

INSTRUCTOR HANDBOOK

LesMILLS  
**BODYJAM**





# FITNESS IS OUR LIFE FORCE

From an early age our founder Phillip Mills, was immersed in an active lifestyle. His father, former New Zealand National Track and Field Coach, Les Mills Snr is a gold medal winning athlete who with his wife Colleen raised his kids to love exercise. A four time Olympian, Les encouraged his family to pursue sporting excellence and together they all represented New Zealand in track and field. The desire to move, to be fit and share that with others led the Mills family to open their first health and fitness club in 1968.

After attending UCLA on an athletic scholarship, Phillip joined the business full time in 1980 and immediately began to innovate. Combining his passion for music with a love of athletic movement he created group fitness programs that literally had members queuing out into the streets to get a place in class. The excitement was real, the results were amazing. People were falling in love with fitness.

In 1990 the game changed. Phillip pioneered the world's first barbell class, PUMP. It was massively popular in Australia and New Zealand and in 1997, renamed BODYPUMP, our crew of road warriors took it to the world.

Les Mills became Les Mills International.

Joined from the beginning by Dr Jackie Mills, M.D, a former national gymnastics representative and passionate advocate of nutritional medicine and holistic health, Phillip continued to oversee the rapid expansion of the company. Together they co-authored Fighting Globesity, a manifesto and call to action encouraging individuals, companies and governments to do more to get active. Joining them now in their global mission are their two adult children, Diana Archer-Mills and Les Mills Jr, who take lead roles in the company as Creative Directors.

Today in more than 100 countries, over 130,000 instructors teach 19 programs to millions of people every week. And in truth, we're just getting started.

We are on a mission to create a fitter planet. A global tribe of instructors inspiring others to move, helping those around them to fall in love with fitness. To take better care of themselves, and better care of our planet.

As part of our international family you'll learn more about our heritage. Many of our original rockstars shared the New Zealand Maori culture as they traveled and two customs, the hongi and the haka have become important to our gatherings and foster our sense of community, of shared ideas and beliefs.

We want you to join us on a journey to mastery. Our training programs and ongoing education are all designed to help you develop, to grow and to shine. You'll explore what it means to be a warrior against sedentary lifestyles. You'll discover how to overcome your personal limitations and step up to be a leader. Someone who inspires others to overcome.

**FITNESS IS OUR LIFE  
FORCE.  
WELCOME. KIA ORA.  
AROHA.  
WE ARE ONE TRIBE.  
CHANGING THE  
WORLD.**

# PRIOR TO TRAINING

## BEFORE ATTENDING BODYJAM TRAINING, COMPLETE THE PRE-WORK BELOW:

1. Learn the choreography for the track/s assigned by your trainer or agency
2. Read through & have a general understanding of the first 3 Key Elements – Choreography, Technique and Coaching
3. Read instructor assessment and certification process – Appendix 1
4. Watch 'Get Fit Together', '6 Week Introduction to Group Fitness' and 'Stages of Change' education videos and complete the quiz in this Instructor Handbook.

### **Get Fit Together:**

<https://vimeo.com/123033251>

### **6 Week Introduction:**

<https://vimeo.com/123031489>

### **Stages of Change:**

<https://vimeo.com/123033252>

5. Bring the module release, choreography notes, instructor manual (electronic or printed), iPod with music and earphones, food, drinks, change of clothing
6. Watch The Ultimate You education video and do the exercise in this Instructor Handbook Ultimate You:  
<http://vimeo.com/123033255>

## PRIOR TO DAY 2:

1. Review the overview of Coaching Layer 3
2. Review Shadow/Team teaching
3. Read the 'One Tribe Little Black Book', an introduction to Les Mills goals and values

To view videos enter the password **lmitraining**

# TIMETABLE

## DAY ONE

TIME	ZONE
	ZONE ONE: Welcome/Introductions & Masterclass
	BREAK
	ZONE TWO: 5 Key Elements Overview & Assessment Technique Clinic and Choreography
	BREAK
	ZONE THREE: BODYJAM Dance School Part 1
	LUNCH BREAK
	ZONE THREE: BODYJAM Dance School Part 2
	ZONE FOUR: Coaching
	BREAK
	ZONE FIVE: Presentation #1
	Layer Two Coaching
	WRAP UP: Day 1
	FINISH

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## DAY TWO

TIME	ZONE
	ZONE SIX: Presentation #2
	BREAK
	Instructor Certification
	ZONE SEVEN: Layer Three Coaching
	LUNCH BREAK
	Layer Three Coaching Continued
	ZONE EIGHT: Connection & Performance
	BREAK
	ZONE NINE: Presentation #3
	Wrap Up
	FINISH

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# THE JOURNEY

## BECOMING A BODYJAM INSTRUCTOR

### WE ARE ASKING A LOT OF YOU!

We ask that you care – about everyone, whoever they are: the fans, the frowners, the faithful, the fanatical, professional athletes, same arm same leggers, beginners and life-long members.

We ask that you put every single one of their workouts before your own. That you arrive early, leave late. That you let the music drive you. That you believe in the power of movement, the power of your body as a tool for inspiration and as a work of art.

And, hardest of all, we ask that you inspire, motivate and improve the lives of others.

**WE KNOW YOU'RE  
UP FOR IT SO THANK  
YOU FOR HELPING US  
CHANGE THE WORLD!**

### THIS INSTRUCTOR HANDBOOK

Over the next two days, there will be non-stop learning about how to become the best BODYJAM Instructor you can be. Use this workbook to take notes, capture your reflective thoughts, and help you to prepare for your assessments.

We have included a lot of the information that you will learn about, but there is also space for you to take notes. So go ahead and make this workbook your own – capturing the amazing journey you are about to begin!

# TRAINING OBJECTIVES

We are keeping it simple – aiming to achieve four key objectives by the end of day two:

- You'll learn and be able to demonstrate each of the 5 Key Elements of BODYJAM
- You'll learn how to script and prepare for your presentation track
- You'll practice presenting your track and receive feedback
- And – of course – you will complete a full track assessment

## 5 KEY ELEMENTS

To become a BODYJAM Instructor you need 5 simple points – the 5 Key Elements.

We're going to go through them one by one, explain what they are, why you need them and how to use them. Just remember, we've based our business off these 5 Key Elements for a reason – they work. So learn them and you'll succeed. Simple as that. Let's get into it.

