



Shine

LIGHT

INSTRUCTOR TRAINING

CEUS - AFAA: 6 | ACE: 0.5 | NASM: 0.6

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WELCOME!

Welcome to SHINE LIGHT training! This program provides you with continuing education to level up as an Instructor AND creates more opportunities for individuals of all abilities to SHiNE.

The impact of this program is life changing, and while being a SHiNE Instructor is extremely rewarding, it hits differently when you impact someone's life who didn't believe dance fitness was an option for them. You'll feel their sense of gratitude and might notice their appreciation in a different way than the student who moves freely, without limitations.



UNIT 1: INTRODUCTION

WHAT TO EXPECT

This course consists of 6 hours of training to help you effectively apply SHINE LIGHT programming to your students. To conclude the course, you'll be asked to complete a short, open-book quiz to verify retention of key concepts and earn a SHINE LIGHT certificate of completion.

To obtain CEUs and have your SHINE LIGHT class designated on the official SHINE Dance Fitness Location Finder, you'll be asked to **register for the program** by providing proof of course completion and additional class details if needed.

Current SHINE Instructors may wish to obtain SHINE LIGHT training in order to teach an official, designated SHINE LIGHT class or to apply these concepts to better assist students in an existing SHINE class. We'll learn more about what it means to teach a SHINE LIGHT class versus a traditional SHINE class later, but for now, let's do a little activity!

Picture your friends, family, students, neighbors, etc. and give a check if you know...

- Someone who has battled cancer
- Someone struggling with an unhealthy weight
- Someone who's 65 or older
- Someone who has had to recover from a surgery
- Someone who is or has been pregnant

These are the people who need SHINE in their life more than ever, but their body and mind may be limiting them from participating in a class.

Now, imagine if we gave them the *space* and *tools* to be successful...



THE VALUE

The education in this training can be applied by **any** SHiNE Instructor in **any** SHiNE class!

BY THE END OF THIS TRAINING YOU WILL:

- ✓ Learn a systemized approach to selecting the most effective modifications.
- ✓ Have a greater awareness of chronic conditions so you can better serve students of all fitness levels.
- ✓ Know the difference between fundamental moves for SHiNE Dance Fitness and SHiNE LIGHT.
- ✓ Become more marketable as a group fitness instructor now qualified to explore new avenues of teaching.
- ✓ Be able to determine whether SHiNE LIGHT or SHiNE Dance Fitness is the right designation for your classes.

We're so excited to further our reach, extending SHiNE to all those who love good music and the movement of dance!

THE SHINE PROMISES



EFFECTIVE



CURRENT



INCLUSIVE



CREATIVE



CONSISTENT

SHINE VS SHINE LIGHT

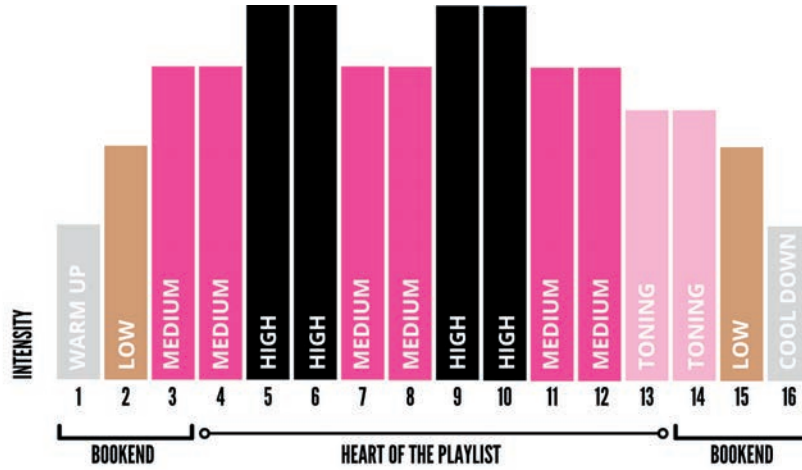
SHINE LIGHT provides modified choreography and advanced cueing to help more students feel successful while dancing. SHiNE LIGHT is ideal for any student looking for _____ and safe tempos in their SHiNE workout. SHiNE LIGHT is not limited to any specific demographic - all ages and abilities are welcome!

SOME PEOPLE WHO MIGHT BENEFIT FROM SHINE LIGHT INCLUDE:

- ✓ Individuals with acute injuries or dealing with ongoing orthopedic issues that limit their range of motion.
- ✓ Anyone with health conditions requiring low impact or heart rate.
- ✓ Students with balance or stability challenges.
- ✓ A beginner.
- ✓ Deconditioned participants.
- ✓ Anyone wanting to avoid overtraining.

SHINE VS SHINE LIGHT PLAYLIST

SHiNE LIGHT includes the same music and routines as a SHiNE Dance Fitness class and uses the same playlist structure. Let's take a look at the playlist template for SHiNE LIGHT.



Do you see any difference between this playlist and the playlist of a regular SHiNE Dance Fitness class? _____

PLAYLIST GUIDELINES

THE BOOKENDS:

Just like in SHiNE, _____

In SHiNE LIGHT, _____

THE HEART OF THE PLAYLIST:

Just like in SHiNE, _____

In SHiNE LIGHT, _____

NO MORE THAN 2 HIGH-INTENSITY ROUTINES BACK-TO-BACK:

Just like in SHiNE, _____

In SHiNE LIGHT, _____

FOLLOW UP HIGH-COMPLEXITY ROUTINES WITH LOW-COMPLEXITY ROUTINES:

Just like in SHiNE, _____

In SHiNE LIGHT, _____

VARIETY:

Just like in SHiNE, _____

In SHiNE LIGHT, _____

UNIT 2: CHRONIC CONDITIONS + SPECIAL POPULATIONS

AS GROUP FITNESS INSTRUCTORS, SAFETY SHOULD ALWAYS BE OUR NUMBER ONE PRIORITY.

