



TEACHER HANDBOOK

LES MILLS
barre

WELCOME TO LES MILLS

Welcome to Les Mills and your new journey in becoming a fully certified LES MILLS BARRE Teacher. 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 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 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 100,000 teachers 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 teachers 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 LES MILLS BARRE 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 Teacher 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 Teacher 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 Choreography Notes, Teacher Handbook (electronic or printed), a device with module releases music and earphones, food, drinks, and change of clothing.

COMPLETE THE WORK BELOW EITHER PRE OR POST MODULE:

Watch 'The Ultimate You' education video and do the exercise in this Teacher 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.

Note: to view videos enter the password **Imitraining**.

THE JOURNEY AHEAD

BECOMING A LES MILLS BARRE TEACHER

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 TEACHER HANDBOOK

Over the next two days, there will be non-stop learning about how to become the best LES MILLS BARRE Teacher 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!

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

TRAINING OBJECTIVES

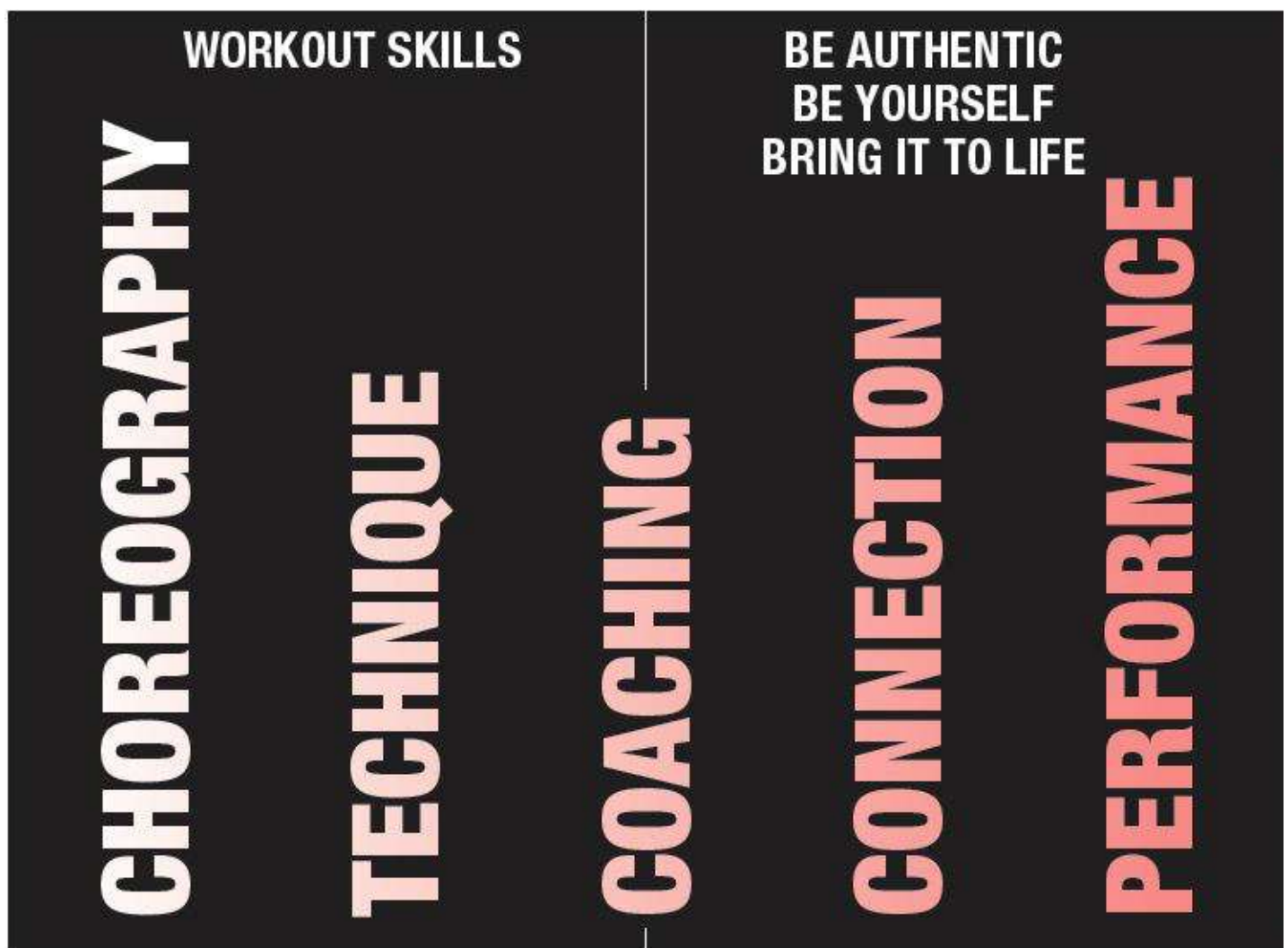
We are keeping it simple – aiming to achieve four key objectives by the end of day two:

