



**LABLAST
FITNESS
CERTIFICATION MANUAL**

Welcome to LaBlast® !

LaBlast® was created after the second season of TV's "Dancing with the Stars". Louis was paired with celebrity partner, Lisa Rinna, who had such an amazing experience working with Louis on the show, that she searched for a way to continue dancing after the season ended. Lisa's search for programs offered for non-dancers did not result in many options. It quickly became apparent to the two friends that Louis had an opportunity to create a new and exciting dance fitness program. This program would be accessible to all, make everyone feel like a star, and be completely different than any program out there!

The premise was simple: create a partner-free dance program that anyone could participate in and learn to dance while getting fit and having fun. With Lisa's help, Louis launched his first class in a small dance studio with five friends. In just a few weeks, the class was jam-packed! More classes were added and before he knew it, Louis was teaching eight classes a week. After two years, the classes had become so popular that he was inspired to develop a program that would be suitable for both dance and fitness facilities worldwide.

In 2009, Louis was partnered with Kelly Osbourne for the ninth season of "Dancing with the Stars". They had a very successful season, and Kelly lost 25 pounds during the three months that they danced together on the show. Following season nine, Louis flew to his native country of the Netherlands to launch the LaBlast® program in several dance and fitness studios. The response was overwhelmingly positive. With this success, Louis returned to the United States with a determination to bring LaBlast® to students all across America.

Louis' mission for LaBlast®: to get people moving from all corners of the world, regardless of their fitness level, age, or background, all through the power of dance!

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Introduction

What is LaBlast®?

You must be certain to accurately describe LaBlast® when speaking with potential students. The ability to do this is very important to the success of your class. Below are some examples that you can use to both describe LaBlast® verbally, as well as post at the reception desk of the studio/fitness facility where you teach.

- LaBlast® is a dance fitness program based on all the ballroom dances you see on “Dancing with the Stars”. It is partner-free, includes all components of fitness, and uses a wide variety of music.
- LaBlast® is Highly Involved Interval Training: dance fitness that combines partner-free ballroom dancing and weight training. You learn the true skill of dance, while blasting away calories.
- LaBlast® is a life-changing dance fitness program that inspires the mind and transforms the body, while teaching the true skill of dance. Inspired by TV’s “Dancing with the Stars”, this energizing dance fitness class blends ballroom dancing with the calorie-blasting properties of interval training.
- LaBlast® is a perfect balance of dance and fitness. This ‘workout in disguise’ will get you moving to dances like the Jive, Salsa, Quickstep, Paso Doble, Viennese Waltz, and many more. No partner needed! During LaBlast® classes, you’ll dance to music from every artist, genre, and era!
- LaBlast® is a multi-level dance fitness program designed for the absolute beginner to the experienced dancer. Students progress at their own rate while enjoying dances like Disco, Swing, Salsa, Lindy Hop, etc. Over time, you will learn the true skill of dance.

What Sets LaBlast® Apart?

LaBlast® is a program designed for participants of all fitness levels and dance backgrounds. It’s simple and fun! The LaBlast® motto is “if you can clap it, you can dance it”™. LaBlast® keeps it simple in the beginning, builds a solid foundation, and advances over time, keeping the dances both challenging and interesting! The clarity and simplicity of instruction, along with precise direction and timing, make LaBlast® easy to learn. LaBlast® :

- Is based on logic.
- Teaches the true skill of dance.
- Uses music from every genre, every era, and every artist.
- Is based on pattern-o-graphy: both interchangeable patterns and fully patterned songs

The set structure and logical teaching methods used in LaBlast® allow students to achieve a great workout, be creative through musical expression, and gain a sense of accomplishment. There is nothing more rewarding than seeing a student succeed and truly learn how to dance!

The Success of LaBlast®

LaBlast® is wildly successful in a variety of environments. Dance studios, gyms – large and small, and community centers worldwide, have all realized the potential of LaBlast®'s partner-free, fun, high-energy format. LaBlast® classes are changing the way people experience dance fitness, and we are achieving this with our overall philosophy and teaching methods. LaBlast® is successful because:

- **LaBlast® is Accessible to All. ALWAYS.**
 - Too often we judge, segregate, and put people into categorical boxes. At LaBlast®, we pride ourselves on the fact that **anyone** can take our classes regardless of age, fitness level, gender, or ethnicity. When instructors are aware of everyone's needs, and provide variations within each dance, each student can accomplish their goals and feel like winners.

- **Our Unique Movement Philosophy Really Works**
 - Dance is not just doing patterns to the music, but rather dance is moving the whole body *"with"* the music. Becoming the dance holistically, that is with mind, body and soul, is what makes dance not only fulfilling, but results in achieving the best fitness benefits. Teach movement, not steps!

- **We Educate our Instructors on all Aspects of Being a Fitness Professional**
 - We wear many different hats as fitness instructors. This training will not only cover the philosophy of movement and the interchangeable patterns of each of the 10 dances in LaBlast®, but we will also address many other important roles that will ultimately lead to success, such as teaching a safe and effective class, proper cueing, motivating approaches to coaching, dance history, music selection, and entrepreneurial business skills.

Training Agenda

The training schedule is comprised of one, nine-hour training day, including:

- LaBlast® Master Class
- What is LaBlast®
- Teaching Dance Fitness
- LaBlast® Movement Philosophy

- The Dances - *Disco, Foxtrot, Quickstep, Salsa, Paso Doble, Jive, Lindy Hop, Rumba, Merengue, Viennese Waltz*
- Music and Application
- Business Skills & the Benefits of your L.I.F. Subscription
- Practical Experience
- Q & A Session

Overview of the Training

The LaBlast® training consists of education in LaBlast® teaching techniques, unique dance theory, the individual dances, and overall class design, and places a special emphasis on the skills needed to safely and effectively instruct LaBlast® classes. The training teaches instructors how to blend dance, fitness, and fun – creating a high-energy, one-of-a-kind class experience for students of all levels.

Training Objectives

- Gain a complete understanding of LaBlast® teaching techniques and theory.
- Learn how exercise science principles are applied in the LaBlast® program.
- Explore and learn the history and interchangeable patterns of the LaBlast® dances.
- Communicate the importance of teaching to all levels.
- Prepare participants to instruct a safe and effective LaBlast® class.

Safety and Injury Prevention

Room Design and Class Setup

Facilities vary in size, space, and amenities. An ideal facility will have the following characteristics:

- Good ventilation
- Shock-absorbing flooring
- Sufficient space for students to move comfortably
- Mirrors
- A raised platform or stage for the instructor
- A good sound and microphone system

Instructors should make sure the room is properly arranged to ensure the safety of all participants. It is important that all students can hear the coaching and cueing instructions and see all demonstrations clearly. The instructor should face the students (called mirroring) during the warm-up and cool-down, as well as, when dancing most lateral patterns. When teaching new patterns, or patterns that move diagonally, or forward and back, it is preferable to face in the same direction as the students. Each student should have enough room to successfully execute all arm movements. To ensure the safety of all participants, make sure the students are spread out with sufficient space to execute all dance movements.

Teaching a Safe and Effective Class

There are many factors that could cause an injury during a class. Classes will have a low rate of injury when held in a safe environment with good instructional supervision and a proper warm-up and cool-down. The majority of injuries that occur in dance-exercise classes involve the foot, ankle, shin, lower back, shoulder, or knee. Injuries can be caused by overuse or by placing too much stress on one part of the body over an extended period of time. Dancing on the appropriate floor surface and the use of proper footwear can prevent injuries.

Floor Surface:

The ideal floor provides both cushion and stability. The best surface is a suspended, wood floor. If classes are held on less desirable floor surfaces, such as carpeting, the class design should be modified to ensure a safe workout, with special consideration given to the ankles and knees.

Shoes:

The use of appropriate shoes is important for shock absorption and injury prevention. A good shoe will have the following features:

- **Shock Absorption** – For dance-exercise, the most important feature of a shoe is its ability to absorb shock, especially in the forefoot where much of the impact occurs.
- **Lateral Support and Stability** – The shoe must have a sole wide enough to provide a solid platform for the foot. A rigid heel counter is necessary to hold the foot in place and provide stability to the ankle. Split soled shoes are not recommended for dance fitness and have been the cause of many injuries in dance fitness classes.
- **Flexibility at the Ball of the Foot** – The ball of the foot is the only area in which a dance-exercise shoe should be flexible. General flexibility or flexibility in the rear foot is not desirable.
- **Fit and Comfort** – Overall fit and comfort are extremely important. Even though a tight fit is often desirable for dance, for exercise the fit should be free of irritation or pressure points. New students should get their shoes professionally fitted. Shoes should be suitable for an individual's activity pattern with consideration given to both floor surface and type of foot.