There is some risk naturally associated with any exercise program, but when we're working with diverse abilities in a group setting, and especially when we're working with special populations and people with chronic conditions, a basic knowledge of some of the challenges and risks associated with those is essential. In this unit, we'll touch on some of the most common conditions you'll encounter in class, but first, let's discuss the scope and practice of a group fitness instructor.

SCOPE OF PRACTICE

It's not within our scope of practice to diagnose or treat any health condition or disease (Gladwin, 389). Group fitness instructors should refer students "with conditions they are unfamiliar with or untrained to address to other professionals" (Gladwin, 383).

SHiNE LIGHT instructors should remember their role is to improve the overall well-being of students by designing and teaching exercises in a safe and effective way.

COMPASSION

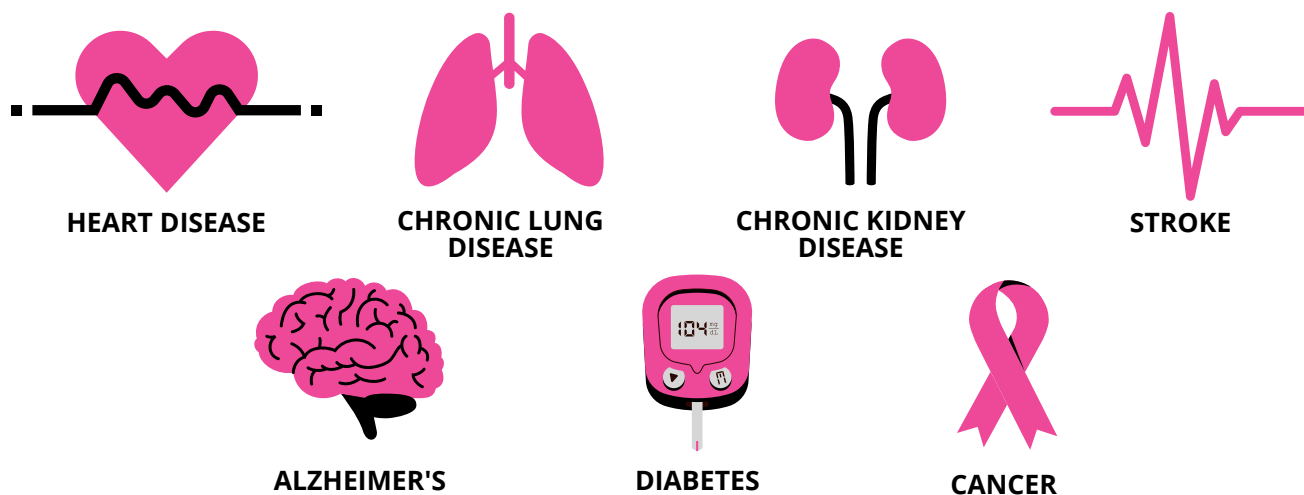
It's also important to remember that people are NOT their conditions. They are people first. They want this class to be an hour of escape just like everyone else and not feel defined by their conditions.

WE ACKNOWLEDGE CONDITIONS WITHOUT DEFINING OUR PARTICIPANTS BY THEM.

COMMON CHRONIC CONDITIONS

Now that we better understand our scope of practice, let's take a look at some of the common chronic conditions you may serve in your SHiNE LIGHT classes.

SOME CHRONIC CONDITIONS INCLUDE:



OBSESITY

The World Health Organization reports that as of March 2022, more than 1 billion people in the world are obese and that number continues to climb.

DEFINITION:

Obesity is defined as excessive fat accumulation that may impair health. In adults, a BMI of _____ or greater is considered overweight and a BMI of _____ is obese.

HEALTH RISKS:

Obesity is a major risk factor in cardiovascular disease, arthritis, diabetes, some cancers and premature death, and it is preventable.

EXERCISE RECOMMENDATIONS:

The goal is to work up to 40-60 minutes of cardiovascular exercise per day at 40-70% of maximum heart rate. Caution overexertion.

_____ is often a cause of drop-out or injury.

INSTRUCTOR TIPS:

- **Reduce speed of movements and** _____
- **Avoid high impact.**
- _____ **position is only recommended for a limited time.**
- **Adapt exercises to allow for greater range of motion.**
- **Foster feelings of success.**

HYPERTENSION

In 2010, 31% of the adult population worldwide (47% in the U.S.) had hypertension or were taking medication for hypertension.

DEFINITION:

Hypertension is also known as _____ and occurs when there's consistently too much pressure exerted against the arterial walls. It's defined as having a resting systolic blood pressure reading of 130 mmHg systolic and resting diastolic reading of 60 mmHg or higher.

HEALTH RISKS:

Hypertension is the leading preventable risk factor for cardiovascular disease and death worldwide.

EXERCISE RECOMMENDATIONS:

Low-impact cardiorespiratory activities can reduce high blood pressure and risk of hypertension and should be encouraged 3-7 days per week, 30-60 minutes per day at 50-85% of max heart rate.

INSTRUCTOR TIPS:

- **Cue for breathing.**
- **Provide a sufficient _____**
- **Utilize Rate of Perceived Exertion (RPE)**

Why should we use RPE instead of heart rate?

CARDIOVASCULAR DISEASE

Cardiovascular diseases are the leading cause of death globally.

DEFINITION:

Cardiovascular disease is a group of disorders affecting the _____ and _____ that includes congestive heart failure, atherosclerosis (narrowing of the coronary arteries) and peripheral arterial disease among others.

