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## Combining Practices: Pilates Certification with Dance Emphasis

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DANC 461: Senior Thesis Project

COMBINING PRACTICES:  
PILATES CERTIFICATION WITH DANCE EMPHASIS

MADLINE OVERBY

Mentors:  
Dr. Teresa Heiland, Ph.D.  
Professor Judith Scalin

In partial fulfillment of  
The Bachelor of Arts Degree in Dance  
Loyola Marymount University  
May 8<sup>th</sup>, 2015

# COMBINING PRACTICES: Pilates Certification with Dance Emphasis

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## Establishment of Goals

### **Affective**

Throughout the process of my senior thesis project, the BASI Comprehensive Teacher Training Course with Dance Specialization, I set goals for myself in order to successfully complete the course and continue on to become an influential Pilates instructor. In order to successfully complete a task, goals must be established and fulfilled to ensure organization and progress. I found this to be especially true during this timely process.

My affective goals in this thesis included creating a mind-body connection in Pilates, and teaching clients to do the same. Pilates is usually described as a physical practice, which it certainly is, but developing a mental connection to the exercises creates an affective connection between the mover and the movement. I aim to encourage my clients to look at their lives and determine why they are taking Pilates: to feel better, look better, gain confidence, accomplish a physical goal, improve strength and flexibility, etc. Any of these reasons are affective goals because they involve hard work, emotion, and mental determination. My personal affective goal is to be a likeable, memorable, and influential instructor, while still being challenging and effective.

### **Kinesthetic**

Since Pilates is a mind-body practice, most of my goals are and were kinesthetic. One goal was to develop the ability to see and sense individual differences within the body, both obvious and subtle. Every person is different, and each body works in different ways, even though we all have the same core genetic makeup. In addition to seeing physical differences, I am also developing the skill of describing physical differences/strengths and challenges so that

clients understand and are motivated to change or improve their current abilities. All great instructors have a detailed eye that catches the smallest errors or tendencies, and I want to be able to articulate corrections to my clients in a way that they will understand and be able to physicalize.

Another kinesthetic goal within my thesis has been gaining the ability to build relationships and connections to each client by being attentive to their specific needs, whether they are taking Pilates for their mind-body health or simply for exercise. Like myself, all clients have goals that must be established within the first few sessions so that classes are productive and worthwhile. My responsibility is to listen to my clients and create lesson plans that suit their wants and needs.

Since I completed the Body Arts and Science International (BASI) certification course, I strive to use BASI-specific exercises and outlines to structure my classes. Once I gain more experience, I will begin to teach my own interpretations of exercises to motivate clients, cultivate to their individuality, and build trust. Establishing this skill will allow my personality to show through and will help me find ways to respond to different client personalities. It is important for me to find a balance between teaching class the way I want to, while also catering to the seriousness of my clients.

### **Cognitive**

My initial goal upon entering the Pilates certification program was to gain a general understanding of how bodies work, and how individual bodies differ from one another. It is commonly said that no two people are exactly the same, and this statement is especially true in physical circumstances. Although I learned a large repertoire of BASI and dance specialized

exercises, I understand that I cannot teach the exercise to each client in the same way. This leads to another goal of mine, which is to be able to help clients with different physical ailments. Many people take Pilates to improve strength and flexibility or to tone their bodies, but many are referred to this practice as a result of an injury, illness, or other diagnosis. These clients need special attention that is not always noted in textbooks. Accomplishing this goal will be a gradual process that will develop over time after working with a variety of clients with different needs.

### **Career**

Throughout the process of completing my thesis, I always intended to pursue Pilates as a career path. This inspired me to take the course incredibly seriously, trying to get everything out of it that I possibly could. One of my career goals for Pilates is to find a responsible, meaningful, and enjoyable way of earning a living through Pilates. I do not need to live a lavish lifestyle, especially not immediately out of college, so I am comfortable with whatever amount Pilates studios pay me at this point in my career. Once I complete all my hours and establish private clients, I will be able to charge more and make more in order to support myself.

Another career goal of becoming a Pilates instructor is to teach something that I truly believe is important for all people to do for their physical and mental well-being. Pilates is a mind-body practice that requires mental attendance and physical capability. The amount of physical strength I have gained from taking Pilates is incredible, and along with that, Pilates has taught me a new way to relax my mind and focus on breathing through the movement. This relieves bodily tension and internal stress, and builds confidence. I strive to teach people the benefits of Pilates and help them change their lives, while also making a comfortable living.

### Timeline

April 2014	Choose a certification course (BASI)
July-August 2014	Complete the BASI Comprehensive Teacher Training Course with Dance Specialization
August 2014	Passed all exams
August 2014-2015	Complete 500 hour requirement (200 practice teaching, 200 self-practice, 100 observation)
September-December 2014	Write paper and start brainstorming written thesis ideas
January-February 2015	Write BASI certification reflection
April 2015	Present thesis at Emerge
May 2015	Thesis completed and submitted

# ABOUT BASI PILATES®

**BASI Pilates is a leading Pilates education academy with a reputation for innovation, dedication and academic excellence.**



BASI stands for Body Arts and Science International®, which is both the name of the academy's holding company and an affirmation of our approach to Pilates teacher training. While a BASI education is anchored in anatomy, physiology and scientific principles, its emphasis is on the aesthetic quality of every movement.

## MISSION STATEMENT

BASI Pilates is an academy for Pilates teacher training whose mission is to uphold and perpetuate the work of Joseph and Clara Pilates by educating teachers of the highest caliber.

BASI Pilates preserves the classical repertoire and the essence of Joseph Pilates' philosophy while supplementing it with the contemporary experience and scientific knowledge. BASI Pilates endeavors to grow in substance, not only in size, and will always strive to be true to art, science, and knowledge; and to the intentions of Joseph and Clara Pilates. Well-being is the ultimate goal and in pursuit of this goal, every level of the human condition will be addressed to better each individual as well as the world we live in.

[Find out](#) about BASI Teacher Training.