Emergency Procedures

- In case of an emergency, the instructor should immediately assist the injured participant.
- If 911 or emergency services need to be called, the instructor should remain with the injured participant, designate a staff member to call 911, and report back to the instructor with the estimated arrival time.
- There should always be a secondary staff member (front desk staff, general manager) available to assist in case of an emergency.
- If the participant is injured, but does not require emergency care, the instructor should remain with the participant until another staff member arrives to take over care of the injured participant and assist them from the studio.
- All class incidents should be fully documented in accordance with facility and company policies and procedures.

Even with good shoes, a hardwood floor, and proper technique, injuries can occasionally happen. Remember that only a physician can diagnose an injury and prescribe specific treatment. Instructors should make sure not to advise treatment of any kind or attempt to diagnose injuries or ailments. There are, however, general guidelines for managing injuries, such as R.I.C.E.

R.I.C.E.

Swelling, caused by bleeding or inflammation in and around the injured area, is the body's response to injury. If swelling is controlled and minimized, the injured area is less painful and normal movement can be resumed sooner. Swelling is best controlled by **R**est, **I**ce, **C**ompression, and **E**levation.

- Rest:** Stop an activity until symptoms subside.
- Ice:** Should be applied for 20-30 minutes at a time, as often as possible, during the first 48-72 hours after the injury. Ice should never be applied directly to the skin.
- Compression:** Wrap the injured area with an ace bandage, or any appropriate bandage.
- Elevation:** Raise the injured area above the level of the heart to minimize swelling.

Exercise Science and Benefits of LaBlast®

Five Components of Physical Fitness

There are five components of physical fitness. Each component is of equal importance, and no one component should be emphasized over the others. The five components defined below are health-related as opposed to skill-related. The development of a high degree of motor skill is sometimes confused with physical fitness, but these two attributes are not necessarily related to each other. A highly skilled person may have a low level of physical fitness, and the reverse may also be true.

Muscular Strength:

Muscle strength refers to the amount of force a muscle can exert in a single effort.

Muscular Endurance:

Muscle endurance refers to the ability of a muscle to perform a continuous effort without fatiguing.

Cardiovascular Endurance:

Cardiovascular endurance, or aerobic fitness, is the capacity of the heart-lung system to deliver blood and oxygen to the working muscles during sustained exercise.

Flexibility:

Flexibility refers to a joint's ability to express its full range of motion. An adequate degree of flexibility is important to prevent injury and to maintain mobility.

Body Composition:

Body Composition is the makeup of the body using a two-component model of a lean body mass and body fat. Lean body mass, consisting of the muscles, bones, nervous tissue, skin, and organs, represents the metabolically active part of the body that makes a direct and positive contribution during exercise. Body fat represents body tissue that stores energy for use during some forms of exercise, but otherwise does not contribute directly to exercise performance. Body fat is further classified into essential body fat that is necessary for maintenance of life and reproductive function; 3% - 6% of body fat is generally thought to be essential for men, and 8% - 12% for women. Excess body fat is contained in the fatty deposits or fat pads found both under the skin and internally. While body fat levels change with age, the percentage of body fat can be maintained at a suitable level throughout a lifetime. Participating in LaBlast® classes on a regular basis can help students improve cardiovascular endurance, tone and sculpt muscles, increase flexibility, and improve overall fitness.

Improving Cardiovascular Endurance

Dance-fitness classes are an effective way to build cardiovascular endurance. The constant movement, step changes, and challenging choreography in dance routines give participants the opportunity to build both muscle strength and cardiovascular endurance.

There are three basic variables to consider that contribute to improving cardiovascular-respiratory endurance:

Exercise Intensity:

Exercise intensity refers to how hard your body is working during physical activity. Your heart rate, breathing, temperature, and perspiration all measure your level of exercise intensity. Target heart rates for fitness and health gains are between 55 – 85% of your maximum heart rate (max HR). For maximum health benefits, the goal is to work hard, but not too hard.

The human body has a built-in system to measure your exercise intensity – your heart. Your heart rate will increase in proportion to the intensity of your exercise. You can track and guide your exercise intensity by calculating your Target Heart Rate (THR) range. An estimate of maximum heart rate can be calculated as 220 beats per minute (bpm) minus your age.

Participants should keep their heart rate at the lower end of your recommended range if they are just starting regular exercise. The intensity of the workouts should gradually increase as fitness levels improve.

Exercise Duration:

Exercise duration may vary from 20 – 60 minutes depending on the population. The aerobic component of most dance-exercise classes is 20 – 30 minutes. The aerobic component of a LaBlast® class is 35 to 45 minutes. Duration refers to the actual time that the person is within the target heart rate zone and does not include a warm-up or cool-down period.

Exercise Frequency:

The American College of Sports Medicine recommends three to five days a week for most cardiovascular exercise programs. Alternating days of more intense exercise with a day of rest or easy exercise, such as, walking, stretching, or yoga, will give the body time to build and repair muscles.

Benefits of LaBlast®

The benefits of LaBlast® are most specific to the cardiovascular and respiratory systems. Dance fitness programs can significantly improve the efficiency with which the body performs. Improvements can be seen specifically in cardiac efficiency, breathing capacity, and the ability to dissipate metabolically produced heat. These benefits are similar to those achieved with a jogging or cycling program.

LaBlast® is an interval-based workout. During a LaBlast® class, the intensity of the workout changes based on the type of dance being performed and the speed of the dance. This results in alternating periods of intense work efforts with periods of lower intensity work efforts.

The benefits of interval training include:

- **Increased Caloric Burn** – The more vigorous the exercise, the more calories burned, so even short bursts will increase the number of calories burned. Several studies suggest that a person continues to burn calories up to five hours after their workout.
- **Eliminates Boredom** – Varying the intensity of the exercises or dances makes the workout go by faster, therefore eliminating any chance for boredom.
- **Increased Fitness Levels** – Participants increase their ability to exercise and increase their stamina over time. Shorter bursts of higher intensity work efforts are more manageable for beginners.

To help develop higher levels of muscular strength and endurance, a LaBlast® weight training segment was developed. Light hand weights are incorporated into the Merengue, Rumba, and Viennese Waltz (your L.I.F. subscription has additional dances that incorporate weights). Long-term participation in a dance fitness program can produce favorable changes in body composition with an increase in lean body mass and a decrease in body fat.

Teaching Dance Fitness

Teaching a safe and successful dance fitness class depends on the instructor's ability to apply solid instructional principles and practices. Inadequate teaching skills can adversely affect class participation. Even though instructing is intuitive to some people, without proper training and knowledge, teaching skills are under-utilized, and can impact a participant's overall class experience. Exploring the elements of effective teaching, applying those essential elements, and gaining knowledge of the learning process, will improve overall teaching skills.

LaBlast® Philosophy

Movement:

Movement has no beginning and no ending, and therefore, change becomes very important. Patterns and directions may change, but movement never stops. The changes and transitions are what makes dancing creative, and creates a natural flow which, in return, makes the students feel satisfied and successful. Another important aspect is that the movement is experienced by the entire body; not only physically, but also mentally and emotionally.

It's simple: when you teach movement, it includes the whole body. When you teach steps, it only includes the feet. The same is true when discussing arms separately from the rest of the body. As an instructor, it's crucial to teach movement, not just physically, but even more so, mentally and emotionally. Harnessing that holistic movement will result in greater benefits for your students, such as increased caloric burn, confidence, flexibility, and skill. "Stepping" is empty, will never make you really feel like a dancer, and doesn't offer any long-term results. Movement should always be done from the inside out, as opposed to teaching the individual body parts (steps, arm styling, posture, etc.). When a student moves from the inside out, layers of emotions will be revealed, and inhibitions will be faced head on, while the spirit is being lifted through music and movement.

To start teaching this philosophy, make sure you talk about **movement** and **patterns**, instead of "steps". For example, Bota Fogo in Samba is a movement pattern with the basic Samba rhythm of "1 a 2". Clap the rhythm and show the pattern by doing it with full body movement. Encourage your students to look at your whole body when following along so that they see all the information your body gives off. Never teach "steps" or make your students look at their feet to learn the patterns. This will only cause frustration. Understand the logic: when you look at feet, you only get 10% of the information, while looking at someone's whole body, you receive 100% of the information. If you teach this way, your students will learn faster, will see any visual cues for movement changes, and will transform in front of your eyes!