- You'll learn and be able to demonstrate each of the 5 Key Elements of LES MILLS BARRE.
- 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 LES MILLS BARRE Teacher 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 LES MILLS BARRE Teacher. 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.

LES MILLS BARRE 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 teacher.

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 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:

- Teaching Tips
- Coaching Layer 1 & 2
- Information on Technique
- Ballet Basics – Terms, Positions and Movements
- Format options, including 30-minute and 45 minute classes, plus how to incorporate Bonus Tracks

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 100%, 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
- You can play any song on the release and your body knows the exercises

WHAT'S NEXT:

- Teach the new Release for at least 2 weeks
- Follow the formats in the Choreography Notes
- 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 in a playlist so you're minimizing the time taken to change tracks.
- Always replace 'like for like' tracks in the 30- and 45-minute classes, ensuring a good balance of training
- Tips for mixing and matching LES MILLS BARRE Releases. Select your playlist based on:
 1. The music style of each song – Create a musical journey of contrast
 2. Check your timing of the songs you have chosen still aims for 30 or 45 minutes (including transition times)

PRESENTATION

Prepare your Choreography for your presentation. Take notes below as you work with your Choreography Notes.

ASK YOURSELF:

- How many blocks of work are there?
- What exercises and tempos make up each set?
- If there are transitions, how many counts are they?
- What is the pattern?

[illegible]

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 Like an Athlete

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.

Work Like a Ballet Dancer

Be detail-oriented, hard-working, and hold yourself to a high standard. Eliminate habits that keep you from excellent 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 opportunity to tidy up Technique every three months.

Practice

You're an athlete now. Train every day. Work towards your goals and remember why you need safe, effective Technique.

There are two parts to great Technique in LES MILLS BARRE - **Position** and **Execution**.

Position: demonstrates correct Stances, Posture, and Alignment.

Execution: shows Safe & Effective Range of Motion and Control.

YOUR JOB IS TO BE AN EXAMPLE OF SAFE, EFFECTIVE TECHNIQUE

YOU KNOW YOU'RE THERE WHEN...

- Your participants have great 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 excellent

ASSESSMENT GUIDE

- Do I demonstrate safe and effective moves?
- Includes Position (Stances, Posture, and Alignment)
- Includes Execution (Range of Motion and Control)

TECHNIQUE

Technique scripting sheet. Take note of anything here that you need to be aware of in your Technique.

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

NOTES

[illegible]

COACHING

LES MILLS CONSUMER RESEARCH

TELLS US THAT PEOPLE IN LES MILLS BARRE 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 teacher

We use a 3 Layer approach to Coaching LES MILLS BARRE

LAYER 1

SETUP

- Movement Setup
- Body Part Direction
- Timing
- Options

LAYER 2

FOLLOW UP

- Improve Execution
- Coach Intensity
- Educate
- Praise

LAYER 3

SHUT UP & PERFORM

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

LAYER 1 COACHING

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 the right body parts in the right direction, with correct and safe execution, as soon as possible.

