

CUEING & BEYOND: A to Z

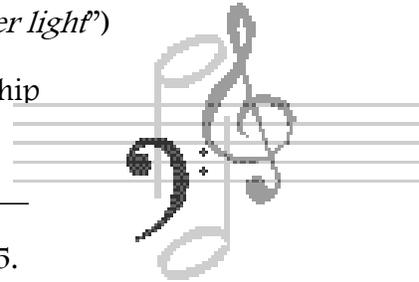
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Mission: "wellness without walls™"

I. INTRODUCTIONS

1. Nāmas̄te! ("My inner peace meets, greets, and salutes your inner light")
2. Gratitude
3. findlawrence.com, L's Background, and the Biscontini Scholarship
4. Our Purpose Today: refine our skills in communication...
5. Defining our "zoo"
6. Instead of "teaching class" we can _____
7. In every experience, imagine 5 participants:
 1. _____
 2. _____
 3. _____
 4. _____
 5. _____
8. Research:
 - "Communication" defined as "response you get regardless of intention"
 - NLP says communication is only 7% words, 38% tone, and rest body language.
 - "Teaching" defined as bringing about an independent change in behavior or thought.
8. WHY cue?
9. WHAT are YOU?
 - Visual, oral, kinesthetic learners and therefore teachers



Learners:

- a. **Auditory** (think of the blind individual who depends on ears)

Tips:

1. practice giving specific commands and feedback
2. explain with words as if to someone in kindergarten to encourage specificity
3. practice having friends execute moves you cue them through over the phone
4. close your own eyes to help you recruit more words for the experience
5. in car or subway, "play out the words" in your head cueing movement
6. be verbally efficient; examples of spinal alignment cues
7. verbal cues of "notice," "feel," "I invite you to..."
8. cueing in the positive realm (using words like "keep;" avoid the word ____)

Activity: Teach a **standing bicep curl** or stretch or yoga posture/pushup/ab curl/movement skills to someone who cannot see.

- b. **Visual** (think of the deaf individual who depends on eyes)

Tips:

1. exaggerate moves as if to someone who doesn't speak your language
2. teach the 2nd side of a move (like lunges on the 2nd side) with no words
3. teach an entire exercise with no words
4. watch a pantomime exaggerate movements and convey emotion with words
5. practice visual Cueing: "o," "#s," "Core," "little," "thumbs up," "stay," "watch"

Activity: Teach a **standing bicep curl** or stretch or yoga posture/pushup/ab curl/movement skills to someone who cannot hear.

- c. **Kinesthetic**

Tips:

1. provide sensorial experience including sight, sound, smell, taste, touch
2. tips for "hands-on" cueing and corrections



findLawrence.com
If I can be of assistance to you in fitness in any way, please contact me. Nāmas̄te!

Verbal Suggestions:

Instead of “straight spine” or “flat back” think of using:

- -Tall -Long and strong -Lengthened
- -Elongated -Proud -Extended -Neutral

Instead of “Don’t hold your breath” use:

- Keep breathing
- Remember to breathe
- The breath is important!
- Focus on your breathing
- Are you breathing?
- Is air coming in and out of your mouth?
- Where’s your ‘prana’?
- Add 3 more of your own here :

Instead of “go!” use:

Always be choosy

II. Words and Music

WORDS

1. Identify Purposes of Using Music
2. Cueing skills:
 - a. Education + Entertainment = Edutainment
 - b. Teach real words and real skills: “functional transference”
 - c. Avoid screaming
 - d. Develop alternatives to “go!”
 - e. Find or modify your catchphrase(s)
 - f. Develop a framework for your cues
 - A. Name
 - B. Purpose
 - C. Position
 - D. Progression/Regression
 - E. “Prana” (breath)
 - Extras: “Personal:”
 - Feeling
 - Transference: the real big overall purpose
 - Personal Story

Example:

- A. We’re gonna do standing bilateral biceps curls with squats.
- B. This will work the biceps here on the front of the arm and also make you stronger for daily activities to be easier like spring gardening and picking things up and putting things down.
- C. We’re going to stand with our feet the distance of our hip bones with the spine long and strong, weights in the hands, palms up.
- D. If you want to make it harder, pronate the palms so the palms face down. This is harder because it involves a different muscle in addition to the biceps. If you want to make it easier, keep the palms facing up and alternate arms, only doing one arm at a time.
- E. Keep breathing, especially try breathing OUT or exhaling when the hands move upward.

