



# INSTRUCTOR HANDBOOK

**LES MILLS**  
**BODYATTACK**

# WELCOME TO LES

*Welcome to Les Mills and your new journey in becoming a fully certified BODYATTACK Instructor. This is where your journey begins, changing your life and those around you.*

*At Les Mills, we are passionately devoted to creating a fitter planet. Our ambition is to reach 100 million people every week. We want to help transform the global health system by preventing major health issues caused by inactivity and obesity.*

*Every day, we inspire a life-long love of exercise, joy of movement and leading active lives. A constant voice that compels people to move. People get stronger, leaner, fitter, faster because of us. We know Group Fitness works. This is the business of motivation.*

*It starts with YOU. Believe it can be done. Trust that it's possible. We change the world one person, one couple, one family, one company, one city, one country, one continent at a time.*

*Thank you for joining the movement.*

*Phillip & Dr. Jackie Mills*

PASSIONATELY  
DEVOTED TO

CREATING A  
FITTER PLANET

# FITNESS IS OUR LIFE

*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, Diana Archer-Mills and Les Mills Jr, who take lead roles in the company as Creative Directors. Today in more than 100 countries, over 100,000 instructors teach 18 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 BODYATTACK 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 2
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

7. 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

# THE JOURNEY AHEAD

## BECOMING A BODYATTACK 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.*

## THIS INSTRUCTOR HANDBOOK

*Over the next two days, there will be non-stop learning about how to become the best BODYATTACK 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!*

YOU FOR HELPING

WE KNOW

US CHANGE THE

YOU'RE UP FOR

WORLD!

IT SO THANK

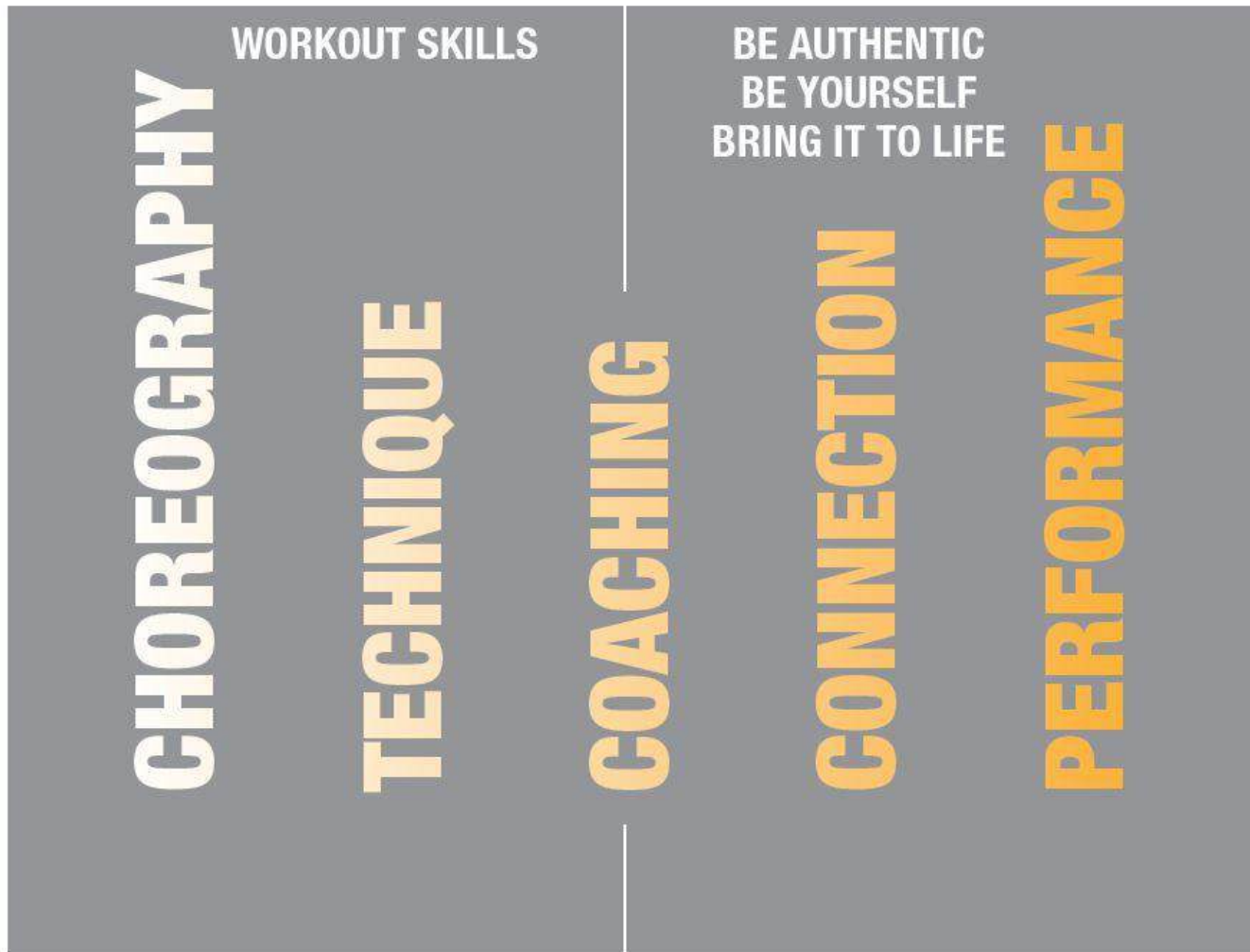


# TRAINING OBJECTIVES

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

- You'll learn and be able to*

- You'll practice presenting your track and receive feedback*



*demonstrate each of the 5 Key Elements of BODYATTACK*

- You'll learn how to script and prepare for your presentation track*

- And - of course - you will complete a full track assessment*

## 5 KEY ELEMENTS

*To become a BODYATTACK*

*Instructor you need just 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.*

# CHOREOGRAPHY

## KNOW YOUR MATERIAL

Choreography is at the core of every BODYATTACK 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 life and connect with your members.

