

Balanced Body Education®



# Mat 2

PILATES INSTRUCTOR TRAINING MANUAL





# MAT 2

ADVANCED MAT

A DETAILED GUIDE FOR TEACHING PILATES

A Balanced Body Education Product

Created By

Nora St. John

2026 Digital Edition

## IMPORTANT INFORMATION

This Manual is intended to be used as part of a Pilates teacher training program or for clients who are working under the supervision of a trained Pilates teacher. If you are using this manual to learn these Pilates exercises and you are not under the supervision of a trained Pilates teacher please keep in mind that the material presented is physically challenging and Balanced Body is not liable for any injuries caused by attempting these exercises without proper supervision. Balanced Body highly recommends that you get a thorough evaluation from a qualified health or fitness professional and work with a trained Pilates teacher in order to receive the maximum benefit from these exercises.

### 2026 Edition

Edited by Joy Puleo

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**Toll-free from U.S. and Canada:** 1-800-745-2837

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**Email:** [education@pilates.com](mailto:education@pilates.com)

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# BALANCED BODY EDUCATION

## THE INSPIRATION OF NORA ST. JOHN

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### BALANCED BODY EDUCATION

The Balanced Body Pilates Instructor Training Program was developed by Nora St. John, MS. She began practicing Pilates Mat in 1979 as part of her dance training and was introduced to the apparatus in 1988 after a foot injury led her to St. Francis Memorial Hospital's Center for Sports Medicine in San Francisco. She apprenticed with Patrice Whiteside and Elizabeth Larkam and began teaching in 1989. To further deepen her understanding of the Pilates method, she studied with Michele Larsson, Eve Gentry, Romana Kryzanowska, Carola Trier, Marie-José Blom, Alan Herdman, Karen Clippinger, Kathy Grant, Lolita San Miguel, and many others. Nora holds degrees in Biology, Dance, and Traditional Chinese Medicine, and she is certified in Pilates, Oriental Bodywork, and the Franklin Method.

The Balanced Body program combines the full bodied, athletic choreography of the original work with innovations and insights from a contemporary understanding of anatomy, biomechanics and movement science.

Nora's eleven years at St. Francis Memorial Hospital's Center for Sports Medicine reflect her expertise in applying Pilates for orthopedic rehabilitation and in preparing athletes and dancers for high-level performance.

She continues to influence Pilates education through her program, Balanced Body Advanced Movement Principles, designed for experienced instructors working with injuries and imbalances.

Nora's commitment has always been to improve the quality of Pilates teachers through education. Balanced Body continues to support her legacy by maintaining her focus on quality teaching backed by stellar resources and the strength of the Balanced Body brand.

### NORA'S CREDITS AND GRATITUDE

The Balanced Body® Pilates Instructor Training Program come from many sources and many experiences. The following are a small subset of the people and places who have influenced this course.

The University of California, Santa Cruz Dance and Biology Departments for providing a foundation in movement education and the anatomy and biomechanics that support it.

The Academy of Chinese Culture and Health Sciences for helping me see the body as a whole and learning how to observe the person in front of me with an open and curious mind.

All of the teachers in the Dancemedicine division of the Center for Sports Medicine at St. Francis Memorial Hospital in San Francisco and Walnut Creek. Particularly Diana Herold, Mercy Sidbury and Naomi Leiserson all of whom provided regular conversation regarding the fine points of movement, anatomy, pathology, psychology and the human experience.

My mentors and teachers Karen Clippinger, Marie-Jose Blom, Jean Claude West, Robert Schleip, Thomas Myers, Eric Franklin and many more for inspiring and clarifying my understanding of the body.

Balanced Body, especially Ken Endelman who took a leap of faith in allowing me to shape the Balanced Body Education program.

Joy Puleo, my co-creator and poetic interpreter of all things movement for writing, editing, organizing and structuring this project along with Portia Page, a perpetual source of support and guidance.

Our beautiful models: Naomi Leiserson, Lizbeth Garcia, Viktor Uygan, Caleb Rhodes, Christine Crooks, LaBriec Ochsner, Tonya Amos, Donald Martin, Cameron Turner and Teresa Ellis who make everything look graceful, easy and clear.

The marketing department at Balanced Body for providing design and support and for putting the finishing touches on everything.



Nora teaching Advanced Movement Principles at the Balanced Body Studio in Sacramento, CA.

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# BALANCED BODY EDUCATION

WELCOME TO BALANCED BODY PILATES INSTRUCTOR TRAINING PROGRAM!

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## Welcome to the Balanced Body Pilates Instructor Training Program!

### WHO IS BALANCED BODY

Balanced Body is your partner in mind body fitness. We work with the best Educators in Pilates and related disciplines to provide learning opportunities that are stimulating, personal and deeply rooted in the art and science of movement.

### ORGANIZATION AND REQUIREMENTS

The coursework for each of our programs is organized in a modular, step by step, format with each course building toward the program completion. Each individual course presents a scope of Pilates experiential and practical work. A program is not complete until all required coursework, practice, observation, and teaching hours are completed.

Upon completion of these requirements, you will be eligible to sit for the final written and practical test. Upon successful completion of both parts (written and practical) of the final test, Balanced Body certifies you as a qualified Pilates Instructor for the program/achievement level of your choice.

### Pilates Teacher Training Course Offerings

#### Initial Course

Movement Principles with Pilates Essentials

#### Mat Courses

Mat 1, Mat 2, Mat 3

#### Reformer Courses

Reformer 1, Reformer 2, Reformer 3

#### Apparatus Courses

Trapeze Table, Chair, Barrels or Apparatus 1, Apparatus 2, Apparatus 3

The Apparatus courses can be taken as individual Trapeze Table, Chair and Barrels courses. They are also taught as Apparatus 1, Apparatus 2, Apparatus 3 where portions of each apparatus is taught within the course.

#### Classroom Hours

Every course includes lectures, workouts, exercise demonstrations and practice teaching. Students are expected to learn and practice the exercises, practice teaching the exercises and understand the principles and history of the Pilates method.

### Personal Practice

Once you enter the program, begin logging your Pilates classes and personal training sessions. Developing and maintaining a personal Pilates practice is an essential part of becoming an effective and inspiring instructor. Throughout your coursework, your Educator will provide recommendations to help you focus your practice.

### Observation Hours

Observation hours may be completed by watching experienced instructors teach group classes, semi-private sessions, or private sessions, either live or on video. These hours provide a chance to develop verbal and manual cueing skills, practice understanding class sequencing, and observe how instructors adapt to meet the needs of individuals and groups.

### Teaching Hours

Teaching hours include any Pilates teaching: either as an employee within a studio, fitness facility, or clinic, or as a student teacher for family and friends.

\*Continually check our website, CLARA (your digital learning resource), and with your Educator for guidance on how best to fulfill the hour requirements.

### ADDITIONAL REQUIREMENTS AND COSTS

#### Anatomy

A basic understanding of anatomy provides a strong foundation for an effective Pilates instructor and is required for completion of our Reformer and Comprehensive programs. It is highly recommended for our Mat program. It can be fulfilled by taking an approved course from other providers or by taking our Balanced Body Anatomy in Three Dimensions course.

#### Final Test

After completing all coursework and hours, students must pass a final written and practical exam to qualify as a Balanced Body Instructor. Exam requirements, resources, and the application are available in CLARA (your digital learning resource) and from your Educator.

#### Additional Costs

All published prices for Balanced Body Courses include the course and materials fee only. The cost of personal sessions and any costs associated with completion of observation and teaching hours are not included and are the responsibility of the student. Successful completion of this program does not guarantee employment.

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## OUR INSTRUCTOR TRAINING PROGRAMS

Balanced Body offers a full range of Pilates instructor training programs. Our program/achievement offerings include:

### Comprehensive Pilates Training

- The industry gold standard for Pilates training.
- This training level includes our signature Movement Principles with Pilates Essentials course, all Mat, Reformer and Apparatus coursework. Anatomy is required.

Additional personal practice, observation and teaching hours required.\*

### Mat and Reformer Training

- If looking for an in depth training which focuses on the foundations of Pilates, this is an excellent program.
- This training level includes our signature Movement Principles with Pilates Essentials course, all Mat, and Reformer coursework. Anatomy is required.

Additional personal practice, observation and teaching hours required.\*

### Reformer only training

- This program is solely for Reformer focused training.
- This training level includes our signature Movement Principles with Pilates Essentials course, all Reformer coursework. Anatomy is required.

Additional personal practice, observation and teaching hours required.\*

### Mat only training

- For Mat only, this is where you start.
- This training level includes our signature Movement Principles with Pilates Essentials course, all Mat coursework.

Additional personal practice, observation and teaching hours required.\*

## WHY BALANCED BODY

Why Balanced Body? Because we teach Pilates! Because we care about growing the global Pilates community. Because we believe every client deserves an exceptional Pilates experience. Because we know the instructor is at the heart of that experience.

The Balanced Body Pilates instructor training program honors the traditional Pilates exercises while also integrating contemporary applications and client-centered training recommendations specific to the person, or group. Our recommendations are updated regularly to reflect advances in movement science and best practice.

Our curriculum meets international standards and prepares you to sit for the National Pilates Certification Program (NPCP) exam. The NPCP is an internationally recognized third party credential.

As one of the most recognized Pilates training programs in the world, Balanced Body is proud to support a global network of Educators who are experienced, caring and passionate teachers committed to your success.

Our mission is simple: to provide you with the highest quality Pilates education experience possible. This empowers you with the necessary tools to provide your clients with the highest quality Pilates training possible. We believe that the quality of instruction is one of the factors that has made Pilates successful, and it is the quality of instruction that will continue to grow Pilates as a mind body practice for every body.

## CONTACT US

If you need information regarding additional training certificates of completion, continuing education or anything related to the Pilates teacher training, reach out to our customer care team at:

### Balanced Body Education

Toll free: (800) PILATES (745-2837)

International: +1 (916) 386-6234

E-mail: [education@pilates.com](mailto:education@pilates.com)

[www.pilates.com](http://www.pilates.com)

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# WHAT IS PILATES?

## FROM CONTROLOGY TO CONTEMPORARY

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Pilates is an exercise system developed by Joseph Pilates to strengthen muscles, increase flexibility and improve overall health. Exercises are performed on a mat and on specially designed equipment. The Pilates system includes exercises for every part of the body and applications for every kind of activity. Created in the early part of the 20th century, Pilates was so far ahead of its time that it did not begin to achieve popular recognition until the first few years of the 21st century. Over 10 million people are now practicing Pilates in the United States and the numbers are growing every year.

### WHY IS PILATES SO POPULAR?

Pilates focuses on engaging the mind and body together to create exercises that involve the whole person. Every exercise is performed with attention to the breath, proper form and efficient movement patterns. Pilates strengthens the core, improves balance, increases coordination and decreases stress. The exercises are relatively safe, low impact and appropriate for anyone from 10 to 100. Pilates focuses on learning to move better so the benefits are felt in everyday life.

Pilates is used in fitness centers, private studios, rehabilitation clinics and hospitals to improve the health and well being of clients from the recently injured to the super fit. As more and more people participate, Pilates continues to grow and evolve to meet the needs of anyone wanting to improve their ability to move with strength, ease and grace.

### A BRIEF HISTORY OF JOSEPH H. PILATES

**Joseph Hubertus Pilates** was born in Germany around 1883. He had rheumatic fever, asthma and rickets as a child and was plagued by a weak respiratory system. In order to improve his own health he began exploring ways to strengthen his body and his mind. Early on, Joe became intrigued by the classical notion of the ideal man who combined a well trained body with an equally well trained intellect. In pursuit of this goal he participated in boxing, fencing, wrestling and gymnastics with his father and brother. Germany was a fertile ground for these explorations at the turn of the 20th century with many ground breaking leaders in movement science, dance and psychology working there.

Joe was in England touring with a boxer when World War I broke out. He was held as a resident alien in an internment camp on the Isle of Man for the duration of the war. While in the camp he took it upon himself to lead his fellow detainees in a daily exercise program. According to Joe, when the influenza epidemic of 1918–1919 broke out, none of the inmates who followed his regimen got sick.

Joe's success with his group of inmates brought him to the attention of the camp leaders and he was given the job of an orderly at a hospital for wounded soldiers. He was put in charge of 30 patients and worked with them every day to exercise whatever they could move. This was in the days when western medicine was in its infancy and there were few treatments to offer patients other than surgery and morphine. Nursing during this time usually meant extended bed rest which led to muscular atrophy, loss of aerobic capacity and a weakened immune system. Joe's exercises helped his patients to get better faster and helped them to fend off the secondary infections that killed so many people in similar circumstances.

Working as an orderly also led to the development of Joe's first piece of exercise equipment. Manually working out 30 patients every day was exhausting so Joe came up with the idea of attaching springs to the patient's bed frames and thus the first Cadillac was born! Now the patients could exercise themselves under Joe's supervision.

After Joe was released from the camps and returned to Germany, he was approached by the "brown shirts" (who were to become the Nazi party) to train their police force. Joe didn't want to have anything to do with them, so he left Germany on a boat for America and met his soon-to-be-wife Clara on the passage over. Clara was a nurse who became a true partner for Joe, working beside him in the studio everyday and taking care of any clients Joe didn't want to work with.

When Joe and Clara arrived in New York in 1926, they rented a small studio in the same building as the New York City Ballet on 8th Ave. and started teaching what Joe named "Contrology." Joe worked with clients from all walks of life but he made an especially strong impression on the dance community working with Ted Shawn, Ruth St. Denis, George Balanchine and many others who sent their dancers to Joe's for rehabilitation following injuries.

Joe was an inventor who was always working on developing new exercise equipment. He designed the Universal Reformer, the Wunda Chair, the Cadillac, the Ladder Barrel, the Spine Corrector and many other wonderful inventions during his lifetime. He made many of the machines himself and often designed them to fit a particular client. Many of Joe's original machines are still working today.

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Joe had a dream of introducing his vision of mind-body fitness into every aspect of life, from elementary schools to military training, and, had he not been so far ahead of his time, it might have happened. Instead, he taught a small group of devoted teachers and students, a few of whom went on to continue the work and keep it alive until the rest of the world caught up with his revolutionary thinking. Joe spent many years talking to anyone who would listen about his work, but did not receive much recognition during his lifetime.

Joe's studio was destroyed by fire in 1967 and he died soon after that from complications of smoke inhalation. His wife Clara carried on the work until her death in 1977.

Amongst the primary teachers who carried on Joe's work after his death was **Romana Kryzanowska**, a ballet dancer who worked very closely with Joe and taught at his studio for many years. She started one of the first teacher training programs in the country and has trained hundreds of instructors to teach the work as Joe taught it to her. She was associated with the Pilates Guild for many years and passed away in 2013.

**Eve Gentry** was a well known modern dancer who worked with Joe and Clara as a student and teacher for over 20 years before moving to Santa Fe, New Mexico and opening a studio there. Joe helped to rehabilitate Eve after a radical mastectomy and helped her to regain the full use of her arm and torso. Eve died in 1994. Her work is carried on by Michele Larsson through Core Dynamics.

**Ron Fletcher** was a Martha Graham dancer who worked with Joe and Clara very late in their lives. Ron credits Clara with inspiring him to develop his unique work on the Step Barrel/Spine Corrector and to open a studio in Los Angeles on Rodeo Drive. Ron was the first teacher to bring Pilates to the West Coast and to introduce it to many famous actors and actresses. His work incorporated a more "dancerly" style and more complicated choreography into the original exercises. He died in 2019 and his work is carried on by the Ron Fletcher Program of Study.

**Carola Trier** trained with Joe and opened her own studio in New York where she taught until her death in 2000. Her work is carried on by several senior students including Jillian Hessel in Los Angeles and Deborah Lessen in New York.

**Kathleen Stanford Grant** originally came to Joe with a knee injury she sustained as a dancer. She was one of only two students to be certified by Joe to teach Pilates. After dancing and choreographing for many years she started teaching at New York University where she taught a Mat class to the students and ran a small studio until her death in 2010.

**Lolita San Miguel** is a well known dancer and choreographer who was certified by Joe while she was dancing in New York. She moved to Puerto Rico and founded the Ballet Concierto de Puerto Rico, one of the island's premier dance companies where she incorporated Pilates into the training program for her dancers. Ms. San Miguel teaches Pilates workshops nationally and internationally and has produced several DVDs.