To make LaBlast® accessible to everyone, it is imperative to teach the patterns with absolute clarity, especially when executing and anticipating a change of direction. This gives the student the opportunity to follow instantly without getting lost and frustrated. LaBlast® emphasizes the importance of watching

and listening. Seamless transitions, while moving the entire body make LaBlast® accessible, both for students new to dance and experienced dancers.

Eurhythmics:

Eurhythmics is a philosophy based on improving an artist's expression by using the voice to become a direct result of the inner feelings. This makes the instructor and students emotionally more expressive. Eurhythmics brings the physical in tune with the emotional. It creates a perfect balance between doing and feeling - moving expressively. An instructor should explain material in the way they want it to be expressed and executed. Benefits of eurhythmics include:

- Creates atmosphere
- Prevents the instructor from sounding monotonous
- Aids in overcoming embarrassment for students and opens the door to better self-confidence
- Students will be more expressive

The Learning Process

Many instructors do not appreciate the complexity of the process required to learn a new exercise or movement pattern. In a matter of seconds, a student must perceive and react to proper cues, remember similar situations and instructions on what to do, determine the proper strategy, make the correct response, and finally, through feedback, must determine if they perform the exercise correctly. This section examines the learning process and describes learning strategies that will facilitate the teaching of motor skills.

The nature of learning takes place in three domains of human behavior: cognitive, affective, and motor. (Magill, 1980). All three domains are important within the dance exercise field.

The cognitive domain (*mental*) describes intellectual activities and involves the learning of knowledge. Studies have shown that education within an exercise program positively affects motivation and exercise compliance. The affective domain (*emotional*) describes emotional behaviors. Motivation to exercise depends on a person's feelings about exercise. Instructors are therefore instrumental in helping participants develop a positive attitude about exercise. The motor domain (*physical*) refers to those activities requiring movement. Learning motor skills is the foundation of LaBlast®. Within the dance-exercise profession, the motor domain has been heavily emphasized, and limited attention has been given to the affective and cognitive domains. Since research has shown that teaching within all three domains is critical to exercise compliance, LaBlast® focuses on all three domains: mental, emotional, and physical.

Stages of Learning:

To teach LaBlast® effectively, an instructor should have knowledge of the various stages of learning. The learning model theorized that there are three stages of learning for a motor skill: *cognitive*, *associative* and *autonomous*.

- **Cognitive Stage (mental)** – Students make many errors and have highly variable performances. They know they are doing something wrong, but they do not know how to improve their performance. At this stage, dance exercise seems uncoordinated. *The instructor must make a number of corrections and the participant does not yet have the skills or knowledge to correct the errors on their own.*
- **Associative Stage (physical and emotional)** – Students have learned the basic fundamentals or mechanics of the skill. Their errors tend to be less gross in nature and they can now concentrate on refining their skills. *During this stage, LaBlast® participants are able to detect some errors and you, as the instructor, only need to make an occasional correction.*
- **Autonomous Stage** – The skill becomes automatic or habitual. Students can now perform without thinking and can detect their own errors.

Motivating Participants:

Motivation is a key component of effective learning. A common characteristic associated with a student dropping out of an exercise program is a lack of self-motivation. The instructor should create an atmosphere that enhances participant self-motivation. The extent to which people are self-motivated depends on the degree to which they perceive and control their own behavior.

Most people are motivated by challenge, growth, achievement, and recognition. A LaBlast® instructor can enhance motivation by offering variety within the classes, by individualizing dances, and by giving more responsibility to the students.

Characteristics that encourage good relationships with students include empathy, respect, warmth, and sincerity. The instructor should serve as a role model for the students. By being knowledgeable, cheerful, encouraging, and genuinely enthusiastic about dancing, a positive environment is created.

Instructors can use the motivational strategies below to enhance the overall LaBlast® experience for class participants:

- Provide good exercise leadership.
- Provide feedback.
- Provide opportunities for self-monitoring and for keeping record of progress.
- Ensure a slow rate of exercise progression to minimize injuries.
- Provide opportunities for making social contacts.
- Vary the exercise program.
- Recognize individual accomplishments with extrinsic rewards such as certificates of accomplishment.
- Provide opportunities for having fun.

Having fun is an important motivator for people to continue exercising. LaBlast® provides the perfect opportunity to have fun. Using a variety of music, dance styles, exercises, and props, and providing opportunities for social interaction, all contribute to a fun exercise environment.

A LaBlast® instructor plays multiple roles during a class - instructor, motivator, coach, entertainer, and dancer, to name just a few. Effectively teaching LaBlast® is a challenge. Carefully design classes and employ sound teaching principles. Evaluate a student's progress by giving feedback and developing strategies to motivate class participants to continue exercising and dancing. The additional work will result in students being provided with a fun, safe, and well-structured dance class.

LaBlast® Teaching Techniques

The type and amount of information that LaBlast® participants can understand is dependent on what stage of the learning process they are in. For example, beginner LaBlast® students see a dance routine as composed of many steps, each step demanding their full attention. Every step is critical. However, more advanced LaBlast® students see only a few steps as crucial, for example, where the tempo changes, or at the beginning of a challenging part of the dance. Because beginner students are less skilled at determining what information is most important, the instructor must provide them with specific information about what is important. When teaching an exercise or movement pattern, there are a number of ways to effectively communicate information to class participants. The instructor must determine which approach will be the most effective.

Approaches to Teaching:

- **Part Approach** – The dance is broken down into each individual movement pattern. Students repeat each part as many times as needed until they successfully complete the patterns. It is suggested to repeat the movement patterns eight times, but the instructor should determine if more repetitions are needed. This process can be done with or without music. When all of the patterns have been reviewed, the instructor can adapt the LaBlast® teaching technique of repeating each movement pattern four times. This approach keeps students moving, and also captures the attention of the students, especially when done to music.
- **Add-On Approach** – The instructor shows one pattern, and then adds on additional patterns to the choreography, as the first part is repeated over and over. Movement patterns are added on during the song. The entire routine is achieved by adding on, bit by bit. This approach works well because it keeps students dancing to the music and gives them less opportunity to overthink the process.

Task Complexity:

Task complexity refers to the number of parts or components within a task and the level of information that is required to complete the task. A highly complex task has many components and requires a lot of attention. Keep things as simple as possible in order to avoid confusing the students. Less is more.

Through dancing, students find the fun, fitness, and health benefits of exercise, and learn more about the tasks that the instructor would like to be achieved. Even though there are many tasks at hand in a class, organizing how many tasks you are expecting from your students at one time is critical to the success of the class. As the program progresses, the patterns will increase in depth and variety. Skill is learned over time.

For example:

Pick a specific goal that you want your students to achieve in class. In order for students to correctly execute a task, an instructor must first build the foundation, and then go through the levels of progression without skipping any level. A task cannot be successfully completed without the proper steps being taught in the correct order (number of components).

Task Organization:

Organize your goals! Task organization refers to the number of parts or tasks that are interrelated, and that must be taught to the students. A task high in organization is composed of closely related components. A task low in organization is composed of independent parts, such as the individual dance patterns making up a routine. The instructor should teach each pattern in its simplest form. Once you determine the tasks that you would like to focus on, you must organize them in a manner that your students can most benefit from.

For example:

The instructor should let the class know what the expectations are. There can be tasks for the entire class or a task for individual dances. What task(s) do you want to focus on? Below is an example of specific tasks and how they might be organized throughout a class.

Dance	Task
Warm-Up	Blood circulation, isolations, light stretching
Disco	Get involved in the music
Salsa	Emphasis on the rhythm (1 and 2)
Paso Doble	Muscle endurance
Rumba	Evoke the emotional self
Jive	Proper execution of jive kick
Faster Jive	Repeat jive but increase bpm/cardio endurance
Cool-Down	Breathing

When your tasks are well organized, your class will be able to get the most out of the class and feel successful in reaching their goals. Note: there is a balance throughout the class in terms of physical, mental, and emotional, as well as, where to be an entertainer, motivator, and/or teacher.

LaBlast® Coaching Techniques

By providing appropriate feedback, you can greatly influence a student's performance. Providing feedback to students serves three important functions in learning:

1. It provides information about performances.
2. It serves as a motivator for further performances.
3. It reinforces or strengthens correct responses.