## WHAT IS CHOREOGRAPHY?

Classes are structured with exercises 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.

BODYATTACK 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 training objectives. 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 exercise 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 front 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
- Compulsory cues
- Information on Technique
- Benefits of new exercises
- Ongoing education, keeping you up-to-date with program trends and choreographic changes
- Track/Coaching focuses

# CHOREOGRAPHY

## 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 exercise and the tempo when it changes
- Watch the Masterclass AND exercise with it
- Listen to the music AND exercise 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

IF YOU KNOW  
YOUR  
CHOREOGRAPHY,

# YOU ARE FREE TO TEACH

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

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

*musical journey of contrast*

*(female/male/pop/rock/uplifting/house etc)*

2. Check your timing of the songs you have

*chosen still aims for 55, 45 or 30 minutes (including transition times)*

## WHAT'S NEXT:

- Teach the new release for at least 2 weeks
- Follow the compulsory formats for 55, 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 BODYATTACK releases. Select your playlist based on:
  1. The music style of each song - Create a



# CHOREOGRAPHY

## CLASS STRUCTURE

*You must always follow the appropriate class structure as per the class format as in your choreography notes.*

*BODYATTACK is a '3-Dimensional' workout. Each track has an Aerobic, Sports, or Strength focus.*

*Aerobic Dimension: Tracks 2, 3 and 8*

*Sports Dimension: Tracks 4, 7 and 9*

*Strength Dimension: Tracks 5 and 10*

*Multi-dimensional: Tracks 1 and 6*

*Note that each track also has a specific training objective - these are great for letting you and your participants know the intent of the track. Remember to check the track focus to help with your planning and coaching.*

	TRACK NAME	DIMENSION/TRAINING OBJECTIVE
1	Warmup	<i><b>Aerobics, Sports &amp; Strength:</b> To warm up participants and increase ROM</i>
2	Mixed Impact Track	<i><b>Aerobic:</b> To move into higher levels of impact and intensity</i>
3	Aerobic Track	<i><b>Aerobic:</b> To get the class into their training zone and connected to the BODYATTACK energy</i>
4	Plyometric Track	<i><b>Sports:</b> To challenge heart rate anaerobically and power training for the legs</i>

<b>5</b>	Athletic Strength Track	<i>Strength: To increase strength and endurance for the upper and lower body</i>
<b>6</b>	Running Track	<i>Aerobic, Sports &amp; Strength: To get the heart rate back into the training zone</i>
<b>7</b>	Agility Track	<i>Sports: To explore direction changes, reaction times and balance</i>
<b>8</b>	Interval Track	<i>Aerobic: Keep the heartrate elevated while celebrating the shared energy of BODYATTACK</i>
<b>9</b>	Power Track	<i>Sports: To maximize peaks of intensity</i>
<b>10</b>	Core Track	<i>Strength: To increase strength and endurance for the core</i>
<b>11</b>	Cooldown	<i>To bring heart rate down, stretch and recover</i>

# PRESENTATION

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

## ASK YOURSELF:

- *How many sets of work are there?*
- *What exercises and tempos make up each set?*
- *How many counts are the transitions?*
- *What is the pattern?*

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# TECHNIQUE

*opportunity to tidy up technique every three months.*

## 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 exercise with precision for the duration of the entire class.*

### *Be a perfectionist*

*Be harsh on yourself. Eliminate habits that keep you from perfect execution. 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*

### *Practice*

*You're an athlete now. Train every day. Work towards your goal and remember why you need perfect technique.*

*There are two parts to great technique in BODYATTACK - Position and Execution*

YOUR JOB IS TO  
BE AN EXAMPLE  
OF PERFECT  
TECHNIQUE

YOU KNOW YOU' RE THERE WHEN...

- *Your participants have great technique*
- *Your participants tell you that they are*



# COACHING

LES MILLS CONSUMER  
RESEARCH  
TELLS US THAT PEOPLE IN  
BODYATTACK CLASSES WANT  
TO:

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

We use a 3 Layer approach to coaching  
BODYATTACK

## LAYER 1

### SETUP

- Track  
Introduction

## LAYER 2

### INTENSITY

- Improve  
Execution

## LAYER 3

### CHALLENGE

### ENERGY

(Sports/Strength)

### SHARE

(Aerobic)

- Extrinsic Motivators

# YOUR ROLE AS COACH IS TO DELIVER THE RIGHT INFORMATION AT THE RIGHT TIME

## LAYER 1 COACHING

*This is the foundation of great coaching. It's all about the Setup Cues that will tell people how to execute the exercise and do it safely!*

*You need to get people moving in the right direction, with correct and safe execution, as soon as possible.*

## LAYER 1

*We Coach the Basics using the following coaching tools:*

*The cues you use are simple, clear and concise and come from a clear understanding of the Choreography and correct Technique.*

*Great Layer 1 Coaching includes the following 4 components:*

### 1. TRACK INTRODUCTION

- We say the Track Name and explain the Track Objective so participants know exactly what the training focus is.*
- How many blocks of work (if relevant to track)*
- You don't always need to say everything! Just what is needed for that particular track in that release.*

### 2. COACH THE BASICS

*Tell them what the move is, where they need to go, and how to do the move.*

### TIPS FOR DELIVERING LAYER 1

- Keep your cues uncluttered from any unnecessary*

the bulk of *Coach the Basics* to help people get moving in the right direction, the right way. They might include things like move name, direction, which foot to use (L or R), setup instructions or rhythm cues in time with the music. Sometimes we need to let people know this information before it happens. This is called **Pre-Cueing**, and is a vital tool for *Coaching the Basics*. We usually pre-cue 2 - 8 counts before the move occurs, to give people a chance to hear and react to the cue.