## Why BASI?

For qualified Pilates professionals, BASI Pilates offers a comprehensive apparatus program, [Advanced Education studies](#) spanning specialization in specific facets of the method, master level [workshops](#) and international [symposiums](#). BASI Pilates endeavours to secure continuing education credits from the Pilates Method Alliance (PMA) for participants in these courses.

Today, the BASI Pilates network extends to over 30 countries and encompasses thousands of graduates. Teacher training courses are on the go constantly, in over 100 locations around the world. Our faculty and hosts are unsurpassed as teachers and mentors, and our administrative staff are dedicated to the support and welfare of our students.

Ultimately, it is the people that make BASI Pilates the singular company that it is. Welcome to the BASI family!





Comprehensive Apparatus Program- Dance Specialization

## COURSES

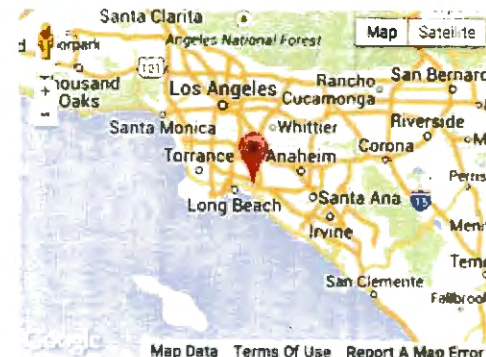
### COMPREHENSIVE APPARATUS PROGRAM- DANCE SPECIALIZATION

The Comprehensive Apparatus Program with Dance Specialization is a unique, collaborative program between BASI and Karen Clippinger, Professor at California State University, Long Beach. The program comprises the entire Comprehensive Apparatus Program- Standard, plus 22 additional dance-specific hours.

This program is not available for audit. Please visit our website for other [program locations](#).

Please review our [Refund Policy](#) before registering for a program.

Program schedule is subject to postponement or cancellation, based on student enrollment.



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May 1, 2014

*Supplemental Information from Karen Clippinger*

Dear **Body Arts and Science International®** at CSULB Trainee:

I look forward to working with you in the near future. Due to the unique structure of the BASI® Program at CSULB (that is formatted in a shorter time frame and incorporates dance-specific repertoire) there are some differences in schedules, evaluations etc. from other BASI® sites. Please follow the directions outlined in the enclosed letter from BASI®. In addition, some key differences are listed below. Please note that these differences only relate to this CSULB special offering with Dance Specialization, and participants at other sites will follow the directions outlined on the BASI® website and related materials.

• **Anatomy Review Handout** – This course utilizes a different Anatomy Review Handout (enclosed), not the version on-line. This handout will aid you with learning the muscle groups utilized in the dance-specific portion of this course, as well as many other aspects of this course. Learning the anatomy information in this handout thoroughly prior to the summer intensive is highly recommended. Please fully memorize pages 2-9 (if you do not already know the material). For pages 10 and 11 it is only necessary to learn the Muscle Names and the Major Actions (*not the Origins and Insertions*). We will be going over the material in the course, but due to the volume of material covered, prior study will facilitate a better learning experience. A quiz will be given on this material early in the course.

• **Observation and Self Practice** – Observation and self-practice are very important components of the learning process in this program. If possible, I would encourage you to do the following:  
1) Purchase Rael Isacowitz's Mat Class DVD and practice it 2-3x per week prior to the program. This will allow you to just work on details of the mat exercises during the CSULB program. This can be ordered on the BASI Pilates® website. Alternately, you may want to subscribe to **Pilates Interactive™** (described in the letter from BASI® Headquarters).

2) If your schedule and location permits, I would recommend about 20 hours of observation at a studio prior to the course. You can visit the BASI® website to find affiliated studios near you. For those of you located in Southern California, the BASI® Headquarters in Costa Mesa is a highly recommended. It is very helpful to see the BASI® system in action with a wide variety of clients. You need to call BASI headquarters ahead to arrange for observation.

• **Course Tuition** – For those of you who only paid the \$500 deposit to hold your place, please remember that the remainder of the tuition is due by June 15<sup>th</sup>. You may send a check or money order made out to **BASI Pilates®** and send it to me at:

Karen Clippinger  
185 Claremont Ave.  
Long Beach, CA 90803

Or pay the remainder by credit card by calling BASI® Headquarters and asking for Kristen Stevenson:

Body Arts and Science International®  
3080 Bristol St. Suite 500  
Costa Mesa, CA 92626  
Phone: 1-866-992-2742

• **Course Attire & Foot ware** – The BASI® course will contain lectures, mat classes, exercise demonstrations, and practice sessions. So, please wear workout/dance attire with a cover-up, as we will be going back and forth between lecture and practical throughout the day. Also, bring a pair of socks and/or a pair of ballet flats, jazz shoes, or athletic shoes.

• **Course Location and Parking** – The course begins on July 6<sup>th</sup>. Please arrive at 8:30am to register and pick up course materials. We will meet in the Pilates Center (3<sup>rd</sup> floor) of the Dance Center at California State University, Long Beach. A map is attached for out of town participants. You will want to park in the parking area (lot 12) in front of the Carpenter Performing Arts Center (CPAC). You will need to purchase a parking ticket at the yellow ticket machines (\$5). Other parking options will be discussed the first day of the course.

• **Course Schedule** – Regular course days begin at 9:00am and end at 6pm. Unless there is a change in registration, I will split the last practice session into 2 groups, which will require ending at 6pm (versus 5pm). The hour towards the end of the day that you are not practicing will count as an observation hour towards your required hours. I think you will actually find this valuable for learning and review. The final number of participants will influence the exact length of the review days and the testing days. However, please plan on the times listed on the schedule. In terms of arranging plane flights or work, you can count on being finished with testing by the times listed in the schedule below. Individuals who need to catch plane flights can go in earlier testing groups. Please contact me for specifics.