HEALTH RISKS:

Cardiovascular disease can impair function and increase the risk of death due to heart attack or stroke.

EXERCISE RECOMMENDATIONS:

Low impact cardiorespiratory activities 3-5 days per week for 20-45 minutes working at 40-60% of maximum heart rate.

INSTRUCTOR TIPS:

- **Target heart rate and Rate of Perceived Exertion guidelines should be established by each participant's physician.**
- **Direct students to alert the instructor immediately if experiencing _____**

_____ or _____

Exercise should cease immediately.

- **Offer and encourage _____**
Especially in the case of dyspnea (trouble breathing), cue to take frequent or longer breaks as needed.



ARTHRITIS

Arthritis affects more than 350 million people globally, and according to the CDC, 1 in 4 Americans.

DEFINITION:

Arthritis is an umbrella term for more than 100 diseases of the _____ causing inflammation and pain.

HEALTH RISKS:

Arthritis is a leading cause of work disability and can limit everyday life functions.

EXERCISE RECOMMENDATIONS:

Frequent, low-intensity exercise should be performed with intensity and duration determined by participants, their doctors, and the 2-hour pain rule.

INSTRUCTOR TIPS:

- **Follow the 2-hour pain rule.**

- **Offer an extended warm up and cool down.**



Did you know?

3 out of 5 people diagnosed with arthritis are under the age of 65.

RESPIRATORY CONDITIONS

As of 2019, asthma affected 262M people worldwide and COPD affected more than 15M US citizens.

DEFINITION:

There are several major respiratory conditions, including asthma, chronic inflammatory lung disease (COPD) bronchitis, and emphysema.

HEALTH RISKS:

Respiratory conditions can lead to disturbed sleep, fatigue and even death.

INSTRUCTOR TIPS:

- **Encourage participants to meet with their doctor** and come up with a plan to treat or prevent _____
- **Ensure an _____ is available** at all times during an exercise session.
- **Avoid exercising in certain environments**, such as the outdoors with pollen or in extreme cold. _____ environments tend to be best.
- **An extended warm up and cool down** should be provided.
- **Breathing through the nose or through _____** can help reduce symptoms.

DEMENTIA + NERVOUS SYSTEM CONDITIONS

DEFINITION:

Dementia is a syndrome that leads to deteriorating cognitive function over time and can affect memory, learning ability, thinking, orientation, language, and judgement. Additional nervous system conditions include Epilepsy, Parkinson's, Multiple Sclerosis, Huntington's, and Alzheimers.

HEALTH RISKS:

Dementia is a major cause of disability and dependence, especially in older populations, and is the 7th leading cause of death worldwide.

INSTRUCTOR TIPS:

- **Minimize playlist changes.**
- **Reduce peripheral _____ or movement.**
- **Keep the area free of clutter and apply the SHINE LIGHT principles offering more stability since _____ can be an issue.**



Did you know?

55M people worldwide are living with dementia and there are nearly 10M new cases each year.

SPECIAL POPULATIONS

OLDER ADULTS *In 2019 there were 1 billion older adults worldwide. That is expected to increase to 1.4 billion by 2030 and 2.1 billion by 2050.*

DEFINITION:

Both the United Nations and the World Health Organization define older adults as people 60+ years old. Age can be defined many ways depending on cultural and societal perspectives. For the case of this discussion, we'll include anyone 60 years or older.

HEALTH RISKS:

Hearing loss, vision loss, osteoarthritis, COPD (see respiratory conditions), diabetes, high blood pressure, decreased bone density, muscles losing strength and flexibility, dementia and depression.

INSTRUCTOR TIPS:

- **Hold static stretches for at least _____ seconds.**
- **Educate your students on the cognitive benefits of dancing!**
- **Minimize playlist changes.**
- **Encourage hydration, breathing, and breaks as often as needed.**
- **Be mindful of vertigo** - a sudden spinning sensation creating dizziness, often caused by moving the head too quickly. Vertigo can be an issue for students regardless of age.



Did you know?

People are having less children, so proportionately, older adults will continue to make up a larger segment of the total population.

PREGNANCY + POSTPARTUM

DEFINITION:

Class participants who are currently pregnant or recently had a baby.

EXERCISE RECOMMENDATIONS:

Recommendations will be based on their previous fitness level and the conditions of their specific pregnancy. Participants should consult a doctor to decide what is best.



Did you know?

During pregnancy, blood volume will increase 30-50%, which can increase heart rate and cardiac output. Respiratory rates are also elevated at rest, so it's easier to overexert oneself.

INSTRUCTOR TIPS:

- **Avoid exercises in a _____ or _____ position after 12 weeks.**
- **Avoid plyometric exercises in 2nd and 3rd trimesters.**
- **Avoid high-impact, jarring movements.**
- **Control body temperature.**
- **Avoid overexertion.**



STUDENTS WITH CHAIR PREFERENCE:

This training does not certify you to teach in a chair. It's up to each instructor to decide whether they allow students to have the option to use chairs for either sitting or standing behind to balance. If you choose to include students who require the use of chairs, we encourage you to seek additional education.

There are many unique factors to consider when teaching students in chairs, including:

- Undertraining the posterior chain
- Overtraining the hip flexors
- Core engagement
- Proper equipment
- Other unique considerations for sedentary students

While SHiNE Dance Fitness wants to include the needs of these students, we recognize the use of chairs requires a deeper dive into that specific area of fitness, which is beyond the scope of this training.

PAR-Q stands for:

We strongly recommend students consult with their primary care physician before starting this or any exercise program and that they consult with their doctor about any individual moves or exercises they have questions about.