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 components:

1. MOVEMENT SETUP

- (Sometimes) say the **Name of the Move**, using correct ballet terminology. You find the names of the moves by reading the Choreography Notes and how to pronounce them watching the Masterclass and Technique video.
- Say the **Foot and Arm Position** – people will quickly pick up on what these terms mean and be able to follow.

2. BODY PART DIRECTION

- Say the **Body Part and/or Direction** – the simplest, clearest, most basic cues to get your participants moving the right body parts in the right direction – and moving in the right direction, when necessary. Cue with as few words as possible, so people can concentrate on grasping the movements.

3. TIMING

- When necessary, give them the **Timing**, which may include telling them how many repetitions there are, if appropriate, for the track.

4. OPTIONS

Options offer ways to **Increase or Decrease Intensity, Complexity, or Impact** of a move or sequence. Decreasing Intensity, complexity or impact are really important for new participants, those that are less fit, those with injuries, or those for whatever reason cannot perform a movement. Demonstrate these first or early in a sequence and make sure you let people know that it's OK to take these Options throughout the class.

TIPS FOR DELIVERING LAYER 1

- Keep your cues uncluttered from any unnecessary 'chitchat' – keep it simple!

COACHING NOTES

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LAYER 1 COACHING

COACHING LAYER 1 SCRIPTING SHEET:

| Movement Setup | |
|---------------------|---------|
| Key Parts | Example |
| | |
| Body Part Direction | |
| Key Parts | Example |
| | |
| Timing | |
| Key Parts | Example |
| | |
| Options | |
| Key Parts | Example |
| | |

LAYER 1 COACHING

COACHING LAYER 1 SCRIPTING SHEET:

| Movement Setup | |
|----------------|---------|
| Key Parts | Example |
| | |

| Body Part Direction | |
|---------------------|---------|
| Key Parts | Example |
| | |

| Timing | |
|-----------|---------|
| Key Parts | Example |
| | |

| Options | |
|-----------|---------|
| 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?

[illegible]

What do you need to improve on before tomorrow?

[illegible]

LAYER 2 COACHING

LAYER 2 COACHING

Layer 2 Coaching is all about **Follow Up**. It 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, how to increase or decrease the intensity of the workout, provide them with the WHY & benefits of the workout, and praise them for their effort or successes.

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 4 parts to Layer 2 – sometimes they are closely linked, because often improving execution naturally increases intensity, and connecting with where your class is at allows you to educate and praise!

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.
- 'Follow up' with cues based on what you can see happening in the moment, with the people in front of you – so your cues truly help them to perform/execute the move better!

2. COACH INTENSITY

Tell participants how they can **increase/decrease the intensity** of the movement. Perhaps they can bend a little deeper into a Plié – or want to leave their heels down! Or jump a little higher in a Sissonne – or stick with a flat Arabesque! Intensity is often controlled by **Range of Motion**, be it depth, width or extension.

3. EDUCATE

We tell people in our classes **Why** they should do each movement and what **Benefits** it gives them. **Why** you want them to Plié deeper or shorter, the **Benefits** of both a higher Sissonne and/or a steady Arabesque! Why execute a move this way, what benefits will they get from it?

It might be to do with physical attributes (**Extrinsic cues**) – such as “This is going to tone and shape your butt!” or how the workout is making them feel (**Intrinsic cues**), such as “How graceful do you feel?” or, “This will make us feel strong and centred!”

Adults like to know why they should do as you say. e.g. “land toe-heel, to control impact through the joints” or “bend your knees out more to work the thighs and glutes” or “squeeze your shoulder blades down and back to keep your chest lifted” or “knees track over toes to keep them safely aligned.”

These types of cues really tune people into what **benefits** they're getting out of the workout and **why** you want them to execute a move in a certain way—this understanding will make them want to come back for more!