## 5 KEY ELEMENTS



Les Mills  
BODYJAM



1. The strengths and skills I bring to BODYJAM are...

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2. I think the biggest challenge for me out of the 5 Key Elements will be...

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# CHOREOGRAPHY

## KNOW YOUR MATERIAL

Choreography is at the core of every BODYJAM Instructor. You need to know your Choreography 100%. Why? Once you have perfected this, you can focus on the delivery. You will be free to teach the class. Your class members will easily be able to follow you and feel successful. And you can really bring the class to light and connect with your members.

## WHAT IS CHOREOGRAPHY?

Classes are structured with dance moves and sequences that maximize the effect of the workout, using safe and effective ranges of movement. From there the music drives the tempo which then helps to create different training effects. Some muscle fibers work better with slow tempos and others work better with faster tempos. By changing the tempo, it means all fiber types are activated. Getting the tempo right means your class will get the results they came for. That's why you need to have your choreography 100% perfect.

BODYJAM follows a standard structure and delivers on a promise. This makes sure your participants get the experience they came for, regardless of time slot or instructor.

The variety within each class is shaped by the musical journey and the track focus. You'll notice that each release has its own special focus, innovations and magic moments. This spice keeps it interesting for participants over time.

Music is a key motivating force in creating fitness magic.

## READING YOUR CHOREOGRAPHY NOTES

Every quarter, you will receive your Choreography Notes – this is everything you need to know to prepare successfully for your class. The first thing you will do is look at the Track Breakdown for your Choreography.

## YOU NEED TO HAVE YOUR CHOREOGRAPHY 100% PERFECT

## HOW DO YOU READ CHOREOGRAPHY?

First, follow the music. Second, read the dance move it matches. Every beat of the song is accounted for – so you should know exactly where in the track you are as you listen to the song. The song run time is listed down the page so you know where you are while learning choreography.

You will see a mixture of the abbreviations in the back of the Choreography Notes – make sure you know what they mean and how to use them.

Read everything in your Choreography Notes.

You've got:

- Coaching cues
- Information on Technique
- How to create great Connection and Performance in tracks
- Express formats (these change each release)
- Track/Coaching focuses

## MEMORIZING YOUR CHOREOGRAPHY NOTES

Each one of us learns in a different way. Check out the tips below on how you can remember your Choreography a lot easier:



## LINK TWO PROCESSES TOGETHER

The key to learning and remembering choreography is to link two processes together. Try one of the following to help you memorize what you need to know.

- Watch with the Masterclass AND read and follow the choreography notes at the same time
- Listen to the music AND speak out loud the name of the move and the tempo when it changes
- Watch the Masterclass AND move with it
- Listen to the music AND move with the choreography
- Identify the pattern of the choreography as you listen to and read the pattern of the music

Other great ideas are:

- Attend as many Quarterlies as you can to experience great role models and the classes LIVE
- Watch, listen to and do your new release Masterclass several times
- Look for patterns in the choreography notes and visualize them
- Take notes – use a highlighter, make them your own
- Listen to your music everywhere you can! In the car, in the shower
- Prepare before every class
- Get involved in Club Launches

### YOU KNOW YOU'RE THERE WHEN...

- You learn choreography quickly and effectively
- You feel confident and excited about delivering a new class

You can play any song on the release and your body knows the dance moves

## IF YOU KNOW YOUR CHOREOGRAPHY, YOU ARE FREE TO TEACH

### WHAT'S NEXT? :

- Teach the new release for up to four weeks
- Follow the compulsory formats for 60, 45, and 30-minute classes
- Mixing and Matching – people come to class for variety. Consider the flow of the class. If you are using multiple releases, have your music arranged so you're minimizing the time taken to change tracks.
- Tips for mixing and matching BODYJAM releases. Select your playlist based on:

1. The music style of each song and block of choreography create a musical journey of contrast (female/male/pop/rock/hip hop/house etc)
2. Check your timing of the tracks/routines you have chosen still aims for 55, 45 or 30 minutes.
3. Check that the choreography for the First and Second Routines do not contain similar moves

# CHOREOGRAPHY

The overall objective of a BODYJAM™ class is to improve cardiovascular fitness, coordination and burn calories using safe, dance-based moves. It's an uplifting, exciting and fun workout. People will experience different styles of dance movements that follow the latest music and hottest dance trends. The class is designed to be taught in an energetic, motivating and inspirational way.

## CLASS STRUCTURE

The number of tracks in the First and Second Routines are release-specific. The Track Focus is dependent on the dance style of the block.

Class format (45 minutes)

Include the Warmup track and generally the First and Second Routines. If there is time you may also add in the Recovery or Groovedown track.

30-minute Express Class format

Warmup – Warmup, Isolation and Hype tracks  
First or Second Routine  
Recovery (short), if possible

**\*\* NOTE:** the 30 minute format above is the standard structure for the program which may vary in each release. There are often two options per release. Please check the choreography notes in the Release Kit for the customized format.

## HOW LONG SHOULD I TEACH THE NEW RELEASE FOR?

Once your club has launched the new classes you should begin to use it immediately. Teach the entire new release for a minimum of three to four weeks and if the class is moving well then add in the 'Mash It' component to give the new release longevity. Then start to integrate other tracks or Routine Blocks. We suggest you replace at least half the new release with previous releases. Then you will not

only ensure variety in dance sequences and music but participants will still experience some of the new release magic, excitement and uniqueness.

	TRACK NAME	TRAINING OBJECTIVE
1	Warmup	Warm the body, build excitement and experiment with movement isolations. Includes Warmup Track, Isolations Track, Hype Track.
2	First Routine	Release-specific. Begins at a Base level, finishing with a huge Breakout and 'lashings' of attitude.
3	Recovery	To bring the heart-rate down. Embrace the downtime and slip into some sensual attitude and feel.
4	Second Routine	Release-specific. Begins at a Base level, finishing with huge energy, performance and Breakout!
5	Groovedown	To bring the heart-rate down, stretch the body and celebrate the end of class with 'groove'.

## MIXING AND MATCHING RELEASES

When mixing releases pay special attention to:

- The overall length of the class, whether you're teaching in a 60, 45 or 30-minute time slot.
- The mix of dance styles, movements and music. Much of the appeal of BODYJAM is centered on the different dance styles the class experiences. So when you mix and match releases make sure you incorporate contrasting styles to cater to a wide audience. HOWEVER, if your class generally prefers Latin to Hip-Hop then there may be classes where you favor one style over another. In the end, we want people coming back for more because they love how you and the class make them feel.