Most fitness facilities have new members fill out a Physical Activity Readiness Questionnaire (PAR-Q). If you're an independent instructor, we highly recommend having your participants fill one of these out along with a waiver form before participating in class. Important information can be found on these documents, however, oftentimes group fitness instructors don't see these forms. REMEMBER: PAR-Q forms are only as good as your to them. Consider asking your manager if they have this paperwork.

The following is a general example of a PAR-Q covering basic health questions for new group fitness participants.

You can also find several [PAR-Q forms online provided by NASM.](#)

PHYSICAL ACTIVITY READINESS QUESTIONNAIRE (PAR-Q)

PARTICIPANT FULL NAME (FIRST, LAST)

STAFF/INSTRUCTOR

Please read the following questions carefully and check the appropriate answers. Answer all questions honestly and to the best of your ability.

YES/NO

- Has your doctor ever said that you have a heart condition (had a stroke, heart attack, or heart surgery) and/ or that you should only do physical activity recommended by a doctor?
- Do you feel pain in your chest when you do physical activity?
- In the past month, have you had chest pain when you were not doing physical activity?
- Do you lose your balance because of dizziness or do you ever lose consciousness?
- Have you ever been told by a doctor that you have bone, joint, or muscle problems that could be made worse by physical activity?
- Do you have a diagnosed illness that could be made worse by physical activity?
- Is your doctor currently prescribing medication for your blood pressure or heart condition?
- Do you know of any other reason why you should not do physical activity?
- Are you pregnant now or have given birth within the last 6 months?
- Have you had a recent surgery?
- Are you currently on any medications, either prescription or non-prescription, on a regular basis?

If you have answered 'Yes' to any of the above, please elaborate below:

I have answered the questions above to the best of my ability and affirm that my physical condition is good and I have no known conditions that would prevent me from participation. I acknowledge that participation is at my own pace and comfort level and that I may discontinue my participation in the sessions at any time. Furthermore, I agree to self-determine my exertion through good judgement and to discontinue any activity that exceeds my personal limitations. I understand that by signing this agreement I hereby waive and release the business, its Board Members, staff, and all relevant employees in any way from liabilities or demands as a result of injury, loss, or adverse health conditions as a result of my participation. I affirm that I have read and understand this document and I wish to participate in fitness activities.

PARTICIPANT SIGNATURE

DATE

GENERAL GUIDELINES

1. **Stay as close to the original choreography as possible.**
 - How do we do this? _____
 - Example: _____
2. **Offer the most accessible option first.**
 - Can a 2nd option be offered? _____
 - Example: _____
3. **Limit directional changes.**
 - Example: _____
4. **Reduce impact.** Stay grounded and keep dynamics where possible.
 - Example: _____
5. **Reduce double-time.** Slow down footwork while maintaining the rhythm and intention of the move.
 - Why is this important? _____
 - Example: _____
6. **Consider range of motion.** This includes depth of level changes, extent of shoulder rotation and degree of hinging at the hips (ie: do not fold forward so head is below hips).
 - Example: _____
7. **Consider stability.** Remove relevés when they are combined with a weight shift. Instead of lifting one leg completely off the ground, _____
8. **Reduce complexity.**
 - In place of a shift step, we can lean and keep our feet _____
 - Example: _____
9. **Maintain rhythm.**
 - Any time you start changing things, make sure it still matches the _____ and the _____
 - Example: _____
10. **Stay as close to the original choreography as possible.**
 - Make sure your movement _____ very similar to the original choreography.
 - Example: _____

UNIT 4: SHINE LIGHT FUNDAMENTAL MOVES

In your initial SHiNE instructor training, we listed fundamental moves derived from jazz, ballet and hip hop that are commonly used in SHiNE DANCE FITNESS choreography. These moves are common knowledge and universally recognized. Now, we need to know how to modify those moves in a similar, unified way.

LOWER BODY MODIFICATIONS

All SHiNE LIGHT instructors are required to provide the 1st option listed for all of the following lower body moves. As you become familiar with your classes' abilities and the class becomes more familiar with a routine, you may choose to "level up" to some of the original choreography more quickly. ALWAYS start with the 1st option listed and DO NOT level up to the original choreography unless it is listed under the Level Up column.

These modifications can also be used in traditional SHiNE classes. They are especially useful when learning routines with older tutorials where modifications were provided less frequently.

LOCOMOTION	1ST OPTION	LEVEL UP	EXAMPLES
Grapevine	step-together-step-tap	grapevine	Blinding Lights
Side Chassé	shuffle: reduce hop/distance	chassé	Unstoppable
Forward Chassé	shuffle: reduce hop/distance	chassé	All of Me
Chaîné	step-together-step-tap	grapevine	My Head & My Heart
Lateral Hop	side step-step together	none	Get Right
Drag Step	step-together-step-tap (emphasize arm)	none	Higher
Box Step	rock step-march	box step	Out Out
Quick Crossing Feet	remove crossing feet	none	Confetti

WEIGHT TRANSFERS	1ST OPTION	LEVEL UP	EXAMPLES
Single Pivot Turn	rock step-march	none	Fabulous
Double Pivot Turn	forward rock step- backward rock step-forward rock step	none	I Want Love
Bouncing Kicks	lower kick w/o bounce	none	Get Right
Kick Ball Change	tap forward-tap center	kick forward-tap center	Faith
Kick Ball Change Traveling	omit travel tap forward-tap center	omit travel kick forward-tap center	Get Stupid
Pas de Bourrée in a Combo	3 step march	none	Dancing Feet
Pas de Bourrée Continuous	step-tap to the side	none	I Want Love
Criss Cross Knee	match the arms stationary feet-heel lift	match the arms stationary feet-heel lift	Pretty Girls Walk
Pony	step-tap	pony	Don't You Worry
Balancé	step-tap behind	none	good 4 u
Out, Out, In, In	tap side-step together	none	Good Love
Heel Taps	heel lifts OR march in place	heel taps	Bad Guy
Heel Taps w/ an Emphasized Twist	heel lifts	heel taps	Fabulous
Center Squatting Knee Dips	pulsing squat and match upper body	none	Til Ya Legs Hurt
Side Leaning Knee Dips	shift weight to side and tap toes, use arms for support	shift weight to side and tap toes, include arm motion	My Type
Shift Step	feet stationary lean, emphasize arms	tap out emphasize arms	Levitating
Leap	take out jump	none	Boom Boom Pow