July 6-9 (9am to 6pm)

July 10 (Review/Practice 10am to 2pm)

July 11-14 (9am to 6pm)

July 15 (Testing 9am to 1pm)

August 5-9 (9am to 6pm)

August 10 (Review/Practice 10am to 5pm at BASI Headquarters)

August 11-13 (9am to 6pm)

August 14 (Practice Teaching 10am to 2pm)

August 15 (Testing 9am to 3pm)

• **Course Attendance** – Participants are expected to attend all classes, review sessions, and testing days. This is an intensive course and the design of this course is to foster your successful completion of the course. Any absence from a course day must be discussed with Karen Clippinger to determine if the material can be made-up on-site or if attendance of that module at another site and time will be required.

I look forward to seeing you on July 6<sup>th</sup>. I think you will find the course very educational and valuable. Those of you who are coming from out of town may also want to consider staying a

few days later, or arriving early for the 2<sup>nd</sup> session in order to get observation time in at BASI Headquarters in Costa Mesa. Observation times must be arranged ahead of time with BASI® headquarters (Phone: 1-866-992-2742). Out of town participants who need information about lodging or who are interested in sharing accommodations with another participant should email me with this request.

Sincerely,

Karen Clippinger, MSPE  
BASI Pilates® CSULB site instructor  
[Karen.Clippinger@gmail.com](mailto:Karen.Clippinger@gmail.com)  
(562) 433-1839

P.s. I am easiest to reach by email. If you want to talk to me, it will be easiest to arrange a time by email, but you may also leave a message on my phone.

#### MORE ABOUT PRACTICE, OBSERVATION AND PRACTICE TEACHING HOURS From Karen Clippinger

These requirements will be discussed extensively during the workshop on several occasions. As stated in the brochure: "Participants may request to reduce these hours on the basis of experience." I will meet briefly with each of you who have prior work that you want considered for credit during the training program. I cannot tell you your required additional hours ahead of time, as I need to see your proficiency and talk with you about the specific content of your prior work to make a final decision about your credited hours. However, I will give some examples below to help you understand the intent of these hours. Many other examples will be provided during the course. We usually have a tremendous range of experience in this summer program, ranging from those who have taken some Pilates but have no teaching experience to those with 5-15 years of teaching experience, often with other certifications. So, it is logical that there will be an adjustment of the hours in light of these different circumstances. Our goal is to help you become a qualified teacher who can carry on the pride and competence we associate with a BASI® instructor. Hence, although I will consider extenuating circumstances, most of the observation hours ideally need to be with a BASI® instructor. You will quickly learn (if you are not already aware) that there are many variations and breath patterns done for most of the Pilates repertoire. The goal of this training program is that you can proficiently execute and teach the BASI® approach to Pilates. It can be very confusing in the early stages of your learning to observe at a studio that teaches the exercises in a different manner.

**200 Practical hours**-These hours involve your practice of Pilates repertoire (on your own body). These hours can include taking mat or apparatus classes at studios or universities, as well as self-practice from a BASI® mat DVD and the course workbooks. However, many of these hours should ideally be supervised (e.g. at a studio or university) and be BASI® specific. For example, if a student took my Pilates I class at CSULB, approximately 30 minutes of the class was observation and 90 minutes was practice and it meets for 60 hours in the semester. So, a student

would count 15 hours towards their observation and 45 hours towards their practice. If they did additional practice associated with the course, this would also count towards their practice hours. Some universities teach a mat class. In this case, either all of it would count towards practice, or it would be split in accordance with the class structure (similar to described for CSULB). I have had conversations with faculty from Chapman and Loyola Marymount and these hours would count in a similar manner to that described for CSULB. For other universities, we just need to discuss the class format and teacher background/approach. For non-university studio classes, you would track the dates that you took class on your practice sheet.

**100 Observation hours** - These hours involve observation of Pilates mat classes, apparatus work, or rehabilitation sessions. Individual circumstances will be considered, but a large portion of these hours should ideally be BASI® -specific. For those of you coming from out of town, I would also highly recommend coming early for the 2<sup>nd</sup> session (or other time) to obtain 10-20 additional hours at a BASI® studio (if you do not have a BASI® studio or instructor that is willing to allow you to observe in your location).

### **200 Practice teaching hours**

These hours involve teaching the BASI® Pilates approach. For participants with less experience, you will have a little bit of opportunity during the 2<sup>nd</sup> segment of the course to start this. Less experienced participants often start by teaching fellow participants, family and friends. When sufficient confidence/skill is obtained, they often initially work in a setting where they are being supervised by a more experienced instructor, and progressively take on more teaching responsibilities. A more experienced instructor may go right into teaching the material in a studio, clinical, or university setting. Practice teaching hours may be paid hours.

### **Verification of Hours**

I would like you to have a signature for each of your observation hours/segments/courses and practice teaching hours/segments/courses. In addition, identify the signature (for example, the name of the studio). So, if you observed from 4pm-8pm at BASI headquarters you would have one signature for this four-hour slot with BASI HQ printed next to the signature. Many trainees do their observation at 2-3 sites. You can simplify this process by having a separate page for each site with the site clearly written at the top. Then, only signatures are needed. Other approaches are to use brackets to identify observation/practice teaching at the same site or color-coded highlighting for different sites. **In summary, you need one signature per observation or practice teaching segment. A single signature is appropriate for an entire college/university course.**

• In addition, it is essential that you include a separate sheet that has the following clearly typed for **each** site of observation and/or practice teaching:

Name of site

Full address of site

Contact person (s) who(m) would be able to verify your observation/teaching

Business email and phone number for the contact person(s)

For participants who took courses at colleges or universities, a copy of an unofficial transcript and something that shows the meeting times (syllabus, class schedule, or a signed statement verifying your hours from the instructor) is needed.

For participants who taught courses at colleges or universities, a copy of something that shows the meeting times (syllabus, class schedule) and that you are the instructor (or a signed statement verifying your hours from someone in authority such as the department chair)

For participants desiring credit for past hours, please write down a brief description of any prior Pilates courses/prior experience and bring them the first day of class. I will go over this with you later during the course, but it will expedite the process if I have a written description to make notes on. Verification is not necessary for this description. Verification will be sent to me later when you turn in all your hours. Please wait to discuss this with me until during the course, as I need to see your command of the material and the number of emails I get is time prohibitive.

