

BODYCOMBAT GRADE REVIEW DEVELOPMENT FORM

Instructor Name	Trainer/Assessor Name	Release	Tracks
<i>(Insert Instructor name here)</i>	<i>(Leave blank if not relevant)</i>	<i>(Insert submission release number if relevant)</i>	<i>(Insert tracks reviewed if relevant)</i>
Previous Level	Review Grades Awarded: <i>(insert program name)</i>		Reviewed Level*
<i>(Insert Previous Level if applicable)</i>	Key Elements	Previous Grade <i>(If applicable)</i>	Review Grade
	Choreography		<i>(insert Grade)</i>
	Technique		<i>(insert Grade)</i>
	Coaching		<i>(insert Grade)</i>
	Connection		<i>(insert Grade)</i>
	Performance		<i>(insert Grade)</i>
			<i>(Insert revised Reviewed Level)</i>

*The Reviewed Level is recalculated based on higher grade(s) awarded for post Advanced Training Review or Submission for Grade Review. If higher grade(s) are not awarded the Reviewed Level will remain the same as the Previous Level. A lower Level than the Previous Level cannot be awarded to an active instructor. For Levels 7-10, all Key Elements are reviewed with every submission, and all contribute to the Reviewed Level.

STRENGTHS, GOALS & DEVELOPMENT PLAN

Les Mills Qualifications is a strengths-based development system. Please see below for your strength/s and ensure to write down your goals and your development plan to outline your next steps based on the coaching and feedback provided in the sections below. To help you with your development plan, you can refer to the Instructor Handbook and/or Advanced Training Personal Journal and ask yourself these questions: What do you need to do to reach your Goal(s)? How will reaching your Goal(s) impact your teaching?

Strength/s

5 KEY ELEMENT GRADES

Each Key Element is awarded a specific Grade reflecting competency in the Skills and Criteria listed. N/A indicates Skills and Criteria **Not** Applied and further work is required to achieve Grade 1 competency. Each Grade's Skills and Criteria are linked; a Grade 2 cannot be awarded unless competency in the Skills and Criteria in Grade 1 and 2 are demonstrated. This applies to Grade 3 as well where competency in Grade 1 and 2 needs to be demonstrated.

CHOREOGRAPHY	<i>Insert Grade awarded or N/A</i>	GRADE X
Grade 1		
Skills: Performs choreography <u>accurately</u> ; Knowledge (executes exercises and transitions indicated by release notes and video) and Timing (Moves in time with the music/on the beat) Criteria: <ul style="list-style-type: none"> Moves in time with the music/on the beat for 75% of the Grade Review tracks. *≤ 2 significant Choreography errors across the Grade Review tracks *A significant error is an incorrect sequence /exercise for 32+ counts		
Grade 2		
Skills: Performs choreography smoothly and automatically, without apparent mental energy devoted to the process. Criteria: <ul style="list-style-type: none"> Moves in time with the music/on the beat for ALL Grade Review tracks. *≤ 1 significant Choreography error across the Grade Review tracks 		
Comments		

TECHNIQUE	Insert Grade awarded or N/A	GRADE X
Grade 1		
Skills: Demonstrates exercises at a level that provides clarity, which participants can easily understand and follow. Stance, Guard, Preparation and Strike are accurate and safe as defined in Les Mills instructor manuals. Criteria: <ul style="list-style-type: none"> Competency in 70% of variations across the Grade Review tracks. 		
Grade 2		
Skills: Demonstrates exercises at a professional level of precision and energy. Stance, Guard, Preparation and Strike are accurate and safe Criteria: <ul style="list-style-type: none"> Competency in 80% of variations across the Grade Review tracks required 		
Grade 3		
Skills: Demonstrates exercises at an inspirational level that is likely to attract participants and fill studios. Criteria: <ul style="list-style-type: none"> Competency in 100% of variations across the Grade Review tracks required 		
Comments		

COACHING	Insert Grade awarded or N/A	GRADE X
Grade 1		
Skills: Cues tempos & changes, delivers Layer 1 Cues, that include Must-Do Cues to the degree that participants can easily understand and follow, without significant risk of injury. Criteria: <ul style="list-style-type: none"> Competency in ~70% of skills and criteria in ~70% of the Grade Review tracks 		
Grade 2		
Skills: Demonstrates and delivers professional level technical and motivational instruction using a blend of Layer 1, 2 & 3 Cues, which improves participants' performance, understanding and motivation Criteria: <ul style="list-style-type: none"> Competency in ~70% of skills and criteria in the Grade Review tracks (including ~70% of Grade 1 skills/criteria) 		
Grade 3		
Skills: Demonstrates masterful coaching, an intelligently planned class, ability to 'look, see and respond' and powerful imagery using Layer 1, 2 & 3 Cues that are likely to attract participants and fill classes because people are inspired and enriched by their expertise. Criteria: <ul style="list-style-type: none"> Competency in ~80% of skills and criteria in in Grade Review tracks (including Grade 1 and Grade 2 skills/criteria) 		
Comments		