**Mary Bowen** was a comedian performing in New York when she first started working with Joe. She now combines Psyche and Pilates in her current life as a Jungian psychoanalyst and Pilates instructor at her studio in Northampton, MA and her office in Killingworth, CT. She has taken at least one Pilates session a week for over 50 years and continues to deepen her own understanding of the balance between mind and body.

Pilates has now become a household word thanks to the work of all of these first generation teachers and many others who kept the method alive after the death of Mr. Pilates. Without them, we would not have the wonderful exercise system we have today. We are grateful to all of them.

## CONTROLOGY AS A METHOD

Contrology is the methodology developed by Joseph H. Pilates. Classical Pilates practitioners today practice Contrology on equipment that is constructed to look and feel similar to the original equipment and adhere closely to the order and original intention of the exercises.

## CONTEMPORARY PILATES

Contemporary Pilates is practiced on equipment that has been designed with the materials available to us today and through the lens of many practitioners and leaders in the industry who have evolved the practice to include rehabilitation applications and fitness protocols. Contemporary Pilates offers the best of Contrology with the added benefit of time, of evolution of science and practice, and industry wide growth.

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# PILATES PRINCIPLES

## THE PRINCIPLES OF JOSEPH H. PILATES

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**"Physical fitness is the first requisite of happiness. Our interpretation of physical fitness is the attainment and maintenance of a uniformly developed body with a sound mind fully capable of naturally, easily, and satisfactorily performing our many and varied daily tasks with spontaneous zest and pleasure. To achieve the highest accomplishments within the scope of our capabilities in all walks of life, we must constantly strive to acquire strong, healthy bodies and develop our minds to the limit of our ability". — Joseph Hubertus Pilates**

### 1) BREATHING

"Breathing is the first act of life, and the last. Our very life depends on it."

The breath is the essential link between the mind and the body. It draws our wandering mind back into our bodies and back to the task at hand. It is the foundation of our existence and the rhythm that accompanies us from birth to death. In Pilates the breath is integrated into every movement in order to focus our awareness on what we are doing, to improve the flow of oxygen through our bodies and to improve the capacity of our lungs.

### 2) CONCENTRATION

"... and always keep your mind wholly concentrated on the purpose of the exercises as you perform them."

To concentrate is to pay attention to what you are doing. To be present with and in control of the task at hand. Without concentration the exercises lose their form and their purpose. When teaching it is important to have a client do only as many repetitions as they can without losing their concentration. As Joe often said, "It is better to do five repetitions perfectly than 20 without paying attention."

### 3) CONTROL

To be in control is to understand and maintain the proper form, alignment and effort during an entire exercise. Pilates exercises are never done without engaging the mind to control the movements and the efforts that the body is making.

### 4) CENTERING

In Pilates all movement radiates outward from the center. Developing a strong, stable and flexible center is one of the defining features of this form of exercise.

### 5) PRECISION

Precision is the ability to perform exercises with optimum alignment, unconscious control and just the right amount of effort. Precision is the end product of concentration, control, centering and practice.

### 6) BALANCED MUSCLE DEVELOPMENT

"However, there is another important reason for consistently exercising all our muscles; namely, that each muscle may cooperatively and loyally aid in the uniform development of all our muscles."

Understanding, developing and maintaining correct alignment and form is essential to Pilates and over time will lead to balanced muscle development. With practice these principles become second nature and lead to improved posture, increased comfort and enhanced physical abilities.

### 7) RHYTHM/FLOW

All movements in Pilates are done with a sense of rhythm and flow. Flow creates smooth, graceful and functional movements. It decreases the amount of stress placed on our joints and develops movement patterns that integrate our body into a smoothly flowing whole.

### 8) WHOLE BODY MOVEMENT

Pilates is fundamentally about integration: integrating movement into a flowing whole body experience, integrating the mind and body to create clarity and purpose, integrating mind, body and spirit to create a life of balance.

### 9) RELAXATION

To be healthy in body and mind it is important to understand the balance between effort and relaxation. In Pilates we learn to use just the amount of effort needed to complete the exercise correctly, no more, no less. Learning to release unnecessary tension in our bodies helps us to find ease and flow in movement and in the rest of our lives.

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# SPINE TWIST

BEGINNER TO INTERMEDIATE | 4-6 REPS | MAT 1 PREPS - SPINE STRETCH FORWARD AND SIDE

## Movement Principles

Trunk Integration (AOS, POS, DLS); Spinal Mobility

## Essentials

Axial Elongation, Pelvic Clock (neutral), Wheels in rotation,

### STARTING POSITION

Sit up with the legs straight and the inner thighs zipped together. Reach the arms out to the sides of the body no higher than the shoulders. Sit up on the center of the sit bones. If the hamstrings are too tight to sit up straight, roll the mat up and sit on it or bend the knees.

### BREATH PATTERNS

Inhaling on the rotation often helps to support axial elongation. Below is one recommended pattern. However, reversing the breath is an option.

### MOVEMENT SEQUENCE

- ▶ **Inhale and** rotate the torso to one side. Pulse twice in the rotation with a sniffing breath.
  - Zip the inner thighs together and root both sit bones into the ground and keep the arms reaching strong and long out to the sides
- ▶ **Exhale and** return to the starting position.
- ▶ **Inhale** to rotate the torso to the right and pulse 2 times with a sniffing breath keeping the lower body perfectly still.
- ▶ **Exhale and** return to the starting position.



1. Starting position. Seated, legs straight and together, feet flexed, arms out to the sides.



2. Rotate the torso to one side keeping the legs together.



3. Rotate to the other side maintaining an upright torso and keeping the legs together.

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# NECK PULL

ADVANCED | 3-6 REPS | MAT 1 PREPS - THE ROLL UP, SPINE STRETCH FORWARD

## Movement Principles

Trunk Integration (AOS, POS, DLS); Spinal Mobility

## Essentials

Axial Elongation, Pelvic Clock, Wheel integration, Cat,

## STARTING POSITION

Lie supine on the mat with the hands behind the head, the elbow in your peripheral vision. The legs are active, hip width apart and the feet flexed. Imagine your legs are glued to the mat.

## BREATH PATTERN

This is a fluid exercise where the breath should be present to support the movement and work load. Below is one breath pattern suggestion.

## MOVEMENT SEQUENCE

### ► Inhale to prepare.

► **Exhale** as your roll up and over your legs as far as you can go with your hands behind your head. (photos 1-4)

- Elbows are in the peripheral vision and imagine the head resting in the hands as you roll up. Use caution not to pull the head forward.
- Imagine the legs glued to the mat.
- Roll as far forward as you can. Your spine is flexed and you should feel a big stretch through the whole spine..

► **Inhale** and stack the spine in a seated forward hinge, then from the hinge sit. (photo 5)

- In the forward fold, align the head, rib cage, and pelvis and find the lift up and out of the crown and down through the seat.
- **Exhale**, lean back with a long aligned spine then, from the pelvis, initiate the roll down to the mat
- Roll back with sequential control, imagine one vertebra at a time. The legs remain rooted into the mat throughout.
- Initiate the pelvic wheel, think sitting bones reaching toward the heels.

## MODIFICATIONS

### Assisted Roll Down

Start sitting up tall with the hands behind the head.

- Stretch forward over the legs.
- Roll up through the forward hinge to sitting position.
- Roll down, think vertebra by vertebra.
- Bring the knees into the chest and place the hands behind the knees to roll up to the sitting position.

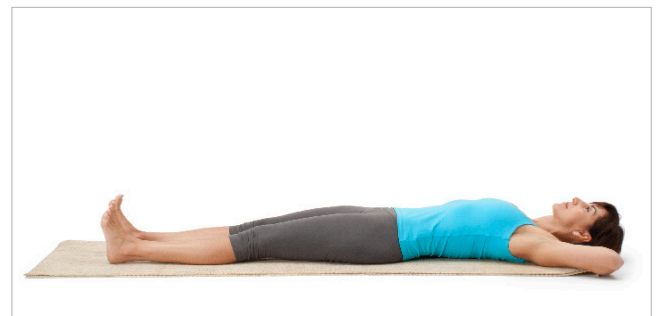
## CHALLENGES

### Kathy Grant's version

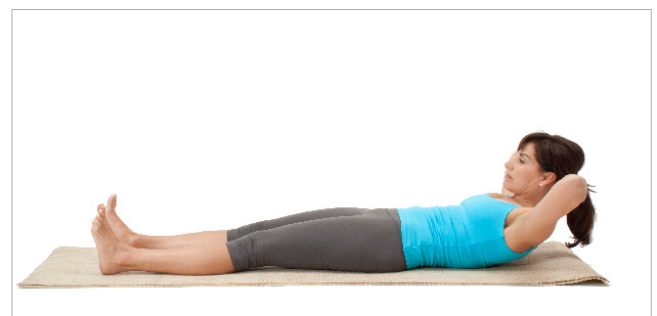
Stop at the most difficult part and take several breaths, deepening the abdominal scoop and increasing the flexibility of the back.

## OPTIMUM FORM

If you can roll up and down smoothly, keeping the legs glued to the mat and articulating each vertebra, you have mastered several key concepts in Pilates!



1. Starting position. Lie supine, feet apart, hands behind head.



2. Lift and turn the head and roll the torso off the mat...

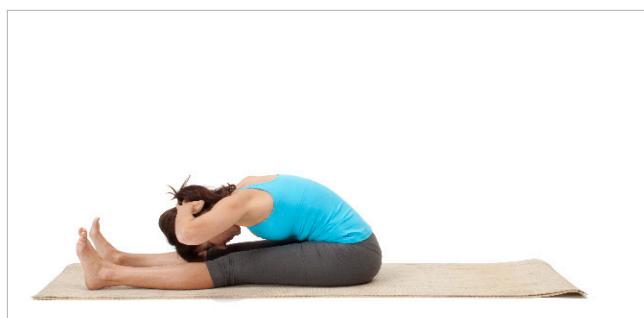


3. ...and roll the torso off the mat.

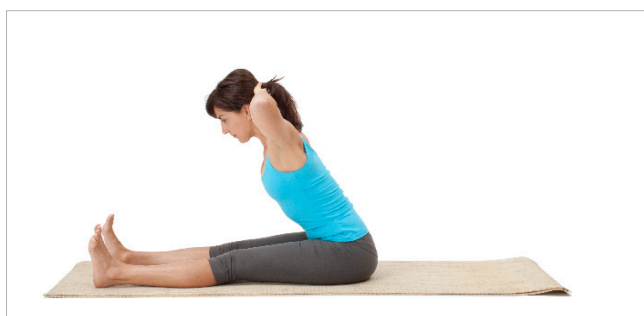


## CUEING AND IMAGERY

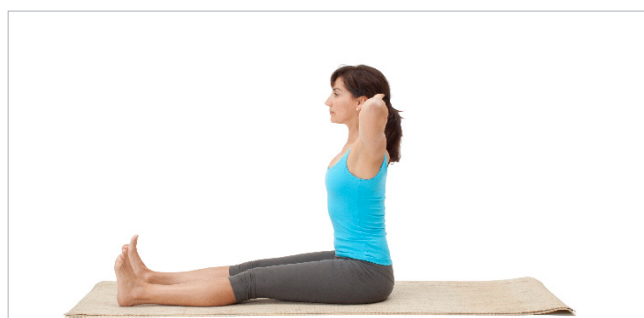
- ▶ Root the back of the legs into the mat as you roll up.
  - Imagine your lower body is strapped down to the floor..
- ▶ Keep the shoulders away from the ears, and elbows in your peripheral vision..
- ▶ The head initiates the roll up and the pelvis initiates the roll down.
  - On the roll up, imagine you are holding an orange between your chin and your chest.
  - On the roll down, think sitting bones reaching for the heels.
- ▶ Once you learn each move, connect the dots and move smoothly throughout the exercise.



4. Roll all the way forward over the legs.



5. Lift the torso by extending the spine. You are in a forward hinge.



6. Sit up tall, head over ribs, ribs over pelvis.

## TRANSITION

**Intermediate:** Roll over to one side for the **Side Kick Series**.

**Advanced:** Reach the legs up to the ceiling with the hands at your sides to prepare for the **Scissors**.

## PURPOSE

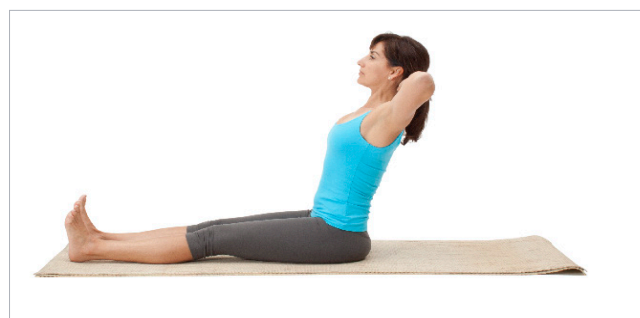
- ▶ To increase abdominal strength.
- ▶ To increase the flexibility and articulation of the spine.

## PRECAUTION

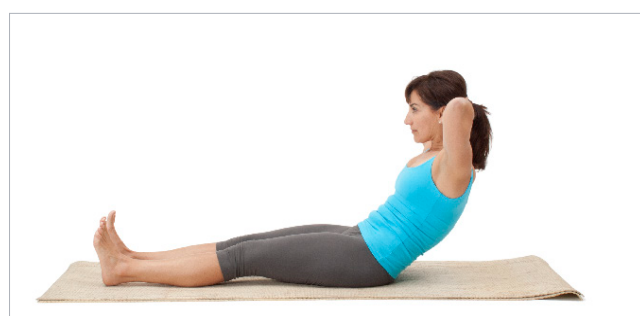
**For low back injuries:** Do the Roll Down only or avoid if lumbar flexion is not tolerated.

**For neck and shoulder injuries:** Avoid if symptoms increase.

**Avoid with osteoporosis.**



7. Lean back with a flat back.



8. Round the low back and continue to roll down to the starting position.

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# TEASER

ADVANCED | 3-6 REPS | MAT 1 PREPS - THE ROLL UP, THE HUNDRED AND SERIES OF 5

## Movement Principles

Whole Body, Trunk Integration, Lower and Upper Body

## Essentials

Pelvic Clock, Wheels, Cat, Leg Slide, Rib Cage Arms Ab Curl

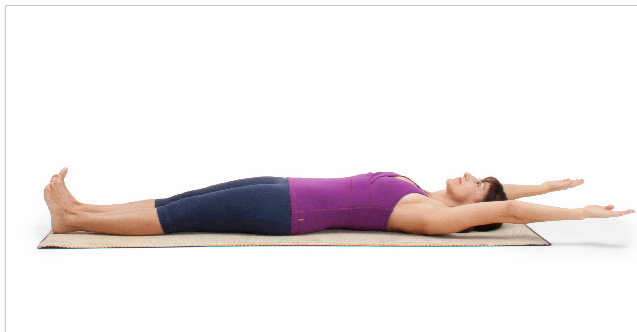
### STARTING POSITION

#### Traditional

Lie supine with the legs extended out and the arms overhead. **Inhale** to prepare.

### MOVEMENT SEQUENCE AND BREATH

- ▶ **Exhale**, sweep the arms around. Simultaneously roll the torso up and lift the legs until sitting up in a V-sit position. The hands arms are reaching forward and the weight is balanced just behind the sit bones and the tailbone.
- ▶ **Inhale** to hold.
- ▶ Roll back to the starting position as you **exhale**.



Lengthen the body and inhale to prepare.



Reach the arms toward the feet and roll up into the Teaser.

### FORM AND MOVEMENT

Teaser is an exercise that is almost synonymous with Pilates itself. It is iconic. While the traditional exercise is done with straight legs, this may not be attainable for every client. Included here are some easy modifications. However you choose to start, the balanced V position is the pinnacle moment in the exercise. Try not to force the movement, but to harness the power of the breath as you lift into the position.

### CUEING AND IMAGERY

- ▶ It is acceptable to keep the low back either in neutral and balanced on the sitting bones or slightly behind the sitting bones when you are at the top of the Teaser.
  - Feel equal effort between the abdominals and the back muscles.
- ▶ Find the perfect balance point between the sit bones and the tailbone.
  - Imagine your hips are rooted to the floor while your head and feet are suspended from the ceiling.
- ▶ Sink the femurs into the hips to stabilize the legs.
- ▶ Keep the eye gaze straight ahead
- ▶ Move smoothly from one position to the next.
  - Momentum makes it easy; slow flow makes it much more challenging.
- ▶ Keep the shoulders away from your ears and chest open.