- Maintaining the class structure. The BODYJAM 60-minute class is divided into five sections: Warmup, First Routine, Recovery, Second Routine and Groovedown. When integrating different releases replace the Warmup (Warmup, Isolations, Hype Tracks), Recovery and Groovedown tracks as 'switch out' single tracks or a composite of individual tracks, remaining mindful of the overall length of the class. However do not switch out individual tracks in the First or Second Routine – you need to switch out the full routine

Always refer to the new release choreography notes for any updates on the guidelines for mixing and matching releases. BODYJAM is a dynamic class.





# PRESENTATION

You have 15 minutes to prepare your choreography for your presentation. Take notes below as you work with your Choreography Notes.

BODYJAM uses an add-on method to build up a combination of movements.

### ASK YOURSELF:

- What is the pattern?
- What are the musical counts – 2 x 8cts, 4 x 8cts, 6 x 8cts etc.?
- How many repetitions (reps) of the move are there before transitioning to the next move?
- What technique tips have been included to help learn the dance moves?
- Are there rhythm cues included in the Technique to help? For example: 5 & 6, 7, 8...1, 2&3, 4&

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# TECHNIQUE

## YOU ARE A POWERFUL ROLE MODEL

People come to class to get results. The way you look and move will either put people off or inspire them to work harder. Great technique forms the foundation of your teaching.

## TECHNICAL MASTERY

### GET FIT

No excuses – you need to be fit, strong and in shape. This will allow you to execute every repetition of every move with role model technique for the duration of the entire class.

## BE A PERFECTIONIST

Be harsh on yourself. Eliminate habits that keep you from perfect dance technique. Practice in the mirror and video your class on a regular basis. Demand peer review. Become an active member of your Club Launch team and take the opportunity to tidy up technique every three months.

## PRACTICE

You're a dancer now. Train every day. Work towards your goal and remember why you need perfect technique.

There are two parts to great technique in BODYJAM

- **Position** and **Execution**

### YOU KNOW YOU'RE THERE WHEN...

- Your participants have great dance technique
- Your participants tell you that they are inspired by the way you move
- A peer, trainer or manager tells you that your technique is perfect

# YOUR JOB IS TO BE AN EXAMPLE OF PERFECT TECHNIQUE

# COACHING

## LES MILLS RESEARCH TELLS US THAT PEOPLE IN BODYJAM CLASSES WANT TO:

- Know how to execute the moves correctly
- Know what physical benefits they're going to get
- Feel motivated by their instructor

We use a 3 Layer approach to coaching BODYJAM

### LAYER 1

- Setup  
Name of Movement -  
Rhythm  
Direction  
Placement

### LAYER 2

- FEEL  
Improve Technique  
Develop Feel  
Build Hype

### LAYER 3

- SHUT UP AND DANCE  
Don't obstruct the Feel  
Praise  
Build Hype

## LAYER 1 COACHING

### SETUP

This is the foundation of great coaching. It's all about the Setup Cues that will tell people how to execute the moves. You need to get people moving in the same direction at the same time, and understanding the basic Choreography.

The cues you use are simple, clear and concise and come from a clear understanding of the Choreography and correct Technique. And when mixed with clear visual cues, will ensure your class can easily follow you and feel successful.

Great Layer 1 Coaching includes the following components:

- NAME OF THE MOVEMENT
- RHYTHM
- DIRECTION
- PLACEMENT

The key is to keep it simple, so you won't need to say all parts of the Setup every time. Take time to look at your Choreography Notes and watch the class to help you carefully choose what you are going to say.

You will only need to say a few basic cues to get people into the Choreography and maintain it during the learning period. Once you have said your first cues, then aim to add two to three more cues over the learning period. When choosing these cues, it should reflect a focus on either rhythm, direction or placement.

Once we know WHAT to teach for Layer One Cues, we need to think about HOW we teach them.

- **Short simple phrases**, such as 'chest up', 'right arm', or 'feet narrow'. We get straight to the point and just say the basics of what a person needs to know.
- **More Show than Tell**. Your body will be able to express a lot of the Coaching cues without you saying anything. Always look for the right balance of showing more than you tell.
- **Visual Cues** – a non-verbal, directional or body part cue to help participants achieve success. For example, before you turn to walk in the opposite direction you might point in the direction you want them to move. These Visual Cues help to reduce how much you need to talk and coach, and help you achieve more show than tell
- **Phonetic and Rhythmic Cues**. This is where you use the acoustic cues/words that match the sounds of the music or action. For example saying 'tap, tap, drag'. This helps people to pick up the rhythm of the movement, but the key to success is giving the cues on the same beat/timing of the move
- **Vocal Texture**. Think about the feel of the music. What is the feel of the track – try creating the same effect in your voice when delivering the cue. For example – a smooth vocal in a recovery track. This also includes pace, pitch, and tone of your voice and language which should match where you are in the Choreography.
- **Repetition of cues** to reinforce what is important to help participants pick up the pattern and remember the Choreography.

- **Match the energy of the coaching layer.**

A common mistake is to Breakout from the beginning through to the end, but this is too much too soon. Lower your energy when delivering Layer 1 cues as this helps to build the momentum in the right way. Then add some more energy to Layer 2, then even more energy in Layer 3.

- **Keep it simple**. Choose your cues and language wisely. To do this, look up and see what people are doing, and choose your cues from there. If we say too much it can lessen the experience, and prevent your participants from achieving your coaching aim – to immerse themselves in the sensation of the music and dance. Remember most moves are repeated numerous times, so you have time to get people doing the right thing correctly, so you do not need to say everything at the same time. Keep it simple!

#### TIPS FOR DELIVERING LAYER 1

- Use short, simple phrases – get straight to the point
- More show than tell
- Use visual cues to help reduce the need to talk
- Use phonetic rhythmic cues to help people pick up the rhythm of the move

# LAYER 1 COACHING

## COACHING LAYER 1 SCRIPTING SHEET

SETUP Keep it simple!