## BASI Summer Intensive at CSULB

PRELIMINARY SCHEDULE (subject to change)-Summer 2014

### Session I

#### Daily Schedule: Day 1 Sunday July 6

	Time	Room	Content
Registration	8:30am - 9am	Pilates Center	Course Intro
Period 1	9:00 am - 10:30am	Studio 7	M1 Theory
Period 2	10:45am - 11:30am	Pilates Center	Dance App Demo (p1-7)
Period 3A	11:30am - 12:30pm	Pilates Center	Practice Dance Rep-G1
Period 3B	12:30pm - 1:30pm	Pilates Center	Practice Dance Rep-G2
	while other group has lunch		
Period 4	1:30pm - 2:45pm	Pilates Center	M1 Apparatus Demo
Period 5A	2:45pm - 3:45pm	Pilates Center	M1 App Practice-G1
Period 6	4:00pm - 5:00pm	Studio 4	Dance Mat (practice)
Period 5B	5:00pm - 6:00pm	Pilates Center	M1 App Practice-G2
	other group observe with period 5		

#### Daily Schedule: Day 2 Monday July 7

Period 1	9am - 10:30am	Studio 7	M2 Theory
Period 2	10:45am - 11:30am	Pilates Center	Dance App Demo (p1-7)
Period 3A	11:30am - 12:30 pm	Pilates Center	Practice Dance Rep-G2
Period 3B	12:30pm - 1:30 pm	Pilates Center	Practice Dance Rep-G1
	while other group has lunch		
Period 4	1:30pm - 2:45pm	Pilates Center	M2 Apparatus Demo
Period 5A	2:45pm - 3:45 pm	Pilates Center	M2 App Practice-G2
Period 6	4:00pm - 5:00 pm	Studio 4	Classical M1 Mat
Period 5B	5:00pm - 6:00pm	Pilates Center	M2 App Practice-G1
	other group observe with period 5		

#### Daily Schedule: Day 3 Tuesday July 8

Period 1	9am - 10:30am	Studio 7	Classical M2 Mat
Period 2	10:45am - 11:30am	Pilates Center	Dance App Demo (p1-7)
Period 3A	11:30am - 12:30 pm	Pilates Center	Practice Dance Rep-G1
Period 3B	12:30pm - 1:30 pm	Pilates Center	Practice Dance Rep-G2
	while other group has lunch		
Period 4	1:30pm - 2:30pm	Pilates Center	Classical App Review
Period 5A	2:30pm - 4:15pm	Pilates Center	App Practice-G1
Period 5B	4:15pm - 6:00pm	Pilates Center	App Practice-G2
	other group observe with period 5		

Daily Schedule: Day 4 Wednesday July 9

	Time	Room	Content
Period 1	9am - 10:30am	Studio 7	M3 Theory
Period 2	10:45am - 11:30am	Pilates Center	Dance Apparatus Demo
Period 3A	11:30am - 12:30 pm	Pilates Center	Practice Dance Rep-G2
Period 3B	12:30pm - 1:30 pm	Pilates Center	<del>Practice Dance Rep-G4</del> Lunch
	while other group has lunch		
Period 4	1:30pm - 2:45pm	Pilates Center	M3 Apparatus Demo
Period 5A	2:45pm - 3:45pm	Pilates Center	M3 App Practice-G2
Period 6	4:00pm - 5:00pm	Studio 4	Dance Mat
Period 5B	5:00pm - 6:00pm	Pilates Center	<del>M3 App Practice-G1</del> observe
	other group observe with period 5		

Daily Schedule: Day 5 Thursday July 10

REVIEW/OPEN PRACTICE

10am - 2pm groups TBA Pilates Center

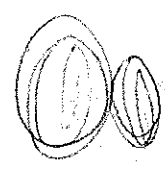
Daily Schedule: Day 6 Friday July 11

	Time	Room	Content
Period 1	9:00am - 9:45am	Studio 7	<u>ANATOMY QUIZ</u>
	9:45am - 10:30am		M4 Theory
Period 2	10:45am - 11:30am	Pilates Center	Dance Apparatus Demo
Period 3A	11:30am - 12:30 pm	Pilates Center	Practice Dance Rep-G1
Period 3B	12:30pm - 1:30 pm	Pilates Center	Practice Dance Rep-G2
	while other group has lunch		
Period 4	1:30pm - 2:45 pm	Pilates Center	M4 Apparatus Demo
Period 5A	2:45pm - 3:45 pm	Pilates Center	M4 App Practice-G1
Period 6	4:00pm - 5:00 pm	Studio 4	Classical M3 Mat
Period 5B	5:00pm - 6:00pm	Pilates Center	M4 App Practice-G2
	other group observe with period 5		



Daily Schedule: Day 7 Saturday July 12

	Time	Room	Content
Period 1	9am - 10:30am	Studio 7	M5 Theory
Period 2	10:45am - 11:30am	Pilates Center	Dance Apparatus Demo
Period 3A	11:30am - 12:30pm	Pilates Center	<del>Practice Dance Rep-G2</del> lunch
Period 3B	12:30pm - 1:30 pm	Pilates Center	Practice Dance Rep-G1
	while other group has lunch		
Period 4	1:30pm - 2:45pm	Pilates Center	M5 Apparatus Demo
Period 5A	2:45pm - 3:45pm	Pilates Center	M5 App Practice-G2
Period 6	4:00pm - 5:00pm	Studio 4	Dance Mat
Period 5B	5:00pm - 6:00pm	Pilates Center	M5 App Practice-G1
	other group observe with period 5		



