

2025 - 2028 WTC Presentation Summary

Summary - 2025 - 2028 WTC Presentation on Judging Balance Beam

Note this is a summary of changes from the 2022 - 2024 COP

Section 12 - Balance Beam - D Score

A. 12.4 Connection Value (CV) and Series Bonus (SB) and Dismount Bonus

1. Arm Movements Between Elements

- Lifting of arms between elements to slightly above horizontal is acceptable provided that the rhythm of the connection is good.

Example: (At 37 seconds)

<https://www.youtube.com/watch?v=XEQGXAzMk0c>

B. Technical Requirements for Specific Elements

1. Side Split Jump 1/2

- 1/2 turn must be performed either before or after the split position is shown
- 30 degree tolerance for split position is permitted

2. Side Straddle Jump 1/2

- 1/2 turn must be performed either before or after the straddle position is shown
- 30 degree tolerance for hips and shoulders in straddle position is permitted

3. Turn with free leg held in 180 degree split / 'Y' turn

- 45 degree tolerance allowed to attain split position

4. Illusion Turn

- Turning foot must be placed in-line / parallel to beam

5. Front pike

- Assess pike position when gymnast is inverted / head down

Section 12 - Balance Beam - E Score

A. Balance Errors

1. When multiple balance errors occur on a single element, the largest deduction prevails. Therefore, the maximum lack of balance deduction for a single element is 0.5.

Balance Error (0.1) + Brush Against Apparatus (0.3) = 0.4

Balance Error (0.3) + Brush Against Apparatus (0.3) = 0.5

Balance Error (0.5) + Brush Against Apparatus (0.3) = 0.5

Balance Error (0.1) + Grasp Apparatus (0.5) = 0.5

Balance Error (0.3) + Grasp Apparatus (0.5) = 0.5

Balance Error (0.5) + Grasp Apparatus (0.5) = 0.5

B. Adjustment

Defined as:

- More than one step without choreography
- Step/s to touch end of beam
- Unnecessary steps
- Adjustment of feet prior to an element

C. Rhythm and Tempo

1. Rhythm: Defined as variation from slow to fast.

2. Tempo: Defined as connection between movements and elements. There needs to be a fluency which is predominantly dynamic, displaying very little interruptions

- If missing one component, deduct 0.1
- If missing both components, deduct 0.2

Example routine showing good rhythm and tempo:

https://youtu.be/sogFSE7SPTY?si=L_c1YxOWfB9Gi1F6

Example routine showing good tempo / fluency but insufficient variation in rhythm:

<https://www.youtube.com/watch?v=thfZcULCJ30>

Example routine showing insufficient variation in rhythm and tempo:

<https://youtu.be/D0L7naOBwXA?si=-R-iud9ZqVwY0nmL>

Analysis - Connections

Evaluation of Connections on Balance Beam

The purpose of this document is to explain the evaluation of connections on balance beam as presented in the WTC Help Desk.

Video Link: <https://youtu.be/kVURhZo0HQo>

Note: In the examples presented by the WTC, connections that are not credited do not receive deductions for poor rhythm of connection. However, in competitions the D and E panels do not communicate with each other. Therefore, it is possible for the E panel to deduct for poor rhythm of connection even if the D panel did not credit a connection.

Example 1: Switch Leap + Switch Leap $\frac{1}{2}$ + Korbut

D - Connection Analysis

Switch Leap + Switch Leap $\frac{1}{2}$

- Upon landing of Switch Leap, left leg is extended. As the left foot is placed on the beam, the right foot swings forward to initiate the Switch Leap $\frac{1}{2}$
- Any arm movements are being used to control the landing of the Switch Leap and initiate the Switch Leap $\frac{1}{2}$

Switch Leap $\frac{1}{2}$ + Korbut

- Upon landing of Switch Leap $\frac{1}{2}$, the gymnast pliés and drops the torso in preparation for the Korbut
- Arm swing not considered excessive because there is no arm circle and the arms stay around horizontal. When the gymnast swings the arms forward it is part of the take off for the Korbut.

E - Rhythm Analysis

- The gymnast displays constant motion in each connection and initiates the following element with minimal loss in speed.

