

# Level 3 Diploma in Mat Work Pilates

This manual was created by your training provider  
Choreography To Go

To support your learning whilst studying the level 3  
diploma in Mat work Pilates through Active IQ

## What other resources do I receive whilst studying?

- Once you have received your login details you will be able to access all the Active IQ ELearning which contains the level 3 Anatomy and Physiology resources which will help you complete your level 3 exam should you have to sit this. Please note if you already hold a level 3 Anatomy and Physiology certificate, you will not need to re-sit this.
- You will be required to attend 3 contact days with your tutor & assessor, this is compulsory and you cannot complete your level 3 diploma without this.
- You will also receive a training DVD which complements the course & this manual. Please make sure you watch all of the dvd before attending the contact days.

## How can I develop my Pilates practice?

- Attend yearly updates in Pilates either via workshops or DVD
- Join [www.choreographytogo.com](http://www.choreographytogo.com) to gain further access to online videos and written material
- Attend as many Pilates classes as possible

## **The qualification breakdown;**

The qualification you are studying is the level 3 diploma in Mat Work Pilates, Choreography To Go is the training provider whilst Active IQ are the awarding body for this qualification.

This qualification is worth 20 REPS Points which can only be claimed once you have received your certificate.

It is internationally recognised and you are required to already hold a level 2 Gym/ETM qualification already to attend the course.

### **In order for you to gain the qualification you are required to complete the following –**

- You have to attend the 3 day workshop dates
- Obtain your level 3 Anatomy & Physiology qualification if you have not already gained this on a previous course.
- Fill in the portfolio (LAP) – After completing the 3 days you will prepare a case study on a group of participants, focusing on one individual in more depth.
- You will submit a 6 week session plans which include progressions and adaptations for your group. You will par q the group and document how you progress them. This is a simple process and once we show you how to fill in your portfolio is very straight forward and logical.
- Film yourself teaching a full 45 minute session of your group and send it to us for your practical assessment with a self-evaluation, including feedback from your group.

## **Course break down for the 3 contact days**

Your course tutor is – Kelly Reed-Banks

[Kelly@choreographytogo.com](mailto:Kelly@choreographytogo.com)

### **Day 1**

Break down of the qualification & portfolio requirements

Master class

Warm up & set up

Evolution of the original 34 mat work exercises

Original Principals and Pilates Basic and Theory -

Vocabulary/Imagery and Pilates teaching Skills

Functional Anatomy/ 3 Planes of motion/ Tri Plane Movement

### **Day 2**

Teaching Practice – Teach Backs and Teaching to the Group.

Sequences, Progressions and Transitions.

Male and Female Pelvic Floor

Pilates with equipment including Dyna Bands, Mini Balls & Glides

Posture Assessment and Movement Screens.

Back care & assessment

### **Day 3**

Further teaching practice & teach backs

Advanced progressions and sequences.

Special populations

Foot and Ankle

Tennis Ball release work

Marketing & structure ideas

Action plans & progression route for completion of the qualification

**Example - Pre Exercise Questionnaire**

Name	
Address	
Telephone number	Mobile
Date of Birth	
Email	
Emergency Contact	
Relationship	
Emergency contact number	

**Health Questionnaire**

Please Circle the appropriate answer accurately to help me provide you with the highest level of service.

- Has your Doctor ever indicated that you have a heart condition? Y/N
- Has you Doctor ever said that you suffer from high blood pressure? Y/N
- Have you ever been made aware that your cholesterol was high? Y/N
- Are you bothered with severe chest pains during physical exertion? Y/N
- Do you experience dizziness or fainting? Y/N
- Do you have any bone, joint or muscular problems? Y/N
- Details .....
- Are you Pregnant or have been within the last 6 months? Y/N
- Are you diabetic? Y/N
- Please indicate which type TYPE I / TYPE II
- Do you suffer from arthritis? Y/N
- Are you taking any medication or prescribed drugs? Y/N
- Details.....
- Do you suffer from Epilepsy? Y/N
- Do you suffer from Asthma? Y/N

**Please provide any other details you would find relevant prior to undergoing physical exercise on the back to this sheet of paper.**

If you have answered YES to any of the above, you may be required to contact you GP before undertaking any exercise with Choreography To Go

**Terms and Conditions**

I have read and completed this form in its entirety and answered all questions accurately. I understand that I am responsible for monitoring myself throughout exercising with Choreography To Go and Group exercise classes and take full responsibility of my own actions. I will inform my trainer if any symptoms or changes occur.

(Client) Sign ..... Date.....  
(Instructor) Sign ..... Date.....

## Example Consent form

NAME: \_\_\_\_\_

ADDRESS: \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

DATE: \_\_\_\_\_

TELEPHONE: \_\_\_\_\_

I have a medical condition which may affect my ability to take part in physical activity on the course & I am/ unable to provide a letter from my GP indicating my medical condition.

Description of medical condition:

I understand that taking part in studio classes will involve participation in exercise & physical activity.

I understand the short term effects of exercise that include: increase in Blood pressure, increase in Heart Rate, Increase in body temperature, respiratory rate increase, sweating & fatigue, shortness of breath.

I understand that if I am pregnant or have recently had a baby, I have been advised of certain risks which may occur during exercise and I have had clearance by my GP or midwife to participate in exercises classes. I do however take full responsibility of myself during any classes delivered by Choreography To Go.

Choreography To Go will fulfill its duty of care to ensure the risks associated with exercise are minimal, but I take full responsibility of myself whilst participating in exercises classes.

Participant Signature

Date

Instructor Signature

Date

## History of Pilates

"Physical fitness is the first requisite of happiness. In order to achieve happiness, it is imperative to gain mastery of your body. If at the age of 30 you are stiff and out of shape, you are old. If at 60 you are supple and strong then you are young." Joseph Pilates

Joseph Pilates was an extraordinary character born near Düsseldorf, Germany in 1880. Little is known about his early life, but he appears to have been a frail child, suffering from asthma, rickets and rheumatic fever. His drive and determination to overcome these ailments led him to become a competent gymnast, diver and skier.

In 1912 Pilates lived in England working as a circus performer, boxer and self-defence instructor. During the First World War, he was interned with other German nationals. During this time he developed his technique of physical fitness further, by teaching his fellow internees. During the latter part of the War, he served as an orderly in a hospital on the Isle of Man where he worked with patients unable to walk. He attached bed springs to the hospital beds to help support the patients' limbs, leading to the development of his famous piece of equipment known as the 'Cadillac' and the 'Reformer'. Much of his original equipment, although slightly adapted, is still in use today in many Pilates Studios.

After his release, Joseph returned to Germany. His exercise method gained favour in the dance community, primarily through Rudolf von Laban, who created the form of dance notation most widely used today. Hanya Holm adopted many of Joseph's exercises for her modern dance curriculum, and they are still part of the "Holm Technique." When German officials asked Joseph to teach his fitness system to the army, he decided to leave Germany for good.

Pilates emigrated to the USA in the early 1920s, During the voyage he met Clara, whom he later married. Joseph and Clara opened a fitness studio in New York, sharing an address with the New York City Ballet.



## Level 3 Diploma In Mat Work Pilates manual – Choreography To Go

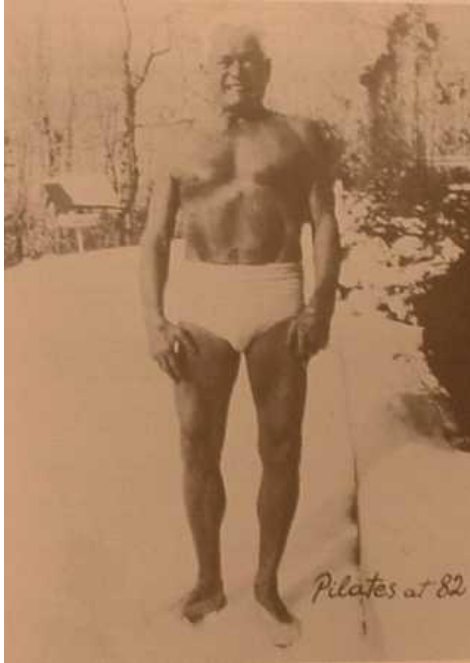
By the early 1960s, Joseph and Clara could count among their clients many New York dancers. George Balanchine studied "at Joe's," as he called it, and also invited Pilates to instruct his young ballerinas at the New York City Ballet.

The body conditioning studio featured much of the apparatus designed to enhance his rehabilitation work. It soon became very popular, particularly within the dance community, as it offered a chance to improve technique or recover from injury. Word spread quickly and many celebrities of the day visited his studio. These included dance legends such as Ruth St. Denis, Ted Shawn, Jerome Robbins, George Balanchine and Martha Graham, as well as the actor Jose Ferrer and the author Christopher Isherwood.

In 1932 Pilates published a booklet called 'Your Health' and followed this with another called 'Return to Life Through Contrology' in 1945.



"Pilates" was becoming popular outside of New York as well. As the New York Herald Tribune noted in 1964, "in dance classes around the United States, hundreds of young students limber up daily with an exercise they know as a pilates, without knowing that the word has a capital P, and a living, right-breathing namesake."



Through these writings and his students, his method was passed on after his death in 1967 at the age of 87. He named his method of exercise Contrology. It was only after his death that it became known as Pilates or the Pilates method.

The Pilates method has gradually evolved and integrated current biomechanical anatomy and physiology.

### **His students begin to teach**

While Joe was still alive, only two of his students, Carola Trier and Bob Seed, are known to have opened their own studios. Trier, who had an extensive dance background, found her way to the United States by becoming a performing contortionist, after fleeing a Nazi holding camp in France. She found Joe Pilates in 1940, when an injury pre-empted her performing career. Joe Pilates assisted Trier in opening her own studio in the late 1950s. Joe and Clara remained close friends with Trier until their deaths.

