robots on mats will NOT be rewarded highly   |      |
|                | Seconds: : No lines or mats are allowed on the stage   |      |
| Deductions     | * East moranned human intervention: -3   | - 9  |
| Deddetions     | Fast its: -3 for each re-start   | 30   |
|                | * All a d time: -3 for each 10 seconds over  | 33   |
|                | Victor area: -3 for each infraction of the boundary  | 0    |
|                | Tagget 1 * infringe the rules should be warned that such infringements will  | 3    |
|                | Teams tinfringe the rules should be warned that such infringements will not be a wed in the second performance and marks deducted appropriately  |      |
|                | at the lase's discretion.  |      |
| Total Score    |  | Ø /4 |
| 1000           |  |      |



| Toom Nome: | 10 | P       | le | Region: Men | Primary/Secondary  |
|------------|----|---------|----|-------------|--|
| leam Name  | 1  | · · · · |    | Region.     | Filliary/ Secondary  |
|            | 1  |         |    | . 11/1      | Samuel Control of the |

| Category      | Examples of how high marks may be achieved are:                                       | Mark |  |  |  |
|---------------|---|------|--|--|--|
| Entertainment | * Non-repetitive robot movements and/or a varied robot performance                    |      |  |  |  |
| value         | <ul> <li>There is a link, or common theme demonstrated by the whole</li> </ul>        |      |  |  |  |
|               | performance   |      |  |  |  |
|               | • A distal display that integrates and/or complements the performance                 |      |  |  |  |
|               | <ul> <li>A performance that is engaging throughout</li> </ul>                         |      |  |  |  |
|               | * Ambilious use of the stage area   |      |  |  |  |
|               | * Remark movement(s) are choreographed tightly to the music                           |      |  |  |  |
|               | Only robots and two performers are allowed on stage.                                  |      |  |  |  |
|               | No pross or scenery are allowed on the stage  |      |  |  |  |
| Innovation &  | * Romais are home-built, not kits   | -/   |  |  |  |
| Originality   | <ul> <li>Technologies are used in new or different ways not seen before</li> </ul>    |      |  |  |  |
|               | <ul> <li>Une small technologies are used – for example unusual mechanical,</li> </ul> |      |  |  |  |
|               | el-granic or power systems  |      |  |  |  |
| Quality of    | Refine the robots that do not fall apart and work as expected for the                 | - 1  |  |  |  |
| Display       | durnion of the performance ·  |      |  |  |  |
|               | * He built robot costumes complement the performance and are                          |      |  |  |  |
|               | eng ing   |      |  |  |  |
|               | <ul> <li>A siles and polished performance throughout the display</li> </ul>           |      |  |  |  |
| Technical     | Ro movement around the whole stage area   | - 1  |  |  |  |
| Complexity    | * Symmetrication and/or communication between robots                                  |      |  |  |  |
|               | Rist movements by robots  |      |  |  |  |
|               | Interaction between digital display and the robots                                    |      |  |  |  |
| Sensor &      | See as that "add value" to the performance  | 1 /  |  |  |  |
| Interactions  | Se sare used in 'original' or different ways  | (    |  |  |  |
|               | Concentration between robots to develop the performance                               |      |  |  |  |
|               | Headen-robot interaction (not remote control)   |      |  |  |  |
|               | * Roll -robot interaction   |      |  |  |  |
|               | Us. at coloured markers (Secondary only)  |      |  |  |  |
|               | Primary: The use of line tracking robots on mats will NOT be rewarded highly          |      |  |  |  |
|               | Second No lines or mats are allowed on the stage                                      |      |  |  |  |
|               |   |      |  |  |  |
| Deductions    | Each applanned human intervention: -3   |      |  |  |  |
|               | Results: -3 for each re-start   | 2    |  |  |  |
|               | <ul> <li>Allowed time: -3 for each 10 seconds over</li> </ul>                         | 3    |  |  |  |
|               | <ul> <li>Warra area: -3 for each infraction of the boundary</li> </ul>                |      |  |  |  |
|               | Teams to confringe the rules should be warned that such infringements will            |      |  |  |  |
|               | not be wed in the second performance and marks deducted appropriately                 |      |  |  |  |
|               | at the juste's discretion.  |      |  |  |  |
| Total Score   |   | 0 /4 |  |  |  |

| Team Name: The good M | gion:Primary/Secondary |
|-----------------------|------------------------|
|-----------------------|------------------------|

| Category      | Examples of how high marks may be achieved are:  | Mark |
|---------------|--|------|
| Entertainment | Non-repetitive robot movements and/or a varied robot performance                       | /8   |
| value         | There is a link, or common theme demonstrated by the whole                             |      |
|               | performance  |      |
|               | * A cigital display that integrates and/or complements the performance                 |      |
|               | A performance that is engaging throughout  |      |
|               | * Ambitious use of the stage area  |      |
|               | Rollot movement(s) are choreographed tightly to the music                              |      |
|               | Only robots and two performers are allowed on stage.                                   |      |
|               | No progs or scenery are allowed on the stage   |      |
| Innovation &  | Reflots are home-built, not kits   | /8   |
| Originality   | <ul> <li>Technologies are used in new or different ways not seen before</li> </ul>     |      |
|               | <ul> <li>Unassual technologies are used – for example unusual mechanical,</li> </ul>   |      |
|               | el stronic or power systems  |      |
| Quality of    | <ul> <li>Recalle robots that do not fall apart and work as expected for the</li> </ul> | /8   |
| Display       | decision of the performance  |      |
|               | * Here built robot costumes complement the performance and are                         |      |
|               | ermaning   |      |
|               | * As it and polished performance throughout the display                                |      |
| Technical     | * Reason movement around the whole stage area  | /    |
| Complexity    | * Symmetrion and/or communication between robots                                       |      |
|               | Rivey movements by robots  |      |
|               | * Incomplion between digital display and the robots                                    |      |
| Sensor &      | So so s that "add value" to the performance  | /    |
| Interactions  | * Secrets are used in 'original' or different ways                                     |      |
|               | a Communication between robots to develop the performance                              |      |
|               | * His en-robot interaction (not remote control)  |      |
|               | * Remorphot interaction .  |      |
|               | * Uncolored markers (Secondary only)   |      |
|               | Primant: The use of line tracking robots on mats will NOT be rewarded highly           |      |
|               | Second 19: No lines or mats are allowed on the stage                                   |      |
| 24 4 ST       |  |      |
| Deductions    | * Earn applanned human intervention: -3  | 3    |
|               | Remots: -3 for each re-start   |      |
|               | * Allowed time: -3 for each 10 seconds over  |      |
|               | Within area: -3 for each infraction of the boundary                                    |      |
|               | Teams that infringe the rules should be warned that such infringements will            |      |
|               | not be dowed in the second performance and marks deducted appropriately                |      |
| Total Score   | at the judge's discretion.   | 0 /4 |



|              | 7:andas |         |                   |
|--------------|---------|---------|-------------------|
| Team Name:   | Zicands | Region: | Primary/Secondary |
| Carri Warner | •••••   | 1 11    |                   |