Example 2: Switch Leap Mount + Switch Leap + Switch Leap $\frac{1}{2}$

D - Connection Analysis

Switch Leap Mount + Switch Leap

- Upon landing of the Switch Leap Mount, the gymnast immediately takes off for the Switch Leap

Switch Leap + Switch Leap $\frac{1}{2}$

- Upon landing of Switch Leap, right leg is extended. As the right foot is placed on the beam, the left foot swings forward to initiate the Switch Leap $\frac{1}{2}$
- Following the Switch Leap, the gymnast keeps her arms at her sides and only swings them to initiate the Switch Leap $\frac{1}{2}$

E - Rhythm Analysis

- The gymnast displays constant motion in each connection and initiates the following element with minimal loss in speed.

Example 3: Switch Leap + Tour Jete ½

Note: The Tour Jete ½ would be downgraded to a Tour Jete due to the incomplete turn

D - Connection Analysis

Switch Leap + Tour Jete ½

- After extending her left leg upon landing the Switch Leap, the gymnast appears to briefly pause before initiating the Tour Jete ½

E - Rhythm Analysis

- No connection awarded, thus no poor rhythm of connection deduction.

Example 4: Side Aerial + Sissone + Aerial + Back Tuck

Notes: None of the connections in this series are eligible for CV or SB, but are presented for illustrative purposes to demonstrate combinations of elements that would be considered to be connected.

D - Connection Analysis

Side Aerial + Sissone

- The connection is broken by the small balance check / adjustment of torso following the Side Aerial

Sissone + Aerial

- Upon landing the Sissone, the gymnast immediately swings her right leg forward to initiate the Aerial
- The arms stay extended above the gymnast's head until they are swung down to initiate the Aerial

Aerial + Back Tuck

- Upon landing the Aerial, the gymnast's arms remain down by her sides. She shows minimal arm swing as she changes direction to initiate the Back Tuck
- The connection as performed would fulfill CR 3 / One Acro Series, Minimum of Two Flight Elements and One Salto

E - Rhythm Analysis

Side Aerial + Sissone

- No connection awarded, thus no poor rhythm of connection deduction.

Sissone + Aerial and Aerial + Back Tuck

- While the gymnast displays constant motion in both connections, she is performing preparatory moves for the second element instead of taking off immediately. Thus, deduct 0.1 for poor rhythm of connection in each case.

Example 5: Aerial + Split Jump

D - Connection Analysis

Aerial + Split Jump

- The connection is broken by the small balance check / adjustment of torso following the Aerial

E - Rhythm Analysis

- No connection awarded, thus no poor rhythm of connection deduction.

Example 6: Switch Leap + Switch Leap $\frac{1}{2}$

D - Connection Analysis

Switch Leap + Switch Leap $\frac{1}{2}$

- Upon landing of Switch Leap, the left leg is extended. As the left foot is placed on the beam, the right foot swings forward to initiate the Switch Leap $\frac{1}{2}$
- Any arm movements are being used to control the landing of the Switch Leap and initiate the Switch Leap $\frac{1}{2}$

E - Rhythm Analysis

- Although the gymnast stays in constant motion between elements, she noticeably slows down upon landing the Switch Leap rather than stepping quickly into the Switch Leap $\frac{1}{2}$. Thus, deduct 0.1 for poor rhythm of connection. For further reference, compare the tempo of this connection to the tempo shown in Examples 1 and 2.

Example 7: Switch Leap + Switch Leap $\frac{1}{2}$

D - Connection Analysis

Switch Leap + Switch Leap $\frac{1}{2}$

- As the gymnast lands the Switch Leap, the torso dips forward and the left leg is swung out slightly to the side. The gymnast's motion also appears to briefly pause before she swings her left leg forward to initiate the Switch Leap $\frac{1}{2}$. These errors break the connection.

E - Rhythm Analysis

- No connection awarded, thus no poor rhythm of connection deduction.

Example 8: Split Leap + Side Aerial

Notes: The connection is not eligible for CV, but is presented for illustrative purposes to demonstrate a combination of elements that would be considered to be connected.

D - Connection Analysis

Split Leap + Aerial

- Following the Split Leap, the gymnast's right arm drops down to her side before being brought back above her head to initiate the Aerial breaking the connection

E - Rhythm Analysis

- No connection awarded, thus no poor rhythm of connection deduction.

