Choreography
Volume 1

Included in this home study is
- The written course material
- Choreography Worksheet
- Written choreography for various class styles
- 10 question test

To complete this home study:
- Read through the course materials
- Study the course materials
- Answer the 10 question test on pages 18 – 19 using the answer sheet on page 21 (keep a copy for your files)
- Exam may also be taken online at www.netafit.org
- Complete the Choreography Worksheet on page 20 (keep copies for your files)

To receive 1 NETA continuing education credit:
- Return your completed answer sheet to:

  NETA
  Attn: Home Study Coordinator
  5955 Golden Valley Road, Suite 240
  Minneapolis, MN 55422

  Item #: 951
  Exam Code # 95195
  Serial #: Refer to Home Study Answer Sheet

Your continuing education form will be sent to you within 30 days after we receive your completed answer sheet.

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Introduction:

Choreography is a key element to a good group exercise class. A class that is organized with a purpose, including effective transitions and proper cueing, is bound to be a successful one. This home study course is designed to help you provide your students with a safe, effective and enjoyable class. Create fantastic choreography combinations that will make your students want to come back for more.

Music Matters - Join the Beat!

Have you ever taken an aerobic class where the instructor did not teach on the beat of the music? You may have felt clumsy, disoriented and overall…frustrated. Many group exercise class participants attend class as a way to decrease stress. Teaching on the beat, along with proper cueing and transitions can help to achieve this goal.

Studies show that music stimulates neuromuscular coordination, aids in motivation and fun, and may enhance relaxation and enjoyment. Understanding the music used in an aerobic class is important for the construction and delivery of choreography. A class that matches movements with the beats of the music will give the participants a sense of success.

<table>
<thead>
<tr>
<th><strong>Music Terminology</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Rhythm:</strong> Regular pattern of sound.</td>
</tr>
<tr>
<td><strong>Beat:</strong> Regular pulsations that have an even rhythm and occurs in continuous patterns of strong and weak pulsations.</td>
</tr>
<tr>
<td><strong>Downbeat:</strong> The first strong beat of the phrase.</td>
</tr>
<tr>
<td><strong>Phrase:</strong> Group of notes that are formed together; Unit of melody.</td>
</tr>
<tr>
<td><strong>Tempo:</strong> The rate of speed at which music is played. Also known as beats per minute (BPM).</td>
</tr>
</tbody>
</table>
Each count of the music is a beat.
Each downbeat is the first count of the 8-count phrase.
Each 32-count phrase consists of four 8-count phrases.

<table>
<thead>
<tr>
<th>Beat</th>
<th>12345678</th>
<th>12345678</th>
<th>12345678</th>
<th>12345678</th>
</tr>
</thead>
<tbody>
<tr>
<td>Downbeat</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8-Count Phrase</td>
<td>[--------]</td>
<td>[--------]</td>
<td>[--------]</td>
<td>[--------]</td>
</tr>
<tr>
<td>32-Count Phrase</td>
<td>[-----------------------------------------------]</td>
<td></td>
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</tr>
</tbody>
</table>
Class Structure
Basis for a traditional aerobic class:

<table>
<thead>
<tr>
<th>Introduction</th>
<th>Warm Up</th>
<th>Cardio Phase</th>
<th>Cool Down</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduce yourself and class format</td>
<td>7 to 10 minutes in length prepare the body for the upcoming activities Movements should begin small and gradually increase in range of motion</td>
<td>Time determined by class length Increased range of motion and intensity to achieve aerobic steady state</td>
<td>Aerobic cool down: gradual decrease in intensity and ROM Standing cool down: transition before moving on to the floor to avoid blood pooling in the lower extremities Final cool down: stretch &amp; relaxation</td>
</tr>
</tbody>
</table>

Cueing

Proper cueing is one of the most difficult tasks an instructor can undertake. It can lead to student frustration if done poorly or student success if done well. The most important aspect is timing. Lead-time is needed for students to know what is expected next. Several techniques can be used from a transitional movement and full explanation to verbal and visual cues. It is important to know the routine and what comes next, know when the music changes, use steps that go with the music, and practice to be done well.

Tips for cueing:

- Keep cues concise – avoid lengthy cues.
- Stay positive – negative cues can lead to negative attitudes.
- Use motivational cues: verbal encouragement is really important!
- Use instructional cues for proper technique.
- Let students know that they can modify any move to fit their own style or physical requirement. Give options for modifications.