Types of Feedback:

- **Corrective Statements** – Used when a student's response is incorrect. The statement identifies the error and tells the student how to correct it.
- **Value Statements** – Expresses a feeling about the student's performance, using words such as "good" or "well done." This type of statement can motivate or encourage a student.
- **Neutral Statements** – Acknowledges the performance but does not judge or correct it.

All three types of statements have a place in the teaching environment. Newer instructors who have not yet developed effective skill analysis techniques often find themselves relying on value statements. Positive reinforcement is very important in the early stages of learning.

The instructor should use positive value statements when participants make a good attempt, even when the performance is not yet correct. The correction should always be given in a friendly manner and can be offered either publicly or privately. If several participants are performing a move incorrectly, the instructor should give feedback to the entire class. If one person consistently performs a part of the dance or movement incorrectly, the instructor should talk to that person *privately* after the class.

LaBlast® Teaching Methods and Styles

To teach LaBlast® successfully, you must select an appropriate teaching style, and use effective techniques for teaching movement patterns, including proper cueing. The teaching style chosen is an important factor in determining an instructor's success in effectively presenting a well-rounded LaBlast® class.

There are three teaching styles directly applicable to the LaBlast® program:

- **The Command Style** – The instructor makes all decisions about posture, rhythm, and duration, while the students follow directions and movements. The command style is the most commonly used style in dance-exercise classes. This style works well for warm-ups, cool-downs, and learning new routines, but leaves no room for individualization.

- **The Democratic Style** – The democratic style allows students the freedom to focus on individual aspects of the dance; for example, different arm patterns or a focus on hip movement, but the teacher is still instructing the students. The democratic style allows the student to decide on what part of the dance to individualize, making choices about style and performance. A great instructor leads by example and provides choices for their students. Commend individuality, but don't force your opinion.
- **The Laissez-Faire Style** – The Laissez-Faire style is a free-for-all style where students have complete freedom to make decisions.

Teaching Movement Patterns:

New movements should always be taught in their simplest form. The instructor should begin by teaching basic movement patterns without additional arm gestures and using slower tempo. As the students become more proficient, the tempo can be increased, arm gestures can be added, and movement patterns can be danced in various directions: forward, backward, wall-to-wall, diagonally, or on the spot. Progression of intensity can be achieved by executing back-to-back dances.

Movement patterns must be selected carefully. Complex routines can slow the class down and confuse students, especially in beginner classes where students might have never danced before or participated in any type of cardio exercise requiring stamina. Proper options must be given for every movement pattern, and the more difficult patterns can be removed from each dance, if necessary.

A steady pace is important to learn a skill effectively and to avoid any injuries. Instructors should teach a class in an accessible way, allowing students to feel their progress and achievement. The instructor should encourage beginner students to start slowly and progress gradually to avoid being discouraged when confronted by new challenges.

Many of the dances are based on having one rhythm and one rhythm only, such as Salsa, Rumba, and Viennese Waltz. This rhythm is for the entire body, not just the feet. When teaching one of these dances, the instructor should clap the rhythm first so that students can experience the rhythm. Remember, "if you can clap it, you can dance it"™. Use it! It was trademarked because it really works. The fastest way for students to learn is by watching and listening. The instructor should mention this many times throughout the class. It is the instructor's responsibility to make the dance logical, and to be clear and concise in teaching techniques. Choose your delivery and the amount of information you give wisely. This will create an easy-to-learn and fun environment for your students.

LaBlast® Cueing Techniques

Cueing is a very important part of LaBlast®. The instructor should monitor the class for safety and be aware of the students at all times. Each cue should be brief and should be anticipated to provide the students with enough time to move smoothly from one movement pattern to the next. Both audio and

visual cueing are used in LaBlast® classes. Students are encouraged to watch and listen to learn the dances. It is important that the instructor anticipates each pattern within each dance by visually indicating the new direction before the new pattern begins. Audio cueing is also very important, especially when you have a very large group. During LaBlast® classes, the music may be loud, therefore, visual cueing takes precedent over audio cueing. Visual cueing can help to protect the instructor's voice.

Types of Cueing:

- **Footwork Cueing** – Indicates which foot moves in which direction (left foot in front when you move to the left or right foot in front when you move to the right).
- **Directional Cueing** – Tells the students which direction to move (forward and back, up and down, or wall to wall).
- **Rhythmic Cueing** – Indicates the correct rhythm of the routine (single, single, double).
- **Numerical Cueing** – Refers to counting the rhythm (1 and 2, 3 and 4).
- **Step Cueing** – Refers to the name of the pattern (chasse, triple step, or rock step).

As students become proficient at executing movement patterns, they will need fewer verbal cues. The instructor can then rely more on nonverbal cues, such as using the hands or head to indicate direction. For beginner students, it is very helpful to be dramatic about visual cueing using over-the-top gestures. The over-the-top gestures can also be amusing, which makes the class light-hearted and fun. Visual cueing could be used for directional indications, and at the same time, function as added expression.

Components of a LaBlast® Class

5 Components of a LaBlast® Class

There are five components to a LaBlast® class: warm-up, cardiovascular conditioning, twisting, strength conditioning, and cool-down.

Warm-up:

The period of exercise at the desired target heart rate during LaBlast® is preceded by a warm-up of about 5 - 10 minutes. Three important components of the warm-up include *increasing blood circulation, body isolations, and light stretching*. The warm-up includes limbering exercises to prepare the muscles for the exercises to be performed. Warm-up activities also include large muscle movement to gradually raise the heart rate, blood pressure, cardiac output, and respiratory ventilation so the body is not suddenly taxed.

Cardiovascular Training:

The cardiovascular training segment of a LaBlast® class is 30 - 45 minutes in length. LaBlast® is an interval-based dance fitness class that uses various types of dance to increase or decrease the intensity of the workout. The patterns and tempo can also increase and affect the intensity of the workout. The cardiovascular training segment of a LaBlast® class begins at a lower intensity, and can build throughout the class, or, in true interval style, the intensity can vary throughout the workout.

Twisting:

Twisting is the number one movement in LaBlast®. Twisting is a 3-dimensional movement that engages the entire midsection (abdominal muscles and lower back), as well as, the lower body (primarily the quadriceps and calves). In order to safely execute a twisting action, you must align your hips, knees, ankles, and toes. The more you turn your ankles and feet, the more you will turn your hips, relieving excessive pressure on your knees. It is important to clearly explain proper execution of twisting, both visually and verbally.

Twisting is '**turning two body parts in opposite directions at the same time**'. This is also referred to as "in opposition". The ribcage turns opposite, in relation to the hips, at the same time, while the feet turn diagonally side to side.

The leg movement is like prancing. One leg is bent while the other is straight. Twisting is also a great way to re-establish the phrasing in music application. It can be used as a "filler" during a dance to complement the music or phrasing pattern of a particular song.

Even though each pattern in every dance is performed four times, to challenge the stamina of class participants and increase core engagement, the instructor can choose to alter the number of times the twisting pattern is performed.

Strength Conditioning:

LaBlast® classes can include a special strength training segment that utilizes light hand weights to increase the intensity of the workout, as well as improve muscular strength and endurance in class participants. During the Merengue, hand weights are utilized for a specific series of exercises including the shoulder press, front raise, triceps kickback, biceps curl, and hammer curl. Suggested guidelines for hand weights are 2-5 pounds depending on the fitness level of the participant. To provide an extra challenge for class participants, the instructor can implement “Happy Hour”. Happy Hour is a LaBlast® term for repeating each strength exercise set twice in a row!

Cool-down:

It is important to cool-down gradually after a period of vigorous exercise. Stopping exercise abruptly after a vigorous workout may trap a large quantity of blood in the muscles or lower parts of the body. As a result, an insufficient amount of blood circulates back to the brain or the heart, which may cause dizziness or fainting. It is important to use proper breathing technique, such as, inhaling through the nose and exhaling through the mouth. To help increase oxygen consumption, it is essential to pull the breath in as low into the waistline as possible.

Provide a series of movements during the cool-down period that allows the muscles and cardiovascular-respiratory system to gradually reduce their elevated levels of activity. A gradual cool-down aids in the removal of accumulated lactic acid. A period of stretching should be performed to reduce the risk of developing delayed muscle soreness.