WHEN WE IMPROVE
EXECUTION, PEOPLE
GET A BETTER
WORKOUT

LAYER 2 COACHING

4. PRAISE

Give your participants a sense of success and confidence by celebrating them exactly where they are at – with sincere, specific **Praise!** To deliver Praise that speaks genuinely to the people in front of us, we need to use C.R.C. or “Connect, Recommend, Commend.” We need to Connect in real time to people to see the effort they’re giving and how they’re succeeding, make Recommendations with our Improve Execution or Coach Intensity and Educate cues, then deliver sincere Commendation for the effort or success we see. Praise can be simple, single word cues like “beautiful,” “excellent,” “sublime,” – but it becomes even more meaningful when it’s specific to what we truly see in the moment. Celebrate people specifically with genuine praise cues, i.e. “your jumps are so high, it looks like you’re flying!” or “beautiful upright posture”

LAYER 2 COACHING

| LAYER 2 COACHING | |
|-------------------|--|
| Improve Execution | |
| Coach Intensity | |
| Educate | |
| Praise | |

LAYER 2 COACHING

| LAYER 2 COACHING | |
|-------------------|--|
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LAYER 2 COACHING

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|-------------------|--|
| Improve Execution | |
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| Educate | |
| Praise | |

THE ART OF SCRIPTING

A great teacher 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 are in the track, the complexity of the movements in the track, and on how well your class is following the movements – 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 movements 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 movement, plan where you will deliver each coaching layer and in which Block of work.

HOW IT FITS INTO EACH TRACK OR MOVEMENT BLOCK



BLOCK 1



BLOCK 2



BLOCK 3

KEY:



LAYER 1



LAYER 2



LAYER 3

THE ART OF SCRIPTING

SCRIPT

Script Layer One and Two. Complete Layer Three after the LES MILLS BARRE challenge.

| MOVEMENT | SCRIPT | |
|---|---------|---|
| 1st Position Demi Plié with 1st Position arms | LAYER 1 | <i>Plié down and straighten legs to come up</i> |
| | LAYER 2 | <i>Press your heels down as you straighten legs</i> |
| | LAYER 3 | |

| MOVEMENT | SCRIPT | |
|----------|---------|--|
| | LAYER 1 | |
| | LAYER 2 | |
| | LAYER 3 | |

| MOVEMENT | SCRIPT | |
|----------|---------|--|
| | LAYER 1 | |
| | LAYER 2 | |
| | LAYER 3 | |

| MOVEMENT | SCRIPT | |
|----------|---------|--|
| | LAYER 1 | |
| | LAYER 2 | |
| | LAYER 3 | |

THE ART OF SCRIPTING

| MOVEMENT | SCRIPT | |
|----------|---------|--|
| | LAYER 1 | |
| | LAYER 2 | |
| | LAYER 3 | |

| MOVEMENT | SCRIPT | |
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| | LAYER 1 | |
| | LAYER 2 | |
| | LAYER 3 | |

| MOVEMENT | SCRIPT | |
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| | LAYER 1 | |
| | LAYER 2 | |
| | LAYER 3 | |

| MOVEMENT | SCRIPT | |
|----------|---------|--|
| | LAYER 1 | |
| | LAYER 2 | |
| | LAYER 3 | |

DAY ONE REFLECTION

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!

[illegible]

NOTES

NOTES

[illegible]

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...



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 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... 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.

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

Use the sheet below to help you plan:

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

LAYER 3 COACHING

In this Layer, the focus is to **Shut Up and Perform** to allow our participants to connect with the music, the workout, and the way their bodies feel! We've given them all the tools for a great workout, now it's about allowing the music to shine and inspiring them to connect with the way they feel – and express themselves freely.

Shut Up...

In LES MILLS BARRE, we want to give people the joy of dancing. This means we need to give them time and space to – well, dance. By truly “shutting up” and scripting silence into our teaching, we allow people to listen to the music and tune into the way their bodies feel. Shutting up can feel seriously uncomfortable, but it's the most meaningful gift we can give our participants! Plan time to say nothing – so that the music and movement can speak to your participants in truly burning, beautiful way.