Timing: Cue at least 2-4 beats ahead of time.

Verbal cues: Lead foot, direction, counting or step name

Visual cues: Hand signals or visual previews
Choreography is defined as “The art of designing or planning movements; A form of organization and transition with composition and arrangement.” It is imperative to develop choreography in a structured manner in order to decrease the risk of injury to the participants, and increase the intensity to provide effective workouts.

Pattern development needs to be gradual, logical, and sufficiently repetitive. Options should be shown continuously. (Example of a verbal option: “Feel free to stay with this step touch if you prefer it to the slide.”) The following describes the basic progression that should occur while developing choreography:

**Basic Progression Methodology:**

1. Basic Moves
2. Add Arms
3. Add Locomotor Movements
4. Repeat Combination
5. Add Variations
6. Repeat Process for another pattern
7. Add first and second pattern together
8. Continue with more or repeat as necessary

**Building Blocks of Aerobic Choreography:**

- Start with simple steps that equal counts of 8 (Ex: 4 kicks, 4 jacks, 8 marches, 6 jogs & 1 jack).
- Construct 4, 8-count combinations that link together easily to create a phrase.
- Connect phrases of choreography to create an entire class.

*Tip: If all else fails, at least try to work within counts of eight.*
*Match 8 cts of movement with 8 counts of music.*
**Base Moves:**

Base Moves involve basic locomotor steps such as: jog, march, heel taps, step touches, knee lifts, kicks, hopscotch, jacks, twists, slide, jump, and several others.

<table>
<thead>
<tr>
<th>Glossary:</th>
</tr>
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<tbody>
<tr>
<td>Note: All instructions for Base Moves will begin with the right lead.</td>
</tr>
</tbody>
</table>

| March: | (1 ct) Step in place R |
| Step Touch: | (2 cts) Step R, tap in L |
| Lunge: | (2 cts) Tap out wide R, Step in R |
| Step Knee/Kick/Curl: | (2 cts) Step R, Lift L knee (or kick L/ or curl L) |
| Grapevine: | (4 cts) Step R, Cross back L, Step R, Tap L |
| Jack: | (2 cts) Jump out wide, jump together |
| Jump/Hop: | (2 ct) Jump w/ feet together |
| Pony: | (2 cts – syncopated “1&2”) Hop R, step L, Step R w/ L knee lift |
| Cha-Cha: | (2 cts – syncopated “1&2”) Step R, L, R |
| Charleston: | (4 cts) Step Fwd R, Kick L, Step Back L, Tap R foot back |
| Slide: | (2 cts) Step R, Slide L foot in |

| V-Step: | (4 cts) Step forward wide R, wide L, Step back in R, in L. |
| Mambo/ Rock Step: | (2 cts) Step forward R, Step L in place. (Can incorporate forward & back.) |
| 3-Step Turn: | (4 cts) Step R (turning towards right & continue turning), step L, Step R, Tap L |
| Jazz Square: | (4 cts) Step R, Cross L in front, Step R back., Step L |
| Sundial/Push Turn: | (4 cts) Tap R. (while turning counter-clockwise) front, side, back, side |
| Rock’n Horse: | (4 cts) Step R, Ham curl L. Step L, Lift R knee |
| Heel Taps: | (2 cts) Press R heel in front, Step back R |
| Hopscotch: | (2 cts) Hop on R (Ham curl L), Jump out wide |
| Twists: | (2 cts) Hop in place (twist upper body R), Hop (upper body comes center) |
| Ski: | (2 cts) Jump wide w/ R foot front & L foot back, Jump together |

**Movement Variations:**

*Tip: count how many beats it takes to perform a specific movement- then fit your moves into counts of eight.*
After the instruction of the base move, arm movements and patterns are added for variation. These movements are then incorporated into directional changes. Direction involves traveling front to back, side to side, or on a diagonal. The use of all sequences is recommended to add variety and to balance muscles worked.