| Category      | Examples of how high marks may be achieved are:  | Mark |
|---------------|--|------|
| Entertainment | No -repetitive robot movements and/or a varied robot performance   | /8   |
| value         | There is a link, or common theme demonstrated by the whole   |      |
|               | per ormance  |      |
|               | * A contail display that integrates and/or complements the performance   |      |
|               | A preformance that is engaging throughout  |      |
|               | * Are itious use of the stage area   |      |
|               | Ro Emovement(s) are choreographed tightly to the music   |      |
|               | Only reliefs and two performers are allowed on stage.  |      |
|               | No projes or scenery are allowed on the stage  |      |
| Innovation &  | Rooms are home-built, not kits   | /8   |
| Originality   | Te cologies are used in new or different ways not seen before  |      |
|               | • Un smal technologies are used – for example unusual mechanical,  |      |
|               | el tronic or power systems   |      |
| Quality of    | Re Re robots that do not fall apart and work as expected for the   | 1 /8 |
| Display       | dur Hon of the performance   |      |
|               | * Ha e-built robot costumes complement the performance and are   |      |
|               | en ting  |      |
|               | <ul> <li>A second polished performance throughout the display</li> </ul>   |      |
| Technical     | * Rommovement around the whole stage area  | /    |
| Complexity    | <ul> <li>Sy ronization and/or communication between robots</li> </ul>  |      |
|               | Ris movements by robots  |      |
|               | In motion between digital display and the robots   |      |
| Sensor &      | Se   | 1 /  |
| Interactions  | Se are used in 'original' or different ways  | •    |
|               | Commication between robots to develop the performance  |      |
|               | # Herman-robot interaction (not remote control)  |      |
|               | * Ro E-robot interaction   |      |
|               | Use a Coloured markers (Secondary only)  |      |
|               | Primare: The use of line tracking robots on mats will NOT be rewarded highly   |      |
|               | Second and No lines or mats are allowed on the stage   |      |
| A library     | Appropriate Section 19 Control of the Control of th |      |
| Deductions    | • Each implanned human intervention: -3  |      |
|               | * Regions: -3 for each re-start  |      |
|               | Allowed time: -3 for each 10 seconds over  |      |
|               | W. Garea: -3 for each infraction of the boundary   |      |
|               | Teams that infringe the rules should be warned that such infringements will  |      |
|               | not be sowed in the second performance and marks deducted appropriately  |      |
|               | at the cae's discretion.   | 2 /4 |



|                | /     | r       |                   |
|----------------|-------|---------|-------------------|
| Team Name:     | XIOMA | Region: | Primary/Secondary |
| ream reamenant |       | 1 20    |                   |

| Category              | Examples of how high marks may be achieved are:  | Mark |
|-----------------------|--|------|
| Entertainm <b>ent</b> | Non-repetitive robot movements and/or a varied robot performance                       | /8   |
| value                 | There is a link, or common theme demonstrated by the whole                             |      |
|                       | performance  |      |
|                       | <ul> <li>A claim display that integrates and/or complements the performance</li> </ul> |      |
|                       | A performance that is engaging throughout  |      |
|                       | Am titious use of the stage area   |      |
|                       | Regret movement(s) are choreographed tightly to the music                              |      |
|                       | Only rehots and two performers are allowed on stage.                                   |      |
|                       | No programmer allowed on the stage   |      |
| Innovation &          | Roots are home-built, not kits   | /8   |
| Originality           | Technologies are used in new or different ways not seen before                         |      |
|                       | <ul> <li>Unusual technologies are used – for example unusual mechanical,</li> </ul>    |      |
|                       | electronic or power systems  |      |
| Quality of            | Re ble robots that do not fall apart and work as expected for the                      | /8   |
| Display               | duration of the performance  |      |
|                       | He e-built robot costumes complement the performance and are                           |      |
|                       | en aging   |      |
|                       | As ask and polished performance throughout the display                                 |      |
| Technical             | Read movement around the whole stage area  | /:   |
| Complexity            | Syn fronization and/or communication between robots                                    |      |
|                       | Ris + movements by robots  |      |
|                       | <ul> <li>Interaction between digital display and the robots</li> </ul>                 |      |
| Sensor &              | Se ors that "add value" to the performance   | /    |
| Interactions          | See are used in 'original' or different ways   |      |
|                       | Comunication between robots to develop the performance                                 |      |
|                       | • He an-robot interaction (not remote control)   |      |
|                       | Rout-robot interaction   |      |
|                       | Use of coloured markers (Secondary only)   |      |
|                       | Primary The use of line tracking robots on mats will NOT be rewarded highly            |      |
|                       | Second by: No lines or mats are allowed on the stage                                   |      |
| a resulted            |  |      |
| Deductions            | <ul> <li>East unplanned human intervention: -3</li> </ul>                              |      |
|                       | Reports: -3 for each re-start  |      |
|                       | All red time: -3 for each 10 seconds over  |      |
|                       | • We in area: -3 for each infraction of the boundary                                   |      |
|                       | Teams and infringe the rules should be warned that such infringements will             |      |
|                       | not be lowed in the second performance and marks deducted appropriately                |      |
|                       | at the stage's discretion.   | 0    |



| Team Name: 76 | g Tenoru | Region: TCK | Primary/Secondary |
|---------------|----------|-------------|-------------------|
|               |          | 10          |                   |

| Category      | Examples of how high marks may be achieved are:                                     | Mark |
|---------------|---|------|
| Entertainment | Non-repetitive robot movements and/or a varied robot performance                    | /8   |
| value         | There is a link, or common theme demonstrated by the whole                          |      |
|               | performance   |      |
|               | A digital display that integrates and/or complements the performance                |      |
|               | A performance that is engaging throughout   |      |
|               | Ambitious use of the stage area   |      |
|               | <ul> <li>Robot movement(s) are choreographed tightly to the music</li> </ul>        |      |
|               | Only robots and two performers are allowed on stage.                                |      |
|               | No props or scenery are allowed on the stage  |      |
| Innovation &  | <ul> <li>Robots are home-built, not kits</li> </ul>                                 | /    |
| Originality   | <ul> <li>Technologies are used in new or different ways not seen before</li> </ul>  |      |
|               | <ul> <li>Unesual technologies are used – for example unusual mechanical,</li> </ul> |      |
|               | electronic or power systems   |      |
| Quality of    | Reliable robots that do not fall apart and work as expected for the                 | /    |
| Display       | duration of the performance   |      |
|               | Ho he-built robot costumes complement the performance and are                       |      |
|               | energing  |      |
|               | A stick and polished performance throughout the display                             |      |
| Technical     | Ro at movement around the whole stage area  | /    |
| Complexity    | Synchronization and/or communication between robots                                 |      |
|               | Rist y movements by robots  |      |
|               | Interaction between digital display and the robots                                  |      |
| Sensor &      | Ser ers that "add value" to the performance   | /    |
| Interactions  | <ul> <li>Ser ors are used in 'original' or different ways</li> </ul>                |      |
|               | Comunication between robots to develop the performance                              |      |
|               | Hu an-robot interaction (not remote control)  |      |
|               | Rof pt-robot interaction  |      |
|               | Use of coloured markers (Secondary only)  |      |
|               | Primary. The use of line tracking robots on mats will NOT be rewarded highly        |      |
|               | Second ary: No lines or mats are allowed on the stage                               |      |
|               |   |      |
| Deductions    | <ul> <li>Each unplanned human intervention: -3</li> </ul>                           | 63   |
|               | Regarts: -3 for each re-start   | 63   |
|               | All ated time: -3 for each 10 seconds over  | 3    |
|               | Wichin area: -3 for each infraction of the boundary                                 |      |
|               | Teams that infringe the rules should be warned that such infringements will         |      |
|               | not be seewed in the second performance and marks deducted appropriately            |      |
|               | at the   dge's discretion.  |      |
| Total Score   |   | 8 /4 |



| 1 11         | Performance Score Sneet | (1111a15 <i>)</i> |
|--------------|-------------------------|-------------------|
| 1N011-F      |                         |                   |
| Team Name:   | Region:                 | Primary/Secondary |
| Carri Namici | 2                       |                   |