Example 9: Switch Leap + Switch Leap ½ + Split Jump

Note: While the Switch Leap ½ + Split Jump connection is not eligible for CV, it is evaluated for potentially fulfilling CR 1

/ Connection of At Least Two Different Dance Elements, One with 180° Split and for awarding SB to the three element combination.

D - Connection Analysis

Switch Leap + Switch Leap ½

- Upon landing of Switch Leap, left leg is extended. As the left foot is placed on the beam, the right foot swings forward to initiate the Switch Leap ½
- Any arm movements are being used to control the landing of the Switch Leap and initiate the Switch Leap ½

Switch Leap ½ + Split Jump

- The connection is broken when the gymnast slides her left foot backward following the Switch Leap ½

E - Rhythm Analysis

Switch Leap + Switch Leap ½

- While the gymnast displays constant motion in this connection, she does not immediately initiate the second element. Thus, deduct 0.1 for poor rhythm of connection. For further reference, compare the tempo of this connection to the tempo shown in Examples 1 and 2.

Switch Leap ½ + Split Jump

- No connection awarded, thus no poor rhythm of connection deduction.

Example 10: Aerial + Split Jump + Sissone

Notes: While the Split Jump + Sissone connection is not eligible for CV, it is evaluated for purposes of potentially fulfilling CR 1

/ Connection of At Least Two Different Dance Elements, One with 180° Split.

D - Connection Analysis

Aerial + Split Jump

- The connection is broken when the gymnast slides her left foot forward following the Aerial

Split Jump + Sissone

- As the gymnast lands the Split Jump, she pliés and swings her arms slightly backwards to initiate the Sissone.

E - Rhythm Analysis

Aerial + Split Jump

- No connection awarded, thus no poor rhythm of connection deduction.

Split Jump + Sissone

- While the gymnast displays constant motion in this connection, she does not immediately take off for the Sissone. Note that this is a connection that could be performed as immediately rebounding from the first element into the second element. Thus, deduct 0.1 for poor rhythm of connection.

Example 11: Wolf Jump + Split Jump

Note: While the Wolf Jump + Split Jump connection is not eligible for CV, it must be evaluated for purposes of awarding CR 1

/ Connection of At Least Two Different Dance Elements, One with 180° Split.

D - Connection Analysis

- As the gymnast lands the Wolf Jump, she pliés and swings her arms slightly backwards as preparation for the Split Jump

E - Rhythm Analysis

- While the gymnast displays constant motion in this connection, she does not immediately take off for the Wolf Jump. Note that this is a connection that could be performed as immediately rebounding from the first element into the second element. Thus, deduct 0.1 for poor rhythm of connection.

Example 12: Side Aerial + Split Jump

D - Connection Analysis

- As the gymnast lands the Side Aerial, she swings her arms slightly backwards to initiate the Split Jump

E - Rhythm Analysis

- While the gymnast displays constant motion in this connection, she does not immediately take off for the Split Jump. Thus, deduct 0.1 for poor rhythm of connection.

Example 13: Aerial + Split Jump + Back Handspring Stepout

Note: While the Split Jump + Back Handspring Stepout connection is not eligible for CV, it is evaluated for awarding SB to the three element combination.

D - Connection Analysis

Aerial + Split Jump

- As the gymnast lands the Aerial, she immediately pliés and lowers her torso in preparation for the Split Jump. She swings her arms forward and takes off for the Split Jump without any pause.

Split Jump + Back Handspring Stepout

- The connection is broken by the large arm swing (arms lifted well above horizontal and head) prior to initiating the Back Handspring Stepout

E - Rhythm Analysis

Aerial + Split Jump

- The gymnast displays constant motion in this connection and initiates the following element with minimal loss in speed.

Split Jump + Back Handspring Stepout

- No connection credited, thus no poor rhythm of connection deduction.

Analysis - Close to Beam

Evaluation of Close to Beam Sequences

The purpose of this document is to explain the evaluation of close to beam sequences as presented in the WTC Help Desk.

Under Article 12.5 - Artistry and Composition Deductions, gymnasts will receive a 0.1 deduction for 'Missing combination of movements/elements close to the beam with a part of the torso(including thigh, knee or head) touching the beam (element not necessary)'.