KEY PARTS	EXAMPLE
Movement Name	
Rhythm	
Direction	
Placement	

KEY PARTS	EXAMPLE
Movement Name	
Rhythm	
Direction	
Placement	





KEY PARTS	EXAMPLE
Movement Name	
Rhythm	
Direction	
Placement	

KEY PARTS	EXAMPLE
Movement Name	
Rhythm	
Direction	
Placement	

KEY PARTS	EXAMPLE
Movement Name	
Rhythm	
Direction	
Placement	

# HOW TO COACH THE LAYERS

KEY PARTS	EXAMPLE
Short and simple phrases	
More Show than Tell & Visual Cues	
Phonetic and Rhythmic Cues	
Vocal Texture	
Repetition of Cues	
Match the energy of the coaching layer	
Keep it Simple	



# PRESENTATION

Congratulations on finishing your first presentation – take time now to reflect upon and write down the feedback you have received. Use this feedback tonight when you review and plan for day two's presentation.

What did you do well?

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What do you need to improve on before tomorrow?

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# LAYER 2 COACHING

## LAYER 2 COACHING

### FEEL

Getting people to move better by developing the look and attitude of the Choreography.

Layer 2 Coaching allows you to take your members to the next level of their workout. This is where you will help them to improve their execution and coach them to get intensity from their workout (when they're ready to).

Start by looking at your Track Focus. This often guides you to the specific skill or feel within each track to focus on in Layer 2. Keep things simple by choosing one objective for members to get in each set of choreography. Look out at the floor and see what your participants need. Remember – less is more!

There are 3 parts to Layer 2:

### 1. IMPROVE TECHNIQUE

Look at what your class needs and coach them how to improve their execution, you may discover a common theme – a common fault. This common fault is preventing them from dancing correctly, and preventing them from experiencing the right Feel. For example in a Stutter Step you might see your group doing this incorrectly, maybe leaning forward or hunched, so you could suggest “chest up, weight back in the heels”. Which cues do they need to hear again? You may find you are repeating some Layer 1 cues again will help to improve technique and that's ok.

### 2. DEVELOP FEEL

This can include the texture of the move like it's sharp, soft, fluid or stabby. There are some great suggestions in the Choreography Notes about how to develop the feel of each move, so take time to look at these and use them when you feel the class

is ready to take the move to the next level. For example, “Keep the Hip Roll small to drop smoothly into the Double Back”

### 3. BUILD HYPE

This is where we build or shift our energy, and create hype in the room. For example, it could be a new song that comes on after you have set up a move, it could be a repetitive cue or name of a move that gets louder to pre-cue a combination ok.

#### TIPS FOR DELIVERING LAYER 2

- Use the track focus to guide you with your Layer 2 cues
- Look at what your class needs to improve their execution. You may have to revisit some Layer 1 cues





## COACHING LAYER 2 SCRIPTING SHEET

FEEL

KEY PARTS	EXAMPLE
Movement Name	
Rhythm	
Direction	
Placement	

KEY PARTS	EXAMPLE
Movement Name	
Rhythm	
Direction	
Placement	

# LAYER 2 COACHING

KEY PARTS	EXAMPLE
Movement Name	
Rhythm	
Direction	
Placement	

KEY PARTS	EXAMPLE
Movement Name	
Rhythm	
Direction	
Placement	

KEY PARTS	EXAMPLE
Movement Name	
Rhythm	
Direction	
Placement	

# THE ART OF SCRIPTING

A great instructor inspires with their technique, maintains the energy of the class, gives clear instructions and ensures that the class is 'getting' it. Teach your class how to perform the dance moves correctly. Be organized with your coaching.

Every time you have a new move or combination, you will need to use your Layer 1 Setup cues – Name of the Movement, Rhythm, Direction and Placement. Some moves may need more of these cues than others. You can use the masterclass footage as a guide to help you decide what is necessary.

Depending on the choreography, the first time these moves appear you will probably spend the majority of your coaching on these cues (with space for some Layer 2 and 3 if necessary!).

When you come back to these moves again or when you start to add moves together, you'll probably need to use some of these cues again – but because people have seen the moves before, they might not need as many Layer 1 cues. Maybe they only need to hear the name of the move or the phonetic cue once. This leaves you the space to focus on Layer 2 cues – what does your class need to help them to move and dance better.

As the routine comes together, people should have a great understanding of the dance moves, which means that you'll tell them what to do, then move to your Layer 3 cues – Shut Up and Dance. And not all tracks are equal! Your sequence of cues will vary based on how many blocks are in the track, the complexity of the moves in the track, and on how well your class is following the moves – this is why we say it's an art!

## SCRIPTING

Scripting is ultimate class preparation.

It ensures we say what needs to be said. When you script, write down all the cues to effectively coach the moves in the track. Then choose the most efficient cues. This helps sequence your cues in a logical way. It builds your confidence as you learn to teach and builds a library of cues. For each move, plan where you will deliver each coaching layer and in which block of work.

# WHY ARE WE HERE?

**OUR PURPOSE IS  
SIMPLE:**

**TO CREATE A FITTER,  
HEALTHIER  
PLANET**



**OUR VALUES:**



**ONE TRIBE**

We create life-changing fitness experiences, everytime, everywhere. We are one tribe. Bravely changing the world. We are family. A family company, united in our love of movement, music and the pursuit of healthy living for ourselves and our planet...

**WHERE ARE WE  
GOING?**

**BIG. HAIRY...  
AUDACIOUS.  
OURS IS THE GRIZZLY  
BEAR**

**OF AMBITIONS**



**BE BRAVE**

All the crazy stuff happens at the edge of our limits. We push hard to always do our best work; everyone around here is in the relentless pursuit of improvement. We need genius doers, not bullshit talkers. Tall poppies not wallflowers. Risk takers, innovators, rebels – step up.



**CHANGE THE  
WORLD**

Changing the world won't be easy. There'll be doubters, haters. Those who cling tight to yesterday's ideas. But here, in this place, and wherever the tribe is gathered, we dare to dream. Be audacious. Be willing. Accept difference. Embrace NEW. We love talent, creativity, optimism and fun. Bring yours to work every day. Let's create new and better ways to help people take their first steps on the road to fitness...

**20/20  
GOAL:**

**20 MILLION  
WEEKLY WORKOUTS IN  
LIVE VENUES**



**100/20  
GOAL:**

**100 MILLION  
PEOPLE PER WEEK HAVING  
A LES MILLS EXPERIENCE**



# PRESENTATION TWO

## ADD FEEDBACK TO SCRIPTS

Using the feedback you have received from your Trainer, take some time to rescript your presentation for your final assessment.