“We shouldn’t stop playing because we grow old, for we will grow old if we stop playing!”



Extras:

You should be feeling this in your biceps from the wrists all the way past the elbow. I just saw Nicole Kidman on Access Hollywood and saw her rockin' arms and thought that's my motivation for my arms today.

Instructor's Tool:

- A. Easy
- B. It can be a **biomechanical purpose**: like working the heart for cardio, or biceps for strength,
 - or more **functional** like "improving overall coordination to make movement easier" or "make picking up the groceries easier"
 - or more **mind-body** like "make you more comfortable in your body-space" or "increase your awareness about your sense of self and universe"

C. Easy

D. Regressions/Progressions

lever length: longer levers are usually harder (eg. Shoulder abduction)

bilateral/unilateral movements: usually doing 2 of something is harder than one of something, esp. with twice weight (eg. Standing bilateral bicep curls)

tempo/rhythm: usually faster is harder (eg. Alternating lunges)

bodyweight: positioning more of the body against gravity usually is harder (eg. Pushup positions)

rotation: usually adding rotation makes a move harder (eg. Abdominal flexions with rotation)

stabilization: usually active, internal stabilization is harder than passive, external stabilization (eg. V sit with and without arms)

direction: usually changing direction increases makes a movement harder

E. Easy

EXTRAS: "feeling": "Find phrases focusing on feeling."

"Try to feel this along your _____ muscles, or along the _____ part of your body. Concentrate on harnessing 'conscious muscle activation' of these bodyparts. (on one leg: Feel the muscles of the ankles working hard to stabilize you). (in supine crunches: Feel the muscles down the front of the neck activating to hold up the head.)"

Develop expert phrasing.

Regression/Progression Training for Strength, Flexibility, Cardio

Strength Biomechanical Setup Cues:

Move: Squat or PushUp

Setup: Squat: Start with the feet the distance of the hips and sit back concentrating on moving backwards instead of forwards with the knees. Push-Up: Kneeling in quadruped position, hands under shoulders, knees under hips. Walk the hands forward until the hips are in extension and body has diagonal line from ears to knees. Point the fingers of one hand slightly towards the fingers of the other hand. Lower and raise to feel the contraction of the pectoralis and front deltoid muscles.



Regression: Squat: keep one hand on the thighs for support. Push-up: keep the body in quadruped and lower and raise body from this position with hips over knees (Mom).

Pushups: Progression 1 (Athletes): lift 1 knee to extension

Progression 2: lift 2 knees to extension

Progression 3: raise one foot off of floor and close the eyes

Flexibility Biomechanical Setup Cues:

Move: Standing hamstring stretch

Setup: Standing with the feet together, step forward one large step and keep both feet pointing in the same direction.

Regression: Put the hands at the hips for support and hinge forward, maintaining an extended spine to feel the stretch in the hamstring of the forward leg. Hinge only as far as you can maintaining neutral rib-hip connection with NO spinal flexion.

Progression 1: Keep the hands at the sides and angle forward until the spine is parallel to the floor.

Progression 2: Raise arms overhead towards the sky before hinging forward. Hinge past parallel to the floor if the hamstrings allow.

Cardio Biomechanical Setup Cues:

Move: grapevine 16-count combination

Setup: begin in standing neutral spine and march

Regression: Pattern is double grapevine (8 counts) and 4 hamstring curls on the end (8 counts). Put a hamstring curl on the end of the 2nd grapevine for a total of 5 hamstring curls.