Daily Schedule: Day 8 Sunday July 13

Period 1	9am - 10:30am	Studio 7	M6 Theory
Period 2	10:45am - 11:30am	Pilates Center	Dance Apparatus Demo
Period 3A	11:30am - 12:30pm	Pilates Center	Practice Dance Rep-G1
Period 3B	12:30pm - 1:30pm	Pilates Center	<del>Practice Dance Rep-G2</del> lunch
	while other group has lunch		
Period 4	1:30pm - 2:45pm	Pilates Center	M6 Apparatus Demo
Period 5A	2:45pm - 3:45pm	Pilates Center	M6 App Practice-G1
Period 6	4:00pm - 5:00pm	Studio 4	Classical M4 Mat
Period 5B	5:00pm - 6:00pm	Pilates Center	<del>M6 App Practice-G2</del> observe
	other group observe with period 5		



Daily Schedule: Day 9 Monday July 14

Period 1	9am - 10:30am	Studio 7	Classical M5 Mat
Period 2	10:45am - 1:30pm	Pilates Center	<b>DANCE PR MIDTERM</b>
			<b>Section I</b>
Period 3	1:30pm - 2:30pm	Pilates Center	Classical Practice
Period 4	2:30pm - 6:00pm	Pilates Center	Classical Review



Daily Schedule: Day 10 Tuesday July 15

			<b>TESTING</b>
Period 1	9am - 10:30am	Studio 7	Classical Mat Review
Period 2	10:30am - 11:30am	Studio 7	Study Suggestions
Period 3	11:45am - 2 pm	Pilates Center	CLASSICAL MIDTERM- PRACTICAL EXAM



## BASI Summer Intensive at CSULB

PRELIMINARY SCHEDULE-Summer 2013

### Session II

#### Daily Schedule: Day 11 Tuesday August 5

	Time	Room	Content
Period 1	9:00 am - 11:00am	Studio 7	<u>WRITTEN MIDTERM</u>
Period 2	11:00am - 11:30am	Pilates Center	Dance Apparatus Demo
Period 3A	11:30am - 12:30pm	Pilates Center	Practice Dance Rep-G1
Period 3B	12:30pm - 1:30pm	Pilates Center	Practice Dance Rep-G2
while other group has lunch			
Period 4	1:30pm - 2:45pm	Pilates Center	M7 Apparatus Demo
Period 5A	2:45pm - 3:30pm	Pilates Center	M7 App Practice-G1
Period 6	3:45pm - 5:00pm	Studio 7	M7 Theory
Period 5B	5:00pm - 6:00pm	Pilates Center	M7 App Practice-G2
other group observe with period 5			

#### Daily Schedule: Day 12 Wednesday August 6

Period 1	9am - 10:30am	Studio 7	M8 Theory
Period 2	10:45am - 11:30am	Pilates Center	Dance Apparatus Demo
Period 3A	11:30am - 12:30 pm	Pilates Center	Practice Dance Rep-G2
Period 3B	12:30pm - 1:30 pm	Pilates Center	Practice Dance Rep-G1
while other group has lunch			
Period 4	1:30pm - 2:45pm	Pilates Center	M8 Apparatus Demo
Period 5A	2:45pm - 3:45 pm	Pilates Center	M8 App Practice-G2
Period 6	4:00pm - 5:00 pm	Studio 4	Dance Mat
Period 5B	5:00pm - 6:00pm	Pilates Center	M8 App Practice-G1
other group observe with period 5			

#### Daily Schedule: Day 13 Thursday August 7

Period 1	9am - 10:30am	Studio 7	M9 Theory
Period 2	10:45am - 11:30am	Pilates Center	Dance Apparatus Demo
Period 3A	11:30am - 12:30 pm	Pilates Center	Practice Dance Rep-G1
Period 3B	12:30pm - 1:30 pm	Pilates Center	Practice Dance Rep-G2
while other group has lunch			
Period 4	1:30pm - 2:45pm	Pilates Center	M9 Apparatus Demo
Period 5A	2:45pm - 3:45 pm	Pilates Center	M9 App Practice-G1
Period 6	4:00pm - 5:00 pm	Studio 4	Dance Mat
Period 5B	5:00pm - 6:00pm	Pilates Center	M9 App Practice-G2
other group observe with period 5			

Daily Schedule: Day 14 Friday August 8

	Time	Room	Content
Period 1	9am - 10:30am	Studio 4	Dance Mat Review
Period 2	10:45am - 11:30am	Pilates Center	Dance Apparatus Demo
Period 3A	11:30am - 12:30 pm	Pilates Center	Practice Dance Rep-G2
Period 3B	12:30pm - 1:30 pm	Pilates Center	Practice Dance Rep-G1
while other group has lunch			
Period 4	1:30pm - 2:45pm	Pilates Center	Classical App Review
Period 5A	2:45pm - 3:45pm	Pilates Center	App Practice-G2
Period 6	4:00pm - 5:00pm	Studio 4	M6 Mat
Period 5B	5:00pm - 6:00pm	Pilates Center	App Practice-G1
other group observe with period 5			

Daily Schedule: Day 15 Saturday August 9

	Time	Room	Content
Period 1	9:00am - 10:30am	Studio 4	<u>DANCE MAT PRACTICAL</u>
Period 2	10:45am - 11:30am	Pilates Center	Dance Apparatus Demo
Period 3A	11:30am - 12:30 pm	Pilates Center	Practice Dance Rep-G1
Period 3B	12:30pm - 1:30 pm	Pilates Center	Practice Dance Rep-G2
while other group has lunch			
Period 4	1:30pm - 2:45pm	Pilates Center	M10 Apparatus Demo
Period 5A	2:45pm - 3:45pm	Pilates Center	M10 App Practice-G1
Period 6	4:00pm - 5:00pm	Studio 7	M10 Theory
Period 5B	5:00pm - 6:00pm	Pilates Center	M10 App Practice-G2
other group observe with period 5			

Daily Schedule: Day 16 Sunday August 10

AVALON DEMO/REVIEW/OPEN PRACTICE  
 10am - 4pm groups TBA                      BASI Headquarters, Costa Mesa

Daily Schedule: Day 17 Monday August 11

	Time	Room	Content
Period 1	9am - 10:30am	Studio 7	M11 Theory
Period 2	10:45am - 11:30am	Pilates Center	Dance Apparatus Demo
Period 3A	11:30am - 12:30pm	Pilates Center	Practice Dance Rep-G2
Period 3B	12:30pm - 1:30 pm	Pilates Center	Practice Dance Rep-G1
while other group has lunch			
Period 4	1:30pm - 2:45pm	Pilates Center	M11 Apparatus Demo
Period 5A	2:45pm - 3:45pm	Pilates Center	M11 App Practice-G2