**Tip:** Teach the combo in a stationary sequence before traveling.

<table>
<thead>
<tr>
<th>Moves</th>
<th>Variations</th>
<th>Movements from Base Move</th>
</tr>
</thead>
<tbody>
<tr>
<td>March</td>
<td>- Travel up &amp; Back,</td>
<td>Hustle</td>
</tr>
<tr>
<td></td>
<td>Circle, Diagonal,</td>
<td>Jog</td>
</tr>
<tr>
<td></td>
<td>Square</td>
<td>V-step</td>
</tr>
<tr>
<td></td>
<td>Single Taps</td>
<td>Jazz Square/Box</td>
</tr>
<tr>
<td></td>
<td>Double Taps</td>
<td>Prance</td>
</tr>
<tr>
<td></td>
<td>Out and In</td>
<td></td>
</tr>
<tr>
<td></td>
<td>1,2,3 Tap</td>
<td></td>
</tr>
<tr>
<td>Step Touch</td>
<td>- Step R, Tap on L</td>
<td>Pony</td>
</tr>
<tr>
<td></td>
<td>Travel up &amp; Back,</td>
<td>Hop side to side</td>
</tr>
<tr>
<td></td>
<td>Diagonal, Square</td>
<td>Scoop</td>
</tr>
<tr>
<td></td>
<td>½ Time (Slide)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Turns</td>
<td></td>
</tr>
<tr>
<td>Lunge</td>
<td>- Singles, Doubles</td>
<td>Sundial – Push turn</td>
</tr>
<tr>
<td></td>
<td>S,S,D</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Side Lunge</td>
<td></td>
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<tr>
<td></td>
<td>Back Lunge</td>
<td></td>
</tr>
<tr>
<td>Knees/</td>
<td>- Singles, Doubles,</td>
<td>Step knee/ kick</td>
</tr>
<tr>
<td>Kicks</td>
<td>Triples</td>
<td>Hopscotch</td>
</tr>
<tr>
<td></td>
<td>Cross Front, Cross Back</td>
<td>Rock’n Horse</td>
</tr>
<tr>
<td></td>
<td>Travel: up &amp; Back</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Turns</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Repeaters</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Front, Side, Back</td>
<td></td>
</tr>
<tr>
<td>Grapevine</td>
<td>- Travel: L-shape,</td>
<td>Reverse Grapevine turn,</td>
</tr>
<tr>
<td></td>
<td>Squares, Diagonals</td>
<td>Grapevine turn</td>
</tr>
<tr>
<td></td>
<td>Turns</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Singles, Doubles</td>
<td></td>
</tr>
<tr>
<td>Jacks</td>
<td>- ½ Time</td>
<td>Jump Squat</td>
</tr>
<tr>
<td></td>
<td>Travel: up &amp; back</td>
<td>Squats</td>
</tr>
<tr>
<td></td>
<td>Turns</td>
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</tbody>
</table>
Transitions:

Proper transitions are key elements to fabulous choreography. Teaching sequenced movements, along with proper cueing, will decrease the risk of injury in the class and will allow the participants to follow without difficulty. A class that is organized with a purpose, plan of action and effective transitions will be a successful one.

It is imperative to be aware of biomechanics during the development of choreography. Biomechanics involves body motion, momentum, and position in proper execution of movement. Certain movements follow each other naturally and sequentially while others may be awkward. Understanding the purpose of any movement pattern can assist in proper sequencing. A transitional movement can be added if the sequence does not flow properly.

Tip: For easy transitions, find moves in which both feet come together and are weight bearing.

Balanced Movements:

Movement activities and stretches need to be balanced. In other words; if you move forward you should also move backward; if you move to the right you should also move to the left; if you flex a joint you should also extend it etc. Design activities that include balanced movements.

<table>
<thead>
<tr>
<th>Moves and Corresponding Joint Actions</th>
</tr>
</thead>
<tbody>
<tr>
<td>March or walk</td>
</tr>
<tr>
<td>Low kicks,</td>
</tr>
<tr>
<td>Knee lifts</td>
</tr>
<tr>
<td>Toe taps back</td>
</tr>
<tr>
<td>Hamstring curls</td>
</tr>
<tr>
<td>Shallow squats</td>
</tr>
<tr>
<td>Side taps, leg lifts, step touches,</td>
</tr>
<tr>
<td>grapesvines</td>
</tr>
<tr>
<td>Arms lift to side (lateral raise)</td>
</tr>
<tr>
<td>Overhead reaches</td>
</tr>
<tr>
<td>Large arm circles</td>
</tr>
</tbody>
</table>
**Intensity:**

Intensity refers to the level of difficulty of the workout based upon factors such as speed of movement, amount of traveling, use of complex vs. simple movement patterns, power vs. regular movements, and assisted vs. resisted movements. As we increase intensity, our goal is to recruit more muscle fibers. We can achieve this by performing patterns longer, increasing the lever length, increasing the distance moved, and varying the impact.