CONNECTION	Insert Grade awarded or N/A	GRADE X
Grade 1		
Skills: Appears to care about participants and genuinely want them to get results. Communicates in an authentic, sincere way. Shows respect (or at least never disrespect) for all participants and seems to be there primarily for participants rather than themselves Criteria: <ul style="list-style-type: none"> Competency in ~70% of skills and criteria in ~70% of the Grade Review tracks 		
Grade 2		
Skills: Appears to have a strong bond with participants. Is relaxed and natural. Has genuine communication and eye contact with individuals during class. Does not use peoples' names in a phony way. Builds relationships. (Includes all skills and criteria in Grade 1) Criteria:		

<ul style="list-style-type: none"> Competency in ~70% of skills and criteria in ~70% of the Grade Review tracks (including ~70% of Grade 1 skills/criteria)
Grade 3
Skills: Is likely to attract participants and fill studios via mastery of Grade 1 and Grade 2 and expertise in the art of communication. Masters tend to be selfless, caring people who find great joy in helping others improve their lives. They fill studios because people love community and feeling valued. (Includes all skills and criteria in Grade 1 and 2) Criteria: <ul style="list-style-type: none"> Competency in ~80% of skills and criteria in all Grade Review tracks (including Grade 1 and Grade 2 skills/criteria)
Comments

PERFORMANCE	Insert Grade awarded or N/A	GRADE X
Grade 1		
Skills: Presents a professionally prepared class, in a style appropriate to the music and exercise genre/Program Essence. Criteria: <ul style="list-style-type: none"> Competency in ~70% of skills and criteria in ~70% of the Grade Review tracks 		
Grade 2		
Skills: Creates an experience for participants via professional interpretation of music, choreography and program essence. (Includes Grade 1 skills and criteria) Criteria: <ul style="list-style-type: none"> Competency in ~70% of skills and criteria in ~70% of the Grade Review tracks (including ~70% of Grade 1 skills/criteria) 		
Grade 3		
Skills: Likely to attract participants and fill studios because they create powerful, inspirational experiences for their audience. Instructors with strengths in this area tend to have a background in acting, singing and other performance arts. Masters are exceptional entertainers who love being on stage and have often spent years learning to articulate emotion and develop their presence. (Includes all skills and criteria in Grade 1 and 2) Criteria: <ul style="list-style-type: none"> Competency in ~80% of skills and criteria in all Grade Review tracks (including Grade 1 and Grade 2 skills/criteria) 		
Comments		

Goals
(Enter the Goal(s) you would like to achieve)
Development Plan
(Based on your Goal(s), Strength(s) and the Coaching/feedback from your Trainer/Assessor, write your plan of action below. What do you need to do to reach your Goal(s)? How will reaching your Goal(s) impact your teaching?)

BODYCOMBAT TECHNIQUE VARIATIONS
The key exercises/variations are listed below, along with their components and skills for assessment. An exercise is competent when the compulsory components of Position (P) & Execution (E) are demonstrated safely and effectively, including all skills under the exercise/variation that apply.
Tick ✓ box for Variation competency or level blank if competency not achieved
JAB/CROSS
P: Knees soft; abs braced (Front Stance) Feet wider than shoulders, toes forward; body faces front (Combat Stance) Feet staggered shoulder-width apart, lead foot toward target, rear foot @ 45°; chest & hips align, facing more forward than side-on (Boxing Guard) Knuckles to jawbone/cheeks; elbows to ribs; chin in; shoulders slightly rounded; tight fists E: Rotate the torso to bring the shoulder forward, push weight from the back foot by lifting heel; punch lead /rear fist straight forward to opponent's nose/lip/chin; rotate wrist, elbow turns out as the arm extends, keep elbow soft; Reload