The Dances – History and Breakdown of Interchangeable Patterns

LaBlast® incorporates many different types of dances. The dances are performed with self-expression and the patterns may include arm movements. The specific arm movements add intensity to the workout and allow the freedom of individual expression within the dances. These arm movements through space are gestures that go hand in hand with the body continuing to move as a whole. The whole body is still moving, even while adding or emphasizing an additional body part or action.

Teach each pattern clearly and slowly. Use concise words that accurately describe what to do. For example, straight forward or straight back, diagonal to the left, or wall to wall, etc. Use your voice (audio) and gestures (visual) to direct the students, so they can understand what is expected of them, and instantly follow along.

Once a full dance is performed, give corrections and feedback immediately. Explain in detail the changes in the dance if additional arm movements are added to increase the intensity of the workout. After a second song of the same dance, the instructor moves on to the next dance. To keep the class simple and more basic, stick with one dance throughout a song. To progress the complexity of the class, dances can be combined within a single song.

The LaBlast® Fitness training will cover 10 dances including:

The Club Dances:	Disco
The Ballroom Dances:	Foxtrot and Quickstep
The Latin Dances:	Salsa and Paso Doble
The Swing Dances:	Jive and Lindy Hop
The Dances with/without Weights	Rumba, Merengue, and Viennese Waltz

When teaching, it is important to know all aspects of the dance, including the history. Listed below, each dance has a dedicated section including the history, teaching techniques, and patterns.

Disco

History of Disco:

Disco dancing originated in the United States in the late 1960's but did not gain huge popularity until the mid-to-late 1970's. The Disco era was all about line dancing, platform shoes, and dressing to impress.

Disco Patterns:

1. Double Arm Points, up and down
2. Arm Punches (single, single, double)
3. Triple Steps (arm gestures: 1st guns, 2nd shampoo, 3rd roll, 4th hammer)
4. Windshield Wipers

Disco Arm Movements:

In the Disco, the arms are very active, therefore, it is important to understand the execution of each individual arm pattern.

- Pattern 1 – *Double Arm Points* – Arms are completely stretched, initiated by the index finger, pointing up and down.
- Pattern 2 – *Arm Punches* – The arms start with the elbows next to the waist, and fists in front of your shoulders, ready to punch. With each single, single, double punch, rebound the arm up in one straight line.
- Pattern 3 – *Triple Steps* – Perform 4 different arm gestures.
 - 1st: **Guns** – The elbows are next to the waist while the lower part of the arms move in opposite directions in a fast, percussive pace, with the index and middle finger pointed out. “Shooting from your hips”.
 - 2nd: **Shampoo** – The elbows are positioned straight forward, parallel to the floor, with the lower part of the arms facing up toward the ceiling at a ninety-degree angle. The fingers are spread and move in opposite directions in a fast, percussive pace.

- 3rd: **The Roll** – The elbows are placed in front of the body in a solid frame, while the hands are fisted, and the arms roll in a fast pace, away from the body.
- 4th: **The Hammer** – The elbows are placed in front of the body in a solid frame, while the fist pumps in the direction of movement, as if using a hammer to pound a nail.
- **Pattern 4 – Windshield Wipers** – The arms move up and down along the Frontal Plane (counterclockwise), and both the arms and fingers are fully extended. The lateral back muscles are being pulled down so the arms can be executed properly without the shoulders being lifted.

Foxtrot

History of the Foxtrot:

The origin of the Foxtrot, which premiered in 1914, is unclear. One theory is that it took its name from vaudeville actor, Harry Fox, while others credit African American dancers as the source after seeing the dancers perform for fifteen years at an exclusive colored club. W.C. Handy (“Father of the Blues”) notes in his autobiography that his song “The Memphis Blues” was the inspiration for the Foxtrot. During breaks from the fast-paced Castle Walk and One-Step, Vernon and Irene Castle’s music director, James Reese Europe, would slowly play the Memphis Blues. The Castles were intrigued by the rhythm, and Jim asked why they didn’t create a slow dance to go with it. The Castles introduced what they then called the “Bunny Hug” in a magazine article. Shortly after, they went abroad and, in mid-ocean, sent a wire to the magazine to change the name of the dance from “Bunny Hug” to the “Foxtrot”.

Foxtrot Patterns:

1. Sway, side to side
2. Triple Step Rock Step
3. Grapevine
4. Three-Step-Turns

Quickstep

History of the Quickstep:

The Quickstep originated in the mid-19th century as a military exercise. The dance was developed in England in the early 20th century and was influenced by the Fast Foxtrot and Charleston. The Quickstep is the fastest of the competitive ballroom dances with fast footwork, and yet a very **cool**, **calm**, and **collected** upper body. The upright posture of the dance is taken from the tight “corset” era of the roaring twenties.

Quickstep Patterns:

1. Pendulum Jumps (single, single, double)
2. Scatter Chasses
3. Skip Twists
4. Jumping Jacks with Forward Kick

Salsa

History of the Salsa:

Salsa is a dance of Cuban origin with strong roots from Africa, and also has a direct relationship with the Mambo. Salsa started in the 1960's, influenced mostly by the dances *Son* and *Rumba*. It has grown to be one of the most popular dances worldwide. Due to the social character of the Salsa, this dance is very accessible, making it very popular.

Salsa Form and Technique:

To create natural body action in Salsa, one must relax the upper torso and allow the hips to move from side to side. Hip movement is a result of the legs prancing and the feet rolling from the ball of the foot to the heel. The posture of the body remains vertical throughout the dance.

Salsa Legs:

To create natural hip action students should focus on the movement of the legs instead of the hips. Hip movement is the result of the knees bending alternately with the feet rolling from the ball to the heel. The more the legs work, the more the hips will move.

Rhythm: [one – and – two] / [quick – quick – slow]

Salsa Patterns:

1. Basic Step, forward and backward (Left foot forward OR right foot forward if **mirroring**)
2. Cucarachas, left and right
3. Cuban Breaks, forward
4. Cuban Breaks, behind

Paso Doble

History of the Paso Doble:

The Paso Doble is a Spanish dance based on the bull fight and influenced by Flamenco. The heritage of Flamenco started hundreds of years ago, all the way back in India, and has strong relationships between Bollywood and Balinese dance. This dance is all about strength, pride, and passion. Students can play the role of the Matador, Cape, Toreador, or a Flamenco dancer. The changing of roles within the dance makes the Paso Doble both fun and exciting.

Paso Doble Form and Technique:

Since the Paso Doble is all about spatial awareness, this dance focuses more on muscle endurance. The overall body movement in Paso Doble is are constantly bound (flow dynamic) and direct (space dynamic) in energy. The Paso Doble is a great example of a dance that incorporates both cardiovascular training and body conditioning.

Paso Doble Patterns:

1. Sur Place with appel and arms
2. Separation with arms, forward and back
3. Cuban Breaks
4. Sur Place with turn and arms

Paso Doble Arms:

- Pattern 1 and 2 – *Sur Place and Separation* – The arms for the first two patterns of the Paso Doble are performed in a similar manner. On count one, the arms are down with fists. The arms and hands then open to stretch all the way up in a big vertical circle, ending with straight arms that curve at the very top with the palms of the hands facing up. The lateral muscles are engaged and pull down the shoulders, while the shoulders are used to stretch outward in order to lengthen and strengthen this muscle group.
- Pattern 3 – *Cuban Breaks* – The arms move across the body in a curve and staccato, parallel to the floor in the opposite direction of the legs.

Jive

History of the Jive:

The Jive is a swing dance and a lively, uninhibited version of the Jitterbug. This dance originated in the United States in the 1930's in the African American community. The Jive, like the Salsa, has influences from many different swing dances such as the Lindy Hop, Rock 'n Roll, the Twist, East Coast Swing, and the West Coast Swing.

Jive Form and Technique:

The Jive is a fast-paced dance with lots of quick flicks, kicks, and body swing. The only way to create swing is to be relaxed and give in to gravity as much as possible. The faster the Jive, the more important it is to be as compact as possible. Dance in contraction by leaning slightly forward while remaining relaxed.

Jive Legs:

To create natural hip action, students should focus on the movement of the legs instead of the hips. Hip movement is the result of the knees bending alternately with the feet rolling from the ball to the heel. The more the legs work, the more the hips will move. When performing Jive kicks, the focus is on rebounding the knees in a very short and sharp movement (like a snake's tongue) in order to work the quadriceps, hamstrings, and gluteal muscles.