Bob Seed was a former hockey player turned "Pilates" enthusiast, Seed opened a studio across town from Joe and tried to take away some of Joe's clients by opening very early in the morning. This studio didn't last very long and closed abruptly.

## **The second generation of Pilates teachers**

When Joe passed away in 1967, he left no will and had designated no line of succession for the "Pilates" work to carry on. Nevertheless, his work would remain. Clara continued to operate what was known as the "Pilates" Studio on Eighth Avenue in New York, where Romana Kryzanowska became the director around 1970. Kryzanowska had studied with Joe and Clara in the early 1940s and then, after a 15-year hiatus spent in Peru, returned to renew her studies.

Several students of Joe and Clara went on to open their own studios. Ron Fletcher was a Martha Graham dancer who studied and consulted with Joe from the 1940s, in connection with a chronic knee ailment. Fletcher opened his studio in Los Angeles in 1970 and attracted many Hollywood stars. Clara was particularly enamored with Ron and she gave her blessing to him to carry on the "Pilates" work and name. Like Carola Trier, Fletcher brought some innovations and advancements to the "Pilates" work. His evolving variations on "Pilates" were inspired both by his years as a Martha Graham dancer and by another mentor, Yeichi Imura.

Kathy Grant and Lolita San Miguel were also students of Joe and Clara who became teachers. Grant took over the direction at the Bendel's studio in 1972, while San Miguel went on to teach Pilates at Ballet Concierto de Puerto Rico in San Juan, Puerto Rico. In 1967, just before Joe's death, both Grant and San Miguel were awarded degrees by the State University of New York to teach "Pilates." These two are believed to be the only "Pilates" practitioners ever certified officially by Joe.

Other students of Joe and Clara who opened their own studios include Eve Gentry, Bruce King, Mary Bowen and Robert Fitzgerald. Eve Gentry, a dancer who taught at the Pilates Studio in New York from 1938 through 1968, also taught "Pilates" in the early 1960s at New York University's Theater Department. After leaving New York, she opened her own studio in Santa Fe, New Mexico. A charter faculty member of the High School for the Performing Arts, Gentry was also a co-founder of the Dance Notation Bureau. In 1979, she was given the "Pioneer of Modern Dance Award" by Bennington College. Bruce King trained for many years with Joseph and Clara Pilates and was a member of the Merce Cunningham Company, Alwyn Nikolais Company, and his own Bruce King Dance Company. In the mid-1970s King opened his own studio at 160 W. 73rd Street in New York City.

Mary Bowen, a Jungian analyst who studied with Joe in the mid-1960s, began teaching Pilates in 1975 and founded "Your Own Gym" in Northampton, Massachusetts. Robert Fitzgerald opened his studio on West 56th Street in the 1960s, where he had a large clientele from the dance community.

### **How Pilates Spread worldwide and came to the UK**

Pilates was first introduced to the UK Market by Alan Herdman in 1970. Herdman studied at the London School of Contemporary Dance, when in the late 1960's he was invited to study the methods of Joseph Pilates with Carola Trier and Bob Fitzgerald. He returned to the London in 1970's and set up his own Pilates studio.

Michael King, originally studying with Alan Herdman opened his own Pilates study in London called the Body Control Studio before taking a position with the prestigious Houston Ballet Company in Texas. Michael returned to Europe in the early 1990 and set up the Pilates Institute in London. Michael King was instrumental in training many of the UK's current Pilates Presenters and educators.

Lynn Robinson and Gordon Thompson co founded Body Control Pilates in 1996 and produced Books, DVDs, Training courses which promoted the Pilates method and widened the appeal and popularity in the UK.

## The Original 34 Exercises

### Joseph Pilates' Original 34 Mat Based Exercises

What is Mat work?

Joseph Pilates first defined his series of 34 specific exercises to be performed individually, on a mat, without aid or assistance from any machinery or equipment. In the Introduction to his ground-breaking 1945 book of exercises, entitled "Return to Life Through Contrology", Pilates says:

"Contrology is complete coordination of body, mind, and spirit. Through Contrology you first purposefully acquire complete control of your own body and then through proper repetition of its exercises you gradually and progressively acquire that natural rhythm and coordination associated with all your subconscious activities"

To view the original 34 Mat work Exercises order A Pilates Primer: The Millennium Edition Return to Life Through Contrology and Your Health by Joseph H Pilates and William j. Miller.

The 34 exercises in their original form can be extremely demanding for the de-conditioned participant so many of the exercises require modification.

- THE HUNDRED
- THE ROLL OVER WITH LEGS SPREAD
- ROLLING BACK
- THE DOUBLE LEG STRETCH
- ROCKER WITH OPEN LEGS
- THE SAW
- THE ONE LEG KICK
- THE NECK PULL
- THE BICYCLE
- THE SPINE TWIST
- THE SIDE KICK
- THE HIP TWIST WITH STRETCHED ARMS
- THE LEG-PULL – FRONT
- THE SIDE KICK KNEELING
- THE BOOMERANG
- THE CRAB
- THE CONTROL BALANCE
- THE ROLL UP
- THE ONE LEG CIRCLE (BOTH WAYS)
- THE ONE LEG STRETCH
- THE SPINE STRETCH
- THE CORK-SCREW
- THE SWAN-DIVE
- THE DOUBLE KICK
- THE SCISSORS
- THE SHOULDER BRIDGE
- THE JACK KNIFE
- THE TEASER
- SWIMMING
- THE LEG-PULL
- THE SIDE BEND
- THE SEAL
- THE ROCKING
- THE PUSH UP

## Principles of Pilates

The Principles of Pilates are:

Breathing

Concentration

Control

Centering

Precision

Flow

Additional Interpretations of the Principals

## Breathing

“Breathing is the first act of life. Our very life depends on it. Millions have never learned to master the art of correct breathing” Joseph Pilates

Breathing properly encourages effective oxygenation of the blood. Incorporating proper breathing during exercise helps relax the muscles and avoid tension. A relaxed and full breath pattern helps focus the mind and allow concentration upon each exercise, exhaling deeply can help activate the deep abdominal muscles.

Inhale through the nose allowing the rib cage to expand, try to avoid breathing into the abdominals, maintain thoracic breathing into the ribcage. Exhale through the mouth.

The general rule is to breathe out on the greatest effort of any given exercise.

The synchronisation of movements and breathing fall into 3 stages:

1. Beginner. Each breath should be balanced and not forced.
2. Intermediate. As the participant becomes more familiar with postures and sequences they can afford to elongate their breathing and make it a little more pronounced.
3. Advanced. Participants may choose to synchronise many of the exercises with their breathing.

Diaphragmatic Breathing / Lateral Breathing / Thoracic Breathing

Co-coordinating breath with movement takes time to master. Pilates advocates diaphragmatic breathing which is also known as lateral or thoracic breathing.

During exhalation the rib cage closes in and down while the spine flexes slightly. During inhalation the rib cage rises out and up and the spine extends. Therefore use exhalation to encourage spinal flexion and inhale to encourage spinal extension.

Exercise: Sit or stand, place hands on rib cage, inhale through the nose, feel the rib cage

expand without lifting the shoulders. Exhale through the mouth feeling the ribs closing down and moving closer together without pushing the abdominals out.

Teaching Tips: Breath synchronisation takes time to learn and practice. For new Fitness Pilates students encourage a natural breathing pattern that is not forced. Emphasise mastering the techniques first and then begin to put a breathing pattern to the exercises. Many of the exercises are slow and will require more than a single breath to complete.

## **Concentration**

“Always keep your mind wholly concentrated on the purpose of the exercises as you perform them” Joseph Pilates

Pilates is the thinking way of moving. Encourage students to focus exactly on each movement and concentrate.

Teaching Tips: Choose chilled out relaxing music to teach your class to. Music sets the mood, tone and pace of a class so avoid music with a strong beat.

At the beginning of the class teach students to close their eyes and focus on breathing, let the mental chattering and inner voice pass through without you noticing or paying attention to them.

Pilates is truly a mind-body fitness class which engages the mind fully and works the body precisely.

## **Control**

“Good posture can be successfully acquired only when the entire mechanism of the body is under perfect control” Joseph Pilates

All Pilates movements are slow and controlled. They should be performed at a constant speed.

## **Centering**

“Pilates develops the body uniformly, corrects wrong postures, restores physical vitality, invigorates the mind and elevates the spirit” Joseph Pilates

Joseph Pilates believed that the abdominal muscles function as the “powerhouse” for the whole body. In Pilates the abdominals are the centre and they initiate every movement. A strong centre combines an equal balance of strength between the abdominals and the back. Core stability means providing a strong and stable base from which the limbs can move from.

## **Precision**

"A few well-designed movements, properly performed in a balanced sequence, are worth hours of doing sloppy callisthenics or forced contortion." Joseph Pilates

Pilates focuses on the quality and precision of each movement and exercise. Each movement is precise and flows smoothly with emphasis on the quality of each movement and not the quantity.

Each student is encouraged to work at their own pace and level. Different body and posture types will perform the exercises at different speeds.

Teaching Tips: Once you have taught an exercise to your class, encourage clients to do as many as they can until their form begins to fail. Some class members may perform 3 or 4 reps of an individual exercise whilst some others will perform many more. Get clients to take charge of their progress and performance.

## **Flow**

“Designed to give you suppleness, grace and skill that will be unmistakably reflected in the way you walk, the way you play and in the way you work”

The flow of a Pilates session should be smooth, flowing, rhythmically even almost like Tai chi. Pilates moves are continuous and have no beginning and no end. Each repetition flows into the next, nothing should be forced, strained or sharp. The same amount of effort should be applied during the eccentric movement as the concentric movement.