- **PREVIEWS:** This is where we physically show them the move before it happens
- **VISUAL CUES:** Where we show participants where to go, or how many reps there are, using our hands, heads and arms. We communicate with our bodies not our voices! Visual cues assist our verbal cues.

### 3. OPTIONS

Options offer ways to **Decrease the Intensity, Complexity, or Impact** of a move or sequence.

These are really important for new participants, those that are less fit, those with injuries, or those for any reason cannot perform a movement.

Demonstrate these early in a sequence and make sure you let people know that it's ok to take them throughout the class.

### 4. COMPULSORY CUES

These help people to stay safe in the movement.

*They are bolded in your Glossary section of your  
Choreography Notes.*

# LAYER 1 COACHING

## COACHING LAYER 1 SCRIPTING SHEET:

Track Introduction	
Key Parts	Example
Coach the Basics	
Key Parts	Example
Options	
Key Parts	Example
Compulsory Cues	
Key Parts	Example

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# LAYER 1

## COACHING LAYER 1 SCRIPTING SHEET:

Track Introduction	
Key Parts	Example
Coach the Basics	
Key Parts	Example
Options	
Key Parts	Example
Compulsory Cues	



Key Parts	Example

# PRESENTATION ONE

*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 - INTENSITY

Layer 2 Coaching allows you to take your members to the next level of their workout. This is where you will tell them *HOW* to improve their execution and/or coach them to get more intensity from their workout. And we educate them on *WHY* they should do this - the benefits of the moves. Intensity is always the main focus of Layer 2 coaching - *BODYATTACK* is a workout and we want them to get the most out of it!

Start by looking at your Track Focus. This often guides you to the specific element 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 EXECUTION

Look at what your class needs and coach them how to improve their execution - this includes:

- *Expanding on Layer 1 cues* - look at your members' technique - which cues do they need to hear again? Think about how you might say them differently to make them land more effectively.
- *Correcting common faults*.
- *Execution cues* to help them to do the move better, like "Push off the side of your foot" - these types of cues often *Drive Intensity* too

### 2. DRIVE INTENSITY

Tell participants how they can increase the intensity of the movement. It's often *range of motion* - perhaps they need to get lower into a lunge, or move wider across the floor. And cues that drive intensity, like "Drive with the arms to lift higher off the floor"

- there are many examples of cues that will help people to work harder!

Note that often Improve Execution cues naturally will increase the intensity too - double the bang for your buck!

### 3. EDUCATE

Tell participants *WHY* they should do what we tell them - what's in it for them? For example, "Bend your knees more to load the legs", "Drive into your legs to turn on your power muscles". This creates buy-in for people as they understand the reasoning behind working so hard!

## DRIVING INTENSITY IS THE LAYER 2

## PRIORITY IN LAYER 2 COACHING

### TIPS FOR DELIVERING LAYER 2

- You don't have to say it all!  
Be selective and choose one thing that will help your members the most!

### INTENSITY

#### Improve Execution

#### Key Points

#### Example

<i>Drive Intensity</i>	
<i>Key Points</i>	<i>Example</i>
<i>Educate</i>	
<i>Key Points</i>	<i>Example</i>

# LAYER 2

## EXAMPLES





# THE ART OF

*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 exercises correctly. Be organized with your coaching.*

*Generally, the first block will mainly be Layer 1, with some Layer 2 and some Layer 3 cues. In Block 2 we give more weight to Layer 2, and generally the last block is weighted towards Layer 3. But this is only a guide!*

*Each block of work has a clear focus about what we want people to achieve and cues to give you scripting ideas. And not all tracks are equal! Your sequence of cues will vary based on how*

*many blocks in the track, the complexity of the moves in the track, and on how well your class is following the moves – that's 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 exercises 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 exercise, plan where you will deliver each coaching layer and in which block of work.*

## HOW IT FITS INTO EACH TRACK OR EXERCISE BLOCK

### TRACKS WITH 2 BLOCKS



BLOCK 1



BLOCK 2

### TRACKS WITH 3 BLOCKS



BLOCK 1



BLOCK 2



BLOCK 3

KEY:



LAYER 1



LAYER 2



LAYER 3

# THE ART OF

## SCRIPT

*Script Layer One and Two. Complete Layer Three after the BODYATTACK Challenge.*

EXERCISE	SCRIPT	
	LAYER 1	
	LAYER 2	
	LAYER 3	

EXERCISE	SCRIPT	
	LAYER 1	
	LAYER 2	
	LAYER 3	

EXERCISE	SCRIPT	
	LAYER 1	
	LAYER 2	
	LAYER 3	

EXERCISE	SCRIPT	
	LAYER 1	
	LAYER 2	
	LAYER 3	

# THE ART OF

EXERCISE	SCRIPT	
	LAYER 1	
	LAYER 2	
	LAYER 3	

EXERCISE	SCRIPT	
	LAYER 1	
	LAYER 2	
	LAYER 3	

EXERCISE	SCRIPT	
	LAYER 1	
	LAYER 2	
	LAYER 3	

EXERCISE	SCRIPT	
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	LAYER 1	
	LAYER 2	
	LAYER 3	