Jive Patterns:

1. Triple Steps, side to side
2. Rock Step Triple Step, side to side
3. The Chubby Checker twist – 2 counts of 8
4. Single/Double Kicks

Lindy Hop

History of the Lindy Hop:

Lindy Hop was made popular in the United States in the 1920s and was developed in the African American communities. For many Lindy Hop historians, the Charleston is Lindy Hop's most influential predecessor. Just as jazz music emerged as a dominant art form that could absorb and integrate other forms of music, the Lindy Hop absorbed and integrated other forms of dance. The Lindy hop is a swing dance like the Jive. This is a high-speed dance expressing freedom with a lot of arm and leg swing movement.

Lindy Hop Form and Technique:

Since the original Lindy hop tempo is the fastest dance on the planet, it's really important to relax the body to be able to swing the arms and legs as necessary. The key point: the faster the movement, the more you need to stay relaxed and stay in contraction. This is not only important to be able to express the dance correctly, but to prevent injuries.

Lindy Hop Patterns:

1. 6-count Basic Step
2. Single Side Kicks
3. Double Side Kicks
4. Fall-off-the-Rocks (Squats)

Rumba

History of the Rumba:

The Rumba is a family of percussive rhythms, song, and dance that originated in Cuba as a combination of the musical traditions. The Rumba first emerged in Cuba during the 1880s at the time when slavery was finally abolished on the island. There are quite a few different interpretations of the dance with various paces/beats-per-minute (bpm). In LaBlast® we focus on the American style, which is a moderately-paced dance. It is considered a slower version of Salsa.

Rumba Form and Technique:

Similar to the Salsa, and to create a natural body action in Rumba, one must relax the upper torso and allow the hips to move side to side as a result of legs prancing and feet rolling from the ball of the foot to the heel. The posture of the body remains vertical throughout the dance.

Rhythm: [quick – quick – slow]

Rumba Patterns: (weights optional)

1. Cucarachas, side to side
2. Cuban Breaks, forward
3. Wall to Wall, forward
4. Cuban Breaks, behind

Merengue

History of the Merengue:

Like the Salsa, the Merengue was also born in the Caribbean, but originated in the Dominican Republic in the 1800's. It is considered the national dance of the Dominican Republic. Most Latin dances are partner dances, but the Merengue started off as a group dance executed in a circle. The lively and upbeat heritage of this dance includes a lot of hip movement and makes it a very accessible and fun dance.

Merengue Form and Technique:

The body action for all Latin-American dances is very similar, even though the rhythms might be very different. The Merengue focuses more on muscular strength, as compared to other dances such as the Jive or Salsa which have a high energy, cardiovascular focus. A better understanding of the individual operation of each body part and fitness exercise is required with the incorporation of weights into the Merengue. The posture is very upright, so the hip action can be executed with ease. From the waist down, it is all about the leg and hip swing side to side, while from the waist up, it is all about form and fitness. By incorporating hand weights, there is an emphasis on toning of the upper body specifically the shoulders, biceps, deltoids, chest, and triceps. The dance position from the waist up can also be compared to the proper hold that should be maintained during an entire classical ballroom dance, like in a close hold. While the upper body works through the strength segment, the hip swing allows the lower back to stay relaxed and keeps the character of the Merengue.

Merengue Legs:

To create natural hip action, students should focus on the movement of the legs instead of the hips. Hip movement is the result of the knees bending alternately with the feet rolling from the ball of the foot to the heel. The more the legs work, the more the hips will move.

Merengue Patterns:

1. Basic Side Steps with arms – 2x8, 2x4, 4x2 (8-8-4-4-2-2-2-2)
2. Basic Turn, right and left – 1x8 each side (8-8)

Repeat sequence above for each arm strengthening exercise: shoulders, biceps, deltoids, and triceps.

**Inadequate explanation and execution can lead to injuries. The instructor should have a complete knowledge of how to safely and effectively execute each exercise.

Viennese Waltz

History of the Viennese Waltz:

What is now called the Viennese Waltz is the original form of the waltz. It was the first ballroom dance performed in the closed hold or "waltz" position. It is one of the most desired dances by women. The dance that is typically known as the waltz is actually the English or slow waltz, danced at approximately 90 beats-per-minute, while the Viennese Waltz is danced at about 180 beats-per-minute (58-60 measures).

The Viennese Waltz is a rotary dance where the dancers are constantly turning, either toward the right (natural) or toward the left (reverse), interspersed with non-rotating change steps to switch between the different directions of rotation. A true Viennese Waltz consists only of turns and change steps. Other moves such as the fleckerls, side sway, or underarm turns are modern inventions and are not normally performed at the annual balls in Vienna. In a properly danced Viennese Waltz, couples do not pass, but turn continuously left and right while traveling counterclockwise around the floor following each other. In the modern ballroom dance, two versions of Viennese Waltz are recognized: International Style and American Style.

*the Viennese waltz can also be performed with weights

Rhythm: [one – two – three, four – five – six]

Viennese Waltz Patterns: (weights optional)

1. The Whisk
2. Chassé with Squat
3. Three-Step-Turn with three sways/squats
4. The Curtsy

Music: Definition, Selection, and Application

It can't be stressed enough how important musical diversity is in LaBlast®. The more you use music of different genres, artists, and eras, the more your class will stay fresh and current. Keep updating your music choices to stay unpredictable, and create a new, exciting experience in each class. That's exactly what LaBlast® provides within the monthly instructor subscription known as the LaBlast® Instructor Foundation (L.I.F.) Subscription.

The playlists found in the L.I.F. subscription will include authentic songs that are very characteristic of the dance, as well as, out-of-the-box music choices. Some out-of-the-box examples might include dancing a Waltz to country music or the Cuban Salsa to hip hop music. A wide range of songs from different eras and genres will be used so that instructors can connect with class participants. All age ranges within your class are considered. Remember that it's the instructor's responsibility to listen to the music and lyrics in advance to make sure it is appropriate for their specific audience.

Students love the variety and fun of a themed LaBlast® class. Themes based on an era (such as the 60's, 70's, 80's, and 90's), an artist/s (Michael Jackson, Divas), a holiday (Halloween, Christmas/Hanukkah), a theme (patriotic, pool party), movies, musicals, etc. The possibilities are endless and can often help you find unique music that you might not have thought of otherwise. Create your own themed classes or use the ones from your L.I.F. subscription.

Once participants are comfortable with the patterns and dances, you can start experimenting with combining dance routines. Combining dances to the same songs without changing the patterns is a great way to mix up a LaBlast® class and keep it interesting. For example, you can combine the Jive/Lindy Hop patterns from your certification to the same piece of music to keep your class fun and exciting. New dances are often introduced through your L.I.F. subscription which can lead to new dance combinations of Cha Cha/Paso, Salsa/Samba, and Salsa/Mambo, to name a few. You can even perform three to four dances to the same song to keep your LaBlast® class interesting - the more dances the more fun!

Music not only provides the timing and rhythm for dance movement; it also makes the class fun and helps to motivate students. It is important to use all different genres of music when teaching LaBlast®. Variety is the key to music selection, giving both students and instructors many options when dancing. Music sets the tone for the class, builds the energy throughout the workout, and motivates participants. Because music is the basis for LaBlast®, instructors should be familiar with its fundamental elements, such as rhythm, beat, measure, meter, and tempo.

- **Rhythm** – the pattern of regular or irregular pulses caused in music by the occurrence of strong and weak melodic and harmonic beats. Rhythm can dictate the style of movement.
- **Beats** – regular pulsations that have an even rhythm and occur in a continuous pattern of strong and weak pulsations.
- **Timing** – a regular occurrence of beats in bars.

- **Meter** – organizes beats into musical patterns or **Measures** such as 4 beats per measure (4/4). Most dance-exercise routines use music with a meter of 4/4 time, e.g. Disco, Paso Doble, Quickstep, and Jive. (2/4) e.g. Waltz.
- **Tempo** – the rate of speed at which music is played.

As a LaBlast® instructor, it is suggested that you determine the tempo of the music by counting the number of beats-per-minute. The tempo of the music determines the progression of exercise because it dictates the speed of the movement and the intensity of the workout. Instructors should adopt general guidelines for selecting the appropriate music tempo for the various components of LaBlast®. Use slow tempos, under 100 bpm's, for the cool-down. Music in the 100 – 130 bpm range is frequently used for warm-ups. Dances are generally performed using music in the 130 – 160 bpm range. Instructors should be cautious when choosing tempos over 140 bpm because participants will need to move quickly at a higher tempo. Encouraging students to keep their movements more compact will help them maintain the control necessary for safety at high tempos. Be cautious using music over 140 bpm with beginner students because they have not yet become proficient enough to perform quick movements with control.