## **Fundamentals of Pilates**

### **Stabilisation**

To enhance stability we firstly must choose the right muscles to strengthen, then we must train them in the correct way.

Some muscles are better at creating movement (movement or mobiliser muscles) and some are better at preventing it (stabiliser or core muscles). When exercising the trunk muscles, the stabiliser muscles are the ones placed deeply, Transversus and Internal Oblique, and those that attach close to the spine e.g Multifidus. These muscles all work to make the trunk a more solid base. The surface muscles, the rectus abdominus and external oblique, act to move the spine. Two additional muscles are key as they keep the spine vertically orientated. The Quadratus Lumborum and the Erector Spinae.

### **Shoulder Girdle Stability**

In the same way the core muscles stabilise the spine, the scapulae also has stabilising muscles. These are Trapezius and Serratus Anterior. The action of scapular stability is to pull the scapular onto the ribcage, downwards and inwards, into its optimally aligned position.

### **Lumbar stability – Neutral Spine**

Starting each exercise in a neutral position is an ideal way to begin any Pilates exercise. To find neutral, I tilt the pelvis forward and back, increasing the lumbar curve and then flattening the curve out. Find a position in the middle of these two movements where you maintain your natural curve.

Note that depending on the client's posture type individuals will all appear to be in a slightly different position. Neutral is specific to each person and is the place where all the joints, tendons and ligaments are in their most relaxed state.

## Anatomy of the Spine

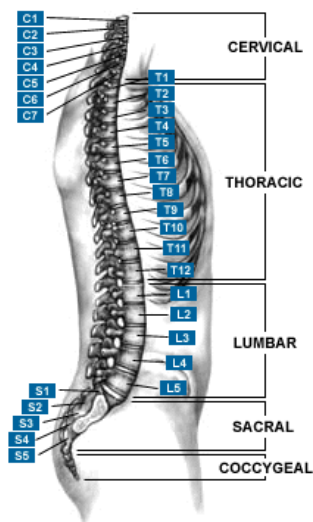
What exactly is the spine? Your spine is made up of 24 small bones (vertebrae) that are stacked on top of each other to create the spinal column. Between each vertebra is a soft, gel-like cushion called a disc that helps absorb pressure and keeps the bones from rubbing against each-other. Each vertebra is held to the others by groups of ligaments. Ligaments connect bones to bones; tendons connect muscles to bones. There are also tendons that fasten muscles to the vertebrae. The spinal column also has real joints (just like the knee or elbow or any other joints) called facet joints. The facet joints link the vertebrae together and give them the flexibility to move against each other.

Neutral spine is a term used when your back and, therefore, your spinal column is in its natural, neutral posture.

### Figure 1.

Lateral (side) view of a normal spine. The drawing shows the locations of the five major spinal levels.

The cervical region has seven vertebrae (C1 through C7), the thoracic region has 12 vertebrae (T1 through T12) and the lumbar region has five vertebrae (L1 through L5). The sacral region consists of five vertebrae, all fused together to form one continuous bone mass known as the sacrum. The coccygeal region consists of four vertebrae, all fused together to form the coccyx or tailbone



In order to assure the spine is working efficiently, we must keep the bones in the best alignment. Otherwise, the stress and forces are magnified— ligaments will be overstretched and muscles fatigued— causing pain and possible injury. In any activity, these 3 curves should be maintained— but not increased.

## Understanding the spinal column

Three natural curves are present in a healthy spine. The neck, or the cervical spine, curves slightly inward. The mid back, or the thoracic spine, is curved outward. The low back, or the lumbar spine, curves inward again. The neutral alignment is important in helping to cushion the spine from too much stress and strain. Learning how to maintain a neutral spine position also helps you move safely during activities like sitting, walking, and lifting.

The natural curves of the spine are the result of the muscles, ligaments, and tendons that attach to the vertebrae of the spine. Without these supporting structures, the spine would collapse. They support the spine - much like guide wires support the mast of a ship. This guide wire system is made up mainly of the abdominal and back muscles. The abdominal muscles provide support by attaching to the ribs, pelvis, and indirectly to the lumbar spine. The muscles of the back are arranged in layers, with each layer playing an important role in balancing the spine. By using these muscles together, it is possible to change the curves of the spine.

Controlling pelvic tilt is one way to begin helping to balance the spine. As certain muscles of the back and abdomen contract, the pelvis rotates. As the pelvis rotates forward, the lumbar curve increases. As the pelvis rotates backward, the curve of the lower back straightens. Rotation of the pelvis is like a wheel centered at the hip joint. The muscles of the upper thighs also attach to the pelvis and contraction of these muscles can be used to change the curve of the spine.

The abdominal muscles work alone, or with the hamstring muscles to produce a backward rotation of the pelvis. This causes the slight inward curve of the lower back to straighten. If these muscles cause the curve of the low back to straighten too much, this may produce an unhealthy slouching posture.

In the other direction, as the hip flexors contract and back extensors contract, the pelvis is rotated forward - increasing the curvature of the lower back. If this curve is increased too much, another unhealthy posture may result. This condition is called Lordosis in medical terminology, or Swayback in common terms.

A balance of strength and flexibility is the key to maintaining the neutral spine position. This balance is the basis for optimal muscle function. Like a car, an imbalance may lead to wear and tear, eventually damaging the various parts.

Muscle imbalances that affect the spine have many causes. One common cause of muscle imbalance is weak abdominal muscles. As the abdominal muscles sag, the hip flexors become tight, causing an increase in the curve of the low back. This leads to the Swayback posture mentioned above. Another common problem results from tight hamstrings. As the hamstring muscles become tight, the pelvis is rotated backwards. This produces an abnormal slouching posture.

## **Lumbar Spine**

The lowest part of the spine is called the lumbar spine. This area has five vertebrae. However, sometimes people are born with a sixth vertebra in the lumbar region. The base of your spine (sacrum) is a fusion of many bones, and when one of them forms as a vertebra rather than part of the sacrum, it is called a transitional (or sixth) vertebra. This occurrence is not dangerous and does not appear to have any serious side effects. The lumbar spine's shape has what is called a Lordotic curve. The Lordotic shape is like a backwards "C". If you think of the spine as having an "S"-like shape, the lumbar region would be the bottom of the "S". The vertebrae in the lumbar spine area are the largest of the entire spine, so the lumbar spinal canal is larger than in the cervical or thoracic parts of the spine. Because of its size, the lumbar spine has more space for the nerves to move about.

Lower back pain is a very common complaint for a simple reason. Since the lumbar spine is connected to your pelvis, this is where most of your weight bearing and body movement takes place. Typically, this is where people tend to place too much pressure, such as: lifting up a heavy box, twisting to move a heavy load, or carrying a heavy object. Such repetitive injuries can lead to damage to the parts of the lumbar spine.

## **Thoracic Spine**

The thoracic spine is made up of the middle 12 vertebra of the spine. These vertebrae connect to your ribs and form part of the back wall of the thorax (the ribcage area between the neck and the diaphragm). This part of the spine has very narrow, thin intervertebral discs, so there is much less movement allowed between vertebrae than in the lumbar or cervical parts of the spine. It also has less space in the spinal canal for the nerves. The thoracic spine's curve is called Kyphotic because of its shape, which is a regular "C"-shaped curve with the opening of the "C" in the front.

## **Cervical Spine**

Cervical spine should be maneuvered between flexion, extension, lateral flexion and rotation.

## Postural and Structural Alignment

### Assessing Posture

Posture is the alignment between the various parts of the body. Good posture underlies all exercise techniques, posture is the foundation for movement.

Incorrect posture allows physical stress to build up in certain tissues, leading to untimely pain and injury. In relation to posture the two most important fitness components are flexibility and strength. Postural changes are often associated with poor muscle tone (weakness) together with too much muscle tone (tightening) in others.

### In an optimum posture:

- The hips, shoulder and ear lie in a vertical line
- The pelvis is level
- The lower spine should be gently hollowed
- The inner edge of the shoulder blade are 6 – 8cms apart

### POSTURAL TYPES AND HOW TO RECOGNISE THEM

#### Lordotic posture

This is a hollow back posture where the lower back has an excessive lower curve, the abdominals protrude forward and the pelvis tilts forward.

Characteristics of Lordotic Posture	Fitness Pilates exercises which could help
The hip flexors are short	
The abdominals are weak and lengthened	
The gluteals are weak and lengthened	
Hamstrings are overactive	
Lack of lumbar stability	

#### Swayback Posture

This is the slouched posture, the pelvis remains level but the hip joint is pushed forward and extended. The lower back is in a deeper shorter curve with this region being flatter, often a prominent crease at L3 is evident. Sway back is common in the youth. Rectus abdominus remains relatively unchanged.

Swayback is common in adolescents but is not associated with muscle tightening or weakening it is difficult to correct. The emphasis is on postural awareness and re-education

## **Flatback Posture**

This posture's main problem is lack of mobility in the lumbar spine and the flattening of the lordosis. Common in chronic low back pain.

<b>Characteristics of Flatback Posture</b>	<b>Fitness Pilates exercises which could help</b>
Pelvis may be tilted back (posteriorly)	
Lumbar tissues thickened and immobile	

## **Kyphotic Posture**

The classic round shoulder posture, excessive upper back curve, the shoulder joint moves anteriorly to the posture line increasing the thoracic kyphosis, Tightness in the pectoralis pulling the scapula forward, lengthening of the lower trapizius. Often chin protrudes forward.

Correction of kyphotic posture depends on the flexibility of the thoracic spine, thoracic joint mobilization is the first step.