Make changes to reflect the feedback you received from your track presentation. You should also implement any feedback you were given on your technique during your Shadow presentation. Rewrite your script for your final presentation.

Use the sheet below to help you plan:

## CHOREOGRAPHY

What do you need to add or change to your Choreography?

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## TECHNIQUE

What do you need to add or change to your Technique?

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**WELL DONE ON  
COMPLETING  
YOUR SECOND  
PRESENTATION!**

This image shows a full page of a document template designed for handwritten notes or essays. It features approximately 30 evenly spaced, thin grey horizontal lines extending across the width of the page. The margins are consistent on all sides, providing a clear area for writing. There are no vertical lines, headers, footers, or other markings present on the page.

# LAYER 3 COACHING

## LAYER 3 COACHING SHUT UP AND DANCE

The heart of BODYJAM. This is all about connecting people to the way the moves match the music and encourage Breakout - to go beyond what they would normally do in class. You will need to create moments that help them achieve this and the key way to do this is to just Shut Up and Dance, using Silence as a motivator.

It's important to remember if we want people to get lost in the sensation of dance, we have to give them space to literally do this, so Shut Up and Dance!

There are three key parts to Layer 3 Coaching in BODYJAM

- **Don't Obstruct the Feel.** This is similar to Layer 2 but we are trying to dial up the Feel of the track even further. An easy way to not Obstruct the Feel is to reduce your talking – keep it really simple. Take time to look at each track / routine and think about what the Feel is and reflect on how it connects with you. Then think about how you can authentically show this. And learn the Choreography 100%, because it could result in you not achieving the Feel of the track.
- **Praise.** Adding some praise in different tracks will help your class feel good and further drop them into the experience.
- **Build Hype.** Continue to Build Hype but now take it to the next level.

**THE MUSIC IS A  
MOTIVATOR ITSELF –  
LET IT SPEAK!**

# LAYER 3 COACHING

## COACHING LAYER 3 SCRIPTING SHEET

Shut Up and Dance

KEY PARTS	EXAMPLE
Don't Obstruct the Feel	
Praise	
Build Hype	



# NOTES

Area with horizontal dotted lines for notes.






# CONNECTION

Grow your class numbers by developing powerful relationships with your participants. When you get them into the BODYJAM experience, the moves and you as an instructor, you create connection. Your job is to hook them in. Engage them. Get them to come back.

So you've nailed your choreography, have role modeled perfect technique and coached your class members to achieve more than they could on their own. They're lost in the sensation of dance and music and 'breaking out'!

## **SO WHAT? WHAT'S GOING TO BRING THEM BACK TOMORROW? NEXT WEEK?**



You are. You're going to create an atmosphere in your class that everyone wants to be a part of. Connection is all about taking the focus off yourself and bringing your attention to your participants. Engaging them so they are part of the class and not just watching you perform on stage.

## **SO HOW DO YOU DO IT? HOW DO YOU CONNECT AND ENGAGE?**

### **1. TREAT YOUR PEOPLE LIKE PEOPLE. RESPECT AND CARE.**

We connect with our heroes when we feel as though they are communicating with us directly. Our favorite stars are those who don't patronize us, or treat us like second class citizens. For many, you're the hero. The leader. Build your base of followers by treating them with respect. Show them that you don't think you're better than them.


### **Set it up from the start.**

Before your class, talk to the people as they arrive. Introduce yourself, learn their names. Let them 'see' you. Tell them something about yourself. Tell them why you love the music, or why you've chosen a certain track.

## **CREATE A CLASS THAT NO ONE WANTS TO MISS**

Honor those present. "Where is everyone today?" is a massively disconnecting way to begin. Welcome the first-timers, the some-timers and the junkies. During class, look them in the eye. Smile at them. Give them an encouraging look. A challenging frown. And when you see them in class next week, welcome them back.

### **Be real.**



There's no on and off for BODYJAM Instructors. Who you are on stage must be who you are the rest of the time. Real, authentic, confident, motivating and inspiring. Not fake, not putting on a big instructor act. Just standing strong, speaking in your natural voice. Laugh at yourself, laugh with them.

### **Praise them often.**

Give equal attention to the front and back rows.

### **Get out of your head and into the moment.**

Connection only happens when you are present with your participants. You have to be on top of the first three key elements to be free to connect with the music and the people in your class. If you're stuck in your head counting reps or stressing about what's coming up you'll miss the opportunities to send and receive lightning bolts of connectivity to your participants.

### **Involve your class members.**

Ask for song suggestions, and be available after class for questions. But remember you're in charge; they need you to lead. You're the DJ, not a Jukebox.



# CONNECTION

## 2. COMMUNICATE TO ALL THE DIFFERENT LEARNING STYLES

Not everyone has the same learning style. Yours will be different from many in your class and it's natural to communicate in your preferred way. However, it's your job to communicate – verbally and non-verbally – with those that are visual, auditory and kinesthetic learners.

So which type are you? Complete the questionnaire on the back page to find out.

Connecting with the Learning Styles – Write down how you will connect with the various types:

### Visual

.....

.....

.....

.....

.....

### Auditory

.....

.....

.....

.....

.....

### Kinesthetic

.....

.....

.....

.....

.....

**BE REAL,  
AUTHENTIC,  
CONFIDENT AND  
INSPIRING**

#### YOU KNOW YOU'RE THERE WHEN...

- People spontaneously come up to talk to you before and after class.
- They respond to you by replying, smiling back, working hard for you, laughing at your jokes... MAYBE!
- The same people keep coming back – and, MOST IMPORTANTLY, they bring their friends





# PERFORMANCE

To have the Ultimate Performance, you need to start with music – feel it, hear it, be it. Match your actions and voice with it. But a true Performance won't happen unless you add you – the Ultimate You. Then you will be teaching in the essence of the program.

How this happens:

## 1. THE MUSIC

You will create a Performance when you come back to the music. The music is where BODYJAM starts, the music determines the choreography, the music tells us how to perform. Every BODYJAM release has tracks with different musical feels. Within every track or routine there are highs and lows to create a huge musical journey. The key to a Performance is to match the musical feel with everything you think, do and say.

Always ask yourself – what is the feel of this track?



## 2. YOUR ACTIONS AND FACE

Once you have the music – match it with your actions and your face. If the track is uplifting, show uplifting actions and facial expressions. Your actions need to be strong. Your posture and movements

need to be inspirational. How do you do this? Practice and get fitter. Use your actions to show that you never give up. And when the timing is right and the track changes, smile, laugh, have fun with your class. Always ask yourself – How can I demonstrate the feel of this track through my body and face?