| Category              | Examples of how high marks may be achieved are:                                      | Mark |
|-----------------------|--|------|
| Entertain <b>ment</b> | <ul> <li>Non-repetitive robot movements and/or a varied robot performance</li> </ul> | 2 /8 |
| value                 | There is a link, or common theme demonstrated by the whole                           |      |
|                       | performance  |      |
|                       | A digital display that integrates and/or complements the performance                 |      |
|                       | A performance that is engaging throughout  |      |
|                       | Ambitious use of the stage area  |      |
|                       | Robot movement(s) are chore ographed tightly to the music                            |      |
|                       | Only robots and two performers are allowed on stage.                                 |      |
|                       | No props or scenery are allowed on the stage   |      |
| Innovation &          | Robots are home-built, not kits  | 2 1  |
| Originality           | <ul> <li>Technologies are used in new or different ways not seen before</li> </ul>   | N    |
|                       | <ul> <li>Unusual technologies are used – for example unusual mechanical,</li> </ul>  |      |
|                       | electronic or power systems  |      |
| Quality of            | Reliable robots that do not fall apart and work as expected for the                  | /    |
| Display               | duration of the performance  | ,    |
| Dispidy               | 1. It is a second and the manufacture and are  |      |
|                       |  |      |
|                       | engaging   |      |
|                       | A slick and polished performance throughout the display                              | 0 /  |
| Technical             | Robot movement around the whole stage area   | 31   |
| Complexity            | Synchronization and/or communication between robots                                  |      |
|                       | Risky movements by robots  |      |
|                       | Interaction between digital display and the robots                                   | ,,   |
| Sensor &              | <ul> <li>Sensors that "add value" to the performance</li> </ul>                      | 21   |
| Interactions          | <ul> <li>Sensors are used in 'original' or different ways</li> </ul>                 |      |
|                       | <ul> <li>Communication between robots to develop the performance</li> </ul>          |      |
|                       | <ul> <li>Human-robot interaction (not remote control)</li> </ul>                     |      |
|                       | Robot-robot interaction  |      |
|                       | <ul> <li>Use of coloured markers (Secondary only)</li> </ul>                         |      |
|                       | Primary: The use of line tracking robots on mats will NOT be rewarded highly         |      |
|                       | Secondary: No lines or mats are allowed on the stage                                 |      |
|                       |  |      |
| Deductions            | <ul> <li>Each unplanned human intervention: -3</li> </ul>                            | 00   |
|                       | <ul> <li>Restarts: -3 for each re-start</li> </ul>                                   | 3    |
|                       | Allotted time: -3 for each 10 seconds over   |      |
|                       | <ul> <li>Within area: -3 for each infraction of the boundary</li> </ul>              |      |
|                       | Teams that infringe the rules should be warned that such infringements will          |      |
|                       | not be allowed in the second performance and marks deducted appropriately            |      |
|                       | at the judge's discretion.   |      |
| Total Score           |  | 5 /4 |



| <u> </u>   | -k | b-5 | Pogion: | Exarehum | 09/12 | Primary/Secondary  |
|------------|----|-----|---------|----------|-------|--------------------|
| Team Name: |    | N   | Region: | 7        | 19    | Filliary/Secondary |

| Category      | Examples of how high marks may be achieved are:                              | Mark   |
|---------------|--|--------|
| Entertainment | Non-repetitive robot movements and/or a varied robot performance             | 3 /8   |
| value         | There is a link, or common theme demonstrated by the whole                   |        |
|               | performance  |        |
|               | A digital display that integrates and/or complements the performance         |        |
|               | A performance that is engaging throughout                                    |        |
|               | Ambitious use of the stage area  |        |
|               | Robot movement(s) are choreographed tightly to the music                     |        |
|               | Only robots and two performers are allowed on stage.                         |        |
|               | No props or scenery are allowed on the stage                                 |        |
| Innovation &  | Robots are home-built, not kits  | 3 /8   |
| Originality   | Technologies are used in new or different ways not seen before               |        |
|               | Unusual technologies are used – for example unusual mechanical,              |        |
|               | electronic or power systems  |        |
| Quality of    | Reliable robots that do not fall apart and work as expected for the          | 5 /8   |
| Display       | duration of the performance  |        |
|               | Home-built robot costumes complement the performance and are                 |        |
|               | engaging   |        |
|               | A slick and polished performance throughout the display                      |        |
| Technical     | Robot movement around the whole stage area                                   | 4 1    |
| Complexity    | Synchronization and/or communication between robots                          |        |
|               | Risky movements by robots  |        |
|               | Interaction between digital display and the robots                           |        |
| Sensor &      | Sensors that "add value" to the performance                                  | 4/     |
| Interactions  | Sensors are used in 'original' or different ways                             | 4      |
|               | Communication between robots to develop the performance                      |        |
|               | Human-robot interaction (not remote control)                                 |        |
|               |  |        |
|               | Robot-robot interaction     Use of coloured markers (Secondary only)         |        |
|               | Primary: The use of line tracking robots on mats will NOT be rewarded highly |        |
|               | Secondary: No lines or mats are allowed on the stage                         |        |
|               | Secondary. No lines of mats are anowed on the stage                          |        |
| Deductions    | Each unplanned human intervention: -3  |        |
|               | Restarts: -3 for each re-start   |        |
| II .          | Allotted time: -3 for each 10 seconds over                                   |        |
|               | Within area: -3 for each infraction of the boundary                          |        |
|               | Teams that infringe the rules should be warned that such infringements will  |        |
|               | not be allowed in the second performance and marks deducted appropriately    |        |
|               | at the judge's discretion.   |        |
| Total Score   |  | 19 /41 |



Performance Score Sheet (finals)

Chost hunters Region: Macrosper Primary/Secondary

| Category      | Examples of how high marks may be achieved are:  | Mark   |
|---------------|--|--------|
| Entertainment | Non-repetitive robot movements and/or a varied robot performance   | 3 /8   |
| value         | There is a link, or common theme demonstrated by the whole   |        |
|               | performance  |        |
|               | A digital display that integrates and/or complements the performance   |        |
|               | A performance that is engaging throughout  |        |
|               | Ambitious use of the stage area  |        |
|               | Robot movement(s) are choreographed tightly to the music   |        |
|               | Only robots and two performers are allowed on stage.   |        |
|               | No props or scenery are allowed on the stage   |        |
| Innovation &  | Robots are home-built, not kits  | 4 /8   |
| Originality   | Technologies are used in new or different ways not seen before   |        |
|               | <ul> <li>Unusual technologies are used – for example unusual mechanical,</li> </ul>  |        |
|               | electronic or power systems  |        |
| Quality of    | Reliable robots that do not fall apart and work as expected for the  | 2 /8   |
| Display       | duration of the performance  |        |
|               | Home-built robot costumes complement the performance and are   |        |
|               | engaging   |        |
|               | A slick and polished performance throughout the display  |        |
| Technical     | Robot movement around the whole stage area   | 2 /8   |
| Complexity    | Synchronization and/or communication between robots  |        |
|               | Risky movements by robots  |        |
|               | Interaction between digital display and the robots   |        |
| Sensor &      | Sensors that "add value" to the performance  | 3 /    |
| Interactions  | Sensors are used in 'original' or different ways   |        |
|               | Communication between robots to develop the performance  |        |
|               | Human-robot interaction (not remote control)   |        |
|               | Robot-robot interaction  |        |
|               | Use of coloured markers (Secondary only)   |        |
|               | Primary: The use of line tracking robots on mats will NOT be rewarded highly   |        |
|               | Secondary: No lines or mats are allowed on the stage   |        |
|               | Secondary, no mes or mass are another some state of the secondary and se |        |
| Deductions    | Each unplanned human intervention: -3  |        |
|               | Restarts: -3 for each re-start   |        |
|               | Allotted time: -3 for each 10 seconds over   |        |
|               | <ul> <li>Within area: -3 for each infraction of the boundary</li> </ul>  |        |
|               | Teams that infringe the rules should be warned that such infringements will  |        |
|               | not be allowed in the second performance and marks deducted appropriately  |        |
|               | at the judge's discretion.   | 7.     |
| Total Score   |  | 14 /40 |