### PURPOSE

- ▶ Strengthen all trunk muscles.
- ▶ Strengthen the hip flexors including the iliopsoas, rectus femoris, sartorius, tensor fascia lata and adductors.
- ▶ Strengthen the knee extensors including the vasti of the quadriceps.
- ▶ Develop coordination and balance.
- ▶ Challenge the control of the torso and legs.

### PRECAUTIONS

**Low back, hip flexor and sacroiliac joint injuries:** Avoid.

**Avoid with osteoporosis.**

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# HIP CIRCLES

ADVANCED | 3 CIRCLES EACH DIRECTION | MAT 1 PREPS - THE HUNDRED AND SERIES OF 5

## Movement Principles

Trunk Integration, Upper and Lower Body

## Essentials

Pelvic Clock, Arm rotations, Leg Slide, Rib Cage Arms

### STARTING POSITION

Sit on the mat in the V-sit position with the hands on the mat behind the hips and the arms straight to support the torso.

### MOVEMENT SEQUENCE AND BREATH

- ▶ **Inhale** to prepare.
- ▶ **Exhale** and circle the legs.
  - Keep the upper body and torso steady as the legs move. The hips can swing wider than the mat but the shoulders and upper torso remain still. Think 12 o'clock as the low back may remain neutral or imprinted as needed.
- ▶ Repeat in the other direction.

### MODIFICATIONS

#### Upper body position

Bend the elbows and support the torso with the weight on the forearms rather than on the hands.

#### Tight hamstrings

Bend the knees slightly.



1. Starting position. Seated V position with the hands behind the hips and the arms straight.



2. Circle the legs to the right and down.



1. Modified starting position. Elbows bent with the torso supported on the forearms.



3. Circle the legs to the left and up to return to the starting position.



# ROLL OVER AND JACKKNIFE

INVERSION SERIES 1 -ADVANCED | 3 - 6 REPS | MAT 1 PREPS - ROLL UP, ROLLING LIKE A BALL

## Movement Principles

Trunk Integration, Upper and Lower Body

## Essentials

Cat, Bridge, Arm rotations, Leg Slide, Pelvic Clock, Plank Preps

## Roll Over



### STARTING POSITION

Lie supine on your back with your hands at your sides, your legs together and straight out along the mat. For a more accessible starting position, lift the legs straight up toward the ceiling as pictured.

### Beginning version

Place the hands, or a wedge, under the sacrum to lift and tilt the pelvis in the direction of the movement. Support the low back with the hands under the hips or as needed.

### MOVEMENT SEQUENCE AND BREATH

- ▶ **Exhale** and lift the legs up and over head until they are parallel to the ground.
  - Drive the movement by tilting the pelvis toward 12 o'clock and through the exhalation.
  - If needed support with hands under the pelvis.
- ▶ **Inhale** and open the legs shoulder width apart and flex the feet.
- ▶ **Exhale** to roll down, keeping the legs shoulder width apart, engaging the core and pressing the upper arms into the mat to make the roll smooth and steady. With the chest open and the back of the shoulders on the mat, lower the legs as far as possible without letting the back arch off the mat.
  - For an added challenge lower the legs all the way to the mat.
- ▶ **Continue the exhale** bring the legs back together and point the feet to start again.

Repeat 3 times forward then reverse directions.

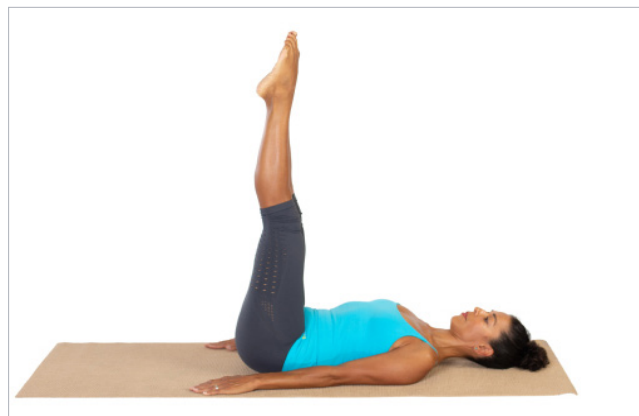
### FORM - ROLL OVER AND JACKKNIFE

#### Arms

Stand in your arms by pressing the upper arms into the mat and roll up until you are balanced no higher than the top of your shoulder blades. Do not roll up onto your neck!

#### Pelvic Clock

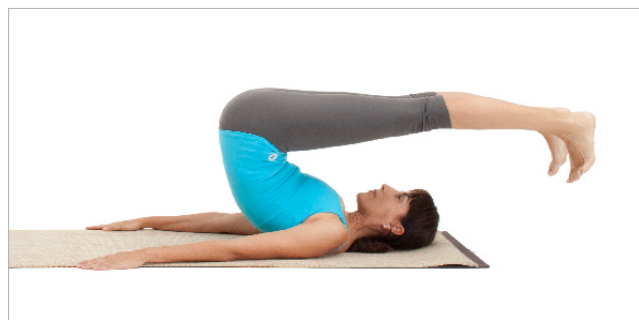
Drive the movement by tilting the pelvis toward 12 o'clock and through the exhalation.



Lie supine with the legs either straight along the mat or pointed up toward the ceiling..



Roll the lower back off the mat going no higher than the top of the shoulder blades. The legs should be parallel to the floor.



Open the legs shoulder width apart, flex the feet and roll back down to the starting position.

#### Legs

Energy reaches through the legs throughout the exercise.

#### Spine

In the inverted position, the spine maintains a long rounded curve. Careful not to lose the length or drop pelvis and legs

## Jackknife

### STARTING POSITION

Same as Roll Over

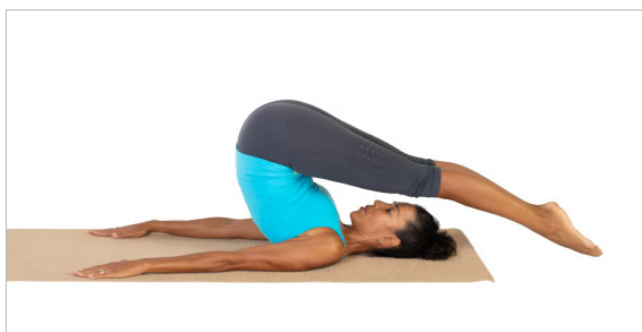


### MOVEMENT SEQUENCE AND BREATH

From the roll over position, **exhale** and lower the legs toward the mat above your head while keeping the sit bones reaching toward the ceiling.

- ▶ **Inhale** and press the legs straight up toward the ceiling without rolling past the top of the shoulder blades.
- ▶ **Exhale** to roll down, pressing the upper arms into the mat to make the roll smooth and steady. Keep the legs reaching straight up to the ceiling. Keep the shoulders and upper arms on the mat and the chest open.

Repeat 3 times.



Lower the feet toward the mat.



Lift the legs toward the ceiling then roll down with control.

### MODIFICATIONS

#### Tight hamstrings

Soften the knees when the legs are parallel at the top of the move if the hamstrings and low back are tight.

#### Jackknife Roll Over return

Lower the legs back to parallel from the floor and roll down similar to the Roll Over.

### CHALLENGE

#### Legs stay high (pictured)

The Jackknife is an excellent exercise for developing overall core control, spinal flexibility and coordination. In the ideal Jackknife, the legs stay pointed to the ceiling as you roll down in order to increase the work of the core.

### TRANSITION

Roll all the way down and lower the legs to the floor before rolling up with the legs together for **Spine Twist**

### CUEING AND IMAGERY

- ▶ Do not roll up past the top of the shoulder blades.
- ▶ Root the back of the upper arms into the mat as you roll up and maintain the contact as you roll down.
- ▶ Keep the neck and shoulders as relaxed as possible and support the torso on the shoulder blades and upper back.
  - Lift the torso up and out of the shoulders at the top of the jackknife.
- ▶ Keep the legs straight up to the ceiling throughout the exercise.

### PURPOSE

- ▶ To develop core strength and control.
- ▶ To increase the flexibility and articulation of the spine.
- ▶ To learn to stabilize the shoulders.

### PRECAUTIONS

**For low back injuries:** Avoid.

**For neck and shoulder injuries:** Avoid.

**Avoid with osteoporosis.**

**NOT FOR PRINT**

# BOOMERANG

SUPER ADVANCED | 4 -6 REPS | MAT 1 PREPS - ROLL UP; MAT 2 ROLL OVER, TEASER

## Movement Principles

Whole Body, Trunk Integration

## Essentials

A bit of everything.

### STARTING POSITION

Sitting up with the legs straight in front of the body and one ankle crossed over the other.

### BREATH PATTERNS

This exercise is a combination of **Roll Down**, **Roll Over**, **JackKnife**, and **Teaser**. Finding your breath pattern, where the breath is fluid and does not impede the movement sequencing, but rather complements it, is what you are looking for. Below is a recommendation, but take the time to find your own rhythm.

### MOVEMENT SEQUENCE

- ▶ **Exhale to Roll Down**, and lift the legs. As the torso rolls to the mat the legs reach overhead, think **Roll Over**. The arms are on the mat along side the body.
- ▶ **Inhale** and switch legs while in the **Roll Over** position.
- ▶ **Exhale**, roll back to the mat with control and roll up directly into the **Teaser** position with the legs crossed and the arms reaching forward.
- ▶ **Inhale** and while balanced in the **Teaser** position, circle the arms up, overhead, and around to the back and clasp the hands.
- ▶ **Exhale** and lower the legs to the floor as the torso flexes forward over the legs. The hands clasped and reach up toward the ceiling.

Sit up tall and repeat 3 to 4 times.

### MODIFICATION

#### For tight shoulders

Don't clasp the hands behind the back.

### FORM AND MOVEMENT

Boomerang is a complex exercise. Flow through each movement moment of the exercise from start to finish with control.

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1. Starting position. Sit straight with the legs crossed



2. Roll over with the legs crossed.



5. Roll up to Teaser with the legs crossed.



6. Lift arms overhead, maintain Teaser position.



## CUEING AND IMAGERY

- ▶ Move smoothly from one position to the next.
  - Avoid letting the momentum take you.
- ▶ In the Roll Over inversion, do not roll up past the top of the shoulder blades.
  - Root the back of the upper arms into the mat as you roll up and roll down.
  - Lift the torso up and out of the shoulders at the top of the Roll Over.
  - Keep legs parallel to the ground
- ▶ In the Teaser, find your balance point.
  - Keep the core supported and lifted throughout the exercise.
  - The low back may be slightly flexed or neutral when you are at the top of the Teaser.
  - Feel equal effort on the front and the back of the torso.
- ▶ Lots of energy through the arms and the legs throughout.

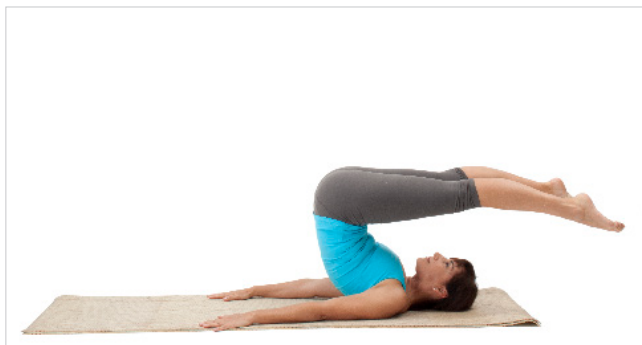
## PURPOSE

- ▶ Strengthen the core including the abdominals and back extensors.
- ▶ Strengthen the hip flexors.
- ▶ Increase the flexibility of the back, hamstrings and shoulders.
- ▶ Improve control of the core.
- ▶ Improve balance.
- ▶ Coordination of the whole body organizing a challenging task. This is the compilation of all the skills built prior.

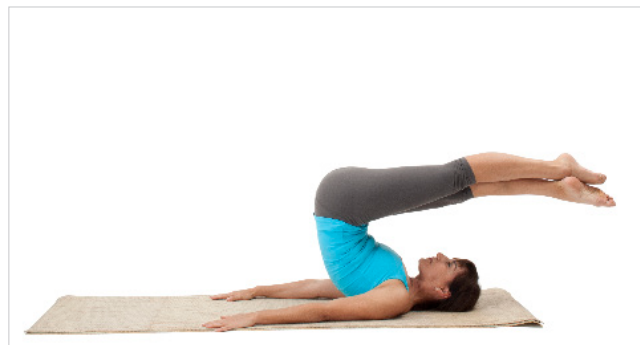
## PRECAUTIONS

**Low back injuries:** Avoid.

**Avoid with osteoporosis.**



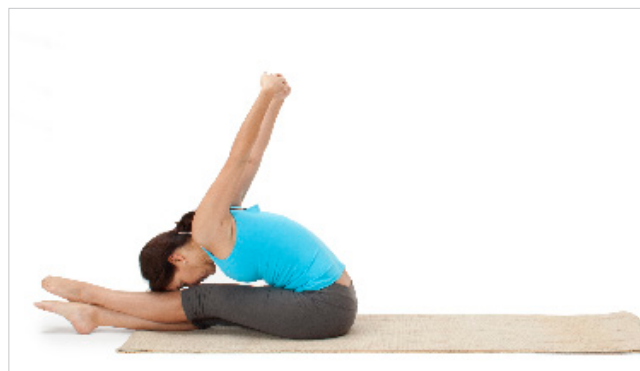
3. Open legs shoulder width apart.



4. Switch the leg cross.



7. Circle the arms and clasp them behind the back.



8. Lower the legs and reach the arms toward the ceiling

**NOT FOR PRINT**

# SWAN DIVE, SWAN ROCKING, ROCKING

EXTENSION SERIES - INTERMEDIATE TO ADVANCED | 4 REPS -6 REPS | MAT 1 - SWAN

## Movement Principles

Trunk Integration, Spinal Mobility

## Essentials

Prone Wheel Integration, Pelvic Clock, Cat, Bridge, Rib Cage Arms, Arm Rotations, Leg Slides

## Swan Dive - Intermediate

### MOVEMENT SEQUENCE AND BREATH

From the Swan extension position, **exhale** while reaching the arms up and out on a high diagonal. The torso rocks forward as the legs lift up and out behind you.

**Inhale** and bring the hands back underneath you and catch the body in the Swan position.

Repeat 3 to 6 times Childs Pose in between repetitions or extension exercises is a nice transition and moment of rest.

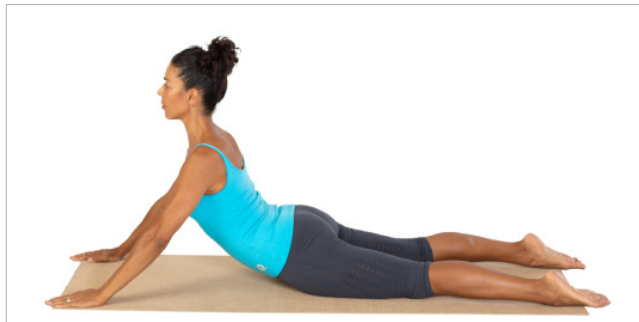
## Swan Rocking - Advanced

### MOVEMENT SEQUENCE

From the Swan extension position, **exhale** while reaching the arms up and out on a high diagonal the torso rocks forward as the legs lift up and out behind you.

The arms remain up and reaching as the body rocks back and forth with control for approximately 6 repetitions. To stop, as you rock back in space, lower the arms and catch the body in the Swan position.

Rock back and forth 3 - 6x. Childs Pose in between is recommended.



1. Swan extension position.



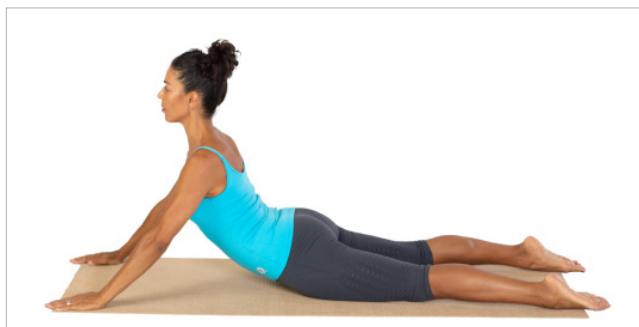
1. Swan extension position.