# DAY ONE

*As part of your homework, take time to reflect on what you have learned today. Create a mind map of all the key learning points. And remember – you will be asked about your reflections on day two!*

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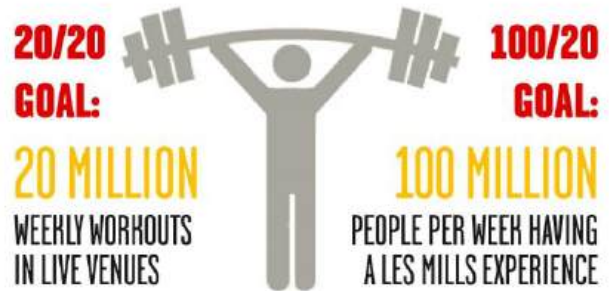
# WHY ARE WE HERE?

OUR PURPOSE IS SIMPLE:

TO CREATE  
A FITTER,  
HEALTHIER  
PLANET



OURS IS THE  
GRIZZLY BEAR OF  
AMBITIONS



.....

WHERE ARE  
WE GOING?

BIG. HAIRY...  
AUDACIOUS.

## 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...*



### 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*

*takers. 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 whole 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... create life changing fitness experiences every time, everywhere*

# 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:*

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

### CHOREOGRAPHY

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

### TECHNIQUE

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

### COACHING

*What do you need to add or change to your Coaching?*

# NOTES

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# LAYER 3

*In Layer 3, we split the Coaching Layer into two parts. One part of Coaching Layer 3 is used when teaching a track from the Sports and Strength Dimension and the other part is used when teaching a track from the Aerobics Dimension.*

*There are some that are used across both, but they are always delivered with the intent of the dimension in mind!*

*In our LES MILLS programs, we use 4 key ways to motivate. This is because different people are motivated in different ways!*

*Extrinsic Motivators are all about physical benefits – both appearance-related eg “this will tone and shape your waistline!”, and performance-related, eg “We get fitter, stronger, faster!”*

*Some participants, particularly regulars, are driven to push harder when someone is challenging them – use Challenging Cues. For example, “I know you’ve got more!!”*

*Intrinsic Motivators are all about how BODYATTACK makes us feel – eg “How good will it feel when we make it to*

the end” or “can you feel the energy?”

When the going gets tough, others will want to hear some *Positive Motivators* - “You’ve got this, you can do this, there are only 4 more, you guys are looking great!”

But in *BODYATTACK*, it’s not just about motivation. We also *Celebrate* - the workout, the music, the feel, the energy, the people! And we do that slightly differently across our 2 parts of Layer 3.

So, let’s see how we use our Layer 3 across the *Strength/Sports*, and *Aerobic Dimensions*.

### LAYER 3

CHALLENGE	SHARE
ENERGY	
(Sports/Strength)	(Aerobic)

• *Extrinsic Motivators*

## 1. SPORTS OR STRENGTH TRACKS

The key part in these types of tracks is *CHALLENGE*. It’s about working hard

and getting the most out of the workout, so we need to use coaching techniques that will push participants to the next level. We use both *Team* and *Individual* cues, and a variety of motivators.

*Extrinsic Motivators* are great for those who are motivated to push for physical benefits.

*Challenging Cues* are great in this dimension as they challenge people to work hard.

*Intrinsic Motivators* can help to push people too - cues like “How strong do you feel right now?” “This will feel awesome when we make it to the end!”

*Positive Motivators* encourage people to push harder - “Only 1 round left, you can do this!”

And we *Celebrate* in this dimension too - but in *Sports/Strength* it’s about celebrating the workout - high fives, and praise for their efforts are great ways to do this.

There are lots of ways to motivate people - the key is to remember to teach to the people in front of you. Use a mixture of motivators. Then, find out

what it would take for you to push through a demanding peak *and use these*

*motivators in your classes so that your delivery is authentic to YOU*

# LAYER 3

## 2. AEROBIC TRACKS

The key part in these tracks is **SHARE ENERGY!**

This is all about bringing out your own self-expression and energy for **BODYATTACK**.

*Intrinsic Motivators* work well in this dimension because they're all about the way **BODYATTACK** makes us feel. "How good does this feel?", "Do you feel this energy?"

*Positive Motivators* let people know they're doing great!

*Celebrate* is probably the most important part in Aerobic tracks. In this dimension it's about the energy and the feel, rather than the workout! Tap into the feeling in the

room or the feeling of the track and create a sense of shared energy. A unique part of **BODYATTACK** is that it brings people together, where people celebrate and have fun. It's part of your role to create this uniqueness.

How do we do this? Find ways to **Celebrate** in a way that's authentic to you - play, or using a catchy lyric, for example.

