

LES MILLS TONE 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	Grade	<i>(Insert Grade)</i>
	Technique	Grade	<i>(Insert Grade)</i>
	Coaching	Grade	<i>(Insert Grade)</i>
	Connection	Grade	<i>(Insert Grade)</i>
	Performance	Grade	<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 Grades 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 1	
Skills: Performs choreography <u>accurately</u> : Knowledge (executes exercises, exercise sequences and transitions indicated by release notes and video) and Timing. (Moves in time with the music/on the beat/off the beat (AMRAP) where indicated.) Criteria: <ul style="list-style-type: none"> Moves in time with the music/on the beat/off the beat (AMRAP) for 75% of the Grade Review tracks. * ≤ 2 significant Choreography errors across the Grade Review tracks. <p>*A significant error is an incorrect sequence /exercise for 32+ counts.</p>	
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/off the beat (as indicated by the track choreography notes) for all Grade Review tracks. * ≤ 1 significant Choreography error across the Grade Review tracks. <p>*A significant error is an incorrect sequence /exercise for 32+ counts.</p>	
Comments	

TECHNIQUE	<i>Insert Grade awarded or N/A</i>
Grade 1	
Skills: Demonstrates exercises at a level that provides clarity, which participants can easily understand and safely follow. Great TONE POSTURE creates correct alignment from which to safely move. Range of Movement (ROM) and Control of exercises and equipment are safe, as defined in the LES MILLS TONE Instructor Handbook. Criteria: <ul style="list-style-type: none"> Competency in 70% of the variations across the Grade Review tracks. 	
Grade 2	
Skills: Demonstrates exercises at a professional level of precision, strength and energy. TONE POSTURE, Range of Movement (ROM), and Control of exercises and equipment are safe. Criteria: <ul style="list-style-type: none"> Competency in 80% of variations across the Grade Review tracks. 	

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.
Comments

COACHING	Insert Grade awarded or N/A
Grade 1	
Skills: Cues 'on the beat' tempos & changes, delivers Layer 1 Cues, that include Track Name, Training Objective, Choreography Set Up, Compulsory Cues and Options, to the degree that participants can easily understand and follow, without significant risk of injury. Certification Criteria: <ul style="list-style-type: none"> Competency in ~70% of the 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 the 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 the skills and criteria in the Grade Review tracks (including Grade 1 and Grade 2 skills/criteria). 	
Comments	

CONNECTION	Insert Grade awarded or N/A
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/create 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 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 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: 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
<i>(Enter the Goal(s) you would like to achieve)</i>
Development Plan
<i>(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?)</i>

LES MILLS **tone** TECHNIQUE ASSESSMENT FORM

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 & Execution are demonstrated safely and effectively, including all skills under the exercise/variation that apply. TONE POSTURE is the foundation of Position Setup for all exercises, and its skills are compulsory to each Variation unless otherwise indicated below. These skills are: Knees soft; hips level; spine long and straight; abs braced; chest lifted.

Tick ☐ box for Variation competency or level blank if competency not achieved

SQUAT VARIATIONS

P: Feet outside hip-width/shoulder-width as the Release indicates; Toes & knees turned out slightly; Abs braced; Chest lifted; (Plié) Heels together or shoulder width as Release indicates; Toes & knees turned out towards 45°; Tailbone tucked

E: Knees bend in line with middle toes; Hips stay above knee line; (Squat) Hips move down & back; (Plié) Hips move vertically; Torso remains upright

LUNGE VARIATIONS

P: Feet hip-width apart; Hips square; Abs braced; Chest lifted (Side) Feet wide & turned as the Release indicates; body hinged forward from hips slightly

E: Long step F/B/side; Front/landing knee bends in line with middle toes; Back/trailing leg bent to 90° or fully straightened as Release indicates; (Front/Back) Back heel lifted

LATERAL VARIATIONS

P: Knees soft; Abs braced; Chest lifted;

E: Wide step side; Hips square to front; Landing knee soft & aligned with toes; (Leap/ Skater/3-Step Run) Torso hinged forward, hips pushed back on landing (Calf Raise/Jump) Feet under hips; Heels lift

SINGLE LEG VARIATIONS

P: Standing knee soft & aligned w middle toes; Abs braced; Chest lifted; Weight fully over standing leg w heel grounded; (Arabesque) Hips/shoulders to corner

E: Hips remain level & square (Squat/Hinge) Torso hinges forward from hip, Nose over toes; Hips push back; (Knee Lift/Jog) Knee to hip height (Extension/Lift) Leg fully straightened; Leg ROM as the Release indicates;

HOVER/PLANK VARIATIONS

P: Knees/feet hip-width; Elbows/Hands under shoulders; Neutral spine; Neck long (Plank) Hips just below shoulder level (Hover) Hips in line with shoulders (Side Hover) Lie on side; Shoulder-hip-bottom knee aligned

E: Back long & straight; Hips & shoulders square (Burpee) Jump back with feet together (Firefly) Knee towards outside elbow; Weight shifts F & B (Side Hover) Hips lift

HORSE STANCE VARIATIONS

P: Knees under hips, hands under shoulders; Neutral spine; Neck long

E: Spine remains neutral, hips level (Bear Crawl) Knees lift; Hips shoulder height (Leg Ext.) Thigh lifts to hip height; Leg ROM as Release indicates; (Arm Ext.) Arm lifts to shoulder height

	SUPINE VARIATIONS
P:	Toes down; Feet/knees hip width; Knees bent 90°; Chin in; Brace abs to keep lower back towards floor (Crunch/Cross Crawl) Elbows wide; Fingertips to temples (Leg/Knee Drop) Knees directly above hips
E:	(Rotation) Turn from center of chest; (Leg Drop/Ext./C-Crunch) Maintain lower back towards floor; Leg ROM as Release indicates (Crunch/C-Crunch) Shoulder blades lift off floor (Bridge) Squeeze glutes; hips lift and remain level (Reverse Crunch) Knees over hips; tailbone lifts (Knee Drop) Shoulder blades anchored to floor
	PRONE/PUSH STRENGTH VARIATIONS (E.g. Cobra/Up Dog; Tricep Pushup/Pushup; Down Dog; Back Ext.; Leg Lift)
P:	Feet hip width; Shoulders back & down; Chest open; Arm/hand position as Release indicates; (Leg Lift) Hips anchored to floor
E:	Chin in; ROM as Release indicates; (Pushup/Tricep Pushup) Elbows bend no lower than 90°; (Tricep Pushup) elbow to side ribs
	UPPER BODY/PULL STRENGTH VARIATIONS (E.g. Bicep Curl; Row/Fly; Pull; Press; Standing Oblique; Isometric)
P:	Equipment and/or hands as Release indicates; Abs braced; Chest lifted; Shoulders back & down; Wrists neutral; Elbows soft (Kneeling) Knees under hips
E:	Target/ROM as Release indicates; (O/H) Arms stay slightly F of face; (Rotation) Hips square; rotate from chest; (Side Bend) C-Curve spine bringing side ribs towards hips
	PROPULSIVE VARIATIONS
E:	Heel-toe take off; toe-heel landing; Knee bent and in line with middle toes;