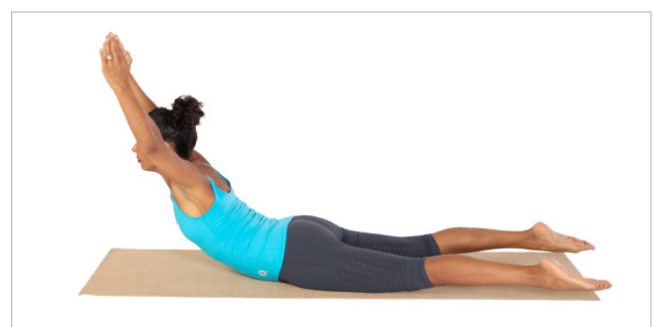
2. Reach the arms forward and rock the chest toward the mat.



2. Release the arms forward and rock the body toward the chest.



3. Rock back toward the hips.



3. Rock back onto the hips maintaining the shape of the back body.

## Rocking - Super Advanced



### STARTING POSITION

Lie prone, bend your knees and hold your ankles with your hands.

### MOVEMENT SEQUENCE AND BREATH

**Inhale**, lift the feet toward the ceiling until the thighs lift off the mat, or as much as you can.

- The arms are straight and the spine is in extension.

Maintaining the spinal extension, **exhale** and **inhale** as you rock forward and back.

- The forward and back motion is a combination of breath, the push pull of the closed chain between the legs and the hands, and the balance of weight through the pelvis..

Rock forward and back 4-6 times.

Finish by releasing the legs and sitting back into Child's pose rest position.

### MODIFICATION

#### No rocking

Move in and out of the position without rocking.

### OPTIMUM FORM

#### Swan Dive, Swan Rocking, Rocking

Rock smoothly and steadily without bucking the head forward and back. Keep the torso centered on the mat as you rock.

### CUEING AND IMAGERY

- ▶ Rock smoothly and evenly in both directions.
  - Initiate the Rocking with the legs and torso not by bucking the head.
  - Imagine you are the rockers on a rocking horse.
- ▶ To support the lumbar spine, even though you are in extension, think 12 o'clock.

### PURPOSE

- ▶ Strengthen the back and hip extensors including the erector spinae, hamstrings and gluteals.
- ▶ Stretch the anterior torso and hips including the abdominals and hip flexors.



1. Starting position. Lie prone, bend knees and hold the ankles with the hands.



2. Lift the legs and the torso up and rock the torso forward.



3. Rock the torso back.

### PRECAUTIONS

Avoid with low back injuries.

Avoid with shoulder injuries.

Avoid with osteoporosis.

NOT FOR PRINT

# LEG PULL DOWN AND LEG PULL UP

PLANK SERIES - ADVANCED | 4-6 SETS | MAT 1 - PUSH UP | MAT 2 - INVERSIONS

## Movement Principles

Trunk Integration, Spinal Mobility, Upper and Lower Body

## Essentials

Pelvic Clock, Pelvic Stability, Leg Slide, Rib Cage Arms, Arm Rotations, Cat, Bridge, Plank Prep (Front, Back, Side)

## Leg Pull Down

### STARTING POSITION

Plank position with the shoulders over the wrists, the inner thighs together and the body in one line from head to feet.



1. Starting position. Plank position with shoulders over wrists, legs straight and strong.



2. Lift one leg and dorsiflex the other ankle. Pulse the leg to the ceiling 2 times.



3. Switch sides and repeat.

### MOVEMENT SEQUENCE AND BREATH

- ▶ Lift one leg up toward the ceiling with the foot pointed while simultaneously, dorsi flexing the ankle of the grounded leg, and with a sniffing **inhale** breath, pulse two times.
  - Keep the torso in line and the hips level throughout the exercise. There will be some movement of the body forward and back with the dorsi flexion of the ankle.
- ▶ **Exhale** to lower the leg back to the mat.
- ▶ Repeat to the other side.

Do a total of 4 to 6 sets on each leg alternating sides.

### MODIFICATIONS

#### Beginning version

Begin in an all fours position and lift the leg from there.

#### Wrist discomfort

In order to accommodate clients with wrist injuries or discomfort, use push up handles or hexagonal metal hand weights for them to grip, or place the forearms on a sitting box or yoga blocks so no weight is on the wrists.

### FORM AND MOVEMENT

The body is in one line from the head to the feet throughout the exercise. The legs reach long and the two way pulsations (one of the top foot in plantar flexion and the other of the weight bearing foot in dorsiflexion). This creates an oppositional stretch of the hip extensors and achilles and calf. The shoulders are wide and the neck is long.



# LEG PULL DOWN AND LEG PULL UP

PLANK SERIES - ADVANCED | 4-6 SETS | MAT 1 - PUSH UP | MAT 2 - INVERSIONS

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## CUEING AND IMAGERY

### Leg Pull Front

- ▶ Keep the torso in one line from head to feet.
  - Imagine a bar on the back of your body and it is touching your head, upper back, hips and heels.
- ▶ Don't stick your butt out or drop the hips as the leg lifts.
  - Imagine you are balancing a board across your hips and you have two cups of tea on the ends of the board. Don't spill them as the leg lifts.
- ▶ Keep the shoulders over your wrists and the head looking directly in front of the hands

### Leg Pull Back

- ▶ Keep the hips up and steady as the leg lifts.
  - Imagine the hips are supported by a strap from the ceiling.
- ▶ Keep the shoulders over the wrists.
- ▶ Keep the head up at a comfortable angle.

## PURPOSE

- ▶ Strengthen and integrate the entire body including the core, scapular stabilizers and lumbopelvic stabilizers.
- ▶ Strengthen the hip extensors including the hamstrings (biceps femoris, semitendinosus, semimembranosus) and gluteus maximus.
- ▶ Challenge postural strength, core power, control, and trunk organization.
- ▶ Increase shoulder range of motion in and strength in Flexion (**Leg Pull Front**).
- ▶ Increase shoulder range of motion in and strength in extension (**Leg Pull Back**).

## PRECAUTIONS

**Shoulder and wrist injuries:** Modify the starting position or avoid.

**Neck injuries:** Avoid.

**Knee discomfort: Leg Pull Back,** If the knees don't tolerate hyperextension, modify or avoid.



# KNEELING SIDE KICKS, SIDE BEND MERMAID

PLANK SERIES - ADVANCED | 4-6 SETS | MAT 1 - SIDE LEGS, BANANA, MERMAID, CLEOPATRA

## Kneeling Side Kick



### STARTING POSITION

Kneel on the mat with the arms out to the sides and the legs sit bone width apart. Lean over to one side until the hand touches the mat. If the hand can't quite reach the mat, place a yoga block, small box or phone book under the hand. The opposite knee will be off the ground. Make sure the bottom hip is pressed forward so the torso is as straight as possible.

### MOVEMENT SEQUENCE AND BREATH

- **Inhale** and kick the top leg forward with a flexed foot and pulse it two times with a sniffing breath as in the Side Kicks. Keep the bottom hip pressing forward throughout the exercise. Don't let the hip fold and the bottom stick out.
- **Exhale** and reach the top leg to the back with a pointed foot.

Repeat 6 to 8 times to one side. Bend the top knee and lift the torso back to an upright position and repeat to other side.

### FORM AND MOVEMENT

Both hips are in the same plane and stay still as the leg kicks forward and back. Head, torso and pelvis remain steady throughout.

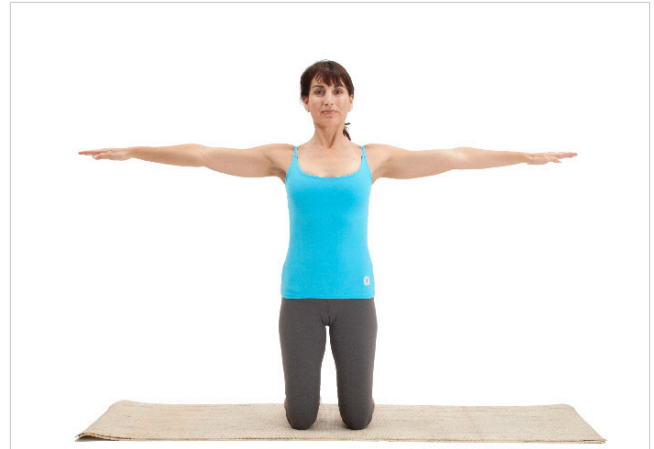
### CHALLENGES

#### Leg variations

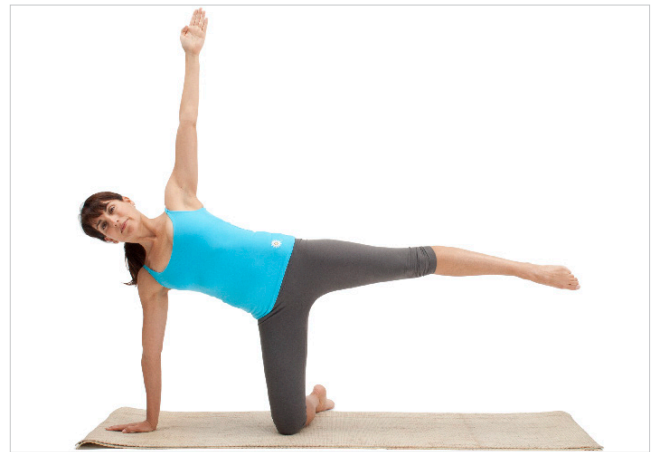
Add Leg Circles or Leg Lifts in the Kneeling Side Kick position to increase the work.

#### Pelvis, Spine and Leg follow through

Once the movement pattern is learned keeping the trunk stable/still, experiment with moving the leg into larger ranges of hip flexion and extension. There may be pelvis and lumbar spine follow through. The arm will move in opposition of the leg for balance and coordination of the trunk. Do not allow momentum to take this movement, even with the follow through, there is coordination and control



Starting position. Kneeling with the arms out to the sides.



Lean to the right, put the right hand on the mat and lift the left leg off the mat.



Advanced Starting position, bend the left elbow and place the hand behind the head.

# Side Bend Mermaid



## STARTING POSITION

Side plank with the wrist under the shoulder and the top foot in front of the bottom foot. The top hand is reaching toward the ceiling. Make the torso as long and strong as you can. Imagine you are between two panes of glass.



Starting position. Side plank with the top leg in front of the bottom leg.



Arm reaches overhead as the hips arch up toward the ceiling.



Gesture arm lowers to side body as the hips lower toward the mat.

## MOVEMENT SEQUENCE AND BREATH

- ▶ **Inhale** reach the arm overhead, side bend and press the hips toward the ceiling. Turn your head to look toward the hand on the mat (not in picture)
- ▶ **Exhale** and lower the hips toward the mat, side bending in the opposite direction, and look toward the hand as the arm lowers alongside the body.
- ▶ **Inhale to repeat.** 3 times to the first side.

Change sides by placing the free hand on the floor in a plank position and rotating the torso to balance on the opposite arm.

## MODIFICATIONS

### Wrist discomfort

Use handles for the weight bearing arm.

## FORM AND MOVEMENT

Although the side plank is challenging, this exercise should be fluid and beautiful to watch. The body moves as if between two panes of glass. Maintain your balance and move smoothly and with control. Although it is the hips and spine that are moving, the closed chain hand and foot and activation of the side body closest to the floor are what provides the support for the movement.

## CHALLENGE

### Advanced starting position

Balance the top leg on top of the bottom leg rather than placing it in front of the leg on the floor.

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# KNEELING SIDE KICKS, SIDE BEND MERMAID

PLANK SERIES - ADVANCED | 4-6 SETS | MAT 1 - SIDE LEGS, BANANA, SIDE STRETCH

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## CUEING AND IMAGERY

- ▶ Keep the head, hips and feet in one line.
  - **Kneeling Side Kicks** - Imagine the torso between two panes of glass.
  - **Side Bend Mermaid** -Imagine the hips are supported by a sling.
- ▶ Press into the floor with the supporting hand.
  - Lift up and away from the lower
- ▶ Keep the neck long and the shoulders away from the ears.

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## PURPOSE

- ▶ Strengthen the lateral torso including the oblique abdominals, latissimus dorsi and quadratus lumborum.
- ▶ Strengthen the shoulder girdle including the latissimus dorsi, serratus anterior, deltoid, and rotator cuff.
- ▶ Improve core control, balance and coordination.

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## PRECAUTIONS

**Back and Hip injuries:** Avoid.

**Shoulder, elbow and wrist injuries:** Use the hand support modification or avoid.

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# CORKSCREW

INVERSION SERIES 2 | 3 - 6 REPS | MAT 1 - ROLL OVER, ROLLING; MAT 2 - INVERSION SERIES 1

## Movement Principles

Trunk Integration, Spinal Mobility, Upper and Lower Body

## Essentials

Pelvic Clock, Pelvic Wheel (stable and rotation), Leg Slide, Rib Cage Arms, Arm Rotations, Cat, Bridge

## Modified Corkscrew -Beginner

### STARTING POSITION

Lie supine with your arms at your sides, your hips flexed with the legs straight and the feet pointing to the ceiling.

### MOVEMENT SEQUENCES AND BREATH

#### Windshield Wiper - Still/Stable Pelvis

- ▶ **Inhale** to prepare.
- ▶ **Exhale** as the legs move out to one side and return back to center.
  - The hips remain on the mat as the legs slide side to side. The feet may not stay at the same level throughout.
- ▶ **Inhale** to prepare and repeat to the other side.

#### Windshield Wiper - Moving Pelvis

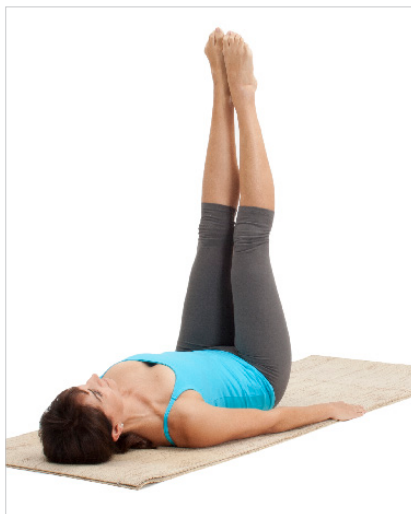
- ▶ **Inhale** to prepare.
- ▶ **Exhale**, lift the left hip as the legs move out to right and return back to center.
  - The back of the hips lifts off the mat, only as far as can be controlled. The feet will stay at the same level throughout.
- ▶ **Inhale** to prepare and repeat to the other side.

#### Leg Circles - Still/Stable Pelvis

- Inhale** to prepare.
- Exhale** the legs move out to one side and circle down to the opposite side and up to return back to center.
  - The hips remain stable on the mat as the legs circle.
- ▶ **Inhale** to prepare and repeat to the other side.

#### Leg Circles - Moving Pelvis

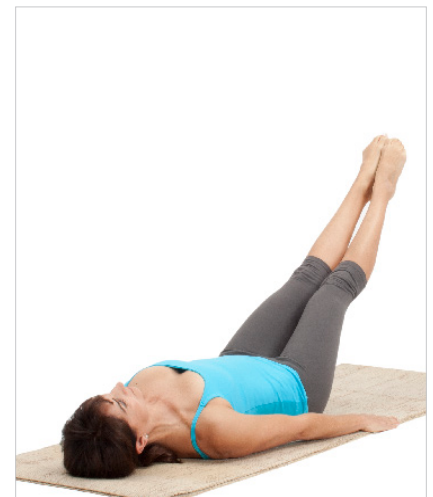
- ▶ **Inhale** to prepare.
- ▶ **Exhale** as the legs move out to right, the left hip will un-weight. As the legs lower down and away from the body, the left hip returns to find the mat. As the legs complete the circle to the left the right hip will un-weight. As the legs come to center, the pelvis, once again, finds the mat.
  - The weighting and un-weighting of the pelvis is a follow through of the leg motion.
- ▶ **Inhale** to prepare and repeat to the other side.



1. Starting position. Supine with hips flexed and the legs pointing to the ceiling.



2. Sway legs side to side



3. If Circle lower the legs and circle down and around to the other side.



## Corkscrew - Advanced

### STARTING POSITION

Lie supine with your arms at your sides, your hips flexed with the legs straight and the feet pointing to the ceiling.