| Team Name: | Penka | Region: | Πb | Primary/Secondary |
|------------|-------|---------|----|-------------------|
|            | / }   |         |    | A                 |

| Category              | Examples of how high marks <u>may</u> be achieved are:                              | Mark  |
|-----------------------|---|-------|
| Entertai <b>nment</b> | Non-repetitive robot movements and/or a varied robot performance                    | 41    |
| value                 | There is a link, or common theme demonstrated by the whole                          |       |
|                       | performance   |       |
|                       | A digital display that integrates and/or complements the performance                |       |
|                       | A performance that is engaging throughout   |       |
|                       | Ambitious use of the stage area   |       |
|                       | <ul> <li>Robot movement(s) are choreographed tightly to the music</li> </ul>        |       |
|                       | Only robots and two performers are allowed on stage.                                |       |
|                       | No props or scenery are allowed on the stage  |       |
| Innovation &          | Robots are home-built, not kits   | 6 1   |
| Originality           | <ul> <li>Technologies are used in new or different ways not seen before</li> </ul>  |       |
|                       | <ul> <li>Unusual technologies are used – for example unusual mechanical,</li> </ul> |       |
|                       | electronic or power systems   |       |
| Quality of            | Reliable robots that do not fall apart and work as expected for the                 | 5     |
| Display               | duration of the performance   |       |
|                       | Home-built robot costumes complement the performance and are                        |       |
|                       | engaging  |       |
|                       | A slick and polished performance throughout the display                             |       |
| Technical             | Robot movement around the whole stage area  | 5     |
| Complexity            | Synchronization and/or communication between robots                                 |       |
|                       | Risky movements by robots   |       |
|                       | Interaction between digital display and the robots                                  |       |
| Sensor &              | Sensors that "add value" to the performance   | 6     |
| Interactions          | Sensors are used in 'original' or different ways                                    |       |
|                       | Communication between robots to develop the performance                             |       |
|                       | Human-robot interaction (not remote control)  |       |
|                       | Robot-robot interaction   |       |
|                       | Use of coloured markers (Secondary only)  |       |
|                       | Primary: The use of line tracking robots on mats will NOT be rewarded highly        |       |
|                       | Secondary: No lines or mats are allowed on the stage                                |       |
|                       |   |       |
| Deductions            | Each unplanned human intervention: -3   | 33    |
|                       | Restarts: -3 for each re-start  |       |
|                       | Allotted time: -3 for each 10 seconds over  | 3     |
|                       | Within area: -3 for each infraction of the boundary                                 |       |
|                       | Teams that infringe the rules should be warned that such infringements will         |       |
|                       | not be allowed in the second performance and marks deducted appropriately           |       |
|                       | at the judge's discretion.  |       |
| Total Score           |   | 15 /4 |



| Feam Name: 13/ACA Mamba Region: Primary/Secondar | Геат Name: | 13/ACK | Mamba | Region: | . Primary/Second | darv |
|--|------------|--------|-------|---------|------------------|------|
|--|------------|--------|-------|---------|------------------|------|

Assessors Name: Alexander Belyaev/

| Category      | Examples of how high marks may be achieved are:  | M  | ark |
|---------------|--|----|-----|
| Entertainment | Non-repetitive robot movements and/or a varied robot performance                         |    | 4/8 |
| value         | There is a link, or common theme demonstrated by the whole                               |    | L   |
|               | performance  |    |     |
|               | <ul> <li>A digital display that integrates and/or complements the performance</li> </ul> |    |     |
|               | A performance that is engaging throughout  |    |     |
|               | Ambitious use of the stage area  |    |     |
|               | <ul> <li>Robot movement(s) are choreographed tightly to the music</li> </ul>             |    |     |
|               | Only robots and two performers are allowed on stage.                                     |    |     |
|               | No props or scenery are allowed on the stage   |    |     |
| Innovation &  | Robots are home-built, not kits  |    | /8  |
| Originality   | Technologies are used in new or different ways not seen before                           |    |     |
|               | <ul> <li>Unusual technologies are used – for example unusual mechanical,</li> </ul>      |    |     |
|               | electronic or power systems  |    |     |
| Quality of    | Reliable robots that do not fall apart and work as expected for the                      |    | 2/8 |
| Display       | duration of the performance  |    |     |
|               | <ul> <li>Home-built robot costumes complement the performance and are</li> </ul>         |    |     |
|               | engaging   |    |     |
|               | A slick and polished performance throughout the display                                  |    |     |
| Technical     | Robot movement around the whole stage area   |    | 2/8 |
| Complexity    | Synchronization and/or communication between robots                                      |    | ~   |
|               | Risky movements by robots  |    |     |
|               | Interaction between digital display and the robots                                       |    |     |
| Sensor &      | Sensors that "add value" to the performance  |    | 2/8 |
| Interactions  | Sensors are used in 'original' or different ways   |    | 210 |
|               | Communication between robots to develop the performance                                  |    |     |
|               | Human-robot interaction (not remote control)   |    |     |
|               | Robot-robot interaction  |    |     |
|               | Use of coloured markers (Secondary only)   |    |     |
|               | Primary: The use of line tracking robots on mats will NOT be rewarded highly             |    |     |
|               | Secondary: No lines or mats are allowed on the stage                                     |    |     |
| 10000         |  |    |     |
| Deductions    | • Each unplanned human intervention: -3  | -3 |     |
|               | Restarts: -3 for each re-start   |    |     |
|               | Allotted time: -3 for each 10 seconds over   |    |     |
|               | Within area: -3 for each infraction of the boundary                                      |    |     |
|               | Teams that infringe the rules should be warned that such infringements will              |    |     |
|               | not be allowed in the second performance and marks deducted appropriately                |    |     |
|               | at the judge's discretion.   |    |     |
| Total Score   |  | 1  | /40 |



| Team Name: lad's dayghters         | Region: Primary/Secondary |
|------------------------------------|---------------------------|
| Assessors Name: Alexander Belvaev/ | Region: Primary/Secondary |
| 307                                | _                         |