Progression 1: Impact on the 2nd grapevine, make 4 hamstring curls “scoops” with impact and claps

Progression 2: Add forward diagonal direction on the double grapevine and move backwards on the hamstrings

Progression 3: Add turning to the hamstring

MUSIC

1. Identify Purpose of Using Music: music as background and music as crucial

The Role of Music

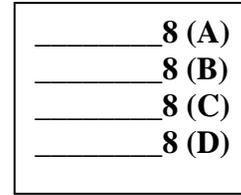
- a. Kravitz article in IDEA
 - b. Purposes of using music
 - c. Les Mills and music
 - d. Using music to enhance your role:
 - i. Instrumental with complementary feeling
 - ii. Music with lyrics with complementary feeling
 - iii. Using words wisely
 - iv. Cueing within the spaces
 - v. Stating something before it's sung
 - vi. Using a song to restate the theme of a class
 - vii. Showing you command and conduct your music
 - viii. Acting as ‘DJ’ between songs
2. Finding the Beat: sentences (8 beats) and paragraphs (4 sentences, 32 beats)
 3. Finding the Phrase: the “top” and the “bottom”
 4. Legal and “square” sources
 5. Creating simple combinations regardless of type
 6. Finding the BEAT and PHRASE...writing sentences...



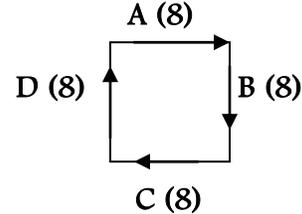
"We shouldn't stop playing because we grow old, for we will grow old if we stop playing!"

- 7. Manipulating the "feel" of a combination
- 8. Selecting music that complements...

- 8 MARCHES (8, 1-8) A
- 4 STEP TOUCHES (8, 9-16) B
- 4 KNEE LIFTS (8, 17-24) C
- 4 HAMSTRING CURLS (8, 25-32) D



- 1 HELD SQUAT (8, 1-8) A
- 2 OH PRESSES (8, 9-16) B
- 2 SQUATS (8, 17-24) C
- 2 SQUATS + OH PRESS (8, 25-32) D



• Gather homework intensely.

- Define transitions and LOGICAL transitions



A



B



C



D

- Any sentence can be a transition
- Cueing practice counting down from 8
 - 8-7-6-5-4-3-2-1
 - 8-7-6-5-"tell them what to do"
 - 8-7-6-5-"step touch left, now" / "march on the left now"
 - S I L E N C E - "tell them what to do"
 - (insert motivational, alignment, safety) + "tell them what to do"
- No magic breakdown #; do it till they get it
- Always cue changes **before** the phrase to begin **on** the phrase
- What does finding phrase mean now?
 - For hi-lo For step For cycle For mind-body For strength

Just keep layering moments, nurturing only progressions.

2 More Big Tips:

- *Suggestion: **begin** your combos with a transition-like move for balance and then have the transitions be the final part of the combination; i.e., teach D first, then build A, B, C, and D will transition the combination...*
- *Create independence by doing NOTHING between laying the movements: let THEM show YOU their independent change in behavior*

Quit repeating same terminology. (Sometimes less is more when you layer.)



III. PRACTICAL

LLL= LEFT LEAD LEG, RLL= RIGHT LEAD LEG

A LLL	8 MARCHES	1-8
B LLL	4 STEP TOUCHES	9-16
C RLL	4 KNEE LIFTS	17-24
D RLL	4 HAMSTRING CURLS	25-32

Repeat RLL

A LLL	1 HELD SQUAT (8)	1-8
B RLL	2 OH PRESSES (8)	9-16
C RLL	2 SQUATS (8)	17-24
D RLL	2 SQUATS + 2 OH PRESSES (8)	25-32

Lead Leg	Move	Counts
A		
B		
C		
D		

Repeat other lead

Understand variety when x-aming your zoo!