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**Modifications**

Challenge the more advanced participants:

Take the base choreography and add variations to enhance it.
- To inspire the student's creative edge
- To excite them mentally
- To stimulate the students physically in order to produce a training effect.

How to embellish your aerobic choreography:
- 3 ways to do a kick:
  - High
  - Low
  - Turning
- 3 ways to do a jack:

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Low impact can be the most intense option if done correctly. The more body weight one lifts up, the more fibers they will recruit. Therefore, in order to make low impact intense you should see your head go up and down and NOT laterally across the mirror. Bending the knees and exaggerating the moves will allow this to happen.

**Tip:** Take basic moves and build safe and effective choreography to expand your combinations and teaching techniques and accommodate all levels of students in one class.

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**Teaching Methods:**
• Linear Progression: Teaching one movement at a time. Each new move follows the previous one.
  \[ A + B + C + D + E + F + G + H... \]

• Add-on: This style of choreography takes steps and combinations being built in a sequence adding one element at a time and continually putting more steps together to create patterns.
  \[ A + B, AB + C, ABC + D = ABCD \]

• Small Segments/Blocks: Teaching a group of movements followed by another group of movements. (Example: 32-count phrases)
  \[ ABCD + EFGH + IJKL + MNOP... \]

• Drill a Skill: Repeating a movement over and over to achieve success of the movement.
  \[ AAAAAAAAA + BBBBBBBB ... \]

• Pyramid/ Movement Reduction: Gradually decreasing the number of repetitions of a particular pattern.
  \[ A (8x), B (8x), C (8x), D (8x) \]
  \[ A (4x), B (4x), C (4x), D (4x) \]
  \[ A (2x), B (2x), C (2x), D (2x) \]
  \[ = ABCD \]

• Freestyle: Stylized choreography that is not planned.

• Half Time: Difficult movements can be taught ½ time.

• Range of Motion (ROM): Begin with smaller range of motion. As the success rate increases, increase the range of motion to increase intensity levels.
Keys to Create Creative Choreography Combinations:

- Choose moves YOU like while considering the likes and ability levels of your students.

- Use logic:
  a. Movements should fit together
  b. Work with musical style and phrasing
  c. Start with more repetitions and gradually decrease them to finished product.
  d. Repeat things consistently once a pattern is set.
  e. Select a balanced group of movements from a physiological standpoint.
  f. Cue at least 2-4 beats ahead of time.

- Watch your students carefully, work with a plan, and be ready to change in the moment if your students are having too many problems. Ideally, wait until 98% of your students have been doing something correctly for a while before changing to the next move or pattern.

What is the style of your class?

What is the style of choreography?

What is your “Instructor Style” of teaching?

What environmental factors should you be aware of while developing choreography (Ex: size of room)?

Can you incorporate formations in your class?

What is the level of your participants?

Do you have a class plan?

Conclusion:

Every instructor who has organized a sequence of movement through the course of a class has choreographed that class. Some individuals like the challenge of complex choreography while others do not. The style of choreography chosen should be based upon instructor interest and student level. Not everyone will organize a class in the same way. The freedom to use imagination in class planning is part of what makes this a form of artistic expression. Whatever the style, good choreography makes a class a real success.
Sample Choreography:

**Combo 1: Classic Low Impact**

- Grapevine L-shape 1-8
- Hustle backwards 1-4
- 2 Lunges back (facing side) 5-8
- S, S, D, lunges (face front) 1-8
- Hustle back 1-4
- Jump squat 5-8
- Grapevine box 1-16
- Lunge 4x 1-8
- Jack 2x (w/ arms) 1-4
- Slow Jack 5-8
  (Repeat Left)
- Reverse Grapevine turn 1-16
- Hustle up, ½ turn, Hustle backwards 1-8
- Lunge 4x 1-8
- Reverse Grapevine turn 1-16
- Hustle up, ½ turn, Hustle forward 1-8
- Lunge 4x 1-8
- Grapevine Rt. and Lt. 1-16
- Turn side Grapevine back 1-4
- Hustle up 5-8
- S, S, D lunges Rt & Lt 1-16
  (Repeat starting left)
**Combo 2: Classic Low Impact**

Grapevine L 1-8
Double grapevine turn 1-8
Hustle up & Back 1-8
Grapevine, Squat (face front) 1-8