| Category      | Examples of how high marks may be achieved are:  | M   | ark   |
|---------------|--|-----|-------|
| Entertainment | Non-repetitive robot movements and/or a varied robot performance   |     | 61    |
| value         | There is a link, or common theme demonstrated by the whole   |     |       |
|               | performance  |     |       |
|               | <ul> <li>A digital display that integrates and/or complements the performance</li> </ul>   |     |       |
|               | A performance that is engaging throughout  |     |       |
|               | Ambitious use of the stage area  |     |       |
|               | <ul> <li>Robot movement(s) are choreographed tightly to the music</li> </ul>   |     |       |
|               | Only robots and two performers are allowed on stage.   |     |       |
|               | No props or scenery are allowed on the stage   |     |       |
| Innovation &  | Robots are home-built, not kits  |     | 2/    |
| Originality   | <ul> <li>Technologies are used in new or different ways not seen before</li> </ul>   |     |       |
|               | <ul> <li>Unusual technologies are used – for example unusual mechanical,</li> </ul>  |     |       |
|               | electronic or power systems  |     |       |
| Quality of    | <ul> <li>Reliable robots that do not fall apart and work as expected for the</li> </ul>  |     | 21    |
| Display       | duration of the performance  |     | ~ .   |
|               | Home-built robot costumes complement the performance and are   |     |       |
|               | engaging   |     |       |
|               | A slick and polished performance throughout the display  |     |       |
| Technical     | Robot movement around the whole stage area   | -   | 1/8   |
| Complexity    | Synchronization and/or communication between robots  |     | . / . |
|               | Risky movements by robots  |     |       |
|               | Interaction between digital display and the robots   |     |       |
| Sensor &      | Sensors that "add value" to the performance  |     | 2/8   |
| Interactions  | Sensors are used in 'original' or different ways   |     | 02/   |
|               | Communication between robots to develop the performance  |     |       |
|               | Human-robot interaction (not remote control)   |     |       |
|               | Robot-robot interaction  |     |       |
|               | Use of coloured markers (Secondary only)   |     |       |
|               | Primary: The use of line tracking robots on mats will NOT be rewarded highly   |     |       |
|               | Secondary: No lines or mats are allowed on the stage   |     |       |
|               | TO SEE STATE OF THE PROPERTY O |     |       |
| Deductions    | Each unplanned human intervention: -3  | -3, | -3    |
|               | Restarts: -3 for each re-start   | -(  |       |
|               | Allotted time: -3 for each 10 seconds over   | 6   | •     |
|               | Within area: -3 for each infraction of the boundary  |     |       |
|               | Teams that infringe the rules should be warned that such infringements will  |     |       |
|               | not be allowed in the second performance and marks deducted appropriately  |     |       |
|               | at the judge's discretion.   |     |       |
| Total Score   |  | 7   | /40   |
|               |  |     |       |



Team Name: Apple Region: Mesegnow per Primary/Secondary

Assessors Name: Alexander Belyaev/

| Category      | Examples of how high marks may be achieved are:  | Mark   |
|---------------|--|--------|
| Entertainment | <ul> <li>Non-repetitive robot movements and/or a varied robot performance</li> </ul>     | 51     |
| value         | There is a link, or common theme demonstrated by the whole                               |        |
|               | performance .  |        |
|               | <ul> <li>A digital display that integrates and/or complements the performance</li> </ul> |        |
|               | A performance that is engaging throughout  |        |
|               | Ambitious use of the stage area  |        |
|               | <ul> <li>Robot movement(s) are choreographed tightly to the music</li> </ul>             |        |
|               | Only robots and two performers are allowed on stage.                                     |        |
|               | No props or scenery are allowed on the stage   |        |
| Innovation &  | Robots are home-built, not kits  | - 1    |
| Originality   | <ul> <li>Technologies are used in new or different ways not seen before</li> </ul>       |        |
|               | <ul> <li>Unusual technologies are used – for example unusual mechanical,</li> </ul>      |        |
|               | electronic or power systems  |        |
| Quality of    | Reliable robots that do not fall apart and work as expected for the                      | 21     |
| Display       | duration of the performance  |        |
|               | Home-built robot costumes complement the performance and are                             |        |
|               | engaging   |        |
|               | A slick and polished performance throughout the display                                  |        |
| Technical     | Robot movement around the whole stage area   | 21     |
| Complexity    | Synchronization and/or communication between robots                                      |        |
|               | Risky movements by robots  |        |
|               | Interaction between digital display and the robots                                       |        |
| Sensor &      | Sensors that "add value" to the performance  | 21     |
| Interactions  | Sensors are used in 'original' or different ways   | ~      |
|               | Communication between robots to develop the performance                                  |        |
|               | Human-robot interaction (not remote control)   |        |
|               | Robot-robot interaction  |        |
|               | Use of coloured markers (Secondary only)   |        |
|               | Primary: The use of line tracking robots on mats will NOT be rewarded highly             |        |
|               | Secondary: No lines or mats are allowed on the stage                                     |        |
|               |  |        |
| Deductions    | • Each unplanned human intervention: -3  |        |
|               | • Restarts: -3 for each re-start   |        |
|               | Allotted time: -3 for each 10 seconds over   |        |
|               | Within area: -3 for each infraction of the boundary                                      |        |
|               | Teams that infringe the rules should be warned that such infringements will              |        |
|               | not be allowed in the second performance and marks deducted appropriately                | 1 18   |
|               | at the judge's discretion.   |        |
| Total Score   |  | 1/ /40 |



| Team Name: 76       | e 900d | minions | Region: | omsk | Primary/Secondary |
|---------------------|--------|---------|---------|------|-------------------|
| I Calli I tallicina |        |         |         |      |                   |

Assessors Name: Alexander Belyaev/

| Category      | Examples of how high marks may be achieved are:                                      | Mark |
|---------------|--|------|
| Entertainment | <ul> <li>Non-repetitive robot movements and/or a varied robot performance</li> </ul> | /8   |
| value         | There is a link, or common theme demonstrated by the whole                           |      |
|               | performance  |      |
|               | A digital display that integrates and/or complements the performance                 |      |
|               | A performance that is engaging throughout  |      |
|               | Ambitious use of the stage area  |      |
|               | <ul> <li>Robot movement(s) are choreographed tightly to the music</li> </ul>         |      |
|               | Only robots and two performers are allowed on stage.                                 |      |
|               | No props or scenery are allowed on the stage   |      |
| Innovation &  | Robots are home-built, not kits  | /8   |
| Originality   | <ul> <li>Technologies are used in new or different ways not seen before</li> </ul>   |      |
|               | <ul> <li>Unusual technologies are used – for example unusual mechanical,</li> </ul>  |      |
|               | electronic or power systems  |      |
| Quality of    | Reliable robots that do not fall apart and work as expected for the                  | /8   |
| Display       | duration of the performance  |      |
|               | Home-built robot costumes complement the performance and are                         |      |
|               | engaging   |      |
|               | A slick and polished performance throughout the display                              |      |
| Technical     | Robot movement around the whole stage area   | /8   |
| Complexity    | Synchronization and/or communication between robots                                  |      |
|               | Risky movements by robots  |      |
|               | Interaction between digital display and the robots                                   |      |
| Sensor &      | Sensors that "add value" to the performance  | /8   |
| Interactions  | Sensors are used in 'original' or different ways                                     |      |
|               | Communication between robots to develop the performance                              |      |
|               | Human-robot interaction (not remote control)   | e e  |
|               | Robot-robot interaction  |      |
|               | Use of coloured markers (Secondary only)   |      |
|               | Primary: The use of line tracking robots on mats will NOT be rewarded highly         |      |
|               | Secondary: No lines or mats are allowed on the stage                                 |      |
|               |  |      |
| Deductions    | • Each unplanned human intervention: -3  | -3   |
|               | Restarts: -3 for each re-start   |      |
|               | Allotted time: -3 for each 10 seconds over   |      |
|               | Within area: -3 for each infraction of the boundary                                  |      |
|               | Teams that infringe the rules should be warned that such infringements will          |      |
|               | not be allowed in the second performance and marks deducted appropriately            |      |
|               | at the judge's discretion.   |      |
| Total Score   |  | /40  |



| Team Name: £! CA da S | Region: | Primary/Secondary |
|-----------------------|---------|-------------------|
|-----------------------|---------|-------------------|