Let people see your genuine love for **BODYATTACK!**

# USE MOTIVATORS & CELEBRATE IN YOUR CLASSES SO THAT YOUR DELIVERY IS AUTHENTIC

## TIPS FOR DELIVERING LAYER 3

- Let the dimension of the track shape your cues. Is it a Sports or Strength track? Your cues should have a **CHALLENGE** intent. An Aerobic Track? Your cues should be shaped by **SHARE ENERGY**
- Always be authentic to **YOU**

# LAYER 3

acks)



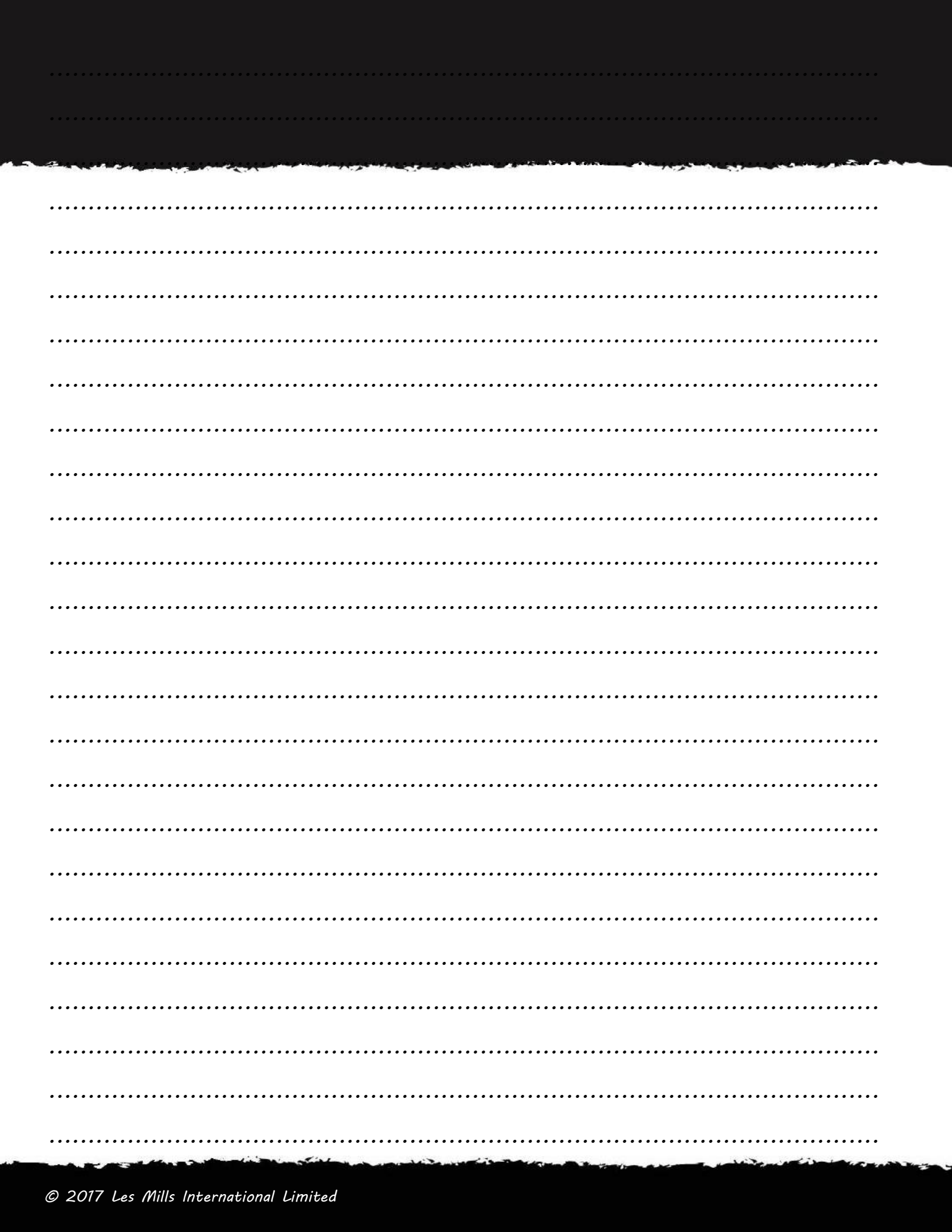
SHARE ENERGY (Aerobic Tracks)	

NOTES

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# CONNECTION

*Grow your class numbers by developing powerful relationships with your participants. When you get them into the BODYATTACK experience, the moves and you as an instructor 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 exercising safely, and working hard.*

## **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*

## **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 getting set up. 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 BODYATTACK 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

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Auditory

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Kinesthetic

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**BE REAL,**

**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. lauahina at

**AUTHENTIC,**

*CONFIDENT AND  
INSPIRING*

# CONNECTION

## 3. LOOK AT PEOPLE, SEE WHAT THEY ARE DOING AND RESPOND

*This sounds stupid – but you have to actually look at your participants. Not just look, but look and see them, and not just their body parts, their eyes! Try and hold their eyes for 5 seconds and smile and connect.*

*presentation to help connect with people. Use the tools above to help you.*

*There are six key tools to use for Look, See and Respond:*

1. ....
2. ....
3. ....
4. ....
5. ....
6. ....

## PRESENTATION SCRIPT

*Write down two or three cues that you will use during our final*



SEE IN THE

"BE THE CHANGE WORLD." - GANDHI

YOU WANT TO

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# PERFORMANCE

TO TEACH  
BODYATTACK  
SUCCESSFULLY  
YOU HAVE TO  
THINK, BE AND  
SPEAK  
BODYATTACK

*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 BODYATTACK starts, the music determines the choreography, the music tells us how to perform. Every BODYATTACK release has tracks with different musical feels. Within every track 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?*

# PERFORMANCE

## 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?

## 3. YOUR VOICE

Let's see how to match our voice to the highs and lows of the music. We use the **BODYATTACK** voices and there are 2 main types of voice:

- **Conversational Voice** – usually used during the verses – just talking to your members.

- **Motivational Voice** – you have two choices:

**Build Voice** – usually in the pre chorus the music starts to build. Create a voice with more pace and urgency, pitch and power.

**Intense Voice** – And a voice that is **BIG** or **POWERFUL** in the choruses – encouraging and motivating. Sometimes drop to a focused and grounded voice that will push us to work for our results.