Out, out, in, in Rt. 2x, Lt. 2x(add hop)1-16
V-step Rt. 3x, Step knee 1-8
V-step Lt. 3x, Step knee 1-8

Shuffle, March 4x 1-16
Lunge back 4x 1-8
Lunge side 2x, Power jack 1-8

Double grapevine turn 2x 1-16
Rock Rt. 4x (quarter turn) 1-8
Rock Lt. 4x 1-8

Hustle up, Tap Rt. & Lt. (add jacks) 1-8
Grapevine, Double Tap (add jabs) 1-8
Hamstrings 4x 1-8
Step Touch 2x (half turn) 1-8

Hams 3x, Leg abduction 1x 1-8
Box step 2x 1-8
Charleston 3x, Double step 1-16

**Combo 3: Classic Low Impact**

Hustle forward and back 2x 1-16
Grapevine Rt. Lt. Rt., step touch 2x 1-16
Step hamstring curl 8x
  (Option: single, single, double 2x) 1-16
Step knees 8x
  (Option: 4 knees Rt. and 4 Lt.) 1-16
‘V’ Step (out, out, in, in) 4x
  (Mambo fwd & back, ‘V’ step 4x) 1-32
Repeat- other lead

Hustle forward and back 2x 1-16
Grapevine Lt. Rt. Lt, step touch 2x 1-16
Step hamstring curl 8x
  (Option: single, single, double 2x) 1-16
Step knees 8x
  (Option: 4 knees Rt. and 4 Lt.) 1-16
‘V’ Step (out, out, in, in) 8x
  (Mambo cha-cha-cha 2x, ‘V’ step 2x) 1-32

**Combo 4: Classic Low Impact**

Grapevine Rt, Lt. Rt. 1-12
Mambo Lt. to the Frt, side and back 1-12
"Speed it up" Mambo Frt/Side/Back 1-6
Double bounce with clap 1-2

Triple step (turn on ct 3-first 3x), 4x 1-8
March 4
(tap thighs on 1 & 2, clap on 3 & 4) 1-4
Heel jacks (or digs) Rt., Lt. 5-8
Mambo to back of the room 3x Rt. 1-12
Mambo cha-cha-cha to face front 1-4

Kick Rt. Lt. 1-4
Double knee Rt. 5-8
Kick Lt, Rt 1-4
Double knee Lt. 5-8
Pivot/punch turn 1-8
Jacks or calf raises 1-8
**Combo 1: Step**

Basic Rt. 3x, up knee down, down 1-8  
Basic Lt. X 3, up knee down, down 1-8  
Add: Curls on the corners 4x 1-8  
Option: Around the world* 1-8  

Over the top 3x, walk (or 2 step touch)  
around the end - 4 cts 1-16  
Turn step 2x 1-8  
Walk around the step 8 cts 1-8  

Basic Lt. 3x, up knee down, down 1-8  
Basic Rt. 3x, up knee down, down 1-8  
Add: Curls on the corners 4x 1-8  
Option: Around the world* 1-8  

Over the top 3x, walk (or 2 step touch)  
around the end - 4 cts 1-16  
Turn step 2x 1-8  
Walk around the step 8 cts 1-8  

* Curls around the world = step up curl straddle down (cts 1-4), step up curl on the corner facing the back, down, down on the floor (front of step) while turning to face other corner, step up curl, straddle down, step up curl down, down on the floor, face other corner

**Combo 2: Step**

2 Basics right 1-8  
V step right, ½ L-step 1-8  
Kick, U-turn 1-8  
Across the top 1-4  
¼ knee pivot 5-8  

Repeat Left lead

**Other ideas:**
- Double knee jack
- Up, up, lunge 4
- Straddle
- Step touch around bench (8) (back to step, turn to step)
- A-step
- Jacks at end
**Combo 3: Step**

- Step up, Jack 1-4
- Lunge 2x 5-8
- Step down, Jack 1-4
- Heel press 2x 5-8
- Kick 1-4
- Kick 5-8
- Repeater knee 1-8

- L-step 1-8
- Turn, straddle, reverse pivot 1-8
- Double knee, walk back lunge 1-8
- Repeater knee 1-8

**Combo 4: Step**

- Step Curl 7x, 1/2 Pivot Turn
  - auto lead change 1-16
- Walk/Jog forward (8 cts) 1-8
- "V" Step 2x 1-8

- Grapevine 3x (LRL)+ Squat (Step out L)
  - or 1 slow Jack/squat 1-16
- Step Knee 4x (on one side) 1-8
- Hustle fwd and back (option:diagonal) 1-8

- Grapevine 3x (RLR)+ Squat (Step out R)
  - or 1 slow Jack/squat 1-16
- Step Knee 4 (on one side) 1-8
- Hustle Fwd and back 1-8

**Combo 5: Double Step**

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S
U
E
B
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Double Step (BOB & SUE) –
- Steps are set up parallel to each other, about 3 feet apart.
- Never on both steps at one time.
- One step is BOB and the other SUE.