Assessors Name: Alexander Belyaev

| Category           | Examples of how high marks may be achieved are:                              | Mark   |
|--------------------|--|--------|
| Entertainment      | Non-repetitive robot movements and/or a varied robot performance             | 5/8    |
| value              | There is a link, or common theme demonstrated by the whole                   |        |
|                    | performance  |        |
|                    | A digital display that integrates and/or complements the performance         |        |
|                    | A performance that is engaging throughout                                    |        |
|                    | Ambitious use of the stage area  |        |
|                    | Robot movement(s) are choreographed tightly to the music                     |        |
|                    | Only robots and two performers are allowed on stage.                         |        |
|                    | No props or scenery are allowed on the stage                                 |        |
| Innovation &       | Robots are home-built, not kits  | _/8    |
| Originality        | Technologies are used in new or different ways not seen before               |        |
|                    | Unusual technologies are used – for example unusual mechanical,              |        |
|                    | electronic or power systems  |        |
| Quality of         | Reliable robots that do not fall apart and work as expected for the          | 3/8    |
| Display            | duration of the performance  |        |
|                    | Home-built robot costumes complement the performance and are                 |        |
|                    | engaging   |        |
|                    | <ul> <li>A slick and polished performance throughout the display</li> </ul>  |        |
| Technical          | Robot movement around the whole stage area                                   | -/8    |
| Complexity         | Synchronization and/or communication between robots                          | ,      |
|                    | Risky movements by robots  |        |
|                    | <ul> <li>Interaction between digital display and the robots</li> </ul>       |        |
| Sensor &           | Sensors that "add value" to the performance                                  | 31     |
| Interactions       | Sensors are used in 'original' or different ways                             | 21.    |
|                    | Communication between robots to develop the performance                      |        |
|                    | Human-robot interaction (not remote control)                                 |        |
|                    | Robot-robot interaction  |        |
|                    | Use of coloured markers (Secondary only)                                     |        |
|                    | Primary: The use of line tracking robots on mats will NOT be rewarded highly |        |
|                    | Secondary: No lines or mats are allowed on the stage                         |        |
|                    |  |        |
| Deductions         | Each unplanned human intervention: -3  |        |
|                    | Restarts: -3 for each re-start   |        |
|                    | Allotted time: -3 for each 10 seconds over                                   |        |
|                    | Within area: -3 for each infraction of the boundary                          |        |
|                    | Teams that infringe the rules should be warned that such infringements will  |        |
|                    | not be allowed in the second performance and marks deducted appropriately    |        |
|                    | at the judge's discretion.   |        |
| <b>Total Score</b> |  | 11 /40 |



| Team N | Name: Axloma      | Region: | Primary/Secondar |
|--------|-------------------|---------|------------------|
| Team N | Name: HX I U VV ~ | Region: | Primary/Secondar |

Assessors Name: Alexander Belyaev

| Category      | Examples of how high marks may be achieved are:  | Mark  |
|---------------|--|-------|
| Entertainment | Non-repetitive robot movements and/or a varied robot performance                                     | 3/8   |
| value         | There is a link, or common theme demonstrated by the whole   |       |
|               | performance  |       |
|               | A digital display that integrates and/or complements the performance                                 |       |
|               | A performance that is engaging throughout  |       |
| ,             | Ambitious use of the stage area  |       |
| •             | Robot movement(s) are choreographed tightly to the music   |       |
|               | Only robots and two performers are allowed on stage.   |       |
|               | No props or scenery are allowed on the stage   |       |
| Innovation &  | Robots are home-built, not kits  | 2/8   |
| Originality   | Technologies are used in new or different ways not seen before                                       |       |
|               | Unusual technologies are used – for example unusual mechanical,                                      |       |
|               | electronic or power systems  |       |
| Quality of    | Reliable robots that do not fall apart and work as expected for the                                  | 1/8   |
| Display       | duration of the performance  |       |
|               | Home-built robot costumes complement the performance and are   |       |
|               | engaging   |       |
|               | A slick and polished performance throughout the display  |       |
| Technical     | Robot movement around the whole stage area   | 1/8   |
| Complexity    | Synchronization and/or communication between robots  |       |
|               | Risky movements by robots  |       |
|               | Interaction between digital display and the robots   |       |
| Sensor &      | Sensors that "add value" to the performance  | 2/8   |
| Interactions  | Sensors are used in 'original' or different ways   | X / - |
|               | Communication between robots to develop the performance  |       |
|               | Human-robot interaction (not remote control)   |       |
|               | Robot-robot interaction  |       |
|               | Use of coloured markers (Secondary only)   |       |
|               | Primary: The use of line tracking robots on mats will NOT be rewarded highly                         |       |
|               | Secondary: No lines or mats are allowed on the stage   |       |
|               |  |       |
| Deductions    | Each unplanned human intervention: -3  |       |
|               | Restarts: -3 for each re-start   |       |
|               | Allotted time: -3 for each 10 seconds over   |       |
|               | Within area: -3 for each infraction of the boundary  |       |
|               | Teams that infringe the rules should be warned that such infringements will                          |       |
|               | not be allowed in the second performance and marks deducted appropriately at the judge's discretion. |       |
| 1             |  |       |



| Team Name: Tettelky Re | gion: Toms K Primary/Secondary |
|------------------------|--------------------------------|
|------------------------|--------------------------------|

Assessors Name: Alexander Belyaev/

| Category      | Examples of how high marks may be achieved are:  | Mark  |
|---------------|--|-------|
| Entertainment | <ul> <li>Non-repetitive robot movements and/or a varied robot performance</li> </ul>     | 5/8   |
| value         | There is a link, or common theme demonstrated by the whole                               |       |
|               | performance  |       |
|               | <ul> <li>A digital display that integrates and/or complements the performance</li> </ul> |       |
|               | A performance that is engaging throughout  |       |
|               | Ambitious use of the stage area  |       |
|               | <ul> <li>Robot movement(s) are choreographed tightly to the music</li> </ul>             |       |
|               | Only robots and two performers are allowed on stage.                                     |       |
|               | No props or scenery are allowed on the stage   |       |
| Innovation &  | Robots are home-built, not kits  | - /8  |
| Originality   | <ul> <li>Technologies are used in new or different ways not seen before</li> </ul>       |       |
|               | <ul> <li>Unusual technologies are used – for example unusual mechanical,</li> </ul>      |       |
|               | electronic or power systems  |       |
| Quality of    | Reliable robots that do not fall apart and work as expected for the                      | 4 /8  |
| Display       | duration of the performance  | 1     |
|               | Home-built robot costumes complement the performance and are                             |       |
|               | engaging   |       |
|               | A slick and polished performance throughout the display                                  |       |
| Technical     | Robot movement around the whole stage area   | 4/8   |
| Complexity    | Synchronization and/or communication between robots                                      |       |
|               | Risky movements by robots  |       |
|               | Interaction between digital display and the robots                                       |       |
| Sensor &      | Sensors that "add value" to the performance  | _ /8  |
| Interactions  | Sensors are used in 'original' or different ways   |       |
|               | Communication between robots to develop the performance                                  |       |
|               | Human-robot interaction (not remote control)   |       |
|               | Robot-robot interaction  |       |
|               | Use of coloured markers (Secondary only)   |       |
|               | Primary: The use of line tracking robots on mats will NOT be rewarded highly             |       |
|               | Secondary: No lines or mats are allowed on the stage                                     |       |
|               |  |       |
| Deductions    | Each unplanned human intervention: -3  | -12   |
|               | Restarts: -3 for each re-start   |       |
|               | Allotted time: -3 for each 10 seconds over   |       |
|               | Within area: -3 for each infraction of the boundary                                      |       |
|               | Teams that infringe the rules should be warned that such infringements will              |       |
|               | not be allowed in the second performance and marks deducted appropriately                |       |
|               | at the judge's discretion.   |       |
| Total Score   |  | 1 /40 |



| Team Name: | 1 | (a) | ./. | -E    | Region: Sankt Peterbyrg Primary/Seconda | arv |
|------------|---|-----|-----|-------|---|-----|
|            |   |     |     | 1 - 1 | 9                                       | y   |