...and Perform

Performing ourselves is also a powerful way to bring the joy of dance to our participants. When we tune into the music in an authentic way and show that in the way we look, sound, and express ourselves – we invite and draw others into that magical experience of the musical journey, contrast, and emotions. When we focus on how our bodies feel and celebrate it by expressing our experience authentically and freely – we welcome and inspire others to connect to their bodies, love the way they feel, and free themselves to express. This kind of authenticity, liberty, and confidence brings a magical kind of joy that keeps people coming back to class again and again!

YOU KNOW YOUR LES MILLS BARRE COACHING IS THERE WHEN...

- Your whole class is following successfully
- They understand why they are doing the moves
- They improve over time

PLAN TO SHUT UP
WHEN IT BEST
SHOWCASES THE MUSIC
& MOVEMENT - AND
PERFORM FROM AN
AUTHENTIC PART OF
YOURSELF

ASSESSMENT GUIDE

- Do I deliver Coaching Layer 1 effectively?
- Do I deliver Coaching Layer 2 & 3 at the right time?
- Do I use effective Coaching language?

COACHING **LAYER 3**

Shut Up & Perform

COACHING NOTES

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CONNECTION

Grow your class numbers by developing powerful relationships with your participants. When you get them into the LES MILLS BARRE experience, the moves and you as a teacher 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 safe, effective 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 watching you perform on stage.

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

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. And when you see them in class next week, welcome them back.

Be real.

There's no on and off for LES MILLS BARRE Teachers. 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 teacher 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

PRESENCE

Lay your foundations to connecting with every individual by taking the time to center yourself and become present. Connection in LES MILLS BARRE cannot exist without you being present with each and every person.

3 STEPS OF CENTERING:

| # | STEP |
|---|--|
| 1 | Stand still and grounded |
| 2 | Find your height (soft front, long back) |
| 3 | Breathe |

RESPECT AND CARE

HOW WILL I SHOW RESPECT, CARE AND ACCEPTANCE IN MY CLASS

CONNECTION

INCLUSIVE LANGUAGE

| EXCLUSIVE PHRASES | CHANGE TO INCLUSIVE LANGUAGE |
|---|------------------------------|
| You must extend your leg high | |
| Don't drop lower than 90 degrees in your plie | |
| You should be able to go faster | |
| You must do the turn | |
| Most of you have flared ribs and what you want is to soften the ribs down | |
| Don't lift your shoulders | |

WHAT IS CRC?

CONNECT with someone or a group

RECOMMEND a change

COMMEND the change when you see it

CONNECTION

CLASS-FOCUSED OBJECTIVE.

YOUR CLASS

What would you like your class participants to say about you and about what they experience during your classes?

YOUR PRESENTATION TRACK

This afternoon, I want the people in my class to feel/experience...

Write your Class-Focused Objective that you will say at the beginning of your assessment:

CONNECTION

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 ARE THERE WHEN...

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

ASSESSMENT GUIDE

- Do I show respect and a caring attitude to people?
- Do I engage people by using their names and a focused, attentive approach?
- Do I use Inclusive Language?
- Do I use eye gaze with the 4 quadrants

CONNECTION

PRESENTATION SCRIPT

Write down two or three cues that you will use during our final presentation to help connect with people.

[illegible]

NOTES

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PERFORMANCE

WHAT IS PERFORMANCE?

Recall the last time you were captivated by an experience. Maybe you were buried in a good book? Standing in awe of a sunset? Watching your favorite artist perform? How did it make you feel? That's right; regardless of your specific feelings you were swept away on a journey, weren't you? Your senses were heightened; you actually stopped thinking and started feeling. This is magic. And magic is what we need when we create a Performance in our class.