- Turn step on BOB 4x
- Turn step on SUE 4x (Turn straddle on the last turn step)

- Knee Straddle 2x
- Double knee cruise (Double knee repeater + walk around the back end 4 counts)
- Hustle in the middle 3x
- Walk around SUE (4 cts) to end of Bob.

- "V" step on BOB & SUE, SUE & BOB 2x
- Alternate step knee front (on floor)
  - (Step forward R, L knee lift, down, down, --Step forward L, R knee lift, down, down)
- Step up on SUE w/ R foot, L Knee lift, down L, down R.
- Step up on BOB w/ L foot, R Knee lift
  - Tap down R, R knee lift

- Tap
- Over the top of SUE and back
- Over the top of BOB and back

- Repeat this sequence starting on SUE

- Side Lunge 7x, exit to middle on 8
- Over the top of SUE and back
- Over the top of BOB and back

- Repeat
**Cardio Kickboxing**

**Combo 1: Kickboxing**

Shuffle Right (4 counts)
Bob and Weave (4 counts)
Jab, Jab, Hook, Uppercut (R, R, R, L)
March (4 counts)
Increase level by doing either v-step, out-out-in-in, or jumps instead of 4-count march.

**Combo 2: Kickboxing**

Jab (4 counts right lead)
Jab right, cross punch left, front kick left
March 4 counts (R, L, R, L)
   - Substitute front arm hook (2 counts)
   - back arm hook (2 counts) for the march

Block low, high, front, back while shuffling back (4 counts)
Shuffle forward (4 counts)
March and rotate to the other side
Substitute 4 jacks or 2 jacks and 2 jumps for March.
Add both parts together and repeat other side.

**Combo 3: Kickboxing**

Alternating knee strikes (R, L)
Knee strike right, tap back left (4 counts)
Front kick; tap back (4 counts)
Front kick; lunge back and left cross punch to the floor (4 counts)
Front kick right, sidekick to the back left (4 counts)
Jab 4 counts right arm/ front kick right, side kick (8 counts)
4 jacks or 2 jacks and 2 jumps/repeat other side

**Combo 4: Kickboxing**

Body is in fighting stance with right leg in front
Shuffle forward while jabbing with right arm (4 counts)
Shuffle backward while doing a speed back motion with arms over head (4 counts)
Left upper cut, right arm hook, left upper cut, right arm hook,
Left upper cut, right arm hook
Jump and change to the other side (left leg forward)

**Combo 5: Kickboxing**

Front Kick RL
Roundhouse R (this makes a quarter turn so you are facing the left wall. You will do this to all 4 walls)
Knee block L
Jab Cross Jab Slip
   - reverse this starting with the Left front kick
Cool Down

Sample Aerobic Cool Down Combo
Shuffle R – 4 cts, Mambo L – 4 cts, Box
Step – 4 cts, Step curl X 2 – 4 cts
Shuffle L – 4 cts, Mambo R – 4 cts, Box
Step – 4 cts, Step curl X 2 – 4 cts
Grapevine X 4 (moving forward on the diagonal)
Step tap X 8 (moving backward)
   Transition:
   Step heel press
   Step tap side
   Side to side lunge transitioning into the standing cool down activity

Sample Aerobic Cool Down – Standing Lower Body Work Combo
Squat – moving R X 4
Squat – moving L X 4
Stationary Squat Series with or without upper bodywork
Squat – moving R X 2
Squat – moving L X 2
Stationary Squat Series with or without upper bodywork
Squat – R X 1
Squat – L X 1
Stationary Squat Series transitioning into the standing cool down activity

Standing Cool Down
From a squat position
Standing Low Back Stretch
Rhythmic Supported Lateral Flexion
Turn to the right – calf stretches
Turn center – deep breath
Turn left – calf stretches

Sample Cool Down Stretch Sequence
Let’s say the last activity before the cool down / stretch is supine abdominal exercises. Remain in the supine position:

Hamstring stretch - R leg
Pretzel stretch - R ankle on left knee
Keep knees bent and feet close to the floor – drop knees to one side – arms to the other
Roll to side lying – quad stretch
Push up to seated – Adductor, upper body stretches, deep breaths
Lower down to side lying – quad stretch
Roll back to supine
Hamstring stretch - L leg
Pretzel stretch - L ankle on left knee
Knees drop to other side – arms to the other
Roll back to supine -> Relaxation
Choreography
Home Study Course Test
ITEM # 951 – Online exam code 95195

Please choose the best answer.