## TO TEACH BODYJAM SUCCESSFULLY YOU HAVE TO THINK, BE AND SPEAK BODYJAM

## 3. YOUR VOICE

Be aware of your vocal tone and match it to the energy of the coaching phase you are in. If you think about it... your voice and your coaching should work as one with the musical journey throughout the track! For a great Performance try to match your vocals to the energy/emotion of the song/moves/dance style so there's a synergy between what you say, how you say it and how you 'dance it'. Let the music take over to finish us off. Use silence as a motivator and let people get lost in the sensation of dance – just Shut Up and Dance!

### Try this: Listen to your tracks again:

1. Forget the choreography and the coaching for a moment – just listen and determine the feel of the song, the highs and the lows through the whole track - map the song's journey and then map your voice to it.
2. Check, does your coaching match the voice to fit with the song? Does your voice fit with the feel/energy of the move? Your script becomes a journey of music, moves, coaching and voice.



# PERFORMANCE

## WHAT CAN YOU DO TO MAKE PERFORMANCE HAPPEN?

### GET OUT OF THE WAY

Teaching in the essence of the program is the ultimate high performance state. You shouldn't teach a little bit in the essence of BODYJAM with a mix of other styles thrown in. Get in or get out!

### STOP TRYING SO HARD

Learn your choreography, perfect your dance technique, coach like a champ and connect with your people. These are fundamental, now let the music and the technical physicality of the program do the work for you. Participants will sweat and some might surrender to fatigue. You will sweat and motivate them to keep going. Nobody quits. Everybody wins. Simple.

This is Performance and here's how to refine it:

## 4. THE ULTIMATE YOU

This is your state of mind; teaching in the essence of the program is the ultimate high performance state so you need to be bigger than yourself, **YOU NEED TO BE THE ULTIMATE YOU!**

Your job is to be strong, inspirational, motivating and lead them and be an authentic fitness leader. You are there to bring out the best in people. They are there to be a better version of themselves – to get fitter, stronger and for some, to be challenged. That's the deal. Bring that attitude to every class.

Participants who come to BODYJAM are driven by the empowerment and sense of achievement they experience during a class. Take control, be their inspirational teacher, bring your knowledge and experience.

**Be the ULTIMATE BODYJAM YOU.  
NOBODY QUILTS. EVERYBODY WINS. SIMPLE.**

Who do you dream of being when you teach? This questionnaire will help you connect with your inner rock star or your **ULTIMATE YOU**. Answer these questions and begin your journey

### IF YOU ARE 'THE ULTIMATE YOU'... BEFORE YOU CAME INTO THE ROOM...

WHAT WERE YOU DOING?

WHAT DID YOU EAT FOR BREAKFAST?

WHAT KIND OF CAR DO YOU DRIVE?

WHAT IS YOUR FAVORITE MUSIC?

WHO DID YOU SPEAK TO AND WHAT DID YOU SAY?



# PERFORMANCE

DESCRIBE YOUR WALK AND YOUR POSTURE.

HOW DO YOU FEEL WHEN YOU ARE IN THE ROOM?

WHAT IS YOUR PREDOMINANT FACIAL EXPRESSION?

HOW DO PEOPLE GREET YOU?

WHAT ARE YOUR 'CHARACTER' GIVEN'S (EG FIT, STRONG, CONFIDENT, SILLY, ...)?

DESCRIBE THE EMOTIONAL RELATIONSHIP BETWEEN YOU AND THE OTHER PEOPLE IN THE ROOM.

DESCRIBE THE LOCATION WHERE YOU TEACH.

WHAT DO YOU FEEL ABOUT THE OTHER PEOPLE IN THE ROOM?

PHYSICAL ENVIRONMENT: WHAT DOES THE ROOM LOOK LIKE?

OVERALL, WHAT ARE YOU TRYING TO GET FROM THE OTHER PEOPLE?

WHAT DOES THE ROOM TELL YOU ABOUT YOUR CHARACTER?

DESCRIBE 'THE ULTIMATE YOU':

WHAT IS THE EMOTIONAL ENVIRONMENT IN THE ROOM?





# PERFORMANCE

Grow your class numbers by creating a memorable experience, which NO ONE wants to miss. When you get participants moving, sweating, singing, working, pushing, persevering, fatiguing, feeling the experience from the inside out – that's BODYJAM

## PRESENTATION SCRIPT

Prepare to add some Performance to your final presentation. Use the table below to help you prepare:

### YOU KNOW YOU'RE THERE WHEN...

- You are in a state of flow
- You teach from the program essence
- Your class is addicted to your workout experience
- They clap and cheer spontaneously at the end of each big routine or class.

<b>Music</b>	What is the feel of this track?
<b>Actions</b>	How can I demonstrate the feel of this track through my body and face?
<b>Voice</b>	What is the map of the song's journey?  Which voice should you use for each section?  Does the coaching match the voice to fit with the song?
<b>Ultimate You</b>	How will you demonstrate your Ultimate You? What will you say, do or feel?

[illegible]

# WHAT'S NEXT

## CERTIFICATION

- Present this release and video the class. Either the 60 or 45-minute class. Whichever you teach at your club.
- Video is assessed on Choreography, Technique, Layer 1, 2 and 3 Coaching.
- Submit video to your agency within their time frame

## AFTER CERTIFICATION

- Gain experience!
- Ask to team-teach... and often!
- Ask for feedback from a mentor or your GFM
- Make yourself available to cover classes and try to secure your own regular classes
- Go to all quarterly education and launches
- Record yourself teaching and examine your own technique, coaching and practice, practice, practice
- Get involved with launching new releases in your club

## ADVANCED INSTRUCTOR MODULE

Complete Advanced Instructor Module. This brings you into true BODYJAM essence, and takes your technique and coaching skills to the next level. It is life changing and focuses on tools to coach and create change faster in your participants. This will without doubt enhance your own enjoyment of your teaching and will pack your classes!

## TAKE YOUR TEACHING TO A WHOLE NEW LEVEL

# ACTION PLAN

GOAL

SPECIFIC TASK

WHEN (DATE)

Short Term (next week)

Medium Term (3 months)

Long Term (12 months)

# INITIAL TRAINING QUIZ

Watch the two videos 'GET FIT TOGETHER RESEARCH' AND '6 WEEK INTRODUCTION TO GROUP FITNESS PLAN' and complete the quiz below.