Guidelines for Selecting Music:

Listen to the selected pieces of music, and visualize the style of movement, as well as the technique and character of the dance. Decide the order of tempos within each dance so it is built from slower to faster tempos. Count the number of beats within the phrases or verses, the chorus, or any special segments (such as instrumental section), especially when doing the Merengue. Twisting can be used as a “filler” to get back on phrase within a song.

Your L.I.F. subscription includes over 50 play lists, personally curated by Louis. This can help take the guess work out of selecting songs and dances, not to mention it is a huge time saver when preparing your class.

LaBlast® Class Designs – Organization and Structure

Effectively teaching LaBlast® involves setting goals and creating daily class plans. Class planning includes writing objectives and selecting activities, and also selecting patterns of class organization. Each element of designing instruction is addressed in this section. In addition, the process of selecting the appropriate music and movement patterns in examined.

Goal Setting:

The effective use of goal setting facilitates both learning and performance of motor skills. A LaBlast® instructor establishes program goals and helps students in developing their personal goals. Program goals should reflect what you expect students to gain from LaBlast®. It is important that students perceive that they control their own behavior and establish personal goals. Instructors can help

students set goals that are realistic. Many students expect instant results, particularly when their primary goal is to lose weight. To ensure some immediate success, students should establish short-term goals. Instructors can provide encouragement as students work toward their goals.

Examples of program goals might include the following:

- To feel fit – Reshape your body, get into the best shape of your life.
- Lose weight – Burn calories, reduce body fat.
- Tone muscles – Increase muscular strength, flexibility, and range of motion.
- Have fun – Enjoy the exciting feeling of moving and dancing.

Creating a LaBlast® Class Design:

Planning and class preparation result in the efficient use of time, smooth progression of activities, and greater program variety. All too often, instructors who do not plan their classes present the same music, same dances, and same movement patterns, day in and day out. Both students and instructors become bored with the same class routine.

A class design should consist of class objectives, planned activities, and the time allocated for each activity. Using a formal class design enables the instructor to teach a well-structured, safe, and effective LaBlast® class. The class design grid is an excellent tool for a beginner instructor for it establishes a clear pattern and flow to the class and serves as a reminder of when to use specific coaching and teaching techniques.

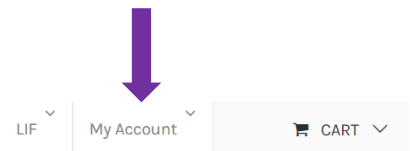
Teaching LaBlast®

Instructor Starter Kit

Welcome to your Starter Kit! The Starter Kit is a tool designed to take away the pressure of preparing for your first class so that you can focus on practicing your interchangeable patterns and giving your members a fun and engaging LaBlast® experience! We organized everything you need to get started, including a beginner playlist and video breakdowns of the patterns to use for each dance. The playlist includes a Warm-Up, Cool-Down, and two each of the Disco, Paso Doble, Rumba with weights, Quickstep, and Jive. You've had a head start as you've already practiced your first class during the *Practical Experience* of the Fitness certification! Now all you have left to do is schedule it!

To view your Starter Kit videos:

- Go to www.LaBlastFitness.com.
- Log in using the Username and Password.
 - Username: _____
 - Password: _____
- Click on “My Account” and scroll down.
- After selecting the purple Fitness icon, click on the “Starter Kit” tab located next to the Certification Dances tab.



Use the recommended patterns and playlist until you feel comfortable to take on new playlists from your L.I.F. subscription or to start creating your own pattern-o-graphy! Remember, it's all about your personality! Be an *entertainer* and have fun!

Business: Location, Cost, Music Rights, and Injury Waivers

As fitness professionals, it is important to complement our active fitness lives with business-savvy skills so that we may thrive overall. When deciding where to start teaching, at what time, and how much to charge, consider the following:

- The demographic you want to target (parents, baby boomers, 9-to-5er's, weekenders).
- Find affordable locations with suitable and inviting conditions.
- Research the area of the location to understand the best price to charge per class.
- Consider multiple pricing option, including per class and package pricing.
- Invest in a collection of hand weights. It is beneficial to the overall class experience and overall results
- The hours that are available at desirable times, and with suitable substitute options.

Location:

Location is an important factor to consider when selecting where you want to teach your class. When teaching in a Residential area, you are directly part of a community filled with schools, senior centers, and community centers. **Parents** could drop off their child/children and squeeze in some time for themselves by taking your class. The **baby boomers** are in the news a lot lately for the sheer reason they are healthier and are enriching their lives with higher quality than millennials. Baby boomers love to find something social and fun to do in the afternoon just before or after lunch. The **9-5er's** might take a class before they leave for work or later in the day when they return. **Weekenders** like to start their morning in a healthy way by taking a class that will put them in a great mood for the rest of the day.

In a downtown, Business district, you are mixed in with the energy of a thriving city. Here you will find large *corporations* who are looking for 30-minute lunch hour classes, or *employees* who would take your class before heading home.

Demographic:

Understanding where you are located, and the demographic within that area, will help you in determining the best time to offer your class.

- Parents of School-Aged Children
 - Desired Class Time: 8:30am – 11:00am
- Work a Full-Time Job
 - Desired Class Time: Early Mornings 5:30am – 8:00am or Evenings 5:30pm – 9:00pm
 - Things to consider: would people in your area go straight to your class after work, or would they rather go home first before coming back to take your class.
- Weekenders
 - Desired Class Time: 9:00am – 11:00am on Saturday or Sunday
- Baby Boomers
 - Desired Class Time: 11:00am – 3:00pm
- Corporations
 - Desired Class Time: 11:00 am – 1:00pm
 - Contact the corporation's health and wellness department to schedule a 30-minute lunch class.

Remember, these are generalized based on the specific demographic mentioned. It is a jumping board for you to begin researching in your area. You may find that the times that work best for a class might be slightly different than listed above.

When scouting for locations, the ultimate wish list is:

- Sprung hardwood floors
- Professional-grade sound system
- Full-length mirrors

- Inviting atmosphere
- Helpful personnel
- Decent size room for growth – (enough space for more clients)
- The ability to add more classes to the schedule

Cost:

When deciding what to charge, research what other classes at the same location are charging. Another important factor is the neighborhood. Is the location in an affluent, middle class, or lower income area! You want to make sure you are not the least or the most expensive. Once you become more successful, you can always raise your prices. If you go too low in price, you are not valuing your quality.

You should consider different payment options when setting up your price structure.

Single Class Options:

- First class for free OR discount their first class
- Pay for each class taken

Multiple Class Options:

- Packages of 5, 10, or 20 classes
- Monthly unlimited package
- Series (pay set price upfront for a specific time period)

Having done full research helps for sure, but you never know until you start teaching if you are going to hit the jackpot. To enhance your chances of success, offer multiple classes on different days for three months, after which you can decide which classes to keep or cancel. You might be in for a nice surprise that all your classes are filling up, this would be a nice problem to have.

Music Rights:

Most commercial facilities, such as gyms, dance studios, and community centers, already pay music rights to the respective organizations (ASCAP/BMI/etc.). When instructors teach their LaBlast® classes at such facilities, no payment is needed. It is good business practice to confirm that the location/s have paid and are up to date on their music licensing, to avoid unnecessary issues down the road.

Injury Waiver:

Each state and country have their own rules and regulations when it comes to injury waivers. Research waivers online for the one that both meets your needs and regulations set forth by your individual state. Once the right injury waiver is found, it would be best to have a lawyer verify. Another solution is to ask the facility for their injury waiver and use that one. It is good to be covered, and it is such peace of mind to know every aspect is covered.