### MOVEMENT SEQUENCE AND BREATH

- ▶ **Inhale** to prepare.
- ▶ **Exhale** and roll up off the mat with the legs overhead and parallel to the floor as in the **Roll Over**. (photo 2)
  - Do not roll onto your neck.
- ▶ **Inhale** and shift the weight slightly toward one side of the spine allowing the hips and legs to rotate and **exhale** to roll down on that side of the spine. (photo 3)
- ▶ **Inhale** and circle the legs down and around to the other side making sure the spine is centered on the mat. (photo 4)
- ▶ **Exhale** and shift the weight slightly to the other side of the spine and roll up on that side. (photo 5 and 6)
- ▶ **Inhale** with the legs overhead, come to the midline with the legs overhead and exhale to either roll down to starting position or stay in the roll over, and roll down other side of the spine.

### FORM AND MOVEMENT

Find the midline at the top and the bottom of the exercise. It requires tremendous physical awareness to feel where the body is in this position and to land in the middle each time.

### TRANSITION

Bend the knees into the chest and roll up to a sitting position with the legs straight and hip width apart for **Saw** or lower the legs and roll over for **Swan**.

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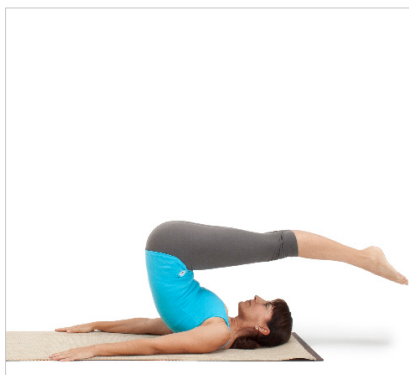
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1. Starting position. Lie supine with the legs straight toward the ceiling.



2. Roll up off the mat into the Roll Over position with the legs parallel to the mat.



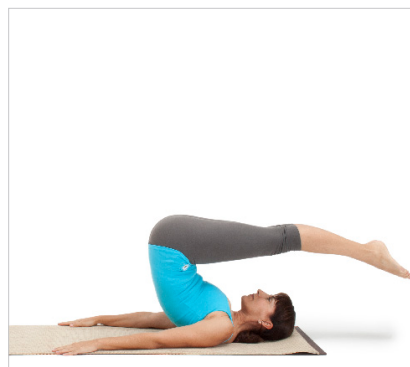
3. Shift the weight to one side of the spine and roll down.



4. Circle the legs through the center.



5. Shift the weight to the other side of the torso. The legs will follow the torso.



6. Roll up and center the body at the top to either reverse side or roll down to starting position..

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Handwriting practice lines on the right side of the page, consisting of 20 horizontal solid lines.

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# SCISSORS

INVERSION SERIES 2 | 3 - 6 REPS | MAT 1 - ROLL OVER, ROLLING; MAT 2 - INVERSION SERIES 1

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## Scissors - Super Advanced

### STARTING POSITION

Lie on your back with your hands at your sides, your legs together and your feet pointed.



1. Starting position. Lie supine with the hands at the sides and the legs straight up to the ceiling.



2. Roll up and over until the legs are parallel to the mat.

### GETTING INTO THE SHOULDER STAND

- ▶ Roll the lower back off the mat, reaching the legs over the torso as in the Roll Over. Once you are comfortable on your shoulders, press your upper arms into the mat and reach the legs toward the ceiling until the torso is as straight as possible. Do not roll on to your neck!
- ▶ Place your hands on the back of each side of your pelvis to support the lower back. This is the shoulder stand position.

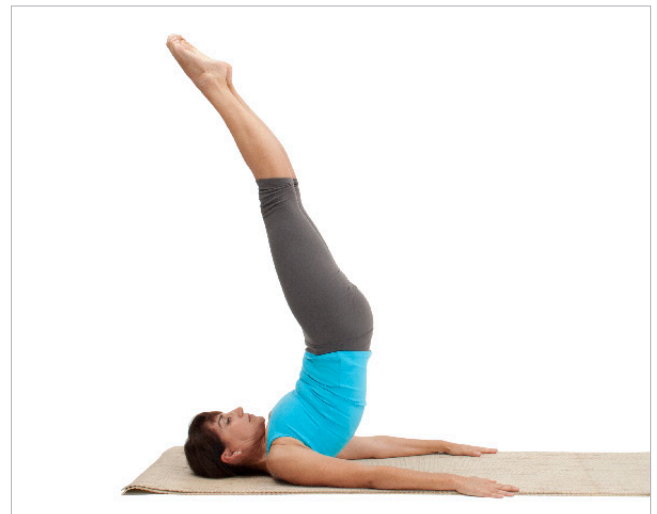
### MOVEMENT SEQUENCE AND BREATH

**Exhale** and scissor one leg forward over your head as the other leg reaches toward the mat. Keep the legs straight and the feet pointed.

- Find the balance as one leg is overhead the other is reaching away..

**Inhale** and bring the legs back to center, reaching the feet toward the ceiling.

**Exhale** to scissor the other leg forward.



3. Lift the legs toward the ceiling until the torso is as straight as possible. Place hands behind low back to come into a shoulder stand.



## MODIFICATIONS

### Hip support

Support the hips with a foam roller or baby arc and do the Scissors with the legs keeping the torso steady. This version is appropriate for all levels.

## OPTIMUM FORM

Make as big a Scissor motion as you can while keeping the weight out of the hands.

## TRANSITION

Stay in this position to begin Bicycle.

## CUEING AND IMAGERY

- ▶ Keep the weight as light as possible on the hands.
- ▶ Keep the torso reaching out of the shoulders throughout the exercise.
  - Imagine the torso is getting lighter as the legs Scissor.
- ▶ Don't roll onto the neck.
- ▶ Keep the legs straight and long.
  - Imagine the legs are drawing straight and even lines on the ceiling.

## PURPOSE

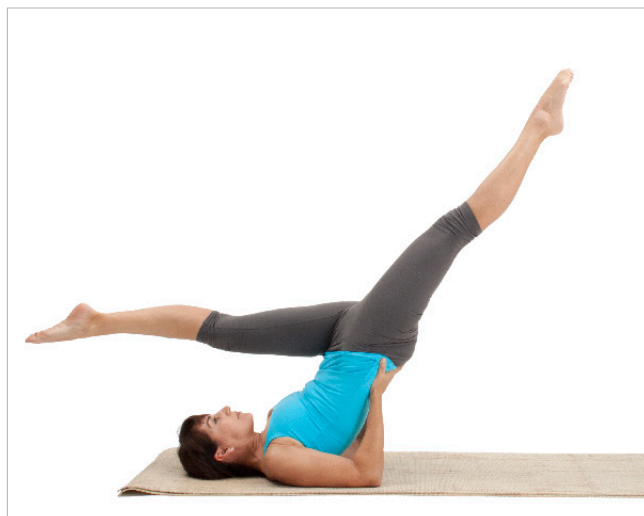
- ▶ Increase core control including abdominal and back strength and pelvic stability.
- ▶ Stretch the hamstrings and hip flexors.

## PRECAUTIONS

**Shoulder, elbow and wrist injuries:** Do the hip support modification only.

**Low back injuries:** Limit the range of motion in the legs or do the hip support modification.

**Osteoporosis:** Do the hip support modification only or avoid.



4. Split the legs in one direction.



5. Split the legs in the other direction.

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# BICYCLE

INVERSION SERIES 2 | 3 - 6 REPS | MAT 1 - ROLL OVER, ROLLING; MAT 2 - INVERSION SERIES 1

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## Bicycle - Super Advanced

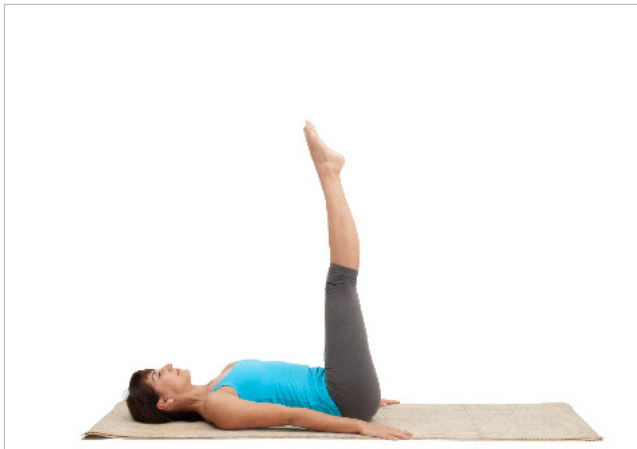
### STARTING POSITION

If you have just completed Scissors, you are already in the starting position for Bicycle, otherwise follow these directions.

### GETTING INTO THE SHOULDER STAND

Lie on your back with your hands at your sides, your legs together and your feet pointed toward the ceiling with your legs straight.

- ▶ Roll the lower back off the mat, reaching the legs over the torso as in the Roll Over. Once you are comfortable on your shoulders, press your upper arms into the mat and reach the legs toward the ceiling until the torso is as straight as possible. Do not roll on to your neck!
- ▶ Place your hands on the back of each side of your pelvis to support the lower back.



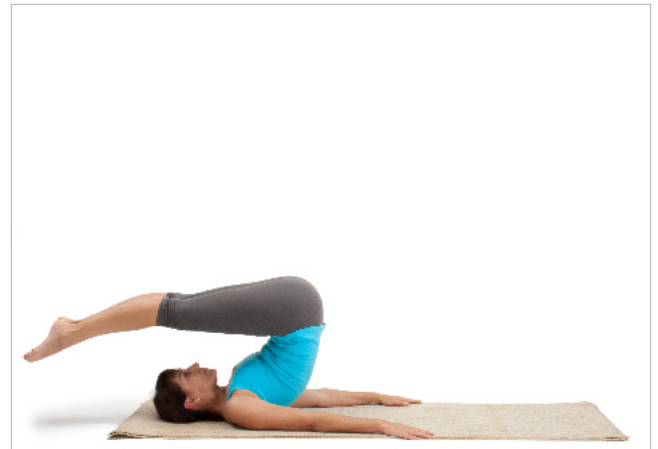
1. Starting position. Lie supine with the hands at the sides and the legs straight up to the ceiling.

### MOVEMENT SEQUENCE

**Exhale** to scissor the left leg forward over your head as the right leg reaches toward the mat.

**Inhale** and bend the right knee as if you are pedaling a bicycle and reach the foot towards the floor without losing the stability on the shoulders. Bend it in toward the torso and straighten it over your head as the left leg reaches toward the mat.

**Exhale** to repeat the Bicycle movement with the left leg bending.



2. Roll up and over until legs are parallel to the mat.

### MODIFICATIONS

#### Hip support

Support the hips with a foam roller or baby arc and do the Bicycle with the legs keeping the torso steady. This version is appropriate for all levels.

### CHALLENGES

#### Increase the range of motion

Reach the leg away from the body toward the floor without putting pressure on the wrists.

### OPTIMUM FORM

Make as big a Bicycle motion as you can while keeping the weight out of the hands and the hips high.

### TRANSITION

**From the floor:** Bring both legs into the chest and roll down. Place the hands at the sides and the feet flat on the floor to start Shoulder Bridge.

**From the shoulder stand:** Keeping the hips up, shift the hands to the outside of the pelvis and lower one leg down to the mat. Lower the second leg down to begin Shoulder Bridge.



## CUEING AND IMAGERY

- ▶ Keep the weight as light as possible on the hands.
- ▶ Keep the torso reaching out of the shoulders throughout the exercise.
  - Imagine the torso is getting lighter as the legs Bicycle.
- ▶ Don't roll onto the neck.
- ▶ Reach the legs away from the torso creating as long a line as possible with the straight leg.
- ▶ Reach the foot of the bending leg toward the floor to open up the front of the hip.

## PURPOSE

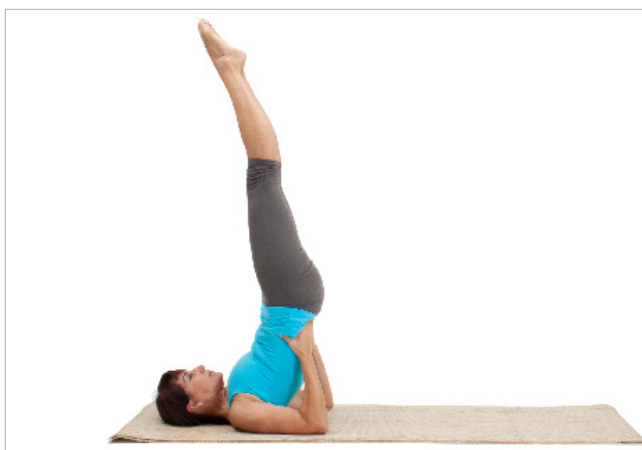
- ▶ Increase core control including abdominal and back strength and pelvic stability.
- ▶ Stretch the hamstrings and hip flexors.

## PRECAUTIONS

**Shoulder, elbow and wrist injuries:** Do the hip support modification only.

**Low back injuries:** Limit the range of motion in the legs or do the hip support modification.

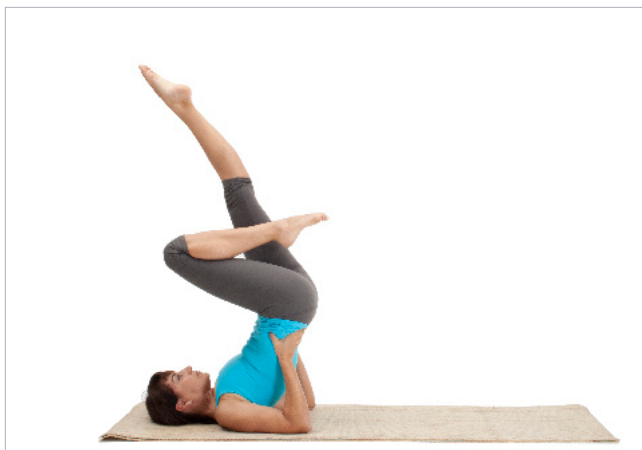
**Osteoporosis:** Do the hip support modification only or avoid.



3. Lift the legs toward the ceiling until the torso is as straight as possible. Place hands behind low back to come into a shoulder stand.



4. Split the legs and bend the back knee.



5. Bring the bent knee towards the chest as the other leg scissors over the hips.



6. Extend both legs long.

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# SHOULDER BRIDGE

INVERSION SERIES 2 | 3 - 6 REPS | MAT 1 - ROLL OVER, ROLLING; MAT 2 - INVERSION SERIES 1

## Shoulder Bridge - Intermediate to Super Advanced

### STARTING POSITION

#### From the shoulder stand position in the Bicycle or Scissors: Super Advanced

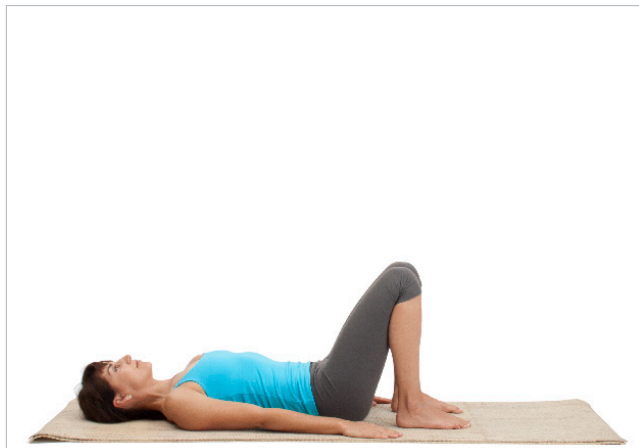
- ▶ Move the hands to the outside of the pelvis and lower one leg to the mat at a time. Keep the hips as high as possible without putting too much pressure on the hands.