## FROM 'GET FIT TOGETHER' RESEARCH:

1. WHAT DO LES MILLS CLASSES DO FOR PARTICIPANTS?

- 1.
- 2.
- 3.

2. WHAT TYPE OF TRAINING IS BEST FOR REDUCING THE RISK OF HEART DISEASE?

- 1.

3. NAME 2 RESULTS ACHIEVED BY THE GET FIT TOGETHER PARTICIPANTS

- 1.
- 2.
- 3.
- 4.
- 5.

4. WHAT ARE THE THREE BIG MESSAGES FROM THE GET FIT TOGETHER RESEARCH?

- 1.
- 2.
- 3.

## FROM '6 WEEK INTRODUCTION TO GROUP FITNESS PLAN':

5. WHAT IS CRITICAL TO HOOKING NEW PEOPLE TO GROUP FIT CLASSES?

- 1.

6. THE COMPLIANCE LEVEL OF THIS STUDY WAS VERY HIGH. HOW MANY OF THE PARTICIPANTS NEVER MISSED A CLASS?

- 1.

7. WHAT IS THE RECOMMENDED EXERCISE PRESCRIPTION FOR WEEK 1?

- 1.

8. NAME 2 ADVANTAGES FOR PARTICIPANTS OF THE SLOW FAMILIARIZATION PERIOD?

- 1.
- 2.



# APPENDIX 1

## QUALITY ASSURANCE

We begin this process on the very first day of training and it is aligned to the 5 Key Elements.

Throughout the 2 days of BODYJAM training your trainer will focus upon helping you to understand and move towards competency in the first 3 Key Elements – Choreography, Technique and Coaching. You will also gain insight into Connection and Performance - the icing on the cake when it comes to being GREAT at your job.

You will experience what it's like to be a BODYJAM Instructor at the end of your first day when you teach your assigned track to the group. Your trainer will tell you what you're already good at and give you something to work on overnight. Then at the beginning of day 2 you will teach your track again and will be given more tips to work on throughout the day. This is in preparation for your final presentation, at which time your trainer will tell you whether you are 'good to go' (PASS) or need more time to sharpen your tools before you are ready to teach at your gym.

Once you've received your training pass you will continue to work towards Instructor Certification, which will occur approximately 2-3 months post training.

## INSTRUCTOR CERTIFICATION

Instructor Certification is exciting – you will film yourself teaching a live class following the Les Mills Teaching Model and then it will be assessed by your agency against the global standard. It's this global standard that sets Les Mills Group Fitness classes above all others and ensures that class participants experience the same great quality BODYJAM workout no matter where they are in the world... and that's why we say Instructor Certification is exciting!

By now you'll be totally hooked on improving your teaching skills and wanting to be an even better version of yourself... so here's the plan. After implementing your Certification feedback into your teaching it's time to ask your agency when you can register for AIM - the Les Mills Advanced Instructor Module.

## WHAT'S ADVANCED INSTRUCTOR MODULE?

Advanced Instructor Module is accelerated instructor training where we continue to refine the key elements of Technique and Coaching as well as the skills to become an amazing connector, performer and be the Ultimate You in every class you teach. We delve deep into the essence of BODYJAM so that everything you say and do is authentic to the program. Because when you truly teach from this place of authenticity, people will seek out your classes.

## .... AND WE ARE ANOTHER STEP CLOSER TO CREATING A FITTER PLANE

# APPENDIX 2

## COACHING & VOCAL INSTRUCTION

### VOCAL QUALITY

The way you say things is often more important than what you say

A major part of the way we communicate comes from the way we say things; the tone of our voice. A simple phrase like “find length in your reach” spoken at conversational level has four to five times less impact than the same phrase spoken with passion, strength and energy at a high volume. This is the power of voice intonation.

The general rule is to speak in a normal, conversational tone during the verses and then add energy and strength to your vocal delivery when you reach the choruses or big instrumentals. This is the time when the work is the most intense

To be successful in your verbal cueing you need the following:

- Clarity – you need to really use all the muscles in your face to clearly articulate what you are saying.
- Contrast – using your voice to help create mood – sometimes friendly, sometimes assertive, sometimes excited, sometimes silent, etc...
- Pitch – making sure your voice doesn’t get too squeaky, or low and gravel-like.
- Speed – speaking at a BODYJAM pace – slow enough that the class can understand you but quick enough to convey a sense of urgency when you want them to work. When using phonetic cues you should speak in time with the music.

To develop the impact of your vocals you need to try the following:

- Increase the speed of your speech without losing clarity.

- Use a wide variety of instructions that express different emotions.
- Contrast conversational and motivational levels by varying volume, tone and pitch.
- Work on highs and lows.
- Replace words with sounds.
- Try to project your voice to people in the back row. Good breathing techniques and a good microphone are essential.
- Film your class. This will highlight your vocal strengths and weaknesses.

For many instructors it may be a simple case of improving pronunciation and enunciation or varying the tone. However, until you hear yourself on tape, your weaknesses will not be apparent.

# APPENDIX 3

## VISUAL INSTRUCTION

Role Model Technique is your most powerful means of coaching BODYJAM execution and sometimes it's appropriate, during the track, to turn on the diagonal or to the side, or even stop, to clearly communicate and coach correct dance technique.

Pre-cueing and previewing dance moves increases people's success and enjoyment

- **Pre-cueing**

Pre-cueing moves – or preparing participants for the next move while they are completing the previous sequence – is a skill that makes a big difference for people to feel successful.

Pre-cues are done on the last 4-8 beats of the musical phrase. People find it frustrating to miss the move change because the instructor does not provide this information.

- **Previewing**

Showing a move before it happens is a useful skill in introducing a new move or demonstrating correct technique for a move. Previewing is especially valuable for visual learners.

**PRE-CUEING AND  
PREVIEWING  
EXERCISES  
INCREASES PEOPLE'S  
SUCCESS AND  
ENJOYMENT**

# APPENDIX 4

## PROGRAM LAUNCH

A great launch is vital to the success of BODYJAM in your club. EVERYONE at the club needs to get behind it and instructors need to be totally prepared to teach awesome launch classes. Practicing how to teach as part of a team is really important.