1. Which technique helps to increase a participant’s intensity level?
   A. Increasing lever length
   B. Increasing the distance moved
   C. Performing patterns longer
   D. All of the above

2. Which is the best order to follow while developing choreography?
   A. Basic Moves, Add variations, Add arms, Add locomotors movements
   B. Basic Moves, Add arms, Add locomotors movements, Add variations
   C. Basic Moves, Add locomotors movements, Add variations, Add arms
   D. None of the above

3. Which teaching method takes steps and combinations that are built in a sequence and adds one element at a time and continually puts more steps together to create patterns?
   A. Linear Progression
   B. Pyramid
   C. Add-on
   D. Drill a Skill

4. How many counts of music does it take to do a grapevine to the right, 2 jacks, and a grapevine to the left?
   A. 32
   B. 8
   C. 16
   D. 12

5. Which not a tip to create effective choreography combinations?
   A. Use stretches that promote relaxation and improved flexibility
   B. Movements should fit together
   C. Select a balanced group of movements from a physiological standpoint
   D. All of the above
6. The most important aspect of cueing is:
   A. Timing
   B. Verbal cueing
   C. Visual cueing
   D. None of the above

7. Finding the proper BPM for class should be based upon:
   A. Dynamic range of motion
   B. Class level and types of activities performed
   C. Accommodating all levels of students
   D. The music chosen for the class

8. Which movements are the most appropriate for easy transitions?
   A. Grapevines
   B. Lower leg stretches
   C. Step touches, hamstring curls and knee lifts
   D. Jumping jacks

9. Which are key elements to a successful group fitness class?
   A. Good transitions and proper cueing
   B. Cool down phase, which decreases intensity and allows blood to pool in the lower extremities.
   C. 3 to 5 minute warm up
   D. All of the above

10. Why is music so important to an group fitness class?
    A. It improves the flow of class & enables students to follow more easily
    B. It enhances the ability to cue
    C. It stimulates neuromuscular coordination & aids in motivation
    D. All of the above
Choreography Worksheet
Create your own choreography

Create four 32-count choreography combinations using the base moves listed in this home study course. Use the worksheet below to determine the number of counts it takes to perform each move. Follow the example below.

32 Count Phrase = 4 counts of 8
1, 2, 3, 4, 5, 6, 7, 8
2, 2, 3, 4, 5, 6, 7, 8
3, 2, 3, 4, 5, 6, 7, 8
4, 2, 3, 4, 5, 6, 7, 8 = 32 counts.

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Choreography – Vol 1-Home Study Answer Sheet

Name: _________________________________________ NETA ID: ____________________
Address: ______________________________________ Phone: __________________
City/State/Zip: _______________________________________________________________

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10. □ □ □ □

Item #: 951
Exam Code # 95195

Questions: (Please feel free to attach additional questions and comments you may have)

Return for credit (choose one of the following):

☐ Mail to NETA 5955 Golden Valley Road, Suite 240 Minneapolis, MN 55422.
☐ Fax to: 763-545-2524.
☐ Complete online: home study tests, choose home study from drop down menu.
1. Please Rate the Study Material: 1 is the lowest and 5 is the highest
   - Organization and flow of material: 1 2 3 4 5 NA
   - Quality of the study materials: 1 2 3 4 5 NA
   - Usefulness of course material: 1 2 3 4 5 NA

2. Would you recommend this home study to others?

3. What other home study courses would you be interested in?

4. Primary purpose for purchasing this home study course
   - Convenience
   - Topic
   - CEC’s

5. What can we do to improve our home study courses?

6. Are you currently NETA certified?  □ Yes  □ No
   If no, what organization are you certified with? _______________________

7. How do the NETA Home Studies compare to other home studies from other organizations?
   1 2 3 4 5 NA