CALISTHENICS	1ST OPTION	LEVEL UP	EXAMPLES
Jumping Jack	tap 1 leg out at a time	none	Werk Out
Jump Squat	stationary squat	step side-step together	Big Energy
Burpee	3-1 squat pulse-stand	squat-extend arms return arms-stand	Don't I Make It Look Easy
Scissor	march	none	I Feel Good
Flick Jog	small steps/heel pops	none	Blinding Lights
High Knee Single Time	remove hop	none	good 4 u
High Knee Double Time	heel lift	none	Ain't My Fault / Dessert
High Knee with a Twist	twist-tap	none	Antisocial
Front Lunge	step forward w/ reduced knee bend	none	Yummy

UPPER BODY MODIFICATIONS

SHiNE LIGHT instructors are required to provide the 1st option listed for all “bending over” moves. You are NOT to provide the original choreography in these cases.

BENDING OVER	1ST OPTION	MODIFICATION	EXAMPLES
Bending Over in a Circle Motion	keep head at or above hips	none	Only Human / All of Me
Tracing the Leg While Bending Over	keep head at or above hips	none	Trini Dem Girls
Punching Downward w/ Dropped Head	keep head at or above hips	none	Unstoppable
Conductor	keep head at or above hips	none	Unstoppable
Table Top	avoid noise over toes	none	River

Modifications for “Arm Movements” and “Arm Movements (toning)” are to be provided on an AS NEED BASIS. Arm movement modifications may not be necessary to provide in all SHiNE LIGHT classes. Therefore, it's appropriate to provide the arms in the original choreography until you see a need to provide a modification. Some arm movements are more likely to need a modification than others. We have listed the arm modifications in order of how likely they will need a modification below. Highly likely moves are listed first and less likely moves are listed last. Observe your class and provide modifications based on the needs of your group.

ARM MOVEMENT	1ST OPTION	MODIFICATION	EXAMPLES
Arms During Side Leaning Knee Twist	original arms	use arms to support weight shift	My Type
Full Circle Backward Arms w/ Body Roll	original arms	shorten the lever or change plane of motion to shoulder height or below	Confidence
"Slay" Arm	original arms	shorten the lever or change plane of motion to shoulder height or below	Werk Out
Overhead Circle	original arms	complete at chest height	Shut Down
Balance Arms	original arms	shorten the lever or change plane of motion	good 4 u
Multi-Step Overhead Circle	original arms	omit overhead circle	Hey DJ
Overhead Punches	original arms	change plane of motion	Throw It Back
Quick Arms Overhead	original arms	snap at shoulder height	Sexy Dirty Love

ARM MOVEMENT (TONING)	1ST OPTION	MODIFICATION	EXAMPLES
Quick Arms (Toning)	original arms	reduce tempo	In the Ayer
Overhead Arms (Toning)	original arms	change plane of motion	Together
Quick Arms in Combos (Toning)	original arms	omit overhead portion, repeat half the combo	Sit Still Look Pretty
Resting Arm Staying Extended (Toning)	original arms	drop resting arm	Starboy

LUNGES AND SQUATS IN SHINE LIGHT

Lunges are an incredibly effective and important form of functional training. We should encourage students to work toward them when possible. Squats are less challenging because participants have a wide base and require less balance. However, they can still provide challenges for participants with limited knee or hip mobility. Here are some tips to help make lunges and squats more accessible to SHiNE LIGHT students.

TIPS FOR BOTH LUNGES AND SQUATS:

1. Slow, stationary lunges and squats are the most accessible.
2. It's more effective to complete fewer reps at full range of motion than it is to complete several lunges/squats with limited range of motion.
3. As you assess choreography, consider reducing tempo, reducing the number of times we change direction and reducing the number of times we change feet.
4. If the movement changes direction, and there is time in the choreography for a tap in between, you can offer a tap between each movement as an option.

HOW TO SAFELY PERFORM A LUNGE:

- Work within a pain-free range of motion
- Work toward knees bending to a 90 degree angle
- Keep chest up and shoulders back
- Stance is on railroad tracks not a tightrope (ie: slightly apart not in line with one another)
- Weight is evenly distributed to both legs
- The space between the feet needs to be large enough that the knee can bend without extending over the toe
- If students are struggling, offer backward stepping lunges. Forward stepping lunges are more challenging because they require more weight transfer and balance

HOW TO SAFELY PERFORM A SQUAT:

- Work within a pain-free range of motion
- Work toward hips coming back and down to the knee line
- Keep chest up and shoulders back
- Hips sit back like you are reaching for a chair
- Knees press wide, weight pushing into the pinky toe
- Knees in line with toes, toes turned slightly out into a V

Keep in mind that some people have foot, ankle, knee or hip issues that will prevent them from ever doing lunges. Modifying with squats or lateral lunges are good options for them. Have them consult with their doctor if needed and offer these options privately to them even if you will be modeling some variation of a lunge for the class as a whole.