Then let the music take over to finish us off.

If you think about it... your voice and your coaching should work as one with the musical journey throughout the track!

*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, the lows through the whole track – map the song's journey.*

*2. Identify which voice to use in each section. Where is the voice conversational, or motivational – building or intense?*

*3. Check, does the coaching match the voice to fit with the song? Your script becomes a journey of music, 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 BODYATTACK with a mix of other styles thrown in. Get in or get out!*

### STOP TRYING SO HARD

*Learn your choreography, perfect your 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 BODYATTACK 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 BODYATTACK YOU!*

# NOBODY QUILTS. EVERYBODY WINS. SIMPLE.

WHAT DID YOU EAT FOR  
BREAKFAST?

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 KIND OF CAR DO YOU DRIVE?

WHAT IS YOUR FAVORITE MUSIC?

WHAT WERE YOU DOING?

WHO DID YOU SPEAK TO AND WHAT  
DID YOU SAY?



# PERFORMANCE

DESCRIBE YOUR WALK AND YOUR POSTURE.

PHYSICAL ENVIRONMENT: WHAT DOES THE ROOM LOOK LIKE?

WHAT IS YOUR PREDOMINANT FACIAL EXPRESSION?

WHAT DOES THE ROOM TELL YOU ABOUT YOUR CHARACTER?

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

WHAT IS THE EMOTIONAL ENVIRONMENT IN THE ROOM?

DESCRIBE THE LOCATION WHERE YOU TEACH.

HOW DO YOU FEEL WHEN YOU ARE  
IN THE ROOM?

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

HOW DO PEOPLE GREET YOU?

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

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

DESCRIBE 'THE ULTIMATE YOU':

# PERFORMANCE

ONCE YOU HAVE FINISHED PLAYING, ENHANCING AND  
EXPRESSING,  
THINK ABOUT THIS...

*What are the conflicts holding you back from becoming THE ULTIMATE YOU?  
What is stopping you?*

*Write a letter to your 'REAL SELF' from your 'ULTIMATE SELF'. And  
remember, sharing this exercise with someone else will greatly enhance the  
experience.*

DEAR ULTIMATE YOU,

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# 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 **BODYATTACK**

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

- You are in a state of flow
- You teach from the program essence
- Your class is addicted to

## PRESENTATION SCRIPT

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

PERFORMANCE	
Music	What is the feel of this track?
Actions	How can I demonstrate the feel of this track through my body and face?
Voice	What is the map of the song's journey?

	<p><i>Which voice should you use for each section?</i></p>
	<p><i>Does the coaching match the voice to fit with the song?</i></p>
<p><i>Ultimate You</i></p>	<p><i>How will you demonstrate your Ultimate You? What will you say, do or feel?</i></p>

# WHAT'S NEXT

## CERTIFICATION

- Present this release and video the class
- Video is assessed on Choreography, Technique, Layer 1 and 2 Coaching.
- Submit video to your agency within their time frame

## AFTER CERTIFICATION

- Gain experience!
- Ask to team-teach
- 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

- Complete AIM1. This brings you into true BODYATTACK essence, and taking your technique and coaching skills to an advanced level. You should all aim to have done this within 6-12 months of certification.
- Complete AIM2. This takes your teaching as an instructor to a whole new level. It is life changing and focuses on tools to coach and create change faster in your participants. You should aim to complete this within 3-6 months of AIM 1. This will without doubt enhance your own enjoyment of your teaching and will pack your classes! It may even get you onto the pathway of being a presenter and trainer for your agency!

TAKE YOUR  
TEACHING TO A

WHOLE NEW  
LEVEL



# ACTION PLAN

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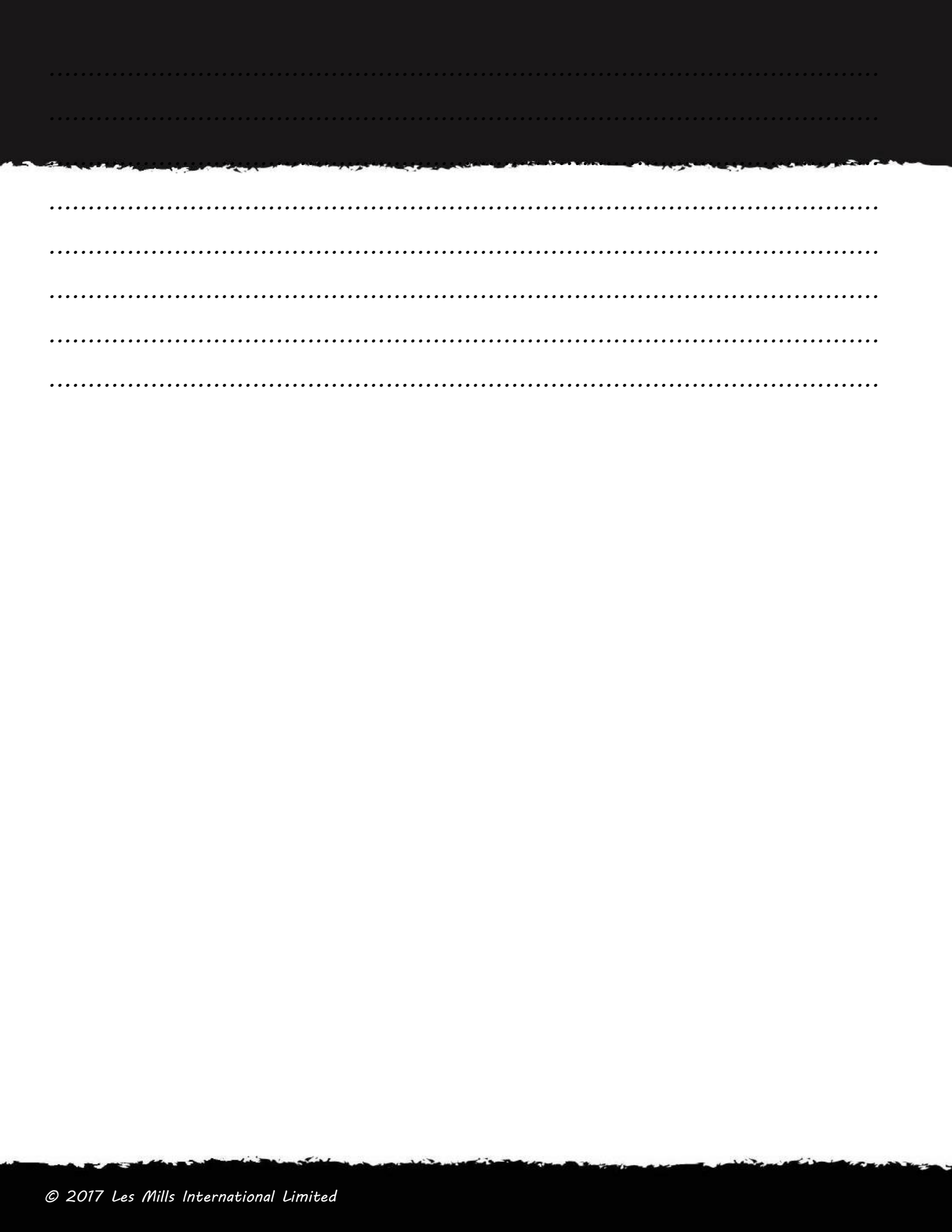
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# INITIAL TRAINING