Variety:

How else can you say:

1. "Engage your abs."
2. (dead lift position): "Keep a neutral spine when you bend over."
3. (cycling): "Keep your shoulders down."
4. (yoga): "Keep breathing through your nose."
5. (strength): "Don't lock your knees when you stand up"
6. "Come on!" "Let's go!" "March it out!"

More Suggestions:

1. "engage your abs"	<i>"Bring your navel closer to spine." "If you are a 50 inch waist, try to squeeze in and make it a 49 inch waste." "Imagine you have a lemon behind your belly button, and squeezing it against your back muscles, make lemonade." Pilates: "brace." Yoga: "activate the uddiyana bandha." T'ai Chi: "bring the lower dan'tien closer to the ming-mong." "Hold your nose, close your mouth, and blow out to feel the transverses abdominus muscles contracting." "Shrink your wasteline."</i>
2. "beginner, intermediate, advanced"	<i>Beginner: new-to-fitness or first timer, Intermediate: someone who wants to try a more challenging version, a harder version, a moderate intensity Advanced: athlete, fitness superstar version, most challenging</i>

"We shouldn't stop playing because we grow old, for we will grow old if we stop playing!"

	<i>progression of an exercise</i>
3. “don’t hold your breath”	“Keep breathing” “Use your prana to assist you.” “Harken to your breath.” Align yourself with your breath.” “Train your breath as well.”
4. “keep your spine straight”	“Keep your spine neutral, extended, tall, lengthened, long & strong, proud, neutral, lifted, elongated” “Imagine a long string lifting you up through your head along your spine.”
5. “go!”	“I invite you to begin!.” “Let’s start the movement.” “Begin!” “I want you to start N-O-W.” “Work it!” “Show me!” “Do it.”
6. “contract your pelvic floor”	“Think about the muscles that control elimination of liquids from the front and solids from the back; now contract and close them.” “No peeing in the pool” “Zip up the muscles you can control deep between your legs all the way up to the belly button.” “Think about stopping urination and defecation in this movement.” “Activate the muscles you use with Kegel exercises.” Men: “imagine you are looking at yourself nude in a mirror and lift the testicles.” Women: “imagine the muscles you would use if a tampon were slipping.” “If you were in an airport running for a plane with too much coffee and diarrhea, what would you have to contract so you could still run and make your flight?”
7. “show me good posture”	“Stand up really (see #4). Imagine that your toes, knees, hip bones, shoulders, and eyes are headlines on a car and shine all of the lights in the same direction.” “Stand up like a rockstar.” “Imagine that your pelvis is a bucket of water: fill it to the top and balance it.”
8. “shoulders back and down”	“You are in the shower with ice cold water running down your back; what would you do?” “Put the shoulderblades in the back pockets of your jeans.” “Show me your chest.” “Open up the front of the body.” “Open the heart chakra/ heartspace.”

Summary: Always be choosy. Develop expert frasing. Gather homework intensely. Just keep layering moments, nurturing only progressions. Quit repeating same tempo. Understand variety when x-amining your zoo!

Home-Work:

1. practice cueing “8-1”, then substitute “tell them what to do,” for (“4-1”) then substitute technique cues for “8-5”. 2. Take someone else’s class. 3. Volunteer.

Resources:

Final Take-Home Messages:

- *Cueing for group fitness and movement
- *Cueing with music
- *Cueing despite music

“How would you teach if you knew you could not fail and that they would LOVE it?”

This program is conceived and offered at Golden Door Spas, which all proudly feature Reebok University programming and unique fusion creations like “Yo-Chi”® To find out about Lawrence’s recent projects, and for lots of free stuff, find Lawrence at findLawrence.com!

DYNAMIX



MUSIC FOR FITNESS



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If I can be of assistance to you in fitness in any way, please contact me. Nāmasste!

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