#### From the supine position: Advanced

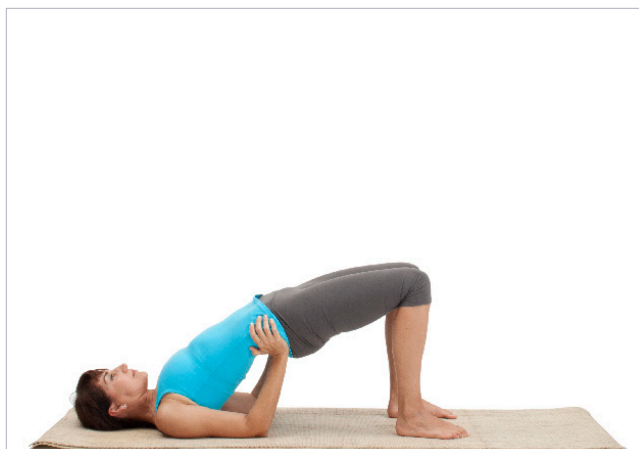
- ▶ Lying on the mat with the knees bent and the feet on the floor, press the hips up toward the ceiling and place the hands underneath the pelvis with the fingers pointing out and the elbows directly under the hands.

#### Low bridge: Intermediate

- ▶ Lying on your back with the knees bent and the feet on the floor, press the hips up toward the ceiling as in a pelvic press or bridge, keeping the hands on the floor.



1. Lie supine, knees bent, feet flat and hands by hips.



2. Press the hips towards the ceiling and place the hands underneath the sides of the pelvis, fingers pointed outward.

### MOVEMENT SEQUENCE

- ▶ **Inhale** and straighten one leg and reach it straight up toward the ceiling with a flexed foot.
- ▶ **Exhale** to lower the leg toward the floor keeping the hips up, the weight on the hands light and the leg reaching out of the hip.

**Inhale** to reach the leg back up to the ceiling.

Repeat 3 times before changing sides.

Repeat the whole sequence 3 to 4 times.

### MODIFICATION

#### Low Bridge starting positions

Without the hands under the pelvis, reach one leg up to the ceiling and lower and lift it 3 times before changing legs.

### OPTIMUM FORM

Keep the weight as light on the hands as possible. Lift the leg as high as possible without disturbing the torso.

### TRANSITION

This series can appear in many places in a super advanced workout. Depending on how you want to put it together, you can lower the torso down to the mat for the Abdominal Series, lower the torso down to the mat and roll up into a sitting position to start Spine Twist or Boomerang or you can use your imagination to decide where to put this series.



3. Kick one leg up to the ceiling.



### CUEING AND IMAGERY

- ▶ Keep the weight as light as possible on the hands.
- ▶ Keep pressing the hips up to the ceiling.
- ▶ Keep the abdominals engaged and the torso reaching out of the shoulders throughout the exercise.
  - Imagine the torso is suspended from the ceiling.
- ▶ Don't roll onto the neck.
- ▶ Keep the hips level and parallel to the ground.
  - Imagine you are balancing a bar across your hips as the leg moves.

### PURPOSE

- ▶ Strengthen the back of the body including the hamstrings, gluteals and erector spinae
- ▶ Increase core control
- ▶ Increase flexibility in back extension

### PRECAUTIONS

**Shoulder, elbow and wrist injuries:** Do intermediate version only.

**Low back injuries:** Do the intermediate version only or avoid.

**Osteoporosis:** Do the intermediate version only or avoid.

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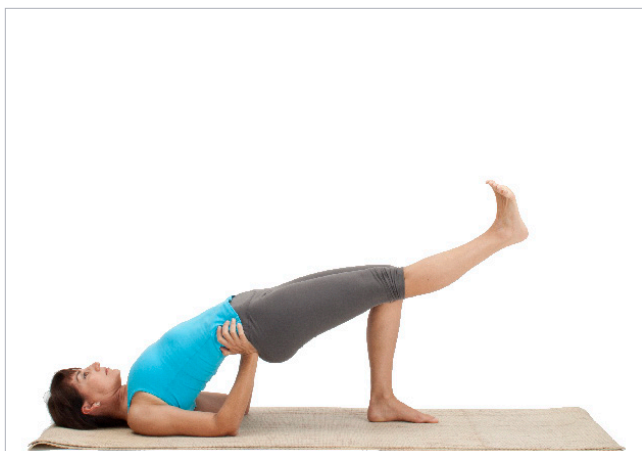
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4. Reach the leg down toward the mat with a flexed foot.



5. Kick the leg back up to the ceiling.

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# SEATED TWIST

DYNAMIC SIDE PLANK | 3 - 6 REPS | MAT 1 - PUSH UP; MAT 2 - PLANK SERIES

## Movement Principles

Trunk Integration, Spinal Mobility, Upper and Lower Body

## Essentials

Pelvic Clock, Pelvic Wheel (stable and moving), Leg Slide, Rib Cage Arms, Arm Rotations, Cat, Bridge, Plank Progressions

## Seated Twist - Advanced

### STARTING POSITION

Sit on the side of one hip with the knees bent and the top leg in front of the bottom leg. Place the supporting hand under the shoulder.

### MOVEMENT SEQUENCE AND BREATH

Draw your navel to your spine, exhale and send the hips up toward the ceiling as the legs straighten. As the hips rise, reach the arm up to the ceiling and then reach it under the torso toward the feet. The weight is on the front foot. The back leg is resting just behind the front ankle.

Inhale and return to the starting position smoothly folding the legs and lowering the hips to the mat.

### MODIFICATIONS

#### Wrist discomfort

Use handles or the knuckles of the fist rather than the palm for the weight bearing arm.

#### Two leg balance

Use the back leg for support if balance is difficult on the front leg alone.

### CHALLENGES

#### Leg Variations

Lift the back leg up and pulse it toward the ceiling or draw small circles with the leg while maintaining the balance on the supporting arm.

### OPTIMUM FORM

Press straight up into the final position keeping the shoulder down and the arm pressing into the mat.



Sit on side of hip, knees bent, hand under shoulder.



Alternate starting position. Sit on side of hip, knees bent, top leg open with foot flat, arm extended.



## TRANSITION

Press up into a side plank for Side Bend Twist and Side Bend or sit up straight with the legs together for Boomerang.

## CUEING AND IMAGERY

- ▶ Suck the abdominals in to send the hips up to the ceiling.
  - As if you are being lifted up by the waistband of your pants.
- ▶ Press the standing arm into the mat, keeping the neck long and the space between the neck and the shoulder wide.
- ▶ Balance on the standing foot.
  - Imagine the final position before you get there.

## PURPOSE

- ▶ Strengthen the entire body including the core, scapular stabilizers and lumbopelvic stabilizers.
- ▶ Strengthen the lateral torso including the oblique abdominals, latissimus dorsi and quadratus lumborum.
- ▶ Strengthen the shoulder girdle including the latissimus dorsi, serratus anterior and rotator cuff.
- ▶ Improve core control, balance and coordination.

## PRECAUTIONS

**Back injuries:** Avoid.

**Shoulder, elbow and wrist injuries:** Use the hand support modification or avoid.



2. Press the hand into the mat, lift the hips and rotate the torso to reach the hand to the back foot.

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# YOUR 34 - LIVING LIFE WITH 'ZEST'

FROM THE ORIGINAL 34 FIND YOUR PERSONAL PRACTICE

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## The Original 34

In his book, Return to Life, Joseph H. Pilates believed that if you practiced his original 34 Mat exercises everyday you would create a resilient body and long lasting health, vitality, and 'zest'.

We recommend you practice the original 34. These are the traditional exercises in the traditional order. We also advise that you make it a practice, whether part of your morning, or evening routine. Explore these exercises by moving through them and in the order they are presented. With the exception of the Hundreds, stick to only 3 to 6 repetitions of each and move on to the next exercise. This should be a 15 to 20 minute commitment.

Not all exercises will be available to, or are advisable for, all bodies. Notice for yourself what you can do, what you should avoid, how you could adapt an exercise to be more accessible for you. Do not judge what you can not achieve, but instead use it as information for what physical skills you would like to develop. Ask yourself, what might you substitute, change, or modify? Notice how you feel and what you need to build toward the full expression of the Pilates exercise. By doing this you will find **YOUR 34** and you will create a baseline practice for yourself from where you can further explore all the movement opportunities the Pilates system and training environment offers.

- |                          |                     |                        |
|--------------------------|---------------------|------------------------|
| 1. The Hundred           | 13. Single Leg Kick | 25. Leg Pull Front     |
| 2. Roll Up               | 14. Double Leg Kick | 26. Leg Pull Back      |
| 3. Roll Over             | 15. Neck Pull       | 27. Kneeling Side Kick |
| 4. Single Leg Circles    | 16. Scissors        | 28. Side Bend          |
| 5. Rolling Like a Ball   | 17. Bicycle         | 29. Boomerang          |
| 6. Single Leg Stretch    | 18. Shoulder Bridge | 30. Seal               |
| 7. Double Leg Stretch    | 19. Spine Twist     | 31. *Crab              |
| 8. Spine Stretch Forward | 20. Jackknife       | 32. Rocking            |
| 9. Open Leg Rocker       | 21. Side Kick       | 33. *Control Balance   |
| 10. Corkscrew            | 22. Teaser          | 34. Push Up            |
| 11. Saw                  | 23. Hip Twist       |                        |
| 12. Swan                 | 24. Swimming        |                        |

\*Not taught as part of Balanced Body curriculum.

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# MAT CLASS SEQUENCES

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## Advanced Mat: Traditional intention

The Advanced Mat a full class experience representing the more traditional order with some of the pre-Pilates essential exercises added for warm up. The classical advanced program focuses on increasing the flexibility of the back in flexion and on developing core strength. This is a great program to learn and practice regularly.

\*Exercises highlighted in **bold** are the Traditional Pilates exercises\*.

The advanced program includes inversions (Roll Over, Jackknife and Corkscrew) and is not recommended for clients who are older, obese, have osteoporosis, have low back or neck injuries or are not experienced with Pilates.

### Standing

- ▶ Feel weight on feet
- ▶ Reinforce standing posture basics
- ▶ Knee bends, squats, rotations, side bends, roll downs
- ▶ Finish with roll down into All Fours position

### All Fours

- ▶ All Fours Hollowing (pregnant cat): 8x
- ▶ Cat/Cow (fast or slow): 8x
- ▶ Hip Circles or Tail Wag: 4x

### Supine

- ▶ Pelvic Clock: 6x each direction
- ▶ Breathing: choose a version
- ▶ Fingertip Abdominals with small ball: 10x
- ▶ **100**: full set
- ▶ **Roll Up**: 6x modified as needed
- ▶ **Roll Over**: 3x each direction
- ▶ Small Leg Circles: 8x each direction each leg
- ▶ **Large Leg Circles**: 4x each direction each leg
- ▶ **Rolling Like a Ball**: 8x
- ▶ **Single Leg Stretch**: 10 sets
- ▶ **Double Leg Stretch**: 4x
- ▶ **Neck Pull**: 6x
- ▶ Single Straight Leg Stretch: 8 sets
- ▶ Double Straight Leg Stretch: 3x
- ▶ Crisscross: 8 sets
- ▶ **Jackknife**: 4x
- ▶ Roll up to Sitting

### Sitting

- ▶ **Spine Twist**: 6 sets
- ▶ **Spine Stretch Forward**: 6x
- ▶ Spine stretch Side: 6x
- ▶ **Saw**: 6x
- ▶ **Open Leg Rocker**: 8x
- ▶ Corkscrew: 2 full sets

### Prone

- ▶ Baby Swan: 6x
- ▶ **Single Leg Kicks**: 8x
- ▶ **Double Leg Kicks**: 6x
- ▶ Rest Position
- ▶ **Swan Dive**: 6x

### Side Lying

- ▶ Side Leg Series: 8x each side Swimmer as transition
- ▶ **Side Leg Lifts, Side Leg Circles, Side Leg Kicks, Bananas**

### Supine

- ▶ **Teaser II**: 4x
- ▶ Teaser III: 4x
- ▶ **Hip Circles**: 3x each way
- ▶ **Seal**: 8x
- ▶ **Push Ups**: 2 sets 4-10x each

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## Advanced Mat: Walk the Plank

**Advanced:** Walk the Plank is an advanced program with a focus on upper body strength and stability. The order is modified to decrease the amount of time in flexion and to vary the working position more frequently. This program will help develop the upper body strength needed to perform some of the advanced Reformer and Chair exercises. The emphasis on the upper body makes this a good one for men and athletic women.

The advanced program includes inversions (Roll Over, Jackknife and Corkscrew) and is not recommended for clients who are older, obese, have osteoporosis, have low back or neck injuries or are not experienced with Pilates.

### Standing

- ▶ Feel weight on feet
- ▶ Reinforce standing posture basics
- ▶ Knee bends, squats, rotations, side bends, roll downs
- ▶ Finish with roll down into Plank

### Plank and All Fours

- ▶ Plank: Hold for 4-8 breaths
- ▶ Downward Dog: 2x
- ▶ Lower knees to the mat for All Fours
- ▶ Cat/Cow (fast or slow): 8x
- ▶ Hip Circles or Tail Wag: 4x

### Supine

- ▶ Pelvic Clock: 6x each direction
- ▶ Breathing: choose a version
- ▶ Fingertip Abdominals with small ball: 10x
- ▶ 100: full set
- ▶ Roll Up: 6x modified as needed
- ▶ Roll Over: 3x each direction
- ▶ Hamstring Stretch- 45 seconds each side
- ▶ Small Leg Circles: 8x each way each leg
- ▶ Large Leg Circles: 4x each way each leg
- ▶ Rolling Like a Ball: 8x
- ▶ Single Leg Stretch: 10 sets
- ▶ Double Leg Stretch: 4x
- ▶ Neck Pull: 6x

### Sitting

- ▶ Spine Twist: 6 sets
- ▶ Spine Stretch Forward: 6x
- ▶ Spine Stretch Side: 6x
- ▶ Saw: 6x
- ▶ Open Leg Rocker: 8x
- ▶ Corkscrew: 2 full sets

### Prone

- ▶ Baby Swan: 6x
- ▶ Quadriceps Stretch: hold 45 seconds, 2x each leg
- ▶ Single Leg Kicks: 8x
- ▶ Double Leg Kicks: 6x
- ▶ Rest Position
- ▶ Swan Dive: 6x

### Supine

- ▶ Single Straight Leg Stretch: 8 sets
- ▶ Double Straight Leg Stretch: 3x
- ▶ Crisscross: 8 sets
- ▶ Jackknife: 4x

### Plank and variations

- ▶ Leg Pull Down: 4 sets
- ▶ Side Bend Twist: 4x each side

### Kneeling

- ▶ Kneeling Side Kicks: 4x each side
  - Front/Back
  - Circles

### Supine

- ▶ Teaser II: 4x
- ▶ Teaser III: 4x
- ▶ Hip Circles: 3x each way

### Plank and variations

- ▶ Leg Pull Up: 4 sets
- ▶ Side Bend
- ▶ Seal: 8x
- ▶ Push Ups: 2 sets 4-10x each

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## Advanced Mat: Super Advanced Classical Order

Classical Super Advanced is the ultimate Pilates mat workout designed to challenge every part of the body. The goal with all of the advanced programs are to perform them with smooth transitions and perfect concentration and form. This one is something to aspire to!

The advanced program includes inversions (Roll Over, Jackknife and Corkscrew) and is not recommended for clients who are older, obese, have osteoporosis, have low back or neck injuries or are not experienced with Pilates.