Per the WTC presentations and Help Desk on the 2025-2028 COP, a gymnast will not receive the deduction if she:

Option 1: Performs two elements touching the beam(e.g. Silivas mount and Korbut, or Back Spin and Roll Sideward Piked)

Option 2: Performs one element touching the beam AND one choreography movement that touches the beam with two different body parts.

Option 3: Performs two choreography movements touching the beam with two different body parts.

The WTC has provided six examples in the video at the following link, and my interpretation of them is in the text below.

<https://youtu.be/qPsUxS-1bPI?si=V41BDJr0pjHipb30>

Example 1 - No Deduction

Element 1	Y	Free Jump to Cross Split Mount
Element 2	Y	Roll Sideward Straddled through Neck Stand
Choreography Movement 1	N	From cross split, simple leg swing to kneeling pose on beam
Choreography Movement 2	Y	½ Turn in prone position with kicks of legs to cross sit to seated pose on beam

Example 2 - No Deduction

Element 1	Y	Side Stand Squat to Rear Support Mount
Element 2	Y	Roll Sideward Piked
Choreography Movement 1	N	Touches beam with torso and thighs, but insufficient

		because this is only a pose
Choreography Movement 2	N	No additional choreographed movement shown

Example 3 - No Deduction

Element 1	Y	Jump to Straddle Position Mount
Element 2	N	No second element performed
Choreography Movement 1	Y	From sit on beam, side bend with torso and right thigh touching beam, left leg performs a side developpe
Choreography Movement 2	N	No additional choreographed movement shown

Example 4 - 0.1 Deduction Taken

Element 1	N	No element performed
Element 2	N	No second element performed
Choreography Movement 1	N	Gymnast kneels on beam, but does not show choreographed movement in this position
Choreography Movement 2	Y	From sit on beam with right thigh extended and touching beam, $\frac{3}{4}$ turn in support to side sit with right thigh extended and touching beam

Example 5 - 0.1 Deduction Taken

Element 1	N	Mount not in Table of Elements and considered simple jump to sit
Element 2	N	No second element performed
Choreography Movement 1	Y	Gymnast lies on back on beam with multiple leg movements(piking hips, simultaneously extending and contracting legs)
Choreography Movement 2	N	No additional choreographed movement shown

Example 6 - 0.1 Deduction Taken

Element 1	N	No first element performed
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Element 2	N	No second element performed
Choreography Movement 1	N	From tuck stand, side sit on thigh while extending left leg along beam with simple arm and torso movements. Likely insufficient to be considered choreographed movement
Choreography Movement 2	N	From prone position, gymnast lifts torso slightly from beam. Insufficient because this is only a pose.

Analysis - Side Movements

Evaluation of Movements Sideways

The purpose of this document is to explain the evaluation of movements sideways as presented in the WTC Help Desk.

Under Article 12.5 - Artistry and Composition Deductions, gymnasts will receive a 0.1 deduction for 'Lack of Movements Sideways'.

Per the WTC presentations and Help Desk on the 2025-2028 COP, a gymnast will not receive the deduction if she:

Requirement 1: Body movements displayed in side position

Requirement 2: Moving with transition from A through B to C (A -> Step to B -> Transfer Weight to C)

Requirement 3: Traveling should include at minimum arm movements with choreography value during the transition

Requirement 4: During or at the end of the transition additional body movements should be included (upper body, head, arms, legs)

The WTC has provided six examples in the video at the following link, and my interpretation of the examples is in the text below.

https://youtu.be/n5kGAIGsBIE?si=tZ8PcPEK9_7RpylK

Note that because Requirements 1, 3, and 4 can overlap, I have presented body movements in a single box with annotations indicating which requirement the body movements would fulfill.

Example A:

From Side Stand, gymnast performs Body Wave (Requirement 1)

This movement satisfies Requirement 1 because this is a body movement in side position. However, the body wave does not fulfill Requirement 3 because it was not performed while traveling.

Example B:

Gymnast performs grand battement / high kick of leg as she steps from A to B (Requirements 1, and 3)

This movement satisfies Requirement 1 because this is a body movement in side position and also satisfies Requirement 3 because it was performed while traveling.

