

LES MILLS BODYPUMP ASSESSMENT FORM

| | |
|---------------------------------|--------------------|
| INSTRUCTOR | ERIK VOLMER |
| INITIAL TRAINING OUTCOME | N/A |
| CERTIFICATION OUTCOME | PASS |

The Outcome is based on competency achieved in the compulsory Key Elements (CHOREOGRAPHY, TECHNIQUE, & COACHING). A ✓ indicates competency; an X indicates a lack of competency; highlights indicate where attention is needed; and N/A indicates a compulsory that was not inspected in this assessment.

| | | | | |
|---------------------|------------|---|---|---|
| CHOREOGRAPHY | N/A | Training (≤ 1 significant error in the Presentation Track/s) | ✓ | Certification (≤ 3 significant errors in the 45 or 55min format) |
|---------------------|------------|---|---|---|

• **Accurate Delivery: Knowledge** (exercises/sequences as the Release indicates) and **Timing** (moves with the music and on the correct beat)

| | | | | |
|------------------|------------|---|---|--|
| TECHNIQUE | N/A | Training (≥ 50% of variations in Presentation Tk, see p.2) | ✓ | Certification (≥ 70% of variations in the Release, see p.2) |
|------------------|------------|---|---|--|

• **Position (P): Demonstrate Set Position; including Bar/weight plate position, Alignment, & Muscle Activation**
• **Execution (E): Show safe and effective range of motion (ROM) & exercise control; including Body Part and Direction, Target Zones, & Stability**

| | | | | |
|-----------------|------------|---|---|--|
| COACHING | N/A | Training (~50% of Layer 1 for the Presentation Tk) | ✓ | Certification (the majority of L.1 & 2 for the majority of the class) |
|-----------------|------------|---|---|--|

• **Layer 1: Setup/Compulsories - Track Introduction; Choreography (NETT); Position & Execution Setup; and Compulsory Cues**
• **Layer 2: Intensity - Coach people to Improve Execution and Manipulate the Intensity of their workout; Educate on exercise benefits**
○ *Layer 3 (Non-Compulsory): Motivate/Drive - Use a variety of Motivation tools (e.g. Intrinsic, Extrinsic) suitable for the Track & the participants; Celebrate their effort at Track end*

CONNECTION (Non-Compulsory)

○ *Show Respect and a Caring attitude for class members; Communicate to Learning Styles; Look at people, See what they are doing, and Respond*
○ *Engage participants by using names and a focused, attentive approach*

PERFORMANCE (Non-Compulsory)

○ *Teach naturally in the Program Essence through appearance, Voice and Actions (body & face)*
○ *Create a memorable experience through a blend of Music, moves, finales & Ultimate You!*

FEEDBACK & ACTION PLAN (in order of priority)

Thank you so much for you video Erik – you are amazing!

You execute the correct choreography, mostly in the correct timing. You have a slight tendency to move faster than the beat. You notice this and correct it during each set, which is good. Your challenge will be to nail every single repetition in perfect timing. Well done.

Your technique is really good. You are an inspiring technique role-model!
See next page for further feedback on technique.

You are coaching your participants very well. You start with layer 1 coaching and add on layer 2 coaching to improve the participants technique. You even add on layer 3 coaching and motivate your participants to give it everything they got – you can hear it in their small-talk after some tracks. Keep your coaching on point for every class – you're doing an awesome job!

Your connection with your participants are on point! You respect your participants and you consider their different learning styles when you explain the same thing in a different way. To improve your connection even more, you can start bringing humor into your connection – having fun WITH your participants. It's totally okay to add bad jokes into your coaching. This will create an even greater connection during the workout.

You are very short and sharp in your coaching which is very good – right in the essence of Bodypump.
How can you be in the essence of BodyPump, while also being in the essence of the song, which is being played? What emotions do you experience during 1 specific song, and how can you teach to amplify these emotions? How is your posture? Is it moving around or very strict/robotic? How's your facial expressions? How's your voice? Are you speaking a lot? Are you using long or short sentences? Does your tone match the feeling of the music? Or does it create contrast, and why (& when) might you want to create contrast?
Try to teach more in the essence of each musical track, to amplify your performance to the extreme level!