## **Posture**

Head and neck –

- Looking for if the head is in a neutral alignment,
- Does the chin jut forward or back
- Is there a large curvature in the neck

Shoulders & Cervical Spine –

- Is one shoulder higher than the other
- Is there any Kyphosis
- Are the shoulder blades level and are they winged at all
- Is one arm longer than the other
- Do the collar bones stick out

Back –

- Is there any evident lordosis or scoliosis in the back
- Does the back look flat

Hips –

- Are the hip bones level, does one stick further forward than the other
- Does the pelvis look like it tilts either forward or back
- Does the bottom stick out
- Is one glute muscle more developed than the other

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### Knees –

- Do the knee caps point forward or are they pointing out of alignment
- Is the crease on the back of the knee equal
- Is the muscle tone in the thighs and calf's the same

### Ankles & feet

- Is the Achilles the same thickness on the right and left ankle? A thickness normally means an injury, if they are sticking out it normally means they are very tight
- Is the foot arch the same from left to right
- Do the feet pronate – can they lift their big toe
- Do they supinate with all the weight on the outside of the feet
- Do the feet sit under the hip bones or are they turned in or out
- Have the arches fallen and do the feet look flat

Then when they do the following does anything change –

Walk, Roll Down, Squat, Lunge, Press Up, Plank, Thread like a needle

## Assessing Posture

	<b>Side View</b>	<b>Front View</b>	<b>Back View</b>	<b>Walking</b>	<b>During Roll down</b>	<b>During Squat/ Lunge</b>	<b>During thread like needle</b>	<b>During Plank/ Press up</b>
<b>Head</b>								
<b>Cervical Spine</b>								
<b>Shoulders</b>								
<b>Thoracic Spine</b>								
<b>Lumbar Spine</b>								
<b>Pelvis</b>								
<b>Hips</b>								
<b>Knees</b>								
<b>Ankles</b>								
<b>Feet</b>								

## Back Care

Lower back injury and pain can significantly affect an individual's ability to perform simple daily activities and when we can address their functional ability, we can then see if problems with posture or lifestyle habits are actually causing disfunction which then as a result is causing the pain.

Muscle imbalance occurs when a particular muscle shortens & then its antagonist is over stretched and lengthened, the reason for this can be overload, misuse, disuse & trauma. When this happens neither the agonist nor the antagonist will perform functionally or biomechanically very well!

This will then result on other muscles compensating and also displacement on bones due to the different pull they are receiving from the muscles and then affecting joint movement so all of this needs to be taken in to consideration in order not to result in further or deeper pain.

We will be taking each range of motion assessment and talk about the impact this would have on the back and how we as Pilates instructors can help them. REMEMBER we are NOT Physio's or Osteopaths! We are focusing on identifying tightness or weakness, then working on these areas, we are not trying to fix people if they should be seeing a specialist.

We will be working on a principal of –

IDENTIFYING – MOBILISING & STRENGTHENING – RELEASING – RE-IDENTIFICATION

The range of motion assessments we will look at are all in 3 planes of motion – Sagittal, Frontal, Transverse

These are –

- Pelvic Tilt – performed standing, seated or laying
- Spine mobility – Roll downs
- Functional Foot & ankle – Sagittal, frontal & transverse heel touches
- Functional hip – Split stance overhead reach, frontal hip sway, internal walk around
- Functional shoulder – Sagittal performed standing or laying, Frontal shoulder abduction, Shoulder high rotating reach

Depending on what the issue is we will be following this simple 3 point principle –

1. Freeing any identified restrictions
2. Re-balancing muscles
3. Re-educating movement

Your notes –

## **Beginners Pilates:**

Warm up and general movements for starting a session

### **Cover ABC of Pilates**

A – Alignment

B – Breath

C- Centring

### **Set up**

Feet, knees, hips in alignment

Light connection glutes & shoulder blades

Do not lock knees but have them strong

Pelvis in neutral position

Abdominals braced

Shoulders back and down,

Head in line with spine

Lateral breath

### **Warm up Points:**

Increase mobility

Mental rehearsal of technique

Physical preparation

Set the tone of the session.

Increase circulation

Educate clients.

### **Warm up ideas –**

(There are many warm up ideas shown on the dvd but here are a few extra)

Lift right arm above head, then left, lean over to side, release both arms – repeat starting with left

Deep breath in both arms up and bend the knees, breath out bring hands down in front of you, sit back into a narrow squat, reach right – repeat to left

Reach back on diagonal R&L, reach shoulder height R&L, reach lower past hips R&L, circle arm back R&L – repeat starting on the left

Swoop Shoulders forwards and Back

Lateral side bends with arms reaching away

Pedal push feet – Take this in to Cartoon Walk

Brush leg forward, back, side to side, circle both directions,

Pilates Squat, Pile Squat, Curtsey Squat – all with arms in 3 planes of motion

Roll down sequence – roll down to centre, rotate round bottom of feet, roll up, reach back with wide hands, lean over to side laterally

For beginners, 12 of the 34 Original Mat work Exercises are appropriate.

The additional exercises can be modified and used for intermediate/advanced groups and athletes.

The 12 are:

<b>Exercise</b>	<b>Focus</b>	<b>Plane</b>
100 Modified	Core	Sagittal
Roll Up Modified	Core	Sagittal
1 Leg Circle Modified	Core/Hips	Transverse
Shoulder Bridge Modified	Core/glutes/spinal	Sagittal
Spine Twist	Core/thoracic mobility	Transverse
Swimming	Back	Sagittal
Side Series	Core/ Glutes	Lateral Frontal
Swan Dive	Back	Sagittal
The Push Up	Upper body/core	Sagittal
Spine Stretch	Extension	Sagittal
Single Leg Stretch Modified	Core	Sagittal
Side Bend Modified	Lateral core	Frontal

## The 100



1. Extend legs and hold upper body in torso curl
2. Pump arms downwards
3. Exhale for 5 counts / Inhale 5 counts until 100 is reached
4. keep lumbar on the floor, abdominals contracted throughout

The 100 is a very advanced exercises so modifications are essential



Modifications – suitable for beginners/all abilities/ post natal/ teens/

1. Bend the knees into table position
2. Support head with hands
3. Build up to 100 reps

### Build Up Variations & exercises

#### Toes Taps

1. Raise knees into table position – keeping knees over hips and feet in line with feet
2. Maintain back stability throughout.
3. Contract core. Lower and raise single legs to the floor with control.
4. To advance extend legs forward.
5. Breath out as leg extends and inhale as leg returns

#### Purpose.

1. Strengthen core.

#### Teaching Points

1. Maintain back position throughout
2. Relax upper body and watch for tension in neck and shoulders

#### Imagery and Cueing

1. Shins in coffee table position

## The Roll Up



1. Begin supine position
2. Bring arms over head and begin to roll forward and up, as in a full sit up.
3. Extend chest forward over thighs
4. Roll down slowly

#### Purpose

1. Mobilise spine
2. Provide enhanced flexion of the spine
3. Strengthen core

### Modifications



#### Half roll back

1. Start from a seated position
2. Roll back to mid position
3. Curl back to seated
4. Increase range as client becomes stronger and more flexible

### Notes

1. The success of this exercise largely depends on the client's posture type – Note client's posture type before you teach this exercise so you are ready and prepared with modifications.
2. Discourage clients from “bouncing up” or using momentum
3. Recognise that a percentage of clients may NEVER be able to perform the full roll up due to posture and body type but improvements can always be made.

### Appropriate for:

1. Modified version for beginners/post natal/older adults
2. Full version for intermediate/advanced if posture type and spinal flexibility allows

## Shoulder Bridge



1. Supine position.
2. Tilt pelvis anteriorly lift base of spine.
3. Contract glutes.
3. Peel each vertebrae off the mat until hips are as high as possible.
4. Roll down slowly.
5. Release glutes.

### Purpose

1. Increase spinal mobility
2. Enhanced core strength

Teaching Points

1. Maintain a level/symmetrical pelvis during the lifting and lowering phase

Trouble shooting

1. Cramping – If cramp occurs take legs further away from bottom/stretch hamstrings/check hydration. Some medications can cause cramping.
2. Check for tension in shoulders and chest

Imagery/Vocabulary

Squeeze highest part of thigh with lowest part of bottom

Spirit level across the hip bones

Bicycle chain

Gain mobility between each joint

Appropriate for:

Beginners.

All Levels.

For advancements try:

1. Holding the hips elevated raise one leg off the floor at a time.
2. Lift and lower one leg with hips raised.
3. Bicycle one leg whilst hip is raised.
4. Balance feet on a small bender ball whilst raising hips.

Modifications – suitable for beginners/all abilities/ post natal/ teens/

### The One Leg Circle – All abilities



1. Extend one leg – for modified version bend the knee and shorten the lever.
2. Whilst maintaining a stable lumbar and pelvic area. Circle the leg from the hip joint around in a small circle. Repeat the opposite direction.
3. For advanced version keep the bottom leg straight to modify bend the knee.

#### Purpose

1. Hip mobility
2. Increase core strength and stabilisation

#### Imagery and cues

1. Imagine you have a pen held between your big toe and second toe, draw imaginary circles on the ceiling.

Appropriate for: All levels/post natal/older adults

## One Leg Stretch/Single Leg Stretch



1. Raise head and shoulders and maintain position, bend right knee into chest, keeping left leg extended.
2. Place right hand on right calve or ankle, keeping your left hand gripping the knee on the inside.
3. Exhaling slowly change legs and pull left knee in towards the chest and extend the right knee, transferring the hand to the opposite side.

#### Purpose

1. Increase core strength

#### Modifications

1. Keeping the head on the floor and maintaining a stable pelvis and lumbar throughout.
2. Shorten the leg levers by keeping the knees bent
3. A very low key option could be the leg slide.