### HERE'S A LIST OF THINGS TO DO PRE-LAUNCH:

- In-house training – regular training sessions for choreography rehearsal, fitness and peer assessment
- Marketing – posters, new members, guest passes, banners, brochures, personal trainers
- Staff classes – full dress rehearsals to internal staff
- Club support – educate and involve all instructors, staff, personal trainers, and membership consultants/sales staff
- Inter-club meetings

### BUILDING UP TO THE LAUNCH:

- Launch dates
- Orientation classes
- Strategies for overcrowding and flexible timetable
- Booking and payment systems

### QUARTERLY LAUNCHES:

- These launches should be treated as major events in your club.
- Use the posters and materials provided.
- Make a big deal out of Quarterly Launches to keep the program new and fresh and to keep the passion alive.
- You need a BODYJAM club representative that keeps the BODYJAM culture alive in your club and works with the GFM or Club Manager to keep the profile of the program high.

- To keep the culture alive and build a following of loyal members you must invest in the product and facilitate four fabulous launches per year and encourage the excitement that comes from new releases. It's just like a James Bond movie – we know what to expect but we're totally excited about seeing the new love interest, the new baddies and the new stunts.
- Hand out free passes to participants to bring friends along to Club Launch day.
- Use a theme for Quarterlies
- Super Saturday – all of the classes are launched on a Saturday.
- Manic Monday – all of the classes are launched on a Monday.
- World Class Wednesday – all of the classes are launched on a Wednesday.

# LES MILLS CULTURE

## HAKA AND HONGI MAORI TRADITIONS IN THE LES MILLS CULTURE

Two of the most popular Maori traditions are the Haka and the Hongi. The haka is an ancient warlike challenge with fierce movements performed to a Maori chant. It is famously used by New Zealand's national rugby team, the All Blacks, and other national representative teams at the start of their matches.

It is now also a regular custom at Les Mills events to symbolize the global challenge for our 'warrior-like' instructors in the war against obesity. Also part of the Les Mills culture, the hongī is the Maori welcome expressed by the pressing of noses, something akin to the Western custom of kissing someone by way of greeting.

The literal meaning of hongī is the 'sharing of breath'. In the hongī (traditional greeting), the ha or breath of life is exchanged and intermingled. Through the exchange of this physical greeting, you are no longer considered manuhiri (a visitor) but rather tangata whenua, one of the people of the land. When Maori greet one another by pressing noses, the tradition of sharing the breath of life is considered to have come directly from the gods.

In Maori folklore, woman was created by the gods molding her shape out of the earth. The god Tane (meaning male) embraced the figure and breathed into her nostrils. She then sneezed and came to life. Her name was Hineahuone (earth-formed woman).

## MANY COUNTRIES HAVE LES MILLS NEWSLETTERS CALLED "KIA ORA" – A COMMON MAORI GREETING

Les Mills trainers and instructors often greet each other with a strong Roman-style handshake incorporating the hongī into their greeting.

Many of the original Les Mills trainers have Maori heritage and have enriched the culture of Les Mills with their traditions and customs.

# LEARNING STYLE QUESTIONNAIRE

		VISUAL	
1	when operating new equipment for the first time I prefer to	read the instructions	
2	when seeking travel directions I...	look at a map	
3	when cooking a new dish I..	follow a recipe	
4	to teach someone something I..	write instructions	
5	I tend to say..	"I see what you mean"	
6	I tend to say..	"show me"	
7	I tend to say..	"watch how I do it"	
8	complaining about faulty goods I tend to..	write a letter	
9	I prefer these leisure activities	museums or galleries	
10	when shopping generally I tend to..	look and decide	
11	choosing a holiday I..	read the brochures	
12	choosing a new car I..	read the reviews	
13	learning a new skill	I watch what the teacher is doing	
14	choosing from a restaurant menu..	I imagine what the food will look like	
15	when listening to a band	I sing along to the lyrics (in my head or out loud!)	
16	when concentrating I..	focus on the words or pictures in front of me	
17	I remember things best by..	writing notes or keeping printed details	
18	my first memory is of	looking at something	
19	when anxious, I..	visualise the worst-case scenarios	
20	I feel especially connected to others because of	how they look	
21	when I revise for an exam, I..	write lots of revision notes (using lots of colours!)	
22	when explaining something to someone, I tend to..	show them what I mean	
23	my main interests are	photography or watching films or people-watching	
24	most of my free time is spent..	watching television	
25	when I first contact a new person..	I arrange a face to face meeting	
26	I first notice how people..	look and dress	
27	if I am very angry..	I keep replaying in my mind what it is that has upset me	
28	I find it easiest to remember	faces	
29	I think I can tell someone is lying because..	they avoid looking at you	
30	When I'm meeting with an old friend..	I say "it's great to see you!"	





AUDITORY	KINESTHETIC/PHYSICAL
listen to or ask for an explanation	have a go and learn by 'trial and error'
ask for spoken directions	follow my nose or maybe use a compass
call a friend for explanation	follow my instinct, tasting as I cook
explain verbally	demonstrate and let them have a go
"I hear what you are saying"	"I know how you feel"
"tell me"	"let me try"
"listen to me explain"	"you have a go"
phone	go back to the store, or send the faulty item to the head office
music or conversation	physical activities or making things
discuss with shop staff	try on, handle or test
listen to recommendations	imagine the experience
discuss with friends	test-drive what you fancy
I talk through with the teacher exactly what I am supposed to do	I like to give it a try and work it out as I go along by doing it
I talk through the options in my head	I imagine what the food will taste like
I listen to the lyrics and the beats	I move in time with the music
discuss the problem and possible solutions in my head	move around a lot, fiddle with pens and pencils and touch unrelated things
saying them aloud or repeating words and key points in my head	doing and practicing the activity, or imagining it being done
being spoken to	doing something
talk over in my head what worries me most	can't sit still, fiddle and move around constantly
what they say to me	how they make me feel
I talk over my notes, to myself or to other people	imagine making the movement or creating the formula
explain to them in different ways until they understand	encourage them to try and talk them through the idea as they try
listening to music or listening to the radio or talking to friends	physical/sports activities or fine wines, fine foods or dancing
talking to friends	doing physical activity or making things
I talk to them on the telephone	I try to get together to share an activity
sound and speak	stand and move
I shout lots and tell people how I feel	I stomp about, slam doors and throw things
names	things I have done
their voice changes	the vibes I get from them
I say "it's great to hear your voice!"	I give them a hug or a handshake







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