Dance PR  
Exdm

Monday Night: - write teacher program  
 - do module study guides  
 - review classical mat (all exercises)

Period 6	4:00pm - 5:00pm	Studio 4	Classical Mat Review
Period 5B	5:00pm - 6:00pm	Pilates Center	M11 App Practice-G1

other group observe with period 5

**Daily Schedule: Day 18 Tuesday August 12**

Period 1	9am - 10:30am	Studio 7	M12 Theory
Period 2	10:45am - 1:15pm	Pilates Center	<del>DANCE PR FINAL EXAM</del> practice Section-II
Period 3	1:45pm - 2:15pm	Pilates Center	M12 Apparatus Demo
Period 4A	2:15pm - 3:15pm	Pilates Center	App Practice-G1
Period 5	3:30pm - 5:00pm	Studio 4	Classical Mat Review
Period 4B	5:00pm - 6:00pm	Pilates Center	App Practice-G2

other group observe with period 4

**Daily Schedule: Day 19 Wednesday August 13**

Period 1	9am - 11:30am	Pilates Center	Classical App Review
Period 2A	11:30am - 12:30pm	Pilates Center	App Practice-G2
Period 2B	12:30pm - 1:30 pm	Pilates Center	App Practice-G1

while other group has lunch

Period 3	2:00pm - 4:30pm	Pilates Center	CLASSICAL PRAC FINAL
Period 4	4:30pm - 6:00pm	Pilates Center	Practice Teaching Principles

**Daily Schedule: Day 20 Thursday August 14**

PRACTICE/STUDY

10am - 2pm groups TBA	Pilates Center	Practice Teaching
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**Daily Schedule: Day 21 Friday August 15**

TEACHING EVALUATION AND WRITTEN FINAL EXAM

Period 1	9:00am - 11:00am	Group A Pilates Center	Teaching Evaluation
		Group B Studio 7	Written Final Exam
Period 2	11:00am - 1:00pm	Group B Pilates Center	Teaching Evaluation
		Group A Studio 7	Written Final Exam

## BASI Certification Summary Study Sheet- Entire Course

### Block Organization:

- 1) Foot Work 2) Abdominal Work 3) Hip Work 4) Spinal Articulation 5) Stretches 6) Full Body Integration 1  
7) Arm Work 8) Full Body Integration 2 9) Additional Leg Work 10) Lateral Flexion/Rot 11) Back Extension

\*See note on last page about spring settings and use a setting appropriate for your client and equipment

R=Reformer    W=Wunda Chair    C=Cadillac

BLOCK/EXERCISE Name    Page    Breath Pattern    Springs\*

### \* Foot Work (R:M1 C:M4 W:M6)

Parallel Heels	R1, W1, C1	Exhale-Extend legs	Inhale-Return to SP	R:3 C:1-2R
Parallel Toes	R2, W2, C2	Same		R:3 C:1-2R
V Position Toes	R3, W3, C3	Same		R:3 C:1-2R
Open V Heels	R4, W4, C4	Same		R:3 C:1-2R
Open V Toes	R5, W5, C5	Same		R:3 C:1-2R
Calf Raises	R6, W6, C6	Inhale-Flex	Exhale-Point	R:3 C:1-2R
Prances	R7, C7	Inhale-RL	Exhale-RL	R:3 C:1-2R
Single Leg Heel	R8, W7	Exhale-Extend leg	Inhale-Return to SP	R:3 C:1-2R
(Single Foot Heel)	C8	Same		C:1R
Single Leg Toes	R9, W8	Same		R:2 ½
(Single Foot Toes)	C9	Same		C:1R
Prehensile	R10	Same		R:3
RL (M7) Hip Opener	C10	Exhale-Extend leg	Inhale-Return to SP	C:1R

### \* Abdominal Work

(M1) Hundred Prep	R11	Exhale-Up	Inhale-Back (Arms 90)	1 ½
(M3) Hundred	R12	Exhale-Up & extend legs	Inhale-Pause	1 ½
		Exhale-5 pumps	Inhale-5 pumps (Arms 90)	
(M3) Coordination	R13	Exhale-Up & extend legs, open-close	Inhale-Legs in, torso down 1	

### Short Box Series

(M5) Round Back	R14	Exhale-C-curve, curl back	Inhale-Pause	All
		Exhale-Curl-up to c-curve	Inhale-Extend spine	All
(M5) Flat Back	R15	Inhale-Hinge torso back	Exhale-Up	All
(M5) Tilt	R16	Inhale-Torso side	Exhale-Up to center	All
(M5) Twist	R17	Inhale-Torso rotates, back	Exhale-Up, center	All
(M5) Round About	R18	Inhale-Torso rotates, back	Exhale-Rotate, up, center	All
(M5) Climb a Tree	R19	Exhale-3 pumps	Inhale-Extend leg	All
		Exhale-Walk down leg	Inhale-Arms circle	
		Exhale-Walk up leg	Inhale-Extend spine, bend leg	
(M6) Standing Pike	W9	Inhale-Push pedal down	Exhale-Up to deep flexion	1B

### Warm Up Series

(M5) Roll Up w/RUB (knees straight)	C11	Inhale-Head & shoulders	Exhale-Roll up	2Y
		Inhale-Pause	Exhale-Roll down	
(M5) Mini Roll Ups (knees bent)	C12	Exhale-Torso up	Inhale-Down to SP	1-2R
(M5) Mini Roll Ups Obliques (knees bent)	C13	Exhale-Torso up on diagonal (Underhand Grip-fingers facing towards you)	Inhale-Down to SP	1-2R
(M5) Roll Up Top Loaded (knees straight)	C14	Inhale-Head & shoulders	Exhale-Up	1-2 R
		Inhale-Bend & straighten arms	Exhale-Roll down	