Assessors Name: Alexander Belyaev

| Category      | Examples of how high marks may be achieved are:                                     | Mark   |  |  |  |
|---------------|---|--------|--|--|--|
| Entertainment | Non-repetitive robot movements and/or a varied robot performance                    |        |  |  |  |
| value         | There is a link, or common theme demonstrated by the whole                          |        |  |  |  |
|               | performance   |        |  |  |  |
|               | A digital display that integrates and/or complements the performance                |        |  |  |  |
|               | A performance that is engaging throughout   |        |  |  |  |
|               | Ambitious use of the stage area   |        |  |  |  |
|               | Robot movement(s) are choreographed tightly to the music                            |        |  |  |  |
|               | Only robots and two performers are allowed on stage.                                |        |  |  |  |
|               | No props or scenery are allowed on the stage  |        |  |  |  |
| Innovation &  | Robots are home-built, not kits   | ~ /8   |  |  |  |
| Originality   | Technologies are used in new or different ways not seen before                      |        |  |  |  |
|               | <ul> <li>Unusual technologies are used – for example unusual mechanical,</li> </ul> |        |  |  |  |
|               | electronic or power systems   |        |  |  |  |
| Quality of    | Reliable robots that do not fall apart and work as expected for the                 | 3/8    |  |  |  |
| Display       | duration of the performance   | ).     |  |  |  |
|               | Home-built robot costumes complement the performance and are                        |        |  |  |  |
|               | engaging  |        |  |  |  |
|               | A slick and polished performance throughout the display                             |        |  |  |  |
| Technical     | Robot movement around the whole stage area  | 2/8    |  |  |  |
| Complexity    | Synchronization and/or communication between robots                                 | are    |  |  |  |
|               | Risky movements by robots   |        |  |  |  |
|               | Interaction between digital display and the robots                                  |        |  |  |  |
| Sensor &      | Sensors that "add value" to the performance   | / /8   |  |  |  |
| Interactions  | Sensors are used in 'original' or different ways                                    | / /8   |  |  |  |
|               | Communication between robots to develop the performance                             |        |  |  |  |
|               | Human-robot interaction (not remote control)  |        |  |  |  |
|               | Robot-robot interaction   |        |  |  |  |
|               | Use of coloured markers (Secondary only)  |        |  |  |  |
|               | Primary: The use of line tracking robots on mats will NOT be rewarded highly        | ,      |  |  |  |
|               | Secondary: No lines or mats are allowed on the stage                                | -      |  |  |  |
|               |   |        |  |  |  |
| Deductions    | Each unplanned human intervention: -3   |        |  |  |  |
|               | Restarts: -3 for each re-start  |        |  |  |  |
|               | <ul> <li>Allotted time: -3 for each 10 seconds over</li> </ul>                      |        |  |  |  |
|               | <ul> <li>Within area: -3 for each infraction of the boundary</li> </ul>             |        |  |  |  |
|               | Teams that infringe the rules should be warned that such infringements will         |        |  |  |  |
|               | not be allowed in the second performance and marks deducted appropriately           |        |  |  |  |
|               | at the judge's discretion.  |        |  |  |  |
| Total Score   | 4   | 11 /40 |  |  |  |



Team Name: Chost Hunter Region: Krasnoyans Primary/Secondary

Assessors Name: Alexander Belyaev/ Hope

| Category               | Examples of how high marks <u>may</u> be achieved are:                                   | M | ark  |
|------------------------|--|---|------|
| Entertainment          | Non-repetitive robot movements and/or a varied robot performance                         |   | 3 /8 |
| value                  | There is a link, or common theme demonstrated by the whole                               |   |      |
|                        | performance  |   |      |
|                        | <ul> <li>A digital display that integrates and/or complements the performance</li> </ul> |   |      |
|                        | A performance that is engaging throughout  |   |      |
|                        | Ambitious use of the stage area  |   |      |
|                        | <ul> <li>Robot movement(s) are choreographed tightly to the music</li> </ul>             |   |      |
|                        | Only robots and two performers are allowed on stage.                                     |   |      |
|                        | No props or scenery are allowed on the stage   |   |      |
| Innovation &           | Robots are home-built, not kits  |   | -/8  |
| Originality            | <ul> <li>Technologies are used in new or different ways not seen before</li> </ul>       |   |      |
|                        | <ul> <li>Unusual technologies are used – for example unusual mechanical,</li> </ul>      |   |      |
|                        | electronic or power systems  |   |      |
| Quality of             | Reliable robots that do not fall apart and work as expected for the                      |   | 2/8  |
| Display                | duration of the performance  |   |      |
|                        | Home-built robot costumes complement the performance and are                             |   |      |
|                        | engaging   |   |      |
|                        | A slick and polished performance throughout the display                                  |   |      |
| Technical              | Robot movement around the whole stage area   |   | 2/8  |
| Complexity             | Synchronization and/or communication between robots                                      |   |      |
|                        | Risky movements by robots  |   |      |
|                        | Interaction between digital display and the robots                                       |   |      |
| Sensor &               | Sensors that "add value" to the performance  |   | //8  |
| Interactions           | Sensors are used in 'original' or different ways   |   | 70   |
|                        | Communication between robots to develop the performance                                  |   |      |
|                        | Human-robot interaction (not remote control)   |   |      |
|                        | Robot-robot interaction  |   |      |
|                        | Use of coloured markers (Secondary only)   |   |      |
|                        | Primary: The use of line tracking robots on mats will NOT be rewarded highly             |   |      |
|                        | Secondary: No lines or mats are allowed on the stage                                     |   |      |
| A CONTRACTOR OF STREET |  |   |      |
| Deductions             | Each unplanned human intervention: -3  |   |      |
|                        | Restarts: -3 for each re-start   |   |      |
|                        | Allotted time: -3 for each 10 seconds over   |   |      |
|                        | Within area: -3 for each infraction of the boundary                                      |   |      |
|                        | Teams that infringe the rules should be warned that such infringements will              |   |      |
|                        | not be allowed in the second performance and marks deducted appropriately                |   |      |
| T 16                   | at the judge's discretion.   |   |      |
| Total Score            |  | 7 | /40  |



Team Name: Ebyrg Style Region: EKAterenbyrg. Primary/Secondary

Assessors Name: Alexander Belyaev/

| Category      | Examples of how high marks may be achieved are:                                     | Mark   |
|---------------|---|--------|
| Entertainment | Non-repetitive robot movements and/or a varied robot performance                    | 61     |
| value         | There is a link, or common theme demonstrated by the whole                          |        |
|               | performance   |        |
|               | A digital display that integrates and/or complements the performance                |        |
|               | A performance that is engaging throughout   |        |
|               | Ambitious use of the stage area   |        |
|               | <ul> <li>Robot movement(s) are choreographed tightly to the music</li> </ul>        |        |
|               | Only robots and two performers are allowed on stage.                                |        |
|               | No props or scenery are allowed on the stage  |        |
| Innovation &  | Robots are home-built, not kits   | /8     |
| Originality   | <ul> <li>Technologies are used in new or different ways not seen before</li> </ul>  |        |
|               | <ul> <li>Unusual technologies are used – for example unusual mechanical,</li> </ul> |        |
|               | electronic or power systems   |        |
| Quality of    | Reliable robots that do not fall apart and work as expected for the                 | 21     |
| Display       | duration of the performance   |        |
|               | <ul> <li>Home-built robot costumes complement the performance and are</li> </ul>    |        |
|               | engaging  |        |
|               | <ul> <li>A slick and polished performance throughout the display</li> </ul>         |        |
| Technical     | Robot movement around the whole stage area  | 3/     |
| Complexity    | Synchronization and/or communication between robots                                 |        |
|               | Risky movements by robots   |        |
|               | Interaction between digital display and the robots                                  |        |
| Sensor &      | Sensors that "add value" to the performance   | 3/     |
| Interactions  | Sensors are used in 'original' or different ways                                    | ,      |
|               | Communication between robots to develop the performance                             |        |
|               | Human-robot interaction (not remote control)  |        |
|               | Robot-robot interaction   |        |
|               | Use of coloured markers (Secondary only)  |        |
|               | Primary: The use of line tracking robots on mats will NOT be rewarded highly        |        |
|               | Secondary: No lines or mats are allowed on the stage                                |        |
|               |   |        |
| Deductions    | Each unplanned human intervention: -3   |        |
|               | Restarts: -3 for each re-start  |        |
|               | Allotted time: -3 for each 10 seconds over  |        |
|               | Within area: -3 for each infraction of the boundary                                 |        |
|               | Teams that infringe the rules should be warned that such infringements will         |        |
|               | not be allowed in the second performance and marks deducted appropriately           |        |
|               | at the judge's discretion.  |        |
| Total Score   |   | 14 /40 |