Appropriate

For all abilities/ beginners with necessary modifications.

## Spine Stretch



1. Sit up with legs apart
2. Reach arms forward and slowly reach forward and roll down working through the spine
3. Engage the core and roll back up restacking the spine

### Purpose

1. Strengthen core
2. Increase spinal flexibility and mobility
3. Stretch hamstrings, lumbar, adductors, deltoids

### Modifications

1. Bend the knees or place feet together.

Appropriate for all abilities with necessary modifications

## Spine Twist



1. Seated with legs extended.
2. Extend legs out and extend arms out to the side.
3. Inhale. Retract shoulder blades, contract core
4. Exhale and rotate the upper body keeping the pelvis still.
5. Inhale and return to start position and repeat on the other side.

### Purpose

1. Increase thoracic mobility
2. Increase core strength

### Modifications

1. Bend knee and bend elbows

Appropriate for all levels with necessary modifications for beginners

## Swimming



1. Begin in prone. Inhale. Contract core and glutes
2. Raise right arm/ left leg and hover head and chest of the floor.
3. Lower and repeat using opposite sides

### Purpose

1. Strengthen spine extensors
2. Increase core strength
3. Co-ordination
4. Strengthen glutes

### Modifications

1. Keeping head on the floor. Begin raising single legs.
2. Advance by starting in plank position.

Appropriate for all levels.

## Side Bend



1. Side seated start position as above. Inhale
2. Exhale. Contract core. Raise hips and balance whilst reaching top arm laterally
3. Inhale and lower

### Purpose

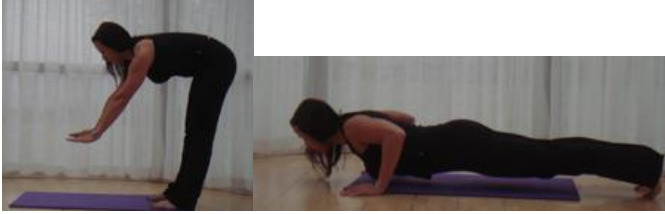
1. Strengthen core in frontal plane.
2. Lateral flexion.

### Modifications

1. Bend knees. Leave the arm by side

Appropriate for all levels with necessary modifications

## The Push Up



1. Start standing.
2. Roll spine down until hands touch the floor
3. Walk hands out into a plank position
4. Contract core and lower to the floor
5. Push up and walk hands back to feet and curl up to standing

### Purpose

1. Increase spinal flexion
2. Strengthen core
3. Strengthen pectorals, deltoids, triceps,

### Modifications

1. Begin push up on floor, bend knees onto the floor

## Swan Dive



1. Begin in prone position. Contract core and stabilise scapulae.
2. Push down onto the forearms and lift and lengthen the chest and head away from the floor – keep glutes contracted
3. Lower the upper body down to floor.

### Purpose

1. Increase lumbar & thoracic extension
2. Increase core strength
3. Scapulae stabilization

Appropriate for all levels



Side leg raise    Side scissors                      Double leg raise and    Side Kick Kneeling

1. Begin in side lying position. Extend underneath arm and maintain a neutral side lying position. Place top hand on top thigh.
2. Inhale. Contract core and abduct top leg keeping hips in frontal plane
3. Exhale and lower.
  - A. Side Scissors. Start as above. Lift both legs. Move top leg forward at the same time move bottom leg back
  - B. Double Leg raise – Start as above raise both legs and upper body keeping core muscles contracted and aligned.

#### Purpose

1. Strengthen core in frontal plane
2. Improve lumbo pelvic stability
3. Strengthen gluteals

Modifications – Begin with side leg raise and work up to adding more side lying exercises. Pad out bottom hip with cushion if lying is uncomfortable. To advance, increase amount of repetitions.

## The Saw



1. Begin seated as in Spine Stretch/Spine Twist.
2. Inhale. Exhale. Rotate trunk keeping the arms extended.
3. Hold torso over the outstretched leg. Inhale
4. Exhale. Lean forward extended torso over the leg.
5. Lift and rotate back to centre.
6. Repeat on opposite side.

#### Modifications

1. Bend knees
2. Place hands on shoulders to shorten lever.

## More Intermediate / Advanced moves

### The Corkscrew



Intermediate with levels

1. Begin in supine with legs extended hips in line with feet. Inhale.
2. Slowly circle both legs around in a circle. Ensure the back stays stable during the entire motion. Repeat the opposite direction.

#### Modifications

1. Bend knees to shorten the lever
2. Keep the circles smaller.

### Leg Pull Front



1. Begin in plank
2. Alternate leg raise – hip extension

#### Modifications

1. Lean on elbows
2. Hold in a plank position

## Leg Pull



1. Begin in reverse plank position
2. Inhale. Contract abdominals.
3. Exhale extend one leg
4. Inhale to lower and repeat

### Purpose

1. Improve core strength
2. Improve upper body strength

Appropriate for intermediate/advanced

## Scissors



1. Lie supine with one leg extended forward and the other extended upwards
2. Raise the upper body off the floor and inhale.
3. Exhale allowing the legs to change places whilst “catching” the leg moving towards the chest.

### Modifications

1. Bend knees
2. Keep head on mat

## Roll Over – Advanced Classical Pilates exercise



1. Extend legs out
2. Engage core muscles
3. Lift hips and raise legs up and slowly in front of the face
4. Gently roll spine down

This is an extremely advanced exercise but a modified version would be a reverse curl option.

Modified

1. Reverse curl

Appropriate for intermediate/advanced/athletes

## The Teaser



1. Begin in supine position with legs extended. Inhale
2. Exhale. Curl up with arms moving forward in front of chest with control. Inhale.
3. Curl down back into start position.

Suitable for advanced students

## Double Leg Stretch – very advanced



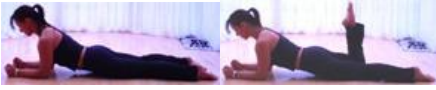
1. Begin with knees in table position and elbows bent and hands by the side of ears. Head and shoulders lifted
2. Inhale and contract core.
3. Exhale and extend legs forward and arms back
4. Inhale and bend knees and elbows back into start position

Purpose

1. Increase core strength

Appropriate for advanced and Athletes.

## The One Leg Kick



1. Lie prone with head resting on arms
2. Raise head and chest hovering of the floor.
3. Inhale and contract core. Bend one knee in towards the buttock lower and repeat.

Appropriate for intermediate & advanced students.

## Double Kick

1. As above but bringing both legs into to the buttocks

Extremely advanced exercises and not appropriate for general public.

## The Neck Pull



1. Begin in supine position
2. Clasp hands behind head. Inhale bringing elbows forward
3. Exhale. Contract core and roll body forward flexing spine until sitting up. Inhale
4. Exhale and roll down slowly

### Purpose

1. Increase core strength
2. Improve spinal flexibility

### Modifications

1. Bend knees.
2. Smaller curl range.

Appropriate for beginners with modified options and all abilities.



**The Bicycle**



**The Jack Knife / Boomerang**



**Hip Twist**

**Open leg Rocker / Seal / Crab**



**Rocking**

## Example 6 week progressive session plans

Instructor: Kelly Reed-Banks	Class: Pilates	Time Of Class: Mixed Ability	week 1
Duration: 60 minutes	Venue: Burwell School	Number Of Participants: 12 People	
Equipment: N/A			
<p>Set Up : Begin standing in barefoot. Align feet, knees, hips, pelvis, ribs, arms, shoulders, neck and head. Introduce lateral breathing for relaxation and a focus tool. (4minutes)</p> <p>Mobility warm up (6 minutes) circle ankles, circle shoulders, side bends, opposite arm to leg reaching back, knee raises into circling hips and opposite arm, squats, roll down, downward dog and torso rotation.</p> <p>Mini mobility combination- 2 slow squats, 2 circle arms, 2 roll downs and 2 alternate side roll down and repeat 4 times.</p>			

Standing Fitness Pilates 10 minutes	Notes
1-16 4x squats	Squat down, bending the knees, weight in the heels
17-32 1x curtsy 1x knee raise 1x side step	Bring one leg behind none working leg, bend both knees, chest up Lift knee to chest Side step
1-16 1x reverse lunge 1x power kick	Bring leg behind, bend both knees Strong, straight leg
17-32 2x Brush leg forward and back	Keep weight distributed evenly

Time	Exercise	Teaching Points	Modifications	Progressions
On all fours 6 minutes	Superman- Lifting one hand off the floor. (cat peddles)	Both knees and opposite non-working hand are the stabilizers. Keep pelvis in alignment, knees hip width apart and under hips and hands shoulder width apart and under shoulders. breath	Lie in prone position (if have bad wrists)	Extend arms and legs or add opposite legs
Prone work 8 minutes	Alternate leg raises (single leg)	Centre lifted, bracing glutes, shoulders blades down. breath	Rest head on the floor Lift from toes to knee off the floor. (bend knee)	Double leg, double leg with back extension.
	Swimming – arms and legs rested on the floor. Bent arms Alternate opposite arm to leg.	Centre lifted, bracing the glutes, shoulder blades down. Relax fingers and toes. breath	Stay with just one arm or just one leg.	Extend arms and back extension
	Back extension trying to touch toe. (oblique extension)	Centre lifted, bracing glutes, relax legs, relax neck. breath	Back extension	Lifting same arm as leg

Time	Exercise	Teaching Points	Modifications	Progressions
Mat work 15 minutes	Half roll back	Relaxing feet on the floor. Engaging Centre, relaxing neck	Use hand on the floor	Add arm raises Full roll down