UNIT 5: MODIFICATION SELECTION GUIDE

There is huge variety in the way individuals interpret modifications. While it's impossible to provide an exhaustive list of every move you'll encounter, you can use the "Modification Selection Guide" to help you select the most effective modification. The guide focuses on the first set of combinations only. Set 1 provides the foundation for the entire routine.

WHAT IS A SET?

A set of choreography is a series of 2 or more combinations of dance moves that are repeated. Most SHiNE routines have three or more sets of choreography and the type of instruction we provide aligns with those sets. A set is always designated in the choreography notes to help you visualize the song at a glance.

I Look Good – Charlie Boy
3:30
High Intensity – Low Complexity

TIME	MUSIC	CHOREOGRAPHY	REPS	COACHING
0:00	C Oh My Mama	4x8 Preview Hip Pop Combo		Fist Throw Cross, Stand, Snap
0:11	V1 Hundred on a	2x8 Hip Pop Combo Leaning Squat (F/B) w/ Low Fist (Cross/Uncross) L Leg Swing & Hip Pop w/ R Arm OH Throw/Snap Leaning Squat (F/B) w/ Low Fist (Cross/Uncross) R Leg Swing & Hip Pop w/ L Arm OH Throw/Snap	4x	Throw Cross Leg Swing and Snap
			4x	Let's Travel Hop, Hop, Hop, Lift Throw those Arms Up, Yo
0:22	Show the Ed	2x8 Move and Throw Combo R Grapevine Hop/L Side Knee Lift w/ "Yo" Arms x2 L Grapevine Hop/R Side Knee Lift w/ "Yo" Arms x2	1x	R Foot Pivot for 4, 3, 2 Take it around Left Pivot Do Your Thing!
0:33	Locs on my face	4x8 Pivot Shuffle Combo R Pivot (F/B) x4 w/ Leading Shoulder Drop R Hip Push x8 (full L turn) w/ Freestyle Hands L Pivot (F/B) x4 w/ Leading Shoulder Drop L Hip Push x8 (full R turn) w/ Freestyle Hands	2x	Shoulder Swipe Single, Single, Double Twist and Lean, Top Pop
0:54	C Oh my Mama	2x8 Shoulder Swipe Combo L, R, L Leaning Shoulder Swipe (s, s, d) w/ Toe Pop R, L, R Leaning Shoulder Swipe (s, s, d) w/ Toe Pop	1x	Relevé on your Toes Up and Down Hold Down
1:05	I Look Good	2x8 Turning Drop Squat Combo Feet Tog: Relevé w/ Hands behind Head R ½ Turn into Drop Squat (L Arm Throw Down) Feet Tog: Relevé w/ Hands behind Head L ½ Turn into Drop Squat (R Arm Throw Down) Repeat 3 ½x total then Relevé Turn to Face Front		
1:16	V2 Ballin' is a drug	2x8 Hip Pop Combo	4x	From the Top
1:26	Cool as a fan	2x8 Move and Throw Combo	4x	Move and Throw
1:37	Shawty jocking	4x8 Pivot Shuffle Combo	1x	Pivot, Rock the Shoulders
1:59	C Oh My Mama	2x8 Shoulder Swipe Combo	2x	Shoulder Swipe, Get Low
2:10	I Look Good	2x8 Turning Drop Squat Combo	1x	Up and Down
2:20	V3 Shawty's in the	2x8 Hip Pop Combo	4x	From the Top, Last Set!
2:31	Slowly to some	2x8 Move and Throw Combo	4x	Move
2:42	Shawty look sexy	4x8 Pivot Shuffle Combo	1x	Pivot, You Sexy!
3:03	C Oh My Mama	2x8 Shoulder Swipe Combo	2x	Swipe, Almost There!
3:14	I Look Good	2x8 Turning Drop Squat Combo	1x	Drop Squat

SET 1

SET 2

SET 3

SETS IN SHINE DANCE FITNESS VS SHINE LIGHT

	SHiNE Dance Fitness	SHINE LIGHT
Set 1	Full Out and Option 2	Option 1
Set 2	Full Out and/or Level Up	Option 1 and/or Option 2 / Full Out
Set 3	Instructor choice based on student preferences during set 1 and 2. Plus... add sprinkles!	

SET DEFINITIONS

- **Option 1** - the most accessible option
- **Option 2** - more challenging than option 1 but less challenging than the original choreography, the type of modification we would normally show in SHiNE Dance Fitness
- **Full Out** - the way the original choreography was shown in the tutorial
- **Level Up** - a more intense version of the choreography (i.e. greater level change, adding a jump etc)

**IN SHINE LIGHT, WE ALWAYS OFFER
THE MOST ACCESSIBLE OPTION DURING SET 1.**

In set 2, we have the option to stay with option 1 or option 2 or even the full-out choreography in some circumstances. Let's look at three examples.

BIG ENERGY

	SHiNE Dance Fitness	SHINE LIGHT
Set 1	Jump Squat and Step Out	Stationary Squat
Set 2	Jump Squat and/or Level Up	Stationary Squat and/or Step Out
Set 3	Instructor choice based on student preferences during set 1 and 2. Plus... add sprinkles!	

HEY DJ

	SHiNE Dance Fitness	SHINE LIGHT
Set 1	Shift Step	Stationary Lean
Set 2	Shift Step / Level Up	Stationary Lean and/or Shift Step
Set 3	Instructor choice based on student preferences during set 1 and 2. Plus... add sprinkles!	

I LOOK GOOD

	SHiNE Dance Fitness	SHINE LIGHT
Set 1	Turning Jump Squat and Step Out	Stationary Squat
Set 2	Turning Jump Squat / Level Up	Stationary Squat and/or Step Out
Set 3	Instructor choice based on student preferences during set 1 and 2. Plus... add sprinkles!	