HOOK	
P: Knees soft; abs braced (Front Stance) Feet wider than shoulders, toes forward; body faces front (Combat Stance) Feet staggered shoulder-width apart, lead foot toward target, rear foot @ 45°; chest & hips align, facing more forward than side-on (Boxing Guard) Knuckles to jawbone/cheeks; elbows to ribs; chin in; shoulders slightly rounded; tight fists	
E: Keeping fist at Guard, draw opp. shoulder back, lift elbow to shoulder level (elbow at 90° & slightly higher than wrist); release heel of striking side, rotate hip, torso, shoulder into punch; circular punch aims at least 2" (5cm) past opponent's jaw/ temple; Reload	
UPPERCUT	
P: Knees soft; abs braced (Front Stance) Feet wider than shoulders, toes forward; body faces front (Combat Stance) Feet staggered shoulder-width apart, lead foot toward target, rear foot @ 45°; chest & hips align, facing more forward than side-on (Boxing Guard) Knuckles to jawbone/cheeks; elbows to ribs; chin in; shoulders slightly rounded; tight fists	
E: Keeping arm bent & fist at Guard, rotate the torso bringing the opposite shoulder forward to load the strike, bend knees and release opp. heel; then twist up & open punching elbow to 45° aiming vertically up to opponent's chin (fists face chest), drive with the legs/hips; Reload	
ELBOW VARIATION	
P: Knees soft; abs braced (Front Stance) Feet wider than shoulders, toes forward; body faces front (Combat Stance) Feet staggered shoulder-width apart, lead foot toward target, rear foot @ 45°; chest & hips align, facing more forward than side-on (Boxing Guard/Muay Thai Guard) as per Choreography, hands high, relaxed or closed fists	
E: Keep elbow bent and hand close to the body; release heel of striking side and elbow simultaneously; rotate hip, torso, & shoulder and drive elbow sharply to intended target with appropriate ROM; opposite hand/ arm moves as indicated; Reload	
BLOCK VARIATION	
P: Karate Stance: wide & low in legs, grounded to floor, abs braced; upright posture (Front Stance) Body faces front (Combat Stance) Feet staggered, lead foot toward target, rear foot @ 45°; chest & hips align, facing more forward than side-on (Martial Arts Guard) Tight fists in front of chest, front arm slightly away from body, rear forearm touching ribs; elbows facing down; knuckles angled to the front (Karate) Fists tight to ribs; elbows drawn to rear	
E: ROM as per Choreography; finish w/ strike surface in line to protect correct body part; create tension at point of impact; Reload (Single Arm) Draw opp. arm/fist tight to proper area	
FRONT KNEE / REAR KNEE	
P: Knees soft; abs braced (Front Stance) Feet wider than shoulders, toes forward; body faces front (Combat Stance) Feet staggered shoulder-width apart, lead foot toward target, rear foot @ 45°; chest & hips align, facing more forward than side-on (Guard) as per Choreography	
E: Drive knee up in a straight line to opponent's abdomen; push hips forward, lean shoulders back slightly; keep toes down and heel close to butt; reach arms up and forward to grab and then both fists pull down outside same side hip; return to Stance	
FRONT KICK	
P: Knees soft; abs braced (Front Stance) Feet wider than shoulders, toes forward; body faces front (Combat Stance) Feet staggered shoulder-width apart, lead foot toward target, rear foot @ 45°; chest & hips align, facing more forward than side-on (Low Guard) Martial Arts specific as per Choreo	
E: Step back foot in to balance weight, turn toes out slightly; lift knee toward target; extend knee and drive ball of foot forward to opponent's knee/abdomen; push hips forward, shoulders lean away; do not hyperextend knee; retract heel back towards butt before returning to Stance	
SIDE KICK	
P: Knees soft; abs braced (Front Stance) Feet wider than shoulders, toes forward; body faces front (Combat Stance) Feet staggered shoulder-width apart, lead foot toward target, rear foot @ 45°; chest & hips align, facing more forward than side-on (Guard) as per Choreography	

E: Set opp. heel to target, soft knee; lean torso away, head up for balance; draw knee toward chest across center of body line to load; ankle out, heel toward butt, toes down slightly; extend knee/drive blade of foot to opponent's knee/torso; reload knee back toward chest across center of body line & lift torso before returning to Stance

ROUNDHOUSE KICK

P: Knees soft; abs braced (Front Stance) Feet wider than shoulders, toes forward; body faces front (Combat Stance) Feet staggered shoulder-width apart, lead foot toward target, rear foot @ 45°; chest & hips align, facing more forward than side-on (Guard) as per Choreography

E: Set opp. heel to target, soft knee; lean torso away, head up for balance; lift striking knee towards target, hips open, heel close to butt, toes pointed; extend knee & whip lower shin to opponent's legs/body; retract back in same ROM before returning to Stance

BACK KICK

P: Knees soft; abs braced (Combat Stance) Feet staggered shoulder-width apart, lead foot toward target, rear foot @ 45°; chest & hips align, facing more forward than side-on (Guard) as per Choreography

E: Step front foot back underneath body, look over shoulder, shift weight to front leg; drop torso forward, lift & bend back knee (heel to butt, toes down); extend knee & drive heel to opponent's knee/ groin; bend knee & retract heel to butt before returning to Stance; maintain heel up & toes down