Abdominals Legs In Straps

(M7) Double Leg R20 Inhale-Extend legs Exhale-Legs in 1

(M7) Double Leg w/Rot. R21 Inhale-Extend legs Exhale-Legs in & rotate torso 1

Long Box Series

(M7) Backstroke R22 Inhale-Extend arms & legs up to 90 Exhale-Circle arms & legs, return to SP 1

(M7) Teaser Prep R23 Inhale-Curl up, extend legs & arms circle Exhale-Down to SP 1

(M7) Teaser R24 Inhale-Curl up to V, arms circle Exhale-Down to SP 1

(M7) Cat Stretch W10 Inhale-Pedal down, extend spine Exhale-Round up to SP 1M  
Final Exhale-Arms circle up to upright kneeling

(M7) Pike Standing W11 Exhale-Pedal down Inhale-Up 1B

(M8) Standing Pike W12 Inhale-Pedal down, extend spine Exhale-Up to SP 1M

Reverse

(M8) Full Pike W13 Exhale-Pedal & hips up Inhale-Down 1M

(M10) Torso Press Sit W14 Inhale-Torso hinges back Exhale-Up 1B

BL (M8) Roll Up Bottom C15 Same as Roll Up Top Loaded 1R

TL (M8) Teaser 1(legs at 60) C16 Inhale-Roll up, extend trunk Exhale-Roll down 1-2R

TL (M8) Breathing w/PTB C17 Inhale-Bar overhead Exhale-Bar forward 2R  
Inhale-Curl pelvis up Exhale-Lower pelvis

(M8) Bottom Lift w/RUB C18 Inhale-Curl up to V Exhale-Roll down to SP

Exhale-Pelvis up Inhale-Pause 2B  
Exhale-Return to SP

\* Hip Work

(M1) Frog R25 Exhale-Extend legs Inhale-Bend to SP 1 ½

(M1) Circles: Down Circles R26 Exhale-Legs down Inhale-Open side & circle up to SP 1 ½

Up Circles Inhale-Legs open side Exhale-Legs circle & up to Sp 1 ½

(M1) Openings R27 Inhale-Open legs side Exhale-In to SP 1 ½

(M4) Extended Frog R28 Exhale-Extend legs Inhale-Open side 1 ½

Exhale-Bend to frog Inhale-Pause

(M4) Extended Frog Reverse R29 Exhale-Open legs side Inhale-Pause 1 ½

Exhale-Close together Inhale-Bend to SP

Basic Leg Springs

(M4) Frog C19 Exhale-Extend legs Inhale-Bend to SP Leg

(M4) Circles: Down Circles C20 Exhale-Legs down Inhale-Open side & circle to SP Leg

Up Circles Exhale-Legs open & circle Inhale-Legs up to SP Leg

(M4) Walking C21 Exhale-Scissors down 5 counts Inhale-Scissors up 5 counts Leg

(M4) Bicycles C22 Exhale-Down Inhale-Switch Leg

Reverse Exhale-Bend and out Inhale-Switch Leg

Single Leg Supine

(M5) Frog C23 Exhale-Extend leg Inhale-Return to SP Leg

(M5) Circles: Down Circles C24 Exhale-Leg down Inhale-Open side & circle to SP Leg

Up Circles Exhale-Leg open & circle Inhale-Leg up to SP Leg

(M5) Hip Extension C25 Exhale-Leg down Inhale-Leg up to SP Leg

(M5) Bicycle C26 Exhale-Extend leg straight down Inhale-Bend leg to table top, Leg  
straighten leg up to SP

Reverse Exhale-Bend leg into chest, Inhale-Extend leg up to ceiling Leg  
and straighten near cadillac

\* Spinal Articulation

(M2) Bottom Lift	R30	Exhale-Pelvis curls up	Inhale-Down	2 ½
(M2) Bottom Lift w/ Ext.	R31	Exhale-Pelvis curls up	Inhale-Pause	2 ½
		Exhale-Legs extend	Inhale-Legs bend	
(M4) Short Spine	R32	Exhale-Extend legs	Inhale-Roll over	1 ½
		Exhale-Roll up	Inhale-Bend knees, feet over face	
		Exhale-Roll down	Inhale-Flex feet & return to SP	
(M6) Long Spine	R33	Inhale-Legs up to 90	Exhale-Roll up	1 ½
		Inhale-Open legs	Exhale-Roll down, circle to SP	
BL (M4) Monkey	C27	Exhale-Roll up, straighten legs	Inhale-Flex, point	2R
BL (M4) Tower Prep	C28	Exhale-Roll up as knee bend	Inhale-Pause	1R
		Exhale-Roll down, knees extend	Inhale-Flex, point	
(M10) Semi-Circle	R34	Exhale-Pelvis down	Inhale-Extend legs	1 ½
		Exhale-Pelvis up	Inhale-Return to SP	
(M7) Pelvic Curl	W15	Inhale-Press pedal down	Exhale-Curl pelvis off floor	1B
		Inhale-Pause	Exhale-Roll down, keep pedal down	
			3-5x	
(M8) Jack Knife	W16	Inhale-Legs to 90	Exhale-Roll over, feet above chair	2M
		Inhale-Touch, extend hips, legs vertical	Exhale-Roll down, return to SP	
BL (M8) Tower	C29	Exhale-Roll Up	Inhale-Bend, straighten knees	1R
		Exhale-Roll down	Inhale-Flex, point	

\* Stretches

Hamstring Stretch Series

(M1) Standing Lunge	R35	Inhale-Hold hip flexor stretch 3-5 breaths		1
		Exhale-Lift toes & straighten front knee, hold 3-5 breaths		
		Inhale-Return to SP and repeat		
(M3) Kneeling Lunge	R36	Inhale-Hold hip flexor stretch 3-5 breaths,		1
		Exhale-Straighten leg & lower trunk, hold 3-5 breaths		
(M4) Full Lunge	R37	Same		1