MODIFICATION SELECTION GUIDE SONG NAME:

Fill in the "original move" column. Then, consider the following questions for each move, and fill in the possible modifications.

- Is this move listed in the SHiNE LIGHT Fundamental Moves?
- Why am I modifying? (impact, speed, complexity, stability, range of motion)
- What's the intention behind this move? (cardio, toning, stretching, rest/recover, style)
- Do the arms need to be modified?
- Does the move look as close as possible to the original SHiNE choreography?

COMBO 1	ORIGINAL SHINE CHOREOGRAPHY	SHINE LIGHT SET 1

COMBO 2	ORIGINAL SHINE CHOREOGRAPHY	SHINE LIGHT SET 1

COMBO 3	ORIGINAL SHINE CHOREOGRAPHY	SHINE LIGHT SET 1

COMBO 4	ORIGINAL SHINE CHOREOGRAPHY	SHINE LIGHT SET 1

COMBO 5	ORIGINAL SHINE CHOREOGRAPHY	SHINE LIGHT SET 1

UNIT 6: CUEING AND CONNECTION

HOW IS CUEING AND CONNECTION DIFFERENT IN SHINE LIGHT?

You've already established a strong foundation for cueing in the SHiNE Dance Fitness initial training. Now we will consider how cueing may differ in SHiNE LIGHT. While cueing and connection are an important part of both regular SHiNE DANCE FITNESS and SHiNE LIGHT, the cueing and connection provided during SHiNE LIGHT may be even more crucial because of the population you're likely serving.

Why might your cueing and connection be especially critical to your SHiNE LIGHT students?

4 STRATEGIES FOR CUEING AND CONNECTION

1 8 COUNT CUEING: Cue beginning on count 1 of the previous move. Benefits of 8 count cueing include:

- More time to be more descriptive.
- Gives students more time to process.
- Helps with tricky transitions.

What 3 cues did Jillian give during the 8 counts?

- Counts 1-2: _____
- Counts 5-6: _____
- Counts 7-8: _____

Remember, keep cues concise, like bullet points, to allow students time to process what you're saying.

2 BOLD CUEING: Cue with confidence and clarity to give them _____ and _____
How to cue boldly:

- Be concise and project your voice.
 - Example: _____
- Use a commanding tone and volume.
 - How can we use inflection to sound more confident?
- Match your tone to the music.
 - Example: _____
- Nonverbal cues are undoubtedly visible.
 - Example: _____

3 INCLUSIVE CUEING: Focus on positivity and celebration vs apologetic and coddling

- Use cues that apply to ALL of your students.
 - Example: _____
- Avoid patronizing.
 - Example: _____
- Celebrate what participants CAN do.
 - What wording should you avoid than can kill a celebratory mood?

 - What word can we use instead of *modification*? _____
 - Who else can you celebrate besides the students? _____

4 PERSONALIZED CUEING: Ask questions before/after class to personalize cues to specific needs. What questions can you ask?

CUEING AND CONNECTION CHART

To help you in your efforts to cue effectively and connect authentically, we've provided the following chart as an example. Refer to this chart as you complete the Cueing Worksheet on the next page.

SET 1: WE EDUCATE + THEY LEARN	SET 2: WE MOTIVATE + THEY IMPROVE	SET 3: WE CONNECT + THEY PLAY
GOAL: Get people moving and learning	GOAL: Add dynamics / depth or level up	GOAL: Have FUN!
HOW: Cue the most accessible option. DO NOT offer alternatives.	HOW: Choose to cue dynamics or level up move	HOW: Cue phrases that foster connection.
HOW DOES THIS COMPARE TO ORIGINAL SHINE? In original SHiNE, we provide the full out choreography first.	HOW DOES THIS COMPARE TO ORIGINAL SHINE? It's the same.	HOW DOES THIS COMPARE TO ORIGINAL SHINE? It's the same.
AVOID THE TEMPTATION: Do not provide additional options during the first set. Stay consistent so they can learn.	AVOID THE TEMPTATION: Do not cue both options. It's too much to process in a short time. Less is more.	AVOID THE TEMPTATION: Avoid basic cues from sets 1 and 2. Let loose and connect with the music and the class.
EXAMPLE: "HUSTLE" FLICK KICK COMBO "3, 2, and tap!"	EXAMPLE: "HUSTLE" FLICK KICK COMBO "Sharp arms! Add a bounce if you want!"	EXAMPLE: "HUSTLE" FLICK KICK COMBO "Channel your inner P!NK!"

CUEING WORKSHEET *Write cues in each column, focusing on the goal for each set.*

SONG NAME: _____

COMBO 1	SET 1: EDUCATE / LEARN	SET 2: MOTIVATE / IMPROVE	SET 3: CONNECT / PLAY

COMBO 2	SET 1: EDUCATE / LEARN	SET 2: MOTIVATE / IMPROVE	SET 3: CONNECT / PLAY

COMBO 3	SET 1: EDUCATE / LEARN	SET 2: MOTIVATE / IMPROVE	SET 3: CONNECT / PLAY

COMBO 4	SET 1: EDUCATE / LEARN	SET 2: MOTIVATE / IMPROVE	SET 3: CONNECT / PLAY

COMBO 5	SET 1: EDUCATE / LEARN	SET 2: MOTIVATE / IMPROVE	SET 3: CONNECT / PLAY

COMMON SCENARIOS

Below are some common scenarios an instructor might encounter while teaching. Fill in some possible phrases you could use to help motivate and connect with your students. As you select cues, keep the goal of inclusivity, connection, no judgement and celebration at the top of your mind.