LaBlast® Interchangeable Patterns

The Club Dances: Disco

- Disco**
1. Double Arm Points, up and down
 2. Arm Punches, single single double
 3. Triple Steps (guns, shampoo, roll, hammer)
 4. Windshield Wipers

The Ballroom Dances: Foxtrot and Quickstep

- | | | | |
|----------------|--|------------------|---|
| Foxtrot | <ol style="list-style-type: none"> 1. Sway, side to side 2. Triple Step Rock Step 3. Grapevine 4. Three-Step-Turns | Quickstep | <ol style="list-style-type: none"> 1. Pendulum Jumps, single single double 2. Scatter Chasses 3. Skip Twists 4. Jumping Jacks with forward kick |
|----------------|--|------------------|---|

The Latin Dances: Salsa and Paso Doble

- | | | | |
|--------------|--|-------------------|---|
| Salsa | <ol style="list-style-type: none"> 1. Basic, forward and back 2. Cucarachas, left and right 3. Cuban Breaks, forward 4. Cuban Breaks, behind | Paso Doble | <ol style="list-style-type: none"> 1. Sur Place with arms and appel 2. Separation with arms, forward & back 3. Cuban Breaks 4. Sur Place with turn and arms |
|--------------|--|-------------------|---|
- Rhythm: 1 and 2 or Quick Quick Slow

The Swing Dances: Jive and Lindy Hop

- | | | | |
|-------------|--|------------------|--|
| Jive | <ol style="list-style-type: none"> 1. Triple Steps, side to side 2. Rock Step Triple Step 3. The Chubby Checker Twist 4. Single/Double Kicks | Lindy Hop | <ol style="list-style-type: none"> 1. 6-count Basic Step 2. Single Side Kicks 3. Double Side Kicks 4. Fall-off-the-Rocks |
|-------------|--|------------------|--|

The Dances with & without Weights: Rumba, Merengue, and Viennese Waltz

- | | | | |
|--------------|--|-----------------------|--|
| Rumba | <ol style="list-style-type: none"> 1. Cucarachas, side to side 2. Cuban Breaks, forward 3. Wall to Wall, forward 4. Cuban Breaks, behind | Viennese Waltz | <ol style="list-style-type: none"> 1. The Whisk 2. Chasse with Squat 3. Three-Step-Turn and three sways/squats 4. The Curtsy |
|--------------|--|-----------------------|--|
- Rhythm: Quick Quick Slow
- Rhythm: 1 2 3 4 5 6
-
- | | |
|-----------------|--|
| Merengue | <ol style="list-style-type: none"> 1. Basic Side Steps with arms (8-8 4-4 2-2-2-2) 2. Basic Turn, right and left (8-8) |
|-----------------|--|
- ARMS: Shoulders, Biceps, Deltoids, Triceps

Questionnaire

1. If someone calls the club/studio and asks you to describe LaBlast®, you would answer “LaBlast® is a dance fitness program based on all the ballroom dances you see on “Dancing with the Stars”. It is partner-free, includes all components of fitness and uses a wide variety of music!”

True False

2. What is the difference between choreography and pattern-o-graphy?

3. What is TWISTING and what is the safest way to execute this movement?

4. In what range (percentage) should a client workout in, regarding exercise intensity, and why?

5. The American College of Sports Medicine (ACSM) recommends three to five days a week for most cardiovascular exercise programs. Why is that?

6. Why is music such an important part of LaBlast®.

7. Name the three components of a LaBlast® warm-up.

8. What does the term R.I.C.E. stand for?

9. LaBlast® instructors should NEVER diagnose an injury! Instead, refer your client to seek the appropriate medical attention needed which could be their personal physician or the expertise of other business professionals such as Podiatrists, Massage Therapists, Chiropractors, and Physiotherapists. Develop a relationship with these businesses, as well as, Day Spas, Nail Salons, Hair Salons, Weight Watchers, Jenny Craig, etc. How can you use these contacts in your favor to promote your LaBlast® classes?

10. List five different ways of cueing.

11. What is the definition of movement and what makes a person 100% holistic?

12. What is the country of origin of each of the LaBlast® Fitness dances?

Disco -	VW -	Rumba -	Paso Doble -
Salsa -	Jive -	Merengue -	Quickstep -
Foxtrot -	Lindy Hop -		

13. An instructor can play multiple roles during class. Name the top three roles you play!

14. What is Eurhythmics and why is it helpful for instructors to use while teaching their classes?

15. Why is interval training so important during a LaBlast® class?

16. What's the prominent body part of a Jive kick, what is the action used, and what body parts are being worked out?

17. True or False -

Now that you have completed your LaBlast® certification, you can teach LaBlast® LINE DANCE?

Now that you have completed your LaBlast® certification, you can teach LaBlast® SPLASH?

18. When should I start teaching LaBlast® and what is the best way to prepare for my first class?

Questionnaire Answer Key

1. True

2. Answer: LaBlast® is based on interchangeable patterns versus fully choreographed routines. Once instructors know the patterns, they completely control how many repetitions they wish to do per pattern. Pattern-ography cuts preparation time by more than half, as these patterns keep repeating themselves. In time, patterns are added, and variations are created to keep LaBlast® classes fresh and current.

3. Answer: Twisting is two body parts turning in opposite direction at the same time. In other words, the upper body turns in the opposite direction of the lower body. To make twisting safe and effective, the hips, knees, and ankles need to turn the exact same amount. When done correctly, the entire waistline, ankles, and calves work out.

4. Answer: between 55%-85%. The fat burning zone is approx. between 65%-75%. If going under 55% members won't burn calories, and if going over 85% puts members in the danger zone of dizziness, disorientation, and potentially fainting.

5. Answer: It is proven that 45 minutes of moderate to rigorous cardiovascular exercise helps people to become or stay healthy. This is the very reason why LaBlast® encourages instructors to swiftly progress to teaching LaBlast® classes three or more times weekly at the same location.

6. Answer: Diversity of music is so important as it creates an atmosphere for members to explore all the different emotions that each song may evoke. Using different genres, eras, and artists keeps your playlists fresh and exciting, makes everyone feel welcome, and unites members of all ages, ethnicities, and abilities. Music is a powerful tool to keep your class engaged, inspired, and motivated!

7. Answer: Blood circulation, body part isolation, and light stretching.

8. Answer: Rest, Ice, Compress, and Elevate.

9. Answer: Get as many business cards of the above mentioned, walk into these facilities and tell the owner/manager you want to promote their business in case one of your members needs them. In return, ask them to promote your classes in any way they could.

10. Answer: Directional, Numerical, Rhythmical, Step referral, Footwork

11. Answer: Movement has no beginning, no ending, and each movement should be experienced physically, mentally, as well as, emotionally. When all three are truly experienced at the same time, a person will become holistic and can be present in the moment. This is important as instructor to ensure members will become holistic as well.

12. Disco - USA, VW - Austria, Rumba - Cuba, Paso Doble - Spain, Salsa - Cuba, Jive - USA, Merengue - Dominican Republic, Quickstep - England, Foxtrot - USA, Lindy Hop - USA

13. Answer: Entertainer, Motivator, and Educator. By far, being an entertainer and showing your personality is most important in your LaBlast® classes. You absolutely have moments where you should encourage and teach skills, yet, it can all be done in an entertaining way.

14. Answer: It is an important philosophy that helps the voice to become a direct result of your inner feelings. Eurythmics connects your intended emotions to your voice. By using your voice in this manner, you will get your clients to move and express themselves just by *how* you are speaking. This will bring out the most in your clients and will highlight your own personality while teaching.

15. Answer: The number one reason is to increase one's caloric burn. Another important reason for changing up the BPM for each song is to give members such variety of experiences that there is an emotional interval created as well.

16. Answer: In a Jive kick, the leg bends from the hip and the knee, the emphasized body part is the knee, and the action used is a rebound. To create a successful rebound, the inward part of the movement is being accentuated.

17. Now that you have completed your LaBlast® certification, you can teach LaBlast® LINE DANCE?
Answer: NO, but you can get certified in Line dancing during LIFCON, the LaBlast® convention

Now that you have completed your LaBlast® certification, you can teach LaBlast® SPLASH?
Answer: NO, but you can certainly get certified in Splash.

18. Answer: Since this certification is fresh in your system, start teaching on or two dances during your current format and, sooner than later, switch to a full LaBlast® class or add LaBlast® classes. The longer you wait, the more pressure you put on yourself. Use the Starter Kit to get you started! Keep it simple and be present! Enjoy!



Welcome to **LABLAST®**, a revolutionary ballroom dance, partner-free fitness program, based on all the dances you see on «Dancing with the Stars»! It fuses dance into a serious calorie burning workout that will get you into the best shape of your life! Take your mind, body and soul on a journey through ballroom dances from different countries, cultures and characteristics. LaBlast is a workout in disguise, while learning the true skill of dance. Let's LaBlast!

IF YOU CAN
CLAP IT,

**YOU CAN
DANCE
IT!**

TM
-LOUIS
VAN AMSTEL