Thank you so much for an AWESOME experience! I hope to see you at Les Mills LIVE in Stockholm on the 8th of September ☺

| | |
|---|--------------------------------------|
| 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 (P) & Execution (E) are demonstrated safely and effectively, including all skills under the exercise/variation that apply. Set Position is the foundation of Position Setup for all BODYPUMP exercises, and its skills are compulsory to each Variation unless otherwise indicated below. These skills are: grip thumb-distance outside the thighs; heels hip-width apart; toes out slightly; knees soft; chin in and eye gaze forward; abs braced; chest lifted; shoulder blades down towards spine. | |
| OVERALL COMMENTS: You are a very clear technique role-model. | |
| | SQUAT |
| P: • Set Position • bar on meaty part of back • (Mid-Stance) feet slightly wider than hips, toes out • (Wide Stance) 1 heel-toe wider than Mid-Stance, toes out • keep chest lifted E: • Sit the butt back and down • knees track forward in line with toes • butt stops just above knee level – knees at 90° | |
| Awesome technique during the entire track 2. Make sure to hit the same depth during the squats in track 7. | |
| | CHEST PRESS / PUSHUP |
| P: • Set Position • hands wider than shoulders • weight/bar in the heel of hands • shoulders away from ears • lower back toward bench • chin tucked/neck neutral E: • Bar down toward the center of the chest • elbows no lower than the top of the bench • elbows slightly bent at the top • (Pushup) drop shoulders/chest to elbow level | |
| | |
| X | DEADLIFT / DEADROW / WIDEROW |
| P: • Set Position with slight bend in the knees (20°) • elbows to the rear • (Wide Grip) one hand-width wider than Set Position E: • Tip from the hips • slide bar down thighs, no lower than bottom of kneecap • keep chest lifted, eye gaze 2m (6.5') in front of toes • (Row) bar rows to belly button, elbows in • (Wide Row) bar rows to lower ribs, elbows high and wide | |
| You have a slight tendency to lower the bar below your knee caps after the pull in the Deadrow. This happens because to release the tension between your shoulder blades after the pull. Keep your shoulder blades together during the entire movement to ensure safe execution of the Deadrow. | |
| | CLEAN & PRESS |
| P: • Set Position with knees bent E: • Clean/Upright Row: elbows above bar, bar close to the body, lift bar to lower chest • Catch: drop under the bar, bend the knees, sit hips back • Press: use legs to drive bar up, elbows slightly forward of shoulder at the top • Return to Set Position: bend the legs again, bar down to collar bone, bring elbows up and over, bar close to the body | |
| Awesome... simply awesome! | |
| | TRICEPS EXTENSION VARIATIONS |
| P: • Set Position or Split Stance • hands shoulder-width & elbow(s) in line with shoulder(s) • (Supine) lower back towards bench & feet on floor • (Kickback) lean forward, chest up E: • Upper arm fixed • elbows stay in/narrow • (Supine) bar moves towards forehead • elbows point down bench • (Upright) lower plate back & down • elbows face forward • (Kickback) upper arm parallel to floor • extend elbow • return forearm vertically under elbow | |
| Perfect ROM. | |
| | TRICEPS PRESS VARIATIONS |
| P: • Set Position • hands shoulder-width • (Supine) lower back towards bench • feet on floor close to bench • (Dip) weight in the heel of hands • keep chest lifted E: • Elbows directly in line with shoulders/close to body • (Press) bar aims towards lower ribs • elbows no lower than bench top • (Dip) drop butt down close to bench-top • elbows bend towards the rear • (Pushup) elbow to side ribs | |
| | |
| X | BICEP CURL |
| P: • Set Position or Split Stance • weight even E: • Curl bar/plates upward to just in front of shoulders • extend all the way down to thighs • elbows stay under shoulders and pointing down throughout • (Plates) rotate plates for bottom 1/2 and full range • extend downward next to thighs | |
| You can improve your technique by keeping your elbows completely still. You have a tendency to move your elbows forward/back when performing the Biceps Curl. Isolate your biceps more by keeping your elbows directly below each shoulder to improve the tension from the elbow joint during the movement. | |
| | LUNGE |
| P: • 90/90 stride length • hips & shoulders square to front • knees track in line with middle toes • feet stay hip-width apart • abs braced, chest up E: • Bend back knee towards floor (heel up) • front thigh parallel to floor • front knee above ankle • body weight even on both legs | |
| | |
| X | SHOULDER RAISE/ROW VARIATIONS |
| P: • Set Position • (Side Raise) elbows at 90° • plates face each other • (Rear Deltoid Raise) trunk leans on a 45° angle • plates face rear E: • Lead with elbows • wrists strong • ROM no higher than shoulders • (Side Raise) elbows slightly forward of shoulders • (Rear Delt. Raise) lift elbows vertically • (Mac Raise) 1 arm forward/Front Raise, 1 arm side/Side Raise • small twist from upper body, keep hips facing forward • (Upright Row) elbows above bar • bar up to lower chest • bar close to body | |
| You stop the movement in the Upright Row 5-10cm below shoulder height. Lift your elbow 5-10cm higher, while keeping your shoulders away from your ears to create massive tension in the muscles surrounding your shoulder. This will improve the results you are seeing and feeling. | |
| | SHOULDER PRESS VARIATIONS |
| P: • Set Position or Split Stance • weight even • elbows under wrists • (Overhead Press) bar/plates at chin level • (Push Press) bar/plates at collarbone level E: • Press bar/plates upward, elbows soft at the top and slightly forward of shoulder • maintain neutral spine/stable trunk • (Push Press) bend knees and drive through legs | |