THE PERFORMANCE SPIRAL

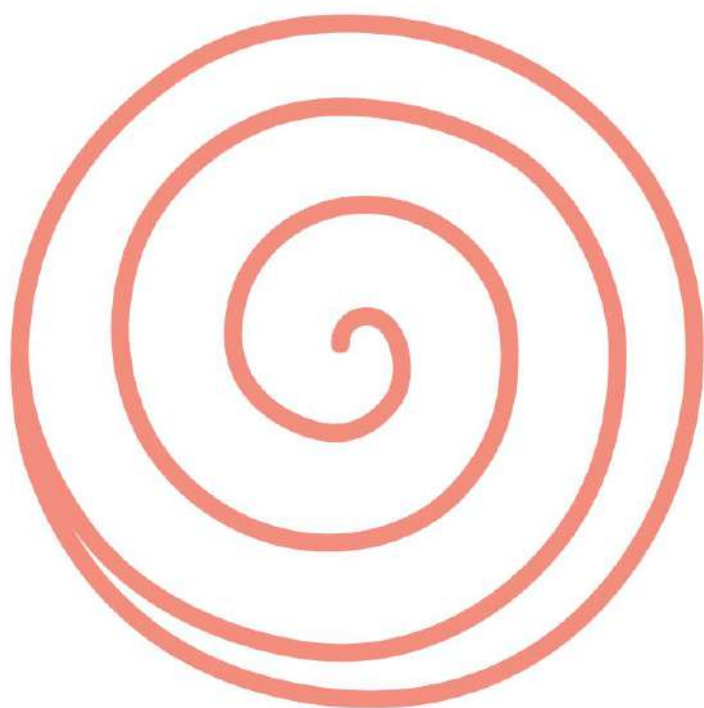
A great Performance has four key aspects that merge together in harmony to create an experience that your members will want to come back to again and again. Use our Performance Spiral to help spiral your Performance into something 'extra'!

“GREAT TEACHING IS
LIKE GREAT ACTING”

— PHILLIP MILLS

THE MUSIC

At the center of the Performance Spiral is Music, which creates the center of any Performance you create in LES MILLS BARRE. Always listen to each track and identify the emotion of the track, connect with that emotion and plan to express what you FEEL when you hear the Music.



PERFORMANCE

THE EMOTIONS IN MY TRACK

What are the different emotions in my track?

How will I connect with the emotions?

How will I demonstrate these emotions through movement and expressions?

When will I use silence so the music can create the emotion?

VOCAL TONE

Much of your members' time will be spent looking downwards as they balance or transition between movements. This means your ability to create a performance through your voice is CRUCIAL.

Let's see how to match our voice to the highs and lows of the music. We use the **LES MILLS BARRE 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 **Vocal Tone** and your **Coaching** should work as one with the musical journey throughout the track!

PERFORMANCE

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 Music? Your script becomes a journey of Music, Coaching and Vocal Tone!

| VOCAL TONE KEY POINTS/NOTES |
|-----------------------------|
| |

PERFORMANCE

BEAUTIFUL MOVEMENT

Take the emotion of the Music and connect this with how you move in and out of each movement. Pay attention to the way your body looks and feels from toes to fingertips. Work on moving strongly, smoothly, gracefully, and with poise through each pose and transition. This might include:

- Removing extra “fluff” or animations from your movements to keep them clear and clean
- Honing in on the details: maintaining postural muscle engagement 100% of class, keeping your toes pointed, softening your hands, etc.
- Practicing your transitions so each Stance, direction change, and line of your body looks crisp and effortless
- Tuning into how your body is feeling, considering how the emotions of the Music change the quality of the way you move

EXPRESSIONS

As you move out through the Performance spiral, the last part will, if you are truly connected with the experience, occur naturally as you show Expressions before, during and after the class.

YOU KNOW YOU'RE THERE WHEN...

- You are centred, liberated, and confident as you teach
- You teach from the program Essence
- Your class is addicted to your workout experience
- They give back to you at the end of each track or class

ASSESSMENT GUIDE

- Do I capture the program Essence?
- Do I create a journey of contrast through Music, Vocal Tone, and Beautiful Movement?
- Is my teaching style natural?

SHOWING EXPRESSIONS

| |
|--|
| |
|--|

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 LES MILLS BARRE with a mix of other styles thrown in. Get in or get out!