### Standing

- ▶ Feel weight on feet
- ▶ Reinforce standing posture basics
- ▶ Knee bends, squats, rotations, side bends, roll downs
- ▶ Finish with roll down into supine position

### Supine

- ▶ 100: full set
- ▶ Roll Up: 6x modified as needed
- ▶ Roll Over: 3x each direction
- ▶ Hamstring Stretch- 45 seconds each side
- ▶ Small Leg Circles: 8x each way each leg
- ▶ Large Leg Circles: 4x each way each leg
- ▶ Rolling Like a Ball: 8x
- ▶ Single Leg Stretch: 10 sets
- ▶ Double Leg Stretch: 4x

### Sitting

- ▶ Spine Stretch Forward: 6x
- ▶ Spine Stretch Side: 6x
- ▶ Open Leg Rocker: 8x

### Supine

- ▶ Corkscrew: 2 full sets

### Sitting

- ▶ Saw: 6x

### Prone

- ▶ Swan Dive: 6x
- ▶ Single Leg Kicks: 8x
- ▶ Double Leg Kicks: 6x
- ▶ Rest Position

### Supine

- ▶ Neck Pull: 6x
- ▶ Scissors: 6 sets
- ▶ Bicycle: 6 sets
- ▶ Shoulder Bridge: 2 sets
- ▶ Single Straight Leg Stretch: 8 sets
- ▶ Double Straight Leg Stretch: 3x
- ▶ Crisscross: 8 sets
- ▶ Jackknife: 4x
- ▶ Spine Twist: 6 sets

### Side Lying

- ▶ Side Leg Series: 8x each side  
Swimmer as transition
  - Side Leg Lifts, Side Leg Circles, Side Leg Kicks, Bananas

### Supine

- ▶ Teaser II: 4x
- ▶ Teaser III: 4x
- ▶ Hip Circles: 3x each way

### Prone

- ▶ Swimming: 50 sets
- ▶ Rocking: 4x

### Plank and variations

- ▶ Leg Pull Down: 4 sets
- ▶ Leg Pull Up: 4 sets

### Kneeling

- ▶ Kneeling Side Kicks: 4 reps each side
  - Front/Back
  - Circles
- ▶ Side Bend: 4x each side
- ▶ Side Bend Twist: 4x each side
- ▶ Boomerang: 4x
- ▶ Seal: 6x
- ▶ Push Ups: 2 sets

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## Advanced Mat: The Twist

The Twist is an advanced program with a focus on torso rotation and challenging pelvic stability. It is great for athletes and for anyone who needs to focus while they workout. The challenges in this workout are more on stability than torso flexion and are thus safer for clients with low back issues.

This program does not include inversions (Roll Over, Jackknife and Corkscrew) but it can be challenging for clients who are older, obese, have osteoporosis, low back or neck injuries or are not experienced with Pilates.

### Standing

- ▶ Feel weight on feet
- ▶ Reinforce standing posture basics
- ▶ Knee bends, squats, rotations, side bends, roll downs
- ▶ Finish with roll down into All Fours position

### All Fours

- ▶ All Fours Abdominals: 8x
- ▶ Cat/Cow: 6x
- ▶ Opposite Arm and Leg Reach
  - Arms only 4x
  - Legs only 4x
  - Arms and legs together 4x

### Supine

- ▶ Bridging: 4x
- ▶ Bridging with Marching: 4x each leg
- ▶ Bridging with Typewriter and Hip Dips: 4x each
- ▶ 100: full set: add alternating leg lowers
- ▶ Roll Up: 6x: add rotation to each side at the midpoint on the roll down
- ▶ Hamstring Stretch- 45 seconds each side
- ▶ Cross the leg over the center line for 2nd set
- ▶ Small Leg Circles: 8x each way each leg
- ▶ Large Leg Circles: 4x each leg each way
- ▶ Rolling Like a Ball: 8x: Roll in a circle to each side
- ▶ Single Leg Stretch: 10 sets
- ▶ Double Leg Stretch: 4x

### Sitting

- ▶ Spine Twist: 6 sets
- ▶ Spine Stretch Forward: 6x
- ▶ Spine Stretch Side: 6x

- ▶ Saw: 6x
- ▶ Open Leg Rocker: 8x: hold one leg with one hand
- ▶ Modified Corkscrew: 2 full sets: without inversion.

### Prone

- ▶ Baby Swan: 6x
- ▶ Quadriceps Stretch: hold 45 seconds, 2x each leg
- ▶ Single Leg Kicks: 8x
- ▶ Double Leg Kicks: 6x
- ▶ Rest Position
- ▶ Swan Dive: 6x
- ▶ Swimming: vary the pace from slow to very fast

### Supine

- ▶ Single Straight Leg Stretch: 8 sets
- ▶ Crisscross: 8 sets

### Plank and variations

- ▶ Leg Pull Down: 4 sets
- ▶ Side Bend Twist: 4x each side

### Kneeling

- ▶ Kneeling Side Kicks: 4 reps each side
  - Front/Back, Circles

### Supine

- ▶ Teaser I: 4x
- ▶ Hip Circles: 3x each way

### Plank and variations

- ▶ Leg Pull Up: 4 sets
- ▶ Side Bend
- ▶ Seal: 8x
- ▶ Push Ups: 2 sets 4-10x each

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## Advanced Mat : The Twist

The Twist is an advanced program with a focus on torso rotation and challenging pelvic stability. It is great for athletes and for anyone who needs to focus while they workout. The challenges in this workout are more on stability than torso flexion and are thus safer for clients with low back issues.

This program does not include inversions (Roll Over, Jackknife and Corkscrew) but it can be challenging for clients who are older, obese, have osteoporosis, low back or neck injuries or are not experienced with Pilates.

### Standing

- ▶ Feel weight on feet
- ▶ Reinforce standing posture basics
- ▶ Knee bends, squats, rotations, side bends, roll downs
- ▶ Finish with roll down into All Fours position

### All Fours

- ▶ All Fours Abdominals: 8x
- ▶ Cat/Cow: 6x
- ▶ Opposite Arm and Leg Reach
  - Arms only 4x
  - Legs only 4x
  - Arms and legs together 4x

### Supine

- ▶ Bridging: 4x
- ▶ Bridging with Marching: 4x each leg
- ▶ Bridging with Typewriter and Hip Dips: 4x each
- ▶ 100: full set: add alternating leg lowers
- ▶ Roll Up: 6x: add rotation to each side at the midpoint on the roll down
- ▶ Hamstring Stretch- 45 seconds each side
- ▶ Cross the leg over the center line for 2nd set
- ▶ Small Leg Circles: 8x each way each leg
- ▶ Large Leg Circles: 4x each leg each way
- ▶ Rolling Like a Ball: 8x: Roll in a circle to each side
- ▶ Single Leg Stretch: 10 sets
- ▶ Double Leg Stretch: 4x

### Sitting

- ▶ Spine Twist: 6 sets
- ▶ Spine Stretch Forward: 6x
- ▶ Spine Stretch Side: 6x

- ▶ Saw: 6x
- ▶ Open Leg Rocker: 8x: hold one leg with one hand
- ▶ Modified Corkscrew: 2 full sets: without inversion.

### Prone

- ▶ Baby Swan: 6x
- ▶ Quadriceps Stretch: hold 45 seconds, 2x each leg
- ▶ Single Leg Kicks: 8x
- ▶ Double Leg Kicks: 6x
- ▶ Rest Position
- ▶ Swan Dive: 6x
- ▶ Swimming: vary the pace from slow to very fast

### Supine

- ▶ Single Straight Leg Stretch: 8 sets
- ▶ Crisscross: 8 sets

### Plank and variations

- ▶ Leg Pull Down: 4 sets
- ▶ Side Bend Twist: 4x each side

### Kneeling

- ▶ Kneeling Side Kicks: 4 reps each side
  - Front/Back, Circles

### Supine

- ▶ Teaser I: 4x
- ▶ Hip Circles: 3x each way

### Plank and variations

- ▶ Leg Pull Up: 4 sets
- ▶ Side Bend
- ▶ Seal: 8x
- ▶ Push Ups: 2 sets 4-10x each



# TEACHING GROUP CLASSES

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## Teaching Group Classes

**Teaching great group classes takes more than just knowing the exercises. It takes inspirational leadership, personality, community and commitment, as well as the right environment. Students look to you to motivate and inspire them to do their best. You help them to achieve their goals, learn new skills and feel better about themselves.**

Factors that contribute to your success include external factors such as class size and environment that you may or may not have much control over, as well as qualities specific to you such as skill level, personality, planning, communication style and follow through. As you review this list, identify the areas you feel very successful in and the areas you need work on and make a plan to address your weak spots and magnify your special talents. Teaching group classes is a skill that may take some time to develop. Be patient, keep practicing, take classes with teachers you admire and you will improve.

### GENERAL GUIDELINES TEACHING YOUR FIRST GROUP CLASSES

#### **Planning your class:**

When you first start teaching, it is important that you understand your material and the sequence you will be teaching it in. Write out the program, practice it out loud to hear and refine your verbal cues and practice it on your friends and colleagues to see how long it takes. The first few times you may discover that you have enough material for 2 hours or for 20 minutes. Be well prepared and be prepared to change course if the level you have prepared is inappropriate or if you have misjudged how long it will take to teach the material.

#### **Teaching to different levels:**

Consider how you will address different levels in the class. If you are teaching a lower level class, demonstrate just the beginning level of the exercise. The class will follow whatever you are doing, so if it is not appropriate for them to be doing the advanced version, don't show it.

#### **The first class:**

Come early to your first class, or any new classes you are teaching, to get a feel for the students and to have the opportunity to ask them if they have any problems or physical limitations you should know about. If you are starting a new class, take the opportunity to create a connection by introducing yourself to each of the students. If you are taking over an existing class, observe it a few times to get a sense of what the previous teacher did and what the level of the class is.

#### **Introduce yourself:**

Unless you have a class that has the same students each time, introduce yourself and the name of the class at the beginning so that everyone knows your name and a little bit about what to expect.

"Hi my name is Elizabeth and this is Pilates for Everyone. This class is an introductory level course so we will be going over the principles of Pilates and the beginning level exercises. If any of the exercises are uncomfortable or cause discomfort please stop immediately and let me know and if you have any questions, please feel free to ask me either during or after the class."

#### **Ask if anyone has any physical issues:**

You may also want to take this opportunity to ask if anyone has back, neck, elbow or wrist issues and to identify who you might need to give modifications to.

#### **Take and observe as many classes as possible:**

New teachers should spend as much time as possible taking classes from experienced instructors or watching videos of master teachers. Do not be afraid to copy someone you admire. There are only so many ways to say things and do exercises and if you hear great cues or take a class you love, try to replicate it. Pay attention to the voice quality, sequencing, energy level and group feeling in the room and see if you can create a similar experience.

#### **Practice on your friends:**

A great way to practice your teaching is to get a small group of friends together and make them commit to 8 or 10 classes. Use the classes to refine your verbal cueing and to get a good feeling for the amount of time each exercise takes and how to create smooth transitions. Another approach is to start out teaching introduction to Pilates classes at a local gym or community center where the students commit to a 4 or 6 week class. This allows you to grow with the class and gives you the chance to see the progress your students make.

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## SPECIFIC ELEMENTS OF GROUP CLASS SUCCESS

### External Factors – things you can't always control

#### Class size:

Class size can play a big part in how successful you are as a teacher. If a class is too small, it can feel intimate and personal or low energy and unsuccessful for the instructor. If a class is big, it can feel exhilarating and full of energy or it can feel impersonal and unsafe. How you set the mood and the feel of the class can make any size class feel just right but you need to know how to moderate your energy to give what's needed.

As a new teacher, try to keep your class size at the level you can manage safely. This is virtually impossible in many settings where the classes are taught on a drop in basis, but if you have any say, limit your class size to no more than 12 to start. If you are teaching at a facility where large classes are the norm, see if you can recruit local student teachers to assist either as demonstrators or as people who walk around and keep students from getting into trouble. It can be a great learning opportunity for everyone.

#### Class level:

If you are teaching beginning level classes, keep them beginning. Resist the temptation to teach advanced level exercises because you want to challenge your students, or because you are bored. Don't teach any inversions, such as Roll Over or Jackknife, limit the number of straight leg lowers, such as the full Hundred and Double Straight Leg Stretch and don't do single arm or single leg plank exercises. And regardless of the advertised level of the class, do not teach exercises that are clearly beyond the level of the group to perform safely.

#### Classroom environment:

The room you teach Pilates in should have an appropriate floor, (wood, laminate or carpet, no concrete under linoleum), appropriate mats for padding the spine, be a comfortable temperature and be separated from the rest of the studio or fitness center. Classes taught in the middle of the weight floor while other things are going on will not be successful. It is ideal to be able to control the lighting and sound to maintain a pleasant atmosphere. If your classroom is sandwiched between a group exercise studio and a spinning studio with loud music going that your students can hear, they will be distracted and you will be distracted. This is not always something you can control, but asking for a classroom space that is conducive to concentration and awareness will support you and your students.

#### Class time:

This is often the most important element of class success. Prime class hours vary depending on the city and the general demographics but the best morning hours are usually 7:00AM to 10:00AM and the best evening hours are from 4:00PM to 7:00PM. Classes scheduled during the middle of the day are rarely successful. It is also important to have a variety of classes offered in each time slot two or three times a week so clients can commit to a regular workout.

#### Student expectations:

If you are starting a new class, you can set the expectations of the class in your introduction and as you teach. If you are taking over a class from a teacher with a very different style than you, you may want to let them know that you like to move a little faster or slower or whatever. If you are teaching in a gym environment, be prepared to give them a safe but challenging workout. If you are working in a studio, you may be able to start more slowly and thoughtfully.

#### Personal Factors – what you bring to the class

##### Skill and understanding:

As was discussed earlier in the Becoming a Teacher section, the first requirement of success is a thorough understanding of the exercises and the ability to demonstrate and verbally cue them. This takes time and when you first start you will do a lot of learning on the job. If you are like most beginning group instructors, you will make plenty of mistakes and as long as you learn from them, you will keep getting better. If you are unclear on an exercise or want to add one in that you haven't done for a while, review the notes in the manual and practice demonstrating and teaching the exercise out loud until you feel comfortable with it. Taking sessions yourself can be a big help while you are starting the learning process. Use your personal sessions to ask questions and clarify anything you don't understand.

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### **Leadership:**

As the instructor of the class, it is your responsibility to create an inspiring, comfortable and safe environment for all of your students. Depending on your style, you may also create a demanding, humorous, entertaining, thoughtful or playful environment. Different classes have different qualities and your job is to uncover and develop your unique characteristics as a teacher. As the leader you are in charge of the flow of the class from the beginning until the last exercise. Plan the class well, guide your students successfully from one exercise to the next, start and end on time and keep everyone focused on the task at hand. As the leader, it is also your responsibility to keep your students progressing and improving in their skills and their physical awareness. You create the goals for the class and you help your students to achieve theirs. Setting specific goals for the class or for a series of classes can reinvigorate a group of regulars and motivate your new comers. You can even create a series of classes which focus on a specific area, for example: Pilates Mat for the Core, Pilates for Great Legs, etc. Through simple changes in sequence and cueing you can focus on any one of the many principles in Pilates.

### **Inspiration:**

A key part of leadership is being an inspiration and a motivator for your students. You are a role model and how you hold yourself, how you teach and how you communicate with your students are all opportunities for expressing what you want them to learn. A great group teacher draws students in because they know they will have a great experience in the class. You can be inspirational by pushing your students to do more than they thought they were capable of, by teaching them something about their bodies that helps them or by providing the opportunity for them to explore new experiences. The body is often an avenue for profound personal change and creating an atmosphere that encourages your students to discover new abilities can lead to growth and transformation.

When you take on the role of an inspirational leader to your students, you also take on a commitment to your own continued growth and development. In order to be inspirational, you need to be inspired and whether your inspiration comes from running marathons, gardening or teaching, you need to keep yourself fed. It is easy as a teacher to forget that you are an important part of the equation and if you get burned out, nobody benefits. Find the passions in your own life and nurture them.

### **Personality:**

Teaching a great group class is like giving a performance and many of the same skills apply. A good teacher knows how to use their voice, body language and appearance to create a certain mood and feeling in the room. A really good teacher learns to read the energy of the room and provide just the right word, exercise or experience to keep the energy moving in a specific direction. As a teacher, your students take an interest in you and your personal life and without making the class all about you, letting them see some of your struggles and triumphs can make you human and help them to see that if you can do it, so can they.

Many of the best class teachers create a lively, entertaining and open feeling where the students are drawn in because the instructor is having so much fun. The more present and comfortable the teacher is, the more likely it is the students will enjoy the class and come back for more. As a new teacher it is often very hard to be present and comfortable in front of a large group of strangers. If you find yourself very uncomfortable when you are teaching, breathe and let your students breathe and see if the atmosphere doesn't lighten up a little. With time and practice you will relax and enjoy your new role.

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### **Creativity:**

Creativity is an essential element in teaching. Being able to create new cues, new sequences and new experiences is extremely important to keeping your class dynamic and the learning process fresh.

Many things you will teach in class are repetitive and the more ways you can find to say "engage your core" and "lower your shoulders" the better. Creativity is also important to keep the nervous system alert and responsive. If you've heard the same cue for 3 years, you no longer respond to it. Your brain checks it off and moves on without necessarily checking to see if the body has responded.