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One leg circle- opening the hips with a bent knee	Relaxing upper body on the floor (neck, head, shoulders) Centre engaged, breathing.	Keep feet on the floor	Extend leg to a straight leg
Table tops	Relaxing upper body, Centre engaged (concentrate recruiting the abs to secure the back) steady breathing.	Holding on knee whilst extending opposite leg by tapping toe on the floor	Extending to a straight leg
Shoulder bridge (basic)	Stress spinal mobility, pelvis level through lifting phase, hips stay level and hip width apart. Recruit core to support pelvis and lower back.	Half shoulder bridge	Hold bridge lift one leg off the floor (alternate)

Time	Exercise	Teaching Points	Modifications	Progressions
Side work 9 minutes	Side lying – open door Repeat on other side	Lying on side, bend knee in comfortable position, arms in front one hand on top of other. Open arm to open shoulder and stretch spine and back.	Put a pillow under head	Extend legs to straight legs
Stretch 12 minutes	Shell pose, stretching out back Lying in prone bending the knee to stretch out quads Lifting chest with hands on floor to stretch out abdominals (seal position) Lying in supine bring leg into body to stretch out glutes and hamstring, lower back. Roll up to standing Roll shoulders back to release Remind ourselves of a perfect Pilates body. Breath and out 3 times with hands in Prayer Give feedback to class and ask for feedback on how they feel			

### Evaluation & Feedback

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Week 2

Instructor: Kelly Reed-Banks	Class: Pilates	Time Of Class: Mixed Ability	week 2
Duration: 60 minutes	Venue: Burwell School	Number Of Participants: 12 People	
Equipment: N/A			
Set Up : Begin standing in barefoot. Align feet, knees, hips, pelvis, ribs, arms, shoulders, neck and head. Introduce lateral breathing for relaxation and a focus tool. (4minutes)			
Mobility warm up (6 minutes) circle ankles, circle shoulders, side bends, opposite arm to leg reaching back, knee raises into circling hips and opposite arm, squats, roll down, downward dog and torso rotation.			
Mini mobility combination- 2 slow squats, 2 circle arms, 2 roll downs and 2 alternate side roll down and repeat 4 times.			

Standing Fitness Pilates 10 minutes	Notes
1-16 4x squats	Squat down, bending the knees, weight in the heels
17-32 1x curtsey	Bring one leg behind none working leg, bend both knees, chest up
1x knee raise	Lift knee to chest
1x side step	Side step
1-16 1x reverse lunge	Bring leg behind, bend both knees
1x power kick	Strong, straight leg
17-32 2x Brush leg forward and back	Keep weight distributed evenly

Time	Exercise	Teaching Points	Modifications	Progressions
Prone work 10 minutes	Alternate leg raises	Centre lifted, bracing glutes, shoulders blades down. breath	Rest head on the floor Stay with just one leg	Double leg, double leg with back extension.
	Swimming with square arms	Centre lifted, bracing the glutes and scapulae, shoulder blades down. Relax fingers and toes. Breath	Stay with just one arm or just one leg.	Add alternate swim legs and back extension
	Press up- knees on the floor	Centre lifted, bracing glutes, relax legs, relax neck. breath	Elbows on the floor with back extension	Extend legs to straight legs

Time	Exercise	Teaching Points	Modifications	Progressions
Mat work 15 minutes	Full roll down	Relaxing feet on the floor. Engaging Centre, relaxing neck	Half roll down	Add arm raises
	Table tops	Relaxing upper body, Centre engaged (concentrate recruiting the abs to secure the back) steady breathing.	tapping toe on the floor, leg slide	Extending to a straight leg add opposite arms
	Shoulder bridge with bicycle Cycle one leg forward and	Stress spinal mobility, pelvis	Basic shoulder bridge, hold	Hold bridge lift one leg off the floor (alternate)

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	around whilst holding the bridge position and alignment.  Plank on knees	level through lifting phase, hips stay level and hip width apart. Recruit core to support pelvis and lower back.  Back maintains alignment, core engaged to support back, shoulder down, head in line with spine, steady breathing.	bridge  Elbows on floor	Full plank
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Time	Exercise	Teaching Points	Modifications	Progressions
Side work 5 minutes	Side lying – open leg, circle legs Repeat on other side	Lying on side, bend bottom leg in comfortable position, arms extended, resting head on the arm. Side centre lifted, top leg straight engaging glutes.	Bend knees, keep lower leg on floor	Lift lower leg off floor, move hand to rest on to leg
Stretch 12 minutes	Shell pose stretching out back Lying in prone bending the knee to stretch out quads Lifting chest with hands on floor to stretch out abdominals Lying in supine bring leg into body to stretch out glutes and hamstring into lower back. Roll up to standing Roll shoulders back to release Remind ourselves of a perfect Pilates body. Breath and out, whilst hands come into prayer position Give feedback to class and ask for feedback on how they feel			

Evaluation & Feedback

## Level 3 Diploma In Mat Work Pilates manual – Choreography To Go

### Week 3

Instructor: Kelly Reed-Banks	Class: Pilates	Time Of Class: Mixed Ability	week 3
Duration: 60 minutes	Venue: Burwell School	Number Of Participants: 12 People	
Equipment: Glides			
<p>Set Up : Begin standing in barefoot. Align feet, knees, hips, pelvis, ribs, arms, shoulders, neck and head. Introduce lateral breathing for relaxation and a focus tool. (4minutes)</p> <p>Mobility warm up (6 minutes) circle ankles, circle shoulders, side bends, opposite arm to leg reaching back, knee raises into circling hips and opposite arm, squats, roll down, downward dog and torso rotation.</p> <p>Mini mobility combination- 2 slow squats, 2 circle arms, 2 roll downs and 2 alternate side roll down and repeat 4 times.</p>			

Standing Fitness Pilates 10 minutes using glides	Notes
1-32 4x 1 leg circles (clockwise)	Straight leg, point toe
4x side slides	Bend non-working leg, straighten sliding leg
4x forward slides	Straight leg
4x back slides	Straight leg
1-32 6x sliding squats	Side step with a squat in the middle, bend both knees, chest up
1-32 4x 1 leg circles (anti clockwise)	
4x side slides	
4x forward slides	
4x back slides	
1-32 6x sliding squats	
Repeat on opposite side	

Time	Exercise	Teaching Points	Modifications	Progressions
Mat work 10 minutes Using glides	Leg slide Double	Keep core engaged to stabilize the back. Relax upper body.	Single leg slide	Add arms- single or double pullover.
	Shoulder bridge with heeled leg slide	Hips stay level, recruit core enough to hold pelvis and back whilst leg is moving.	Basic shoulder bridge	Add arm pull overs single or double.
On all fours 10 minutes	Plank with straight arms	Engaging core keeping back with a perfect alignment, head in line with spine.	Drop down to elbows	Hold for a longer period of time.
	Mountain climbers with glides Sliding alternate legs towards the chest (in plank position with straight arms)	Body stays perfect alignment throughout. Keep core engaged and steady breathing	Slow down, hold plank	Pick up speed.

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Time	Exercise	Teaching Points	Modifications	Progressions
Side work 5 minutes	Side Plank – sliding underneath leg forwards and back using glides Repeat on other side	Side center lifted with both legs straight engaging glutes. Straight arms	Bend underneath knee	Add arm reaches
Stretch 10 minutes	Shell pose, stretching out back  Lying in prone bending the knee to stretch out quads  Lifting chest with hands on floor to stretch out abdominals (seal position)  Lying in supine bring leg into body to stretch out glutes and hamstring into lower back.  Roll up to standing  Roll shoulders back to release  Remind ourselves of a perfect Pilates body. Breath and out with hands into prayer position Give feedback to class and ask for feedback on how they feel			

Evaluation & Feedback

Level 3 Diploma In Mat Work Pilates manual – Choreography To Go

Week 4

Instructor: Kelly Reed-Banks	Class: Pilates	Time Of Class: Mixed Ability week 4
Duration: 60 minutes	Venue: Burwell School	Number Of Participants: 12 People
Equipment: light hand weights 1.2kg		
<p>Set Up : Begin standing in barefoot. Align feet, knees, hips, pelvis, ribs, arms, shoulders, neck and head. Introduce lateral breathing for relaxation and a focus tool. (4minutes)</p> <p>Mobility warm up (6 minutes) circle ankles, circle shoulders, side bends, opposite arm to leg reaching back, knee raises into circling hips and opposite arm, squats, roll down, downward dog and torso rotation.</p> <p>Mini mobility combination- 8 side reaches, 4 elbow circle arms to 4 full circle arms. Repeat 2 times</p>		

Standing Fitness Pilates 15 minutes	Notes
1-16 Pilates mambo	Step forward, hip extension, step back, extend front leg.
17-32 1x curtsy	Cross leg behind, chest up
1x side step	Step together
1x Reverse lunge	Step leg behind, bend both knees, chest up
1-32 1x plié, hold tree pose	Power section
1-32 plié Squats in second position	legs in wide plie, bend both knees,

Time	Exercise	Teaching Points	Modifications	Progressions
Mat work 15 minutes	Leg slide- Double with single arm pull over with weights	Keep core engaged to stabilize the back. Relax upper body.	Single leg slide with single arm pullover with or without weight	double pullover with weights.
	Table tops- extending legs to just off the floor	Upper body relaxed on the floor, core engaged.	Bring knees closer to the body	Add arm pull overs single or double. With or without weights.
	Abs curl with table top.	Lifting upper body toward knees, engaging abs relaxing neck, steady breathing	Relax legs on the floor	Extend one leg or using weights
Prone 10 minutes	Swimming with weights. Single opposite arm to leg	Lifting core off the floor, relaxing shoulder, engaging glutes.	Without weights	Double arm or double leg
	Breast stroke using weights	Contracting glutes, engage core, steady breathing	Without weights	Add full arms Add arms and legs together