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 BODYATTACK 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 BODYATTACK 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 BODYATTACK workout no matter where they are in the world...*

*and that's why we say Instructor Certification is exciting!*

**WE KNOW  
INSTRUCTORS  
THRIVE ON  
FEEDBACK. THE  
MORE THEY GET,  
THE BETTER THEY  
GET**

*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 AIM?**

*AIM 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 and be the Ultimate You in every class you teach. We delve deep into the essence of BODYATTACK 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 PLANET**



# 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 “drive through the legs and use the big muscles” 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 aggressive, sometimes quiet, etc...*
- *Pitch – making sure your voice doesn’t get too squeaky, or low and gravel-like.*
- *Speed – speaking at a BODYATTACK 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*

*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 BODYATTACK 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 exercise technique.*

*Pre-cueing and previewing exercises increases people's success and enjoyment*

- *Pre-cueing*

*Pre-cueing exercises - or preparing participants for the next exercise 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 exercise change because the instructor does not provide this information.*

- *Previewing*

*Showing an exercise before it happens or before the track begins is a useful skill in introducing a new exercise or demonstrating correct technique for an exercise. 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 BODYATTACK 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 BODYATTACK club representative that keeps the BODYATTACK 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.*

# APPENDIX 5

## VAK LEARNING STYLE INDICATORS



## 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>I first notice how people..</i>	<i>look and dress</i>	
27	<i>if I am very angry..</i>	<i>I keep replaying in my mind what it is that has upset me</i>	
28	<i>I find it easiest to remember</i>	<i>faces</i>	
29	<i>I think I can tell someone is lying because..</i>	<i>they avoid looking at you</i>	
30	<i>When I'm meeting with an old friend..</i>	<i>I say "it's great to see you!"</i>	
TOTALS		VISUAL	

<b>AUDITORY</b>		<b>KINESTHETIC/PHYSICAL</b>	
<i>listen to or ask for an explanation</i>		<i>have a go and learn by 'trial and error'</i>	
<i>ask for spoken directions</i>		<i>follow my nose or maybe use a compass</i>	
<i>call a friend for explanation</i>		<i>follow my instinct, tasting as I cook</i>	
<i>explain verbally</i>		<i>demonstrate and let them have a go</i>	
<i>"I hear what you are saying"</i>		<i>"I know how you feel"</i>	
<i>"tell me"</i>		<i>"let me try"</i>	
<i>"listen to me explain"</i>		<i>"you have a go"</i>	
<i>phone</i>		<i>go back to the store, or send the faulty item to the head office</i>	
<i>music or conversation</i>		<i>physical activities or making things</i>	
<i>discuss with shop staff</i>		<i>try on, handle or test</i>	
<i>listen to recommendations</i>		<i>imagine the experience</i>	
<i>discuss with friends</i>		<i>test-drive what you fancy</i>	
<i>I talk through with the teacher exactly what I am supposed to do</i>		<i>I like to give it a try and work it out as I go along by doing it</i>	
<i>I talk through the options in my head</i>		<i>I imagine what the food will taste like</i>	
<i>I listen to the lyrics and the beats</i>		<i>I move in time with the music</i>	
<i>discuss the problem and possible solutions in my head</i>		<i>move around a lot, fiddle with pens and pencils and touch unrelated things</i>	
<i>saying them aloud or repeating words and key points in my head</i>		<i>doing and practising the activity, or imagining it being done</i>	
<i>being spoken to</i>		<i>doing something</i>	
<i>talk over in my head what worries me most</i>		<i>can't sit still, fiddle and move around constantly</i>	
<i>what they say to me</i>		<i>how they make me feel</i>	
<i>I talk over my notes, to myself or to other people</i>		<i>imagine making the movement or creating the formula</i>	