STUDENTS ARE CHOOSING TO NOT LIFT THEIR ARMS OVERHEAD

"If overhead isn't working today, do it at chest height!"
"Try one arm at a time!"
"See how I can do the same thing forward?"
"Need to recover? Squeeze palms together instead."

STUDENTS ARE OMITTING LUNGES OR SEEM WEAK OR UNSTABLE

"You can customize this."
"When in doubt, squat it out!"
"Try staying on one side longer."
"Let's choose an option where we can really get into it!"

STUDENTS LACK FULL RANGE OF MOTION

"Let's choose a way that helps us move more deeply!"
"Full range of motion is better than bouncing!"
"Find an option that lets you move more fully!"
"It's not about being fast! It's about going deep!"

STUDENTS ARE ONLY MOVING ARMS AND LEGS, LACKING TORSO MOVEMENT

"Make shapes with your body!"
"Are you leaning into it?"
"Loosen up the rib cage."
"Let your whole body dance!"

STUDENTS ARE STRUGGLING WITH QUICK TEMPOS AND CHANGES OF DIRECTION

"If it feels too bouncy, try this!"
"Let's choose an option where we can really get into it!"
"It's ok if you do it differently."
"Let's not rush! Enjoy the dance!"

Any time you notice a student would benefit from correction, avoid focusing your attention on that specific student. Most students don't enjoy being corrected in a group setting. Many SHiNE LIGHT participants are new to fitness or coming back and may be feeling extra self-conscious.

UNIT 7: CONCLUSION

THE FUTURE OF SHINE WITH SHINE LIGHT

We are so excited for the future of SHiNE DANCE FITNESS as we move forward with greater inclusivity! We know that with your help, we will be able to teach SHiNE in more effective ways to a wider population! We have seen the need for SHiNE LIGHT and we are confident you have the skills to bring it to your community!

We hope you see the value of the exercises and worksheets in this training. These tools were created so that any instructor could teach SHiNE LIGHT without additional monthly expense!

If you are feeling overwhelmed or worry that the guidelines and worksheets will be too much for you to implement, please remember that these skills will become intuitive to you, the more you teach. Remember, you are not alone! You have a community of fellow SHiNE LIGHT instructors and resources at your fingertips!

SHINE LIGHT RESOURCES:

- Online classes

- Tutorial Videos

- SHiNE LIGHT Facebook Group

- Instructor Resource Center

IS SHINE LIGHT THE BEST DESIGNATION FOR MY CLASS?

Consider the following questions:

- Do I regularly modify the choreography to meet the needs of my body?
- Do I regularly modify the choreography to meet the needs of my students?
- Do I avoid high intensity or fast tempo routines because they don't fit my or my students' needs?

If you answered yes to any of these questions, you should consider marketing your class as SHiNE LIGHT instead of SHiNE DANCE FITNESS. This would benefit you because accurately describing what you offer can positively impact your attendance. If someone is less likely to take your class because it is called SHiNE LIGHT, these weren't your ideal students anyway. Market to the population that needs you! Focus your attention on the people you're best able to help and consider new avenues for where you can find these students.

REASONS YOU MIGHT TEACH SHINE DANCE FITNESS AND SHINE LIGHT

You may want to teach original SHiNE Dance Fitness classes and SHiNE LIGHT to:

- Teach more classes
- Fill demand
- Diversify offerings
- Share passion for people
- Better meet current student needs

MARKETING SHINE LIGHT

As you market SHiNE LIGHT, here are a few things we'd like to bring to your attention.

USE OF PROPER NAME, LOGO AND HASHTAG

- **NAME:** SHiNE LIGHT
- **LOGO:**



- **HASHTAGS:** #shinelight #shinedancefitness

CLASS DESCRIPTION

SHiNE LIGHT is a branch of SHiNE Dance Fitness which specializes in low impact and simplified choreography with a focus on stability and safe ranges of motion. SHiNE LIGHT brings original routines to life using hit music and choreography for all-abilities. Rooted in jazz, ballet and hip-hop, this workout gives you a creative outlet to escape from daily stress. Each class includes the perfect balance of cardio and toning to ensure you receive a full-body workout with real results. SHiNE LIGHT is a mood-lifting experience that leaves you feeling capable, confident, and connected to a supportive community.

UNIQUE OPPORTUNITIES TO MARKET SHINE LIGHT

- Different time slots
- Resumé enhancer
- No franchise fees

What opportunities in your area can you think of to market SHiNE LIGHT?

BECOMING A REGISTERED SHINE LIGHT INSTRUCTOR

Now that you've completed this training, you have the skills needed to teach a SHiNE LIGHT class, as well as enhance your existing SHiNE Dance Fitness classes. All training participants are eligible to receive CEUs for this training regardless of whether you intend to teach SHiNE LIGHT or not. However, **if you'd like to market your class as a SHiNE LIGHT class, you must become a registered SHiNE LIGHT instructor.**

STEPS TO BECOME A REGISTERED SHINE LIGHT INSTRUCTOR:

1. Complete the SHiNE LIGHT training in person or online.
2. Register as a SHiNE LIGHT instructor.

BENEFITS TO BECOMING A REGISTERED SHINE LIGHT INSTRUCTOR

- Be recognized on the location finder as a registered SHiNE LIGHT instructor
- SHiNE LIGHT Facebook Group
- SHiNE LIGHT Resource Center

All SHiNE instructors are life changers, and now you have the skills to take that change to the next level! As a trained SHiNE LIGHT instructor, you're going to have an even greater impact as you help people with more diverse needs! The world needs SHiNE LIGHT and the world needs you to bring it to them! Thank you for helping us make the future of SHiNE that much brighter!



Life Changer