Time	Exercise	Teaching Points	Modifications	Progressions
Stretch 10 minutes	<p>Recovery position stretching  <del>out back</del>            Level 5 Diploma In Mat Work</p> <p>Lying in prone bending the knee to stretch out quads</p> <p>Lifting chest with hands on floor to stretch out abdominals (seal position)</p> <p>Lying in supine bring leg into body to stretch out glutes and hamstring into lower back.</p> <p>Roll up to standing</p> <p>Roll shoulders back to release</p> <p>Remind ourselves of a perfect Pilates body.            Breath and out with hands into prayer position            Give feedback to class and ask for feedback on how they feel</p>	Pilates manual – Choreography To Go		

Evaluation & Feedback

Level 3 Diploma In Mat Work Pilates manual – Choreography To Go

Week 5

Instructor: Kelly Reed-Banks	Class: Pilates	Time Of Class: Mixed Ability week 5
Duration: 60 minutes	Venue: Burwell School	Number Of Participants: 12 People
Equipment: Bands		
<p>Set Up : Begin standing in barefoot. Align feet, knees, hips, pelvis, ribs, arms, shoulders, neck and head. Introduce lateral breathing for relaxation and a focus tool. (4minutes)</p> <p>Mobility warm up (6 minutes) circle ankles, circle shoulders, side bends, opposite arm to leg reaching back, knee raises into circling hips and opposite arm, squats, roll down, downward dog and torso rotation.</p> <p>Mini mobility combination- 8 lunges forward on each leg, 4 side stretches (alternate), 8 squats, 4 arm circles. Repeat 4 times.</p>		

Standing Fitness Pilates 15 minutes	Notes
1-8 2 Plie	Teach slow Bend both knees, chest up, feet turned out
9-16 kick forward and back	Straight leg, point toes
17-32 Figure 8 squats	Squat slowly, add knee raise, hold, draw an eight with knee & upper body
1-8 1x Abduction kick across body	Straight leg across the body, pointe toes
9-16 2x Arms up in 5 <sup>th</sup> position and down (breathing)	Use arms to breath in and out
16-32 Tip toes to the front of the room	perfect alignment body,

Time	Exercise	Teaching Points	Modifications	Progressions
Mat work 12 minutes	Double leg raises with double arms	Centre lifted, relaxed upper body. Breath	Stay with just legs or arms	Extend back extension.
	Half roll down with rotation with band roun one leg.	Engaged Centre. Relax neck fingers and toes. breath	Bend knees, no band	Full roll down Add bicep curls Band round both leg.
	Double leg stretch with band Chest on the floor	Centre engaged, breath, relax upper body.	Single leg stretch	Lift chest off the floor

Time	Exercise	Teaching Points	Modifications	Progressions
Knees work 6 minutes	Kneeling front raise and lateral raise Using the band	Body in perfect alignment. knees are the stabilizers. Core engaged to support the arms and back.	Seated or without bands	Standing
	Shoulder press using the bands	Core engaged to supports arms and back, body in perfect alignment.	Seated or without bands	Standing
On all fours 7 minutes	Prone leg pull	Extending one leg with band. Perfect alignment of the back, engaged centre to support the back, hands flat on the floor. Core engaged to support a perfect	Without the band	Full plank leg pull (both arms and legs)

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	plank	alignment of the body. Hands flat on the floor.	Drop knees	Hold for a longer period of time.
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Time	Exercise	Teaching Points	Modifications	Progressions
Stretch 12 minutes	<p>Supine- drop knees one side look to the opposite side. Recovery position stretching out back</p> <p>Lying in prone bending the knee to stretch out quads</p> <p>Lifting chest with hands on floor to stretch out abdominals (seal position)</p> <p>Lying in supine bring leg into body to stretch out glutes and hamstring.- use band underneath feet.</p> <p>Roll up to standing</p> <p>Roll shoulders back to release</p> <p>Remind ourselves of a perfect Pilates body. Breath in &amp; out, with hands into prayer position Give feedback to class and ask for feedback on how they feel .</p>			

Evaluation & Feedback

Level 3 Diploma In Mat Work Pilates manual – Choreography To Go

Week 6

Instructor: Kelly Reed-Banks	Class: Pilates	Time Of Class: Mixed Ability week 6
Duration: 60 minutes	Venue: Burwell School	Number Of Participants: 12 People
Equipment: N/A		
<p>Set Up : Begin standing in barefoot. Align feet, knees, hips, pelvis, ribs, arms, shoulders, neck and head. Introduce lateral breathing for relaxation and a focus tool. (4minutes)</p> <p>Mobility warm up (6 minutes) circle ankles, circle shoulders, side bends, opposite arm to leg reaching back, knee raises into circling hips and opposite arm, squats, roll down, downward dog and torso rotation.</p> <p>Mini mobility combination- 8 squats, 6 circle arms, 4 roll downs and 8 alternate side roll down and repeat 8 times.</p>		

Standing Fitness Pilates 15 minutes	Notes
	Teach slow
1-8 2 Plie	Bend both knees, chest up, feet turned out
9-16 kick forward and back	Straight leg, point toes
17-32 Figure 8 squats	Squat slowly, add knee raise, hold, draw an eight with knee & upper body
1-8 1x Abduction kick across body	Straight leg across the body, pointe toes
9-16 2x Arms up in 5 <sup>th</sup> position and down (breathing)	Use arms to breath in and out
16-32 Tip toes to the front of the room	perfect alignment body,

Time	Exercise	Teaching Points	Modifications	Progressions
On all fours 6 minutes	Superman- Lifting one hand off the floor. Touch opposite toe (mobility)	One knee and opposite non-working hand are the stabilizers. Keep pelvis in alignment. Breath	Lie in prone position (if have bad wrists)	Extend arms and legs and hold and balance.
mat work 10 minutes	Alternate leg scissors	Centre engaged, relax upper body. breath	Rest head on the floor	Double leg, lift chest
	The corkscrew	Centre engaged, relax upper body, breath. Keep the back stable on the floor	Bend knees, keep circle smaller	Make circle bigger, lift chest off the floor, add arms
	Leg pull – reverse plank	Engaging abdominals, extending and lifting one leg at a time. Perfect alignment, bracing glutes.	Drop down to elbows	More repetitions
Prone work	Swimming- plank	Centre lifted, bracing the glutes, shoulder blades down. Relax fingers and toes.	Relax on the floor in prone	Leg raises
	Leg pull front (alternate)	Centre lifted to support perfect alignment.	Come down on elbows, Hold plank position	Repetitions on one leg the change legs.

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Time	Exercise	Teaching Points	Modifications	Progressions
	Shoulder bridge with leg raises (alternate)	Stress spinal mobility, pelvis level through lifting phase, hips stay level and hip width apart. Recruit core to support pelvis and lower back.	Basic shoulder bridge bent legs, heel lifts	Hold bridge lift , add arm pull overs

Time	Exercise	Teaching Points	Modifications	Progressions
Side work 9 minutes	Side lying – open door Repeat on other side	Lying on side, bend knee in comfortable position, arms in front one hand on top of other. Open arm to open shoulder and stretch spine and back.	Put a pillow under head	Extend legs to straight legs
Stretch 12 minutes	Shell pose stretching out back  Lying in prone bending the knee to stretch out quads  Lifting chest with hands on floor to stretch out abdominals  Lying in supine bring leg into body to stretch out glutes and hamstring into lower back.  Roll up to standing  Roll shoulders back to release  Remind ourselves of a perfect Pilates body. Breath in & out, with hands into prayer position Give feedback to class and ask for feedback on how they feel.			

Evaluation & Feedback

## **Special Populations**

### **Older Adults –**

Do include a wide variety of standing moves which incorporate balance, co-ordination & reaction time

Do slow your moves down so that your older adults can move easily into them

Do include some upper body strength work either with bands or weights if standing or if they can come to the floor press ups

Do include functional moves that will help them with everyday tasks like the Ball sequence I will show you & movements coming up and down from the floor if possible

Do work on flexibility of the spine as this is reduced as we get older – use the Roll down sequence where possible

Do use the wall and a chair if necessary to help aid your participants

Do use sequences but make sure they are taught at correct pace

Do par-q & verbally screen your older adults more frequently & spend time with them finding out their goals for coming to class.

Do make your Pilates fun & enjoyable for them and emphasis the social aspect of the class

Avoid holding isometric contractions for long periods of time like the Plank or Bear as this will increase blood pressure.

Avoid rolling on the spine, eg Roll like a ball or Half/Full Roll Back as if they have an Osteoporosis or Osteoarthritis these moves can cause fractures of the spine – use a mini ball behind them for Half roll backs instead

Avoid lots of kneeling/ on all fours work as this can be uncomfortable on joints

Avoid head over legs or legs over head as this will increase blood pressure

Avoid exercising in one position for a long period of time eg. Lying supine, try to keep the class flowing and moving as much as possible.

Your own notes –

**Pre & Post Natal-**

Do find out if your participant has ever done Pilates before – if she hasn't this is not the time to start whilst pregnant. She wants to be maintaining her fitness not having goals to improve it – this should be a maintenance programme.

Do encourage her to keep coming if she has been a regular participant before as this will help her throughout pregnancy and labour.

Do regularly par-q & verbally screen her to find out how she is feeling.

Do include moves to help strengthen the legs and glutes to help with labour – use side lying exercises for this or standing.

Do include single arm exercises with weights or bands to help her once she has had the baby

Do include focused pelvic floor exercises for her as well as unconscious exercises like the standing leg work I will show you.

Do keep her rehydrated & cool to avoid overheating

Do include standing back exercises which will help strengthen & release tightness

Avoid any transvers work once Rectus Abdominals have started to split as this will only put more strain on this and maybe cause it to split further than necessary.