Example 1 - No Deduction

A -> B -> C	Y	<p><u>A to B:</u> A(Side Stand after ¼ Turn) -> Side Step to B(Pose with left leg extended)</p> <p><u>B to C:</u> Second Side Step to C(Side Stand with Legs Apart, Hips Lean to Right / Weight Transfer to C)</p>
Body Movements	Y	<p>As gymnast shifts weight to right leg at B, she extends her left leg. The left arm is held parallel to her left leg, while right arm is lifted over the gymnast's head(1,3,4).</p> <p>As gymnast steps to the right and stands with her legs apart(transition to C), she raises her arms over her head creating an X shape with her body(1,3,4).</p> <p>At the end of the sequence, the gymnast performs slight contractions/bending of torso and hip circles.(1,4).</p>

Example 2 - No Deduction

A -> B -> C	Y	<p><u>A to B:</u> A(Side Stand after ¼ Turn) -> Right foot is crossed behind left foot and Left foot takes Side Step to B(Side Stand)</p> <p><u>B to C:</u> Gymnast uncrosses legs and takes Side Step to C(Gymnast steps onto left foot, and lifts right foot off of beam / Weight Transfer to C)</p>
Body Movements	Y	<p>As gymnast steps from A to B, she lifts arms over her head while lifting left leg off the beam. As she shifts weight onto the left foot, she kicks her right leg backward while turning her torso(1,3,4).</p> <p>Upon transition to stand at C, gymnast forms passe with her right leg, and also places hands on her sides, forming a similar shape with both arms. (1,4).</p>

Example 3 - No Deduction

A -> B -> C	Y	<p><u>A to B:</u> A(Cross Stand facing end of beam) -> Step with ¼ Turn to B(Side Stand)</p> <p><u>B to C:</u> Gymnast takes second Side Step to C(Gymnast performs tendu on left foot with support on right leg / Weight Transfer to C)</p>
Body Movements	Y	<p>In Side Stand at B, the gymnast turns her head to the left while the right arm is held close to her head and extended forward.(1)</p> <p>As gymnast transitions to C, she performs tendu on left foot with arm movements (1,3,4)</p> <p>At the end of the sequence, the gymnast steps toward and faces the end of the beam. Her arms travel in the same direction and she performs a slight demi plie (1,4)</p>

Example 4 - 0.1 Deduction Taken

A -> B -> C	Y	<p><u>A to B:</u> A(Side Stand) -> Side Step to B(Side Stand)</p> <p><u>B to C:</u> Gymnast takes second Side Step to C(Gymnast steps onto left foot and raises heel of right foot slightly off of beam / Weight Transfer to C)</p>
Body Movements	N	<p>No body movements shown beyond side steps and simple movements of the arms.</p> <p>As the gymnast travels from A to B, no choreography is shown through body movements. The arm movements shown are simple(lowered to side and arm circle) and do not add choreography value. While the arms show different shapes as the gymnast travels from B to C, the sequence likely does not show sufficient movements with choreography value to fulfill any of the requirements.</p>

Example 5 - 0.1 Deduction Taken

A -> B -> C	N	<p><u>A to B:</u> A(Cross Stand) -> Step with ½ turn to B(Side Stand).</p> <p><u>B to C:</u> No transition from B -> C because the gymnast remains standing at B. Although right leg is extended, gymnast's support remains on her left leg / No Weight Transfer to C</p>
Body Movements	N	<p>As the gymnast enters Side Stand, the torso is slightly turned left. She shows a passé with her right leg with her arms raised over her head. At the end of the sequence, she performs a demo plié with her left leg while extending her right leg forward. (1,4).</p> <p>The choreography movements are shown when the gymnast is in a side stand and not when she is traveling across the beam.</p>

Example 6 - 0.1 Deduction Taken

A -> B -> C	N	<p><u>A to B:</u> A(Side Stand) -> Side Step to B(Side Stand).</p> <p><u>B to C:</u> No transition from B -> C because the gymnast completes the sequence standing at B.</p>
Body Movements	N	<p>Small movements of legs and arms but likely considered insufficient to fulfill Requirements 1, 3, and 4.</p>