| Team Name: REPKA | Region: Sankt - Peterburg Primary/Secondary |
|------------------|---|
|------------------|---|

Assessors Name: Alexander Belyaev

| Category      | Examples of how high marks may be achieved are:  | M  | ark  |
|---------------|--|----|------|
| Entertainment | Non-repetitive robot movements and/or a varied robot performance                         |    | 4 /8 |
| value         | There is a link, or common theme demonstrated by the whole                               |    | ,    |
|               | performance  |    |      |
|               | <ul> <li>A digital display that integrates and/or complements the performance</li> </ul> |    |      |
|               | A performance that is engaging throughout  |    |      |
|               | Ambitious use of the stage area  |    |      |
|               | <ul> <li>Robot movement(s) are choreographed tightly to the music</li> </ul>             |    |      |
|               | Only robots and two performers are allowed on stage.                                     |    |      |
|               | No props or scenery are allowed on the stage   |    |      |
| Innovation &  | Robots are home-built, not kits  |    | _ /8 |
| Originality   | <ul> <li>Technologies are used in new or different ways not seen before</li> </ul>       |    |      |
|               | <ul> <li>Unusual technologies are used – for example unusual mechanical,</li> </ul>      |    |      |
|               | electronic or power systems  |    |      |
| Quality of    | Reliable robots that do not fall apart and work as expected for the                      |    | 3/8  |
| Display       | duration of the performance  |    |      |
|               | Home-built robot costumes complement the performance and are                             |    |      |
|               | engaging   |    |      |
|               | A slick and polished performance throughout the display                                  |    |      |
| Technical     | Robot movement around the whole stage area   |    | - /8 |
| Complexity    | Synchronization and/or communication between robots                                      |    | , 0  |
|               | Risky movements by robots  |    |      |
|               | Interaction between digital display and the robots                                       |    |      |
| Sensor &      | Sensors that "add value" to the performance  |    | 3 /8 |
| Interactions  | Sensors are used in 'original' or different ways   |    | 5 /0 |
|               | Communication between robots to develop the performance                                  |    |      |
|               | Human-robot interaction (not remote control)   |    |      |
|               | Robot-robot interaction  |    |      |
|               | Use of coloured markers (Secondary only)   |    |      |
|               | Primary: The use of line tracking robots on mats will NOT be rewarded highly             |    |      |
|               | Secondary: No lines or mats are allowed on the stage                                     |    |      |
|               |  |    |      |
| Deductions    | Each unplanned human intervention: -3  | -9 |      |
|               | Restarts: -3 for each re-start   |    |      |
|               | Allotted time: -3 for each 10 seconds over   |    | gr.  |
|               | Within area: -3 for each infraction of the boundary                                      |    |      |
|               | Teams that infringe the rules should be warned that such infringements will              |    |      |
|               | not be allowed in the second performance and marks deducted appropriately                |    |      |
|               | at the judge's discretion.   |    | *    |
| Total Score   |  | 1  | /40  |



| Team Name: | e1 | bon | <br>Region: | Sankt - | Pesersber | gPrimary/Se | condary |
|------------|----|-----|-------------|---------|-----------|-------------|---------|
|            |    |     |             |         |           |             |         |

Assessors Name: Alexander Belyaev

| Category      | Examples of how high marks may be achieved are:  | Ma  | ark  |  |  |
|---------------|--|-----|------|--|--|
| Entertainment | Non-repetitive robot movements and/or a varied robot performance                         |     |      |  |  |
| value         | There is a link, or common theme demonstrated by the whole                               |     | 6/8  |  |  |
|               | performance  |     |      |  |  |
|               | <ul> <li>A digital display that integrates and/or complements the performance</li> </ul> |     |      |  |  |
|               | A performance that is engaging throughout  |     |      |  |  |
|               | Ambitious use of the stage area  |     |      |  |  |
|               | <ul> <li>Robot movement(s) are choreographed tightly to the music</li> </ul>             |     |      |  |  |
|               | Only robots and two performers are allowed on stage.                                     |     |      |  |  |
|               | No props or scenery are allowed on the stage   |     |      |  |  |
| Innovation &  | Robots are home-built, not kits  |     | 5/8  |  |  |
| Originality   | <ul> <li>Technologies are used in new or different ways not seen before</li> </ul>       |     |      |  |  |
|               | <ul> <li>Unusual technologies are used – for example unusual mechanical,</li> </ul>      | - x |      |  |  |
|               | electronic or power systems  |     |      |  |  |
| Quality of    | Reliable robots that do not fall apart and work as expected for the                      |     | 4 /8 |  |  |
| Display       | duration of the performance  |     | ,    |  |  |
|               | <ul> <li>Home-built robot costumes complement the performance and are</li> </ul>         |     |      |  |  |
|               | engaging   |     |      |  |  |
|               | A slick and polished performance throughout the display                                  |     |      |  |  |
| Technical     | Robot movement around the whole stage area   |     | 2/8  |  |  |
| Complexity    | Synchronization and/or communication between robots                                      |     | ,,,, |  |  |
|               | Risky movements by robots  |     |      |  |  |
|               | Interaction between digital display and the robots                                       |     |      |  |  |
| Sensor &      | Sensors that "add value" to the performance  |     | 2/8  |  |  |
| Interactions  | Sensors are used in 'original' or different ways   |     | 210  |  |  |
|               | Communication between robots to develop the performance                                  |     |      |  |  |
|               | Human-robot interaction (not remote control)   |     |      |  |  |
|               | Robot-robot interaction  |     |      |  |  |
|               | Use of coloured markers (Secondary only)   |     |      |  |  |
|               | Primary: The use of line tracking robots on mats will NOT be rewarded highly             |     |      |  |  |
|               | Secondary: No lines or mats are allowed on the stage                                     |     | - 2  |  |  |
|               |  |     |      |  |  |
| Deductions    | Each unplanned human intervention: -3  |     |      |  |  |
|               | Restarts: -3 for each re-start   | -6  |      |  |  |
|               | Allotted time: -3 for each 10 seconds over   |     |      |  |  |
|               | Within area: -3 for each infraction of the boundary                                      |     |      |  |  |
|               | Teams that infringe the rules should be warned that such infringements will              |     |      |  |  |
|               | not be allowed in the second performance and marks deducted appropriately                |     |      |  |  |
|               | at the judge's discretion.   |     |      |  |  |
| Total Score   |  | 13  | /40  |  |  |