Avoid deep pile squats once in 2<sup>nd</sup> & 3<sup>rd</sup> Trimester

Avoid exercising for long periods of time in one position eg. Laying supine as this can cause a restricted blood flow so try to keep her moving as much as possible

Avoid lying prone after 2<sup>nd</sup> & 3<sup>rd</sup> Trimester as this will be uncomfortable

Avoid lots of isometric exercises which will increase blood pressure

Avoid coming up from the floor quickly especially in 2<sup>nd</sup> trimester as blood pressure actually decreases here and can cause dizziness and fainting.

Avoid lots of ab work after 2<sup>nd</sup> trimester as these muscles will have split so focus on other body parts.

Your Notes –

## Children

### **Health and Safety information.**

As stated earlier this manual supports instructors who already have gained (or working towards) their 5-15yrs qualification so ALL the health and safety information you learnt on your teaching children course apply to teaching Fitness Pilates to children. You must apply this knowledge to each class you teach, each individual child.

However here are the main factors to consider –

#### **Bone Growth development**

Understanding bone and growth plate development is the most important consideration when teaching Pilates to young people. Growth plates are vulnerable to injury especially in the long bones and vertebrae. Growth plates appear between the ages of 8-12 and begin to fuse to bone following puberty. The most vulnerable time for injury is between 14-16yrs. Programming should avoid inversion exercises like –

Jack Knife

The Roll Over

The Roll Over with legs spread

boomerang

During middle teens years as these exercises load the spine during the time when growth plate fusion is still occurring.

Thermoregulation

The child's greater metabolic rate means that children heat up more rapidly than adults, their core temperature rises more quickly than adults do. It is important that an instructor observes their completion, breathing rates and perspiration. Being aware of the temperature both inside and outside the venue as well as children wearing appropriate clothing and giving sufficient water breaks.

#### **Breathing**

Teaching Fitness Pilates to young people involves encouraging students to learn about their breathing patterns, being aware of coordinating breath with movement and how breathing with awareness can promote respiratory efficiency & supports demands of their changing bodies.

When young people learn to intentionally coordinate breathing with movement, this can positively impact their future endeavours from sports to recreational activities, to academic and competitive cognitive challenges.

#### **Posture**

Assessing posture in a young person is very different from that of assessing it in an adult as their bodies are constantly changing. Here are the main points to consider –

- Feet – it is common for children to appear flat footed until the age of 6-7 when their arch becomes more visible
- Knees – Both hyperextension and knock knees are common in children, hyperextension should resolve as their ligaments tighten but often becomes a postural habit. Knock knees usually goes by the age of 7yrs.

- Neck & trunk – young children have a significant difference in the strength in their neck muscles from the front to the back so head positions like in The Hundred are more challenging for a child than an adult. Children can also have a protruding abdomen until around the ages 10-12yrs. Some children have protruded shoulder blades and around the age of 9 a child can develop increase lumbar lordosis. These all normally change as the child grows.
- Adolescence – Cases of hyper & hypo mobility so working with each student individually is essential.

'A teacher of young children must be aware of the limitations of a child's growing body, lack of motor learning experiences and immature perceptual and cognitive skills on skill acquisition and allow a child to enjoy the experience of moving and exploration, while offering external guidance, instruction & evaluation' (Kimmerle and cote-laurence, 2003)

## **Step by step guide into setting up your Pilates class**

Setting up your own community Pilates class is an option for every teacher wherever you live, in your area there are scores of people who will NEVER join a club but would love to go once or twice a week to a local class - the key to your success is regular MARKETING. Here is a check list of marketing ideas that if applied will guarantee success in setting up your own community classes. If you apply them all you will definitely get the masses streaming into your class.

1. Have professional posters made and designed include a photo and class details, include what to wear, what to bring. Laminate posters and put up every 2 weeks in Hairdressers, Nurseries, Playgroups, Schools, Chiropractors, Nail bars, Beauticians, Chiropodists, Sports Massage therapists, Physiotherapists, Doctors, Dentists, supermarkets, post offices, library, shops, offices,
2. Design A5 Flyers and contact newsagents to get a fee for your flyer to be delivered with newspapers.
3. Send press releases and a photo bi monthly to all local papers.
4. Write 5 short interesting fitness articles and send to all local papers and enquire about writing for FREE a weekly/monthly fitness article in exchange for free advertising for you.
5. Make or have professionally made sandwich board/ banner advertising your class and put it outside your venue when you are teaching, invite new people to come and have a look at the class before they join.
6. Advertise your class regularly in the leisure guide or what's on section of your local paper.
7. Organise a Bring a Friend For Free week.
8. Sell blocks of classes and give a class for free e.g. buy 10 classes and get the 11th free.
9. Run a loyalty scheme. Have cards printed or make your own and sign each time the client comes to class, offer a prize or free class when the clients attends 10x, 20, 50x, 100x
10. Always carry business cards, timetables, flyers and posters where ever you go. Always give out at the end of class and pass on complimentary cards to friends.
11. Ensure clients rely on you for their fitness information. Photocopy fitness articles and information or write your own and give out at the end of class.
12. Align yourselves with other Health related professionals in your area. Keep a stock of business cards for your favourite beautician, nail technician, physio, Osteopath etc and give out their cards at the end of the session in return for them endorsing your classes.
13. Give posters out to your class members to put up at their place of work, play group, nursery etc
14. Give out comment cards and get regular feedback from classes.
15. Invest in professional sound and mic equipment.
16. Hire a school Hall to teach in and ensure all the children take a flyer home to parents.
17. Encourage mothers to bring along their teenage daughters by allowing the teens to come for ½ price.
18. Take everyone who attends your class, name, address, telephone number and email

address and when clients stop attending or drop of from your class send them an email, a postcard explaining that they are missed and invite them back into your class.

19. Social Networking websites. Join Facebook/ Twitter/ Instagram and set up a page and community group. Invite all of your friends/school friends/class members/neighbours/local groups to join your Facebook site. Mail out to your group every week and spend time networking on Facebook with presenters and other Instructors.
20. Build your list. Your email database and postal mailing list is your businesses life blood. Maintain it and update it every week. Email out weekly and post out monthly.

## **Check List for setting up your own classes**

Hire your venue, Prepare marketing – decide on launch date, Flyer and poster area

Send press releases to local papers and radio stations

Run adverts and press releases and begin newspaper advertising 2 weeks before launch date

Decide if you offer a FREE promotional class before actual start date, Give away FREE class tickets to everyone you know.

### **On the Day**

Observe all the customer services experience that you encounter on a daily basis and notice the good and bad points.

Welcome new people and ensure they are comfortable, let them know exactly what to expect, talk to people before, during and after the class.

You control the experience of the new person. Make it a positive one.

Sell additional products – mats, yoga blocks, Bands, Balls, home workout dvds

Find the USP of the class – what makes your class special, what's different about your class.  
Write down all the Unique Selling Points of your class

Your class should be Entertaining, Educational, Escapist and Aesthetic, create a memorable experience.

Maximise your class participation by keeping the class fresh and exciting.

Brand loyalty – You need to build loyalty to YOU and YOUR CLASS

Never waste an opportunity to promote you and your class.

## **Business Ideas**

1. Contact local companies and businesses to offer Pilates during work time, lunch time classes
2. Contact schools and offer to run a special class for teachers and staff
3. Contact all local Physios/Chiros/Sports Massage therapists and offer to refer clients
4. Contact Sports groups – football teams/tennis/swim teams/rugby
5. Contact Golf Clubs offer Pilates to improve Golf for Ladies and Gents

### **Low Cost Marketing Ideas – Stay in front of your target audience**

1. Build a free website - [www.freewebs.com](http://www.freewebs.com)
2. Join Facebook/ Twitter/ Instagram and start a group.
3. Use Vistaprint for low cost business cards and printing [www.vistaprint.com](http://www.vistaprint.com)
4. Write a regular Blog to stay connected to your clients
5. Write for local publications
6. Contact local BBC Radio and offer yourself as a fitness expert

### **Things to consider:**

1. How much to charge – low cost larger numbers v high cost limited numbers.
2. Do your clients need to bring their own mat?
3. Check the room is warm.
4. Courses v Drop in.
5. School halls and holidays

### **Fit For Work – Business email to send out to employers**

Everybody knows it's important to be fit, but trying to fit exercise time into busy lives is tough. As an employer you know how costly it is when an employee is off work through stress or ill health.

You know that workplace accidents can arise when staff are not functioning to their full potential, but how can you get them to take the exercise they need?

Well, there is a solution - FIT FOR WORK is a program designed to boost employees' fitness and to fit in with their work schedules. By exercising just 45mins twice a week, FIT FOR WORK will increase Core Strength, improve posture, breathing and boost energy ready for the working day.

FIT FOR WORK fits easily into the workplace- employee's exercise using techniques based on Pilates in their office environment. It's Fun, effective, delivers results and is a great motivational tool. I can come into your workplace and provide you with 45mins Pilates sessions at a time which suits you. You don't have to even leave the office and it can easily be incorporated into the working day. For more information please email me at .....and watch your sickness and stress levels drop!

### **Bibliography & suggested reading**

A Pilates Primer: The Millennium Edition Return to Life through Contrology and Your Health by Joseph H Pilates & William J Miller.

Pure Pilates By Michael King

Abdominal Training By Chris Norris

Back Stability by Chris Norris

Stott Pilates Technical Manual Comprehensive Matwork by Moira Stott

Dynamic Alignment Through Imagery by Eric Franklin

Low Back Disorders by Stuart McGill

Relax your neck and Liberate your shoulders by Eric Franklin.

Standing Pilates by Joan Breibart

The Anatomy of Pilates by Paul Massey

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