STOP TRYING SO HARD

Learn your Choreography, practice your Technique, Coach like a pro and Connect with your people. These are fundamentals; now let the Music and the physicality of the program do the work for you... Simple.

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

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 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 feel graceful. That's the deal. Bring that attitude to every class.

Be the ULTIMATE LES MILLS BARRE YOU.

YOUR JOB IS TO BE AN INSPIRATIONAL LEADER

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' GIVENS (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

**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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NOTES

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NOTES

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WHAT'S NEXT

CERTIFICATION

- Present this Release and video the class.
- Video is assessed on Choreography, Technique, Coaching Layer 1 and 2.
- 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 Advanced Training. This takes you to a next level of understanding and living out Fitness Leadership, dialing yourself into the Essence of your program and Showing Enjoyment in a transformative way, as well as helping you “juggle” the 3 “balls” of creating a life-changing, addictively awesome class experience. You should aim to complete this within 6-12 months of Teacher Certification. 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!

Ask your trainer about Advanced Training and what options to do this module are available to you.

TAKE YOUR TEACHING TO A WHOLE NEW LEVEL

ACTION PLAN

This image shows a full page of a document template designed for handwritten notes or essays. It features approximately 28 evenly spaced, thin grey horizontal lines extending across the entire width of the page. The margins are consistent on all sides, providing ample space for writing. There are no pre-printed questions, headings, or other markings on the page.

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NOTES

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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 LES MILLS BARRE 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 LES MILLS BARRE Teacher 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 Teacher Certification, which will occur approximately 2-3 months post training.

TEACHER CERTIFICATION

Teacher 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 LES MILLS BARRE workout no matter where they are in the world... and that's why we say Teacher Certification is exciting!

**WE KNOW TEACHERS
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 Advanced Training - the Les Mills Advanced Teacher Module.

WHAT'S ADVANCED TRAINING?

Advanced Training is an incomparable education and development experience, where we step into our Fitness Leadership in a transformative, powerful way. We delve deep into the Essence of LES MILLS BARRE and ways of Showing Enjoyment so that everything you say and do dials in authentically to the program and delivers it – and you – at best advantage. We explore the 3 “balls” of Enhancing the Experience for our participants and develop “juggling” skills that will lead to packed classes and teaching that truly changes the world. Because when you truly teach in this space of Fitness Leadership, own the Essence, Show Enjoyment, and bring seriously magical experiences to your club – people will keep coming back and bring their friends too!

**... 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 LES MILLS BARRE pace. Slow enough that they can understand you, but with energy and playfulness. 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 teachers 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 LES MILLS BARRE 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 teacher 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 LES MILLS BARRE in your club. EVERYONE at the club needs to get behind it and teachers 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 teachers, 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 LES MILLS BARRE club representative that keeps the LES MILLS BARRE 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 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!" | |
| TOTALS | | VISUAL | |

| 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 practising 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 | |
| AUDITORY | | KINESTHETIC/PHYSICAL | |

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' teachers in the war against obesity. Also part of the Les Mills culture, the hongis 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 hongis is the 'sharing of breath'. In the hongis (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 teachers often greet each other with a strong Roman-style handshake incorporating the hongis 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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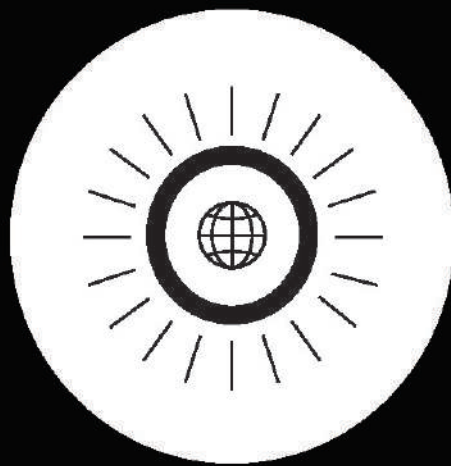
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