As important as creativity is, effective teaching is a balance between creativity and repetition. Learning new physical skills requires repetition but too much repetition decreases the body's ability to respond and can lead to boredom. When putting together programs it's important to balance both elements. One way to accomplish this is to have a set beginning and ending to the class so the students can see and feel their progress over time. Keeping the first 10 to 20 minutes of the class consistent creates a smooth transition from "ordinary life" with all of its dramas to the internal focus and attention of a Pilates class. It also makes it easy to accommodate the chronic latecomer who can join in without disrupting the flow. Creating a standard ending for the class helps students to reflect on what they've accomplished and reinforces the satisfaction of completing another great class.

### **Community:**

One of the unspoken benefits of being in a class is being part of a community. How you welcome new students into the group will often determine whether or not they come back. As the leader it is your job to make them feel at home. Make an effort to go up to each new student and introduce yourself and anyone else who is around. At the beginning of each class, ask if anyone is new and introduce them to the group. If you know two students have something in common, mention that to them. People come to class for you but they also come to see their friends and to hear the latest about their lives. Classes can be a great support system when a member is ill or having other difficulties. One simple way to do this is to have the students introduce themselves to everyone around them at the beginning of each class. That way they get to know each other, and if there is a partner exercise or other challenges they'll be more comfortable.

### **Commitment:**

An often overlooked element in creating successful classes is your commitment level. If you are dragging yourself there every time or cancel twice a month, your students will feel your lack of commitment and they will stop showing up. Students expect regularity and if you want your class to go, you need to be reliable. Very few classes will keep going if the instructor misses more than a few classes a year. When starting a new class, ask yourself if you are willing to commit to the class time for at least a year before signing on.

# DESIGNING PILATES MAT CLASSES

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## Class Formats

To create a well balanced class for your clients, it needs to contain a variety of exercises. The key elements for any class include the following:

### Warming up the whole body

### Preparing the Core

### Challenging the Core

### Spinal Strength and Mobility

### Upper Body Strength and Mobility

### Lower Body Strength and Mobility

### Using a Variety of Body Positions

## WARMING UP THE BODY

Successful exercise needs to have the body awake, and the circulation flowing. This is why Joe started his mat classes with the Hundred. Warming up can be done in standing, on all fours or supine but it is important to get the blood flowing and the big muscles working in a safe way before going on to the rest of the exercises. This is also a great time to start the awareness of the breath and to integrating the breath with movement.

### For example:

- ▶ Standing
  - Squats with arm movements
  - Plies with arm movements
- ▶ Supine
  - Hundred
- ▶ Cardio

## PREPARING THE CORE

The core is the foundation of all of the exercises in Pilates. Establishing the engagement of the core, the position of the low back, the pelvic stabilizers, the mobility of the spine and the awareness of body position needs to be included early in class. The Pre-Pilates exercises are often the easiest way to teach these concepts.

### For example:

- ▶ Supine
  - Pelvic Clock
  - Marching
  - Bridging
  - Hundred
  - Roll Up
  - Leg Circles
- ▶ All Fours
  - Cat/Camel
  - Opposite Arm and Leg Lift

## CHALLENGING THE CORE

Once the placement and muscle engagement of the core are established, it is important to challenge the foundation with a variety of exercises. One of the hallmarks of Pilates is that it takes one functional movement concept and challenges it in a number of different ways so the body learns how to activate the support system regardless of what position it is in.

### For example:

- ▶ Abdominal exercises
  - Hundred
  - Roll Up
  - Teaser (advanced)
  - Roll Over (advanced)
  - Jackknife (advanced)
  - Corkscrew (advanced)
  - Hip Circles (advanced)
  - Boomerang (advanced)
- ▶ Pelvic stability exercises
  - Leg Circles - small
  - Bridging Marching
- ▶ Back strengthening
  - Mini Swan
  - Swan - full, Dive or Rocking
- ▶ Torso rotation
  - Leg Circles - large
  - Saw
  - Single Leg Stretch
  - Criss Cross
- ▶ Side strengthening
  - Side Leg Series
  - Side Bend Twist or Mermaid

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## INCREASING SPINAL MOBILITY

A mobile spine is a healthy spine and Pilates always focuses on spinal mobility at several points in the program.

**For example:**

- ▶ All Fours
  - Cat/Camel
- ▶ Supine
  - Bridging
  - Roll Up
  - Rolling like Ball
- ▶ Seated
  - Open Leg Rocker
  - Seal
  - Spine Stretch
  - Saw
- ▶ Supine
  - Roll Over (advanced)
  - Jackknife (advanced)
  - Corkscrew (advanced)
  - Hip Circles (advanced)
- ▶ Seated
  - Spine Twist (advanced)
  - Twist (advanced)
- ▶ Side Plank
  - Side Bend Twist (advanced)
  - Side Bend (advanced)

## STRENGTHENING SPINAL EXTENSION

Pilates programs focus on strengthening the abdominals in a wide variety of exercises. For good balance around the muscles of the torso it is also important to strengthen the spinal extensors as well.

**For example:**

- ▶ All Fours
  - Cat/Camel
- ▶ Supine
  - Bridging
- ▶ Prone
  - Swan
  - Swimming
  - Single Leg Kicks
  - Double Leg Kicks
  - Swan Dive and Swan Rocking (advanced)
  - Rocking (advanced)

## DEVELOPING SCAPULAR MOBILITY AND STRENGTH

Developing a strong and flexible upper body is a key ingredient in balanced physical development and for progressing into the more advanced work. The Balanced Body Pre-Pilates exercises add an element of scapular mobility to balance out the scapular stability of many of the Mat exercises.

**For example:**

- ▶ Supine
  - Pinwheel/Telescope
  - Angels in the Snow
- ▶ All Fours
  - Sternum Drop
- ▶ Standing
  - Wall Push Ups
- ▶ Prone
  - Single Leg Kicks
  - Plank
  - Push Ups
  - Leg Pull Down (advanced)
- ▶ Back Plank
  - Leg Pull Up (advanced)
- ▶ Seated
  - Twist (advanced)
- ▶ Side Plank
  - Side Bend Twist (advanced)
  - Side Bend (advanced)

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## LEG STRENGTHENING AND FLEXIBILITY

The Pilates mat work includes exercises for strengthening and stretching the hip extensors/hamstrings, hip flexors/quadriceps, adductors and abductors in a variety of positions. In addition to the traditional exercises, adding additional positions of the legs such as internal and external rotation and standing, can increase the variety of targeted muscle groups.

### For example:

#### Strengthening quads and hip flexors:

- ▶ Seated
  - Spine Stretch
  - Saw
  - Open Leg Rocker
- ▶ Supine
  - Hundred
  - Leg Circles
  - Abdominal Series of 5
  - Teaser (advanced)

- ▶ Seated
  - Open Leg Rocker

#### Stretching quads and hip flexors:

- ▶ Supine
  - Bridging
- ▶ Prone
  - Swan
  - Single Leg Kicks
  - Double Leg Kicks

#### Strengthening hip extensors

- Supine
  - Bridging
- ▶ Prone
  - Swan
  - Single Leg Kicks
  - Double Leg Kicks
  - Swimming

#### Stretching hip extensors:

- ▶ Supine
  - Roll Up
  - Leg Circles
  - Single Straight Leg Stretch

**Strengthening adductors:** To increase the adductor challenge, add a ball or ring between the thighs or ankles.

- ▶ Supine
  - Bridging
  - Hundred
  - Roll Up
- ▶ Side Lying
  - Side Leg Lifts using the bottom leg

**Stretching adductors:** The only stretches for this area are the seated work with the legs wide.

- ▶ Seated
  - Spine Stretch (with the legs wide)
- ▶ Kneeling
  - Side Kicks (Advanced)

#### Strengthening abductors:

- ▶ Side Lying
  - Side Leg Series

#### Stretching abductors:

- ▶ Supine
  - Leg Circles

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## USING A VARIETY OF POSITIONS

One of the strengths of Pilates is the opportunity to train the core in a variety of functional positions including supine, prone, side lying, sitting, all fours and standing. When teaching a class it is important to incorporate each of these positions into the class.

### For example:

- ▶ Supine
  - Hundred
  - Single Leg Stretch
- ▶ Prone
  - Swan
  - Swimming
  - Single Leg Kick
- ▶ Side Lying
  - Slide Leg series
  - Kneeling Side Kicks (advanced)
  - Side Bend Twist (advanced)
- ▶ Seated
  - Spine Stretch
  - Saw
  - Spine Twist (advanced)
- ▶ All Fours:
  - Cat/Camel
  - Sternum Drop
  - Opposite Arm and Leg Lift
- ▶ Standing Balance

As you look over this list notice how many of the exercises are in multiple categories. Most of how we move in life involves a variety of different movement principles and Pilates has that complexity built into it. When putting together a class, start with some of the sample programs we have included and then experiment with your own personal preferences. Strive to become a great class instructor and you will teach your students how to move better, feel better and look better.

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# PILATES FOR SPORTS

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Pilates can be a very useful training tool for athletes at all levels from the weekend warrior to the professional. Depending on what sport or activities the athlete participates in you can use Pilates to increase their power, speed, agility, coordination, balance and flexibility.

## LEARNING ACTIVITIES

- 1) As a test of the knowledge you have gained in your Pilates instructor training course, see if you can name a Pilates exercise for each of the general principles listed below.
- 2) Get together in groups of 2 or 3 and create a Pilates program for a particular activity to share with the group. This can be done during class time or as homework.

## GENERAL RECOMMENDATIONS

Athletes work best with instructors who understand their particular needs in both physical training and mind set. The more proficient the athlete you are working with, the more they will test your knowledge and understanding of their sport or activity.

If you want to work with athletes, do your homework. Do what it takes to understand not just the physical demands of their activity but the specific language used by coaches and trainers in the sport. If you are training tennis players you have to understand the difference between a forehand and a backhand and you have to understand what to train to improve them. If you have experience in their particular activity, use your understanding to develop an appropriate program.

If you don't have experience, take a few lessons yourself, watch the sport on TV to learn how to recognize optimum movement patterns and listen carefully to your client to see what they really need. Take a class in teaching Pilates or training clients in that activity if it is available or ask other instructors if they have experience that they can share.

Whether you are training weekend warriors and casual golfers or elite athletes, the problem solving involved in understanding complex movement patterns will improve your skills as a Pilates instructor and movement educator.

## SPECIFIC SPORTS

Athletic activities fall roughly into 3 categories each of which has its own particular training requirements. These categories include:

- ▶ Triathlete activities
- ▶ Ball and rotational sports
- ▶ Dance based activities

## CATEGORY 1:

**Triathlete Activities:** Running, Biking, Swimming and Hiking.

The primary characteristics of these sports include:

- ▶ Movements that are primarily bilateral and occur primarily in the sagittal plane.
- ▶ Movements that are relatively simple and repetitive.
- ▶ Movements that involve repetitive stress on certain joints.

In training clients in these activities, the principles to emphasize include:

- ▶ Fine tuning alignment and biomechanics to minimize the stress from repetitive activities.
- ▶ Observing and correcting the alignment of the hip, knee, ankle and foot.
- ▶ Creating balanced movement patterns on each side of the body.
- ▶ Focusing on shoulder mobility for swimming.
- ▶ Focusing on scapular stability and balance for biking.
- ▶ Cross train with rotation, lateral torso flexion.

## SPECIFIC TRAINING TIPS FOR EACH ACTIVITY:

### Running:

- ▶ **Flexibility:** anterior hip, ITB, quadriceps, calves
- ▶ **Strength:** hip flexion and extension, hip abduction, knee flexion and extension, ankle plantar and dorsiflexion, core strength

### Biking:

- ▶ **Flexibility:** anterior hip, ITB, quadriceps, calves, low back, chest, hamstrings
- ▶ **Strength:** hip flexion and extension, hip adduction, knee flexion and extension, ankle plantar and dorsiflexion, scapular stability, back extension

### Swimming:

- ▶ **Flexibility:** shoulders, hips: flexion, extension, adduction depending on stroke, shoulders, chest, spine
- ▶ **Strength:** shoulders: all angles depending on stroke, hip flexion/extension, neck extension and rotation, core strength, back extension

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## CATEGORY 2:

**Ball and Rotational Sports:** Golf, Tennis and Racquet Sports, Baseball, Basketball, Football and Soccer

The primary characteristics of these sports include:

- ▶ Movements that are primarily unilateral and include rotation.
- ▶ Movements that are relatively complex and variable.
- ▶ Movements that are reactive (i.e. reaching to hit a forehand).
- ▶ Movements that involve extreme ranges of motion on certain joints (i.e. pitching or tennis serves).
- ▶ Movements that are not performed equally on both sides.

In training clients in these activities, the principles to emphasis include:

- ▶ Developing balanced flexibility and strength.
- ▶ Correcting misalignments.
- ▶ Choosing or creating exercises to improve specific skills.
- ▶ Teaching and practicing correct leg alignment in a variety of positions
- ▶ Creating flow and rhythm in the movement.
- ▶ Teaching follow through.
- ▶ Cross training to balance rotation, flexibility and strength on both sides of the body.
- ▶ Balancing joint mobility and stability in areas subjected to excessive stress as in the shoulder joint for pitchers.
- ▶ Improving coordination and timing in movements involving the whole body.

## SPECIFIC TRAINING TIPS FOR EACH ACTIVITY:

### Golfing:

- ▶ **Flexibility:** internal/external hip rotation, spinal rotation
- ▶ **Strength:** rotation through the whole body, core strength, shoulders, legs, back
- ▶ **General:** coordination and follow through, Rotation in torso, hips and legs
- ▶ Develop mind body awareness.

### Tennis:

- ▶ **Flexibility:** calves, shoulder, hips
- ▶ **Strength:** core, legs, shoulders, aerobic capacity
- ▶ **General:** coordination and follow through, improve leg strength and alignment in parallel, turned out and turned in.
- ▶ Develop shoulder flexibility and strength for serving.
- ▶ Develop upper body strength for hitting.

### Baseball and other throwing sports:

- ▶ **Flexibility:** shoulders, anterior hip, latissimus, back
- ▶ **Strength:** shoulders: especially rotator cuff, core, triceps
- ▶ **General:** Coordination and follow through,
- ▶ Develop upper body strength and flexibility.
- ▶ Rotation in torso, hips and legs.

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### CATEGORY 3:

Dance based activities: Dance, Ice skating, Gymnastics, Circus Arts and Martial Arts

The primary characteristics of these activities include:

- ▶ Movements that are relatively complex and variable.
- ▶ Movements that are often aesthetic rather than functional.
- ▶ Movements that involve extreme ranges of motion on certain joints.
- ▶ Movements that are not performed equally on both sides.
- ▶ Movements that include a high degree of motor control, balance and coordination.

In training clients in these activities, the principles to emphasis include:

- ▶ Correcting misalignments and imbalances in posture.
- ▶ Developing strength and control at extreme ranges of motion.
- ▶ Creating exercises to improve specific skills.
- ▶ Identifying and correcting strength and flexibility imbalances.
- ▶ Developing balance and strength in the whole body.

### SPECIFIC TRAINING TIPS FOR EACH ACTIVITY:

#### Dancing:

- ▶ **Flexibility:** everywhere
- ▶ **Strength:** everywhere
- ▶ **General:** Core strength and stability
  - Develop or balance flexibility in legs, hips and torso.
  - Develop external rotation.
  - Develop spinal mobility.
  - Correct alignment flaws.
  - Work on aesthetic elements.
  - Train specific skills.

#### Ice Skating:

- ▶ **Flexibility:** anterior hip and lumbar extension
- ▶ **Strength:** core, leg muscles for power, can work with a weight on the ankle to mimic a boot
- ▶ **General:** core strength and stability, develop leg power for strokes, jumping and lifting leg with skate, coordination
  - Develop or balance flexibility in legs, hips and torso.
  - Develop and balance rotation.
  - Coach aesthetic elements.
  - Train specific skills.

#### Gymnastics and Circus Arts:

- ▶ **Flexibility:** everywhere
- ▶ **Strength:** depends on sex, level and specific events
- ▶ **General:** core strength and stability, coordination and balance, upper body strength and flexibility, power in jumping, lifting, pushing, pulling, train specific skills

Working with athletes to improve specific skills or to overcome specific limitations can be very rewarding. It will teach you how to see movement and movement patterns with more accuracy and it will push you to deepen your understanding of the principles of Pilates.



MAT 2

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