<i>explain to them in different ways until they understand</i>		<i>encourage them to try and talk them through the idea as they try</i>	
<i>listening to music or listening to the radio or talking to friends</i>		<i>physical/sports activities or fine wines, fine foods or dancing</i>	
<i>talking to friends</i>		<i>doing physical activity or making things</i>	
<i>I talk to them on the telephone</i>		<i>I try to get together to share an activity</i>	
<i>sound and speak</i>		<i>stand and move</i>	
<i>I shout lots and tell people how I feel</i>		<i>I stomp about, slam doors and throw things</i>	
<i>names</i>		<i>things I have done</i>	
<i>their voice changes</i>		<i>the vibes I get from them</i>	
<i>I say "it's great to hear your voice!"</i>		<i>I give them a hug or a handshake</i>	
<b>AUDITORY</b>		<b>KINESTHETIC/PHYSICAL</b>	

# 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 hongi 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 hongi is the 'sharing of breath'. In the hongi*

*(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 hongi 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.*

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# NOTES

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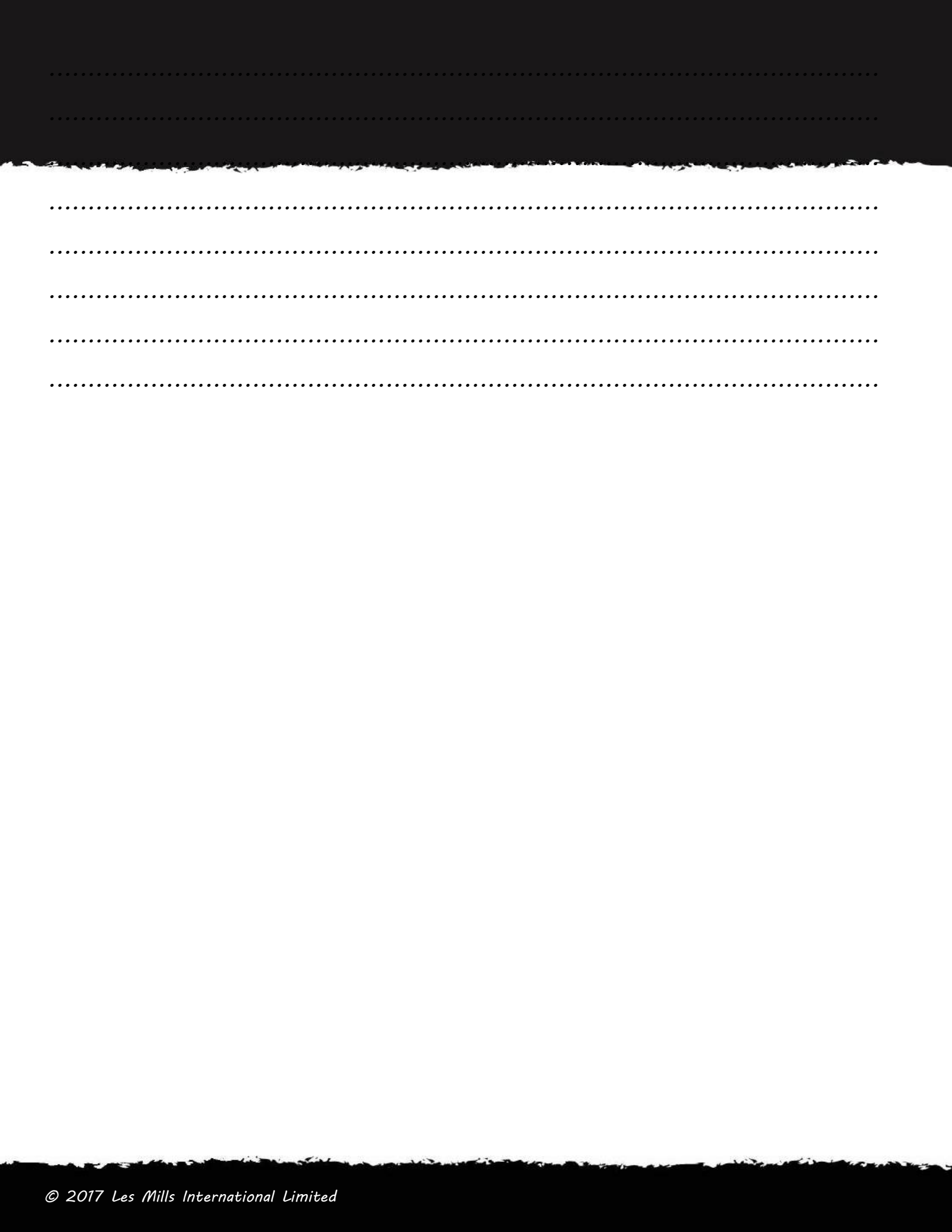
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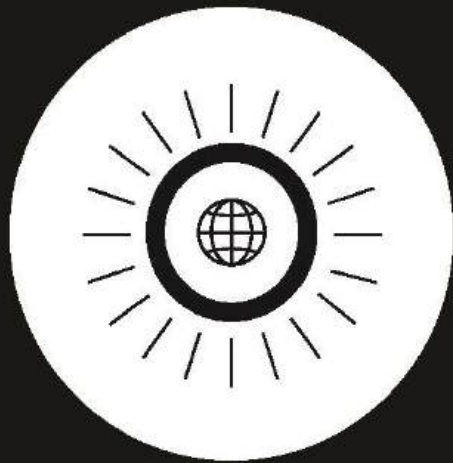
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***LES MILLS***