Split Series

(M8) Side Split	R38	Inhale-Legs out	Exhale-Legs in to SP	1
(M9) Shoulder Stretch 1	B35	Breathe freely		
(M9) Shoulder Stretch 2	B36	Same		
(M12) Gluteals	B37	Same		
(M12) Hamstrings	B38	Same		
(M12) Adductors	B39	Same		
(M12) Hip Flexors	B40	Same		
(M9) Shoulder Stretch	C30	Exhale-Rotate in & lower bar	Inhale-Rotate out & let bar raise	1R

Burrel stretch

\* Full Body Integration 1

Knee Stretch Series

(M2) Scooter	R39	Inhale-Extend leg back	Exhale-Bend leg to SP	1-1 ½
(M3) Round Back	R40	Inhale-Extend hips back	Exhale-Carriage in to SP	1-1 ½
(M3) Flat Back	R41	Inhale-Extend hips back	Exhale-Carriage in to SP	1-1 ½
(M4) Reverse Knee Stretch	R44	Exhale-Flex hip, knees fwd.	Inhale-Extend hip to SP	1

Up Stretch Series

(M3) Up Stretch 1	R42	Inhale-Extend hips, carriage out	Exhale-In to SP	1-1 ½
(M3) Elephant	R43	Inhale-Extend hips, carriage out	Exhale-In to SP	1-1 ½
(M5) Up Stretch 2	R49	Inhale-Out to front support	Exhale-Lift to SP	1
(M6) Long Stretch	R50	Inhale-Glide forward	Exhale-Back to SP	1



(M4) Down Stretch	R45	Exhale-Push carriage back	Inhale-Back to SP	1
(M5) Stomach Massage Round Back	R46	Exhale-Straighten legs, Flex; Inhale-Bend to SP point		2
(M5) Stomach Massage Flat Back	R47	Same		2
(M5) Stomach Massage Reaching	R48	Same		2

Push Through Series

TL (M5) Sitting Forward	C31	Exhale-Round torso back, bar down, torso fwd.	Inhale-Extend spine	
			Inhale-Extend spine to SP	1R
TL (M5) Side Reach	C32	Exhale-Round torso back	Inhale-Palm up, reach side	1R
		Exhale-Return hand to PTB	Inhale-Extend spine to SP	

Up Stretch Series

(M7) Upstretch 3	R51	Inhale-Lower to front support, Glide forward	Exhale-Fold back to SP	1
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Push Through Series

TL (M7) Kneeling Cat Stretch	C34	Inhale-Prepare	Exhale-Straighten arms, roll down, Extend trunk to neutral	1R
TL (M10) Saw	C35	Exhale-Round torso back	Inhale-Release one arm, extend spine to vertical, rotate	1R
		Exhale-Reach forward, Hand to outside of foot	Inhale-Extend spine still rotated, return to SP	
TL (M10) Sitting Back	C36	Inhale-Prepare	Exhale-Round torso back	1R
		Inhale-Torso forward, fold over	Exhale-Lift arms and torso	
		Inhale-Return to folded pos.	Exhale-Roll up to SP	
(M7) Thigh Stretch w/RUB	C33	Exhale-Tilt pelvis, hinge back	Inhale-Pause	
		Exhale-Lift up	Inhale-Return to SP	

\* Arm Work

Arms Supine Series

(M2) Extension	R52	Exhale-Extend arms down	Inhale-Return to 90	1
(M2) Adduction	R53	Exhale-Adduct arms	Inhale-Return to T position	1
(M2) Up Circles	R54	Inhale-Arms up to 90, out to T pos.	Exhale-Adduct, rotate palms	1
(M2) Down Circles	R55	Inhale-Open to T, in at 90	Exhale-Extend, rotate palms	1
(M2) Triceps	R56	Inhale-Bend elbows	Exhale-Straighten elbows	1

Arms Sitting Series

(M3) Chest Expansion	R57	Exhale-Extend arms	Inhale-Return to SP	1
(M3) Biceps	R58	Exhale-Bend elbows	Inhale-Return to SP	1
(M3) Rhomboids	R59	Exhale-Open arms, add. scap.	Inhale-Ab. scap. return to SP	1
(M3) Hug-a-Tree	R60	Exhale-Arms in to shoulder line	Inhale-Open to SP	1
(M3) Salute	R61	Exhale-Extend arms on diag.	Inhale-Return to SP	1

Arms Kneeling Series

(M4) Chest Expansion	R62	Exhale-Extend arms	Inhale-Return to SP	1
(M4) Up Circles	R63	Exhale-Lift arms w/palms up rotate palms fwd.	Inhale-Circle around to SP	1
(M4) Down Circles	R64	Exhale-Raise arms side rotate palms up	Inhale-Lower arms to SP	1
(M4) Triceps	R65	Exhale-Arms straight to ceiling	Inhale-Bend to SP	1
(M4) Biceps	R66	Exhale-Bend elbows	Inhale-Extend to SP	1
(M9) Shoulder Push	R67	Exhale-Straighten arms	Inhale-Bend to SP	1 1/2
(M9) Shoulder Push Single Arm	R68	Exhale-Straighten arm	Inhale-Bend to SP	1



### Rowing Series

(M9) Rowing Back 1	R69	Inhale-Arms in to sternum Inhale-Arms open to sides as internally rotate	Exhale-Roll torso down Exhale-Body fwd, arms back	1
(M9) Rowing Back 2	R70	Inhale-Circle arms up & around Inhale-Bend elbows Inhale-Pause	Exhale-Roll torso up to SP Exhale-Roll torso down Exhale-Roll up, extend torso, arms up & forward to SP	1
(M9) Rowing Front 1	R71	Exhale-Extend arms on diag. Exhale-Circle arms, palms fwd.	Inhale-Lower arms, touch carriage Inhale-Bend arms to return to SP	1
(M9) Rowing Front 2	R72	Exhale-Round torso Exhale-Lift torso, circle arms, palms facing forward	Inhale-Ext. torso & arms Inhale-Bend arms to SP	1

### Side Arms Kneeling Series

(M10) Deltoid Reach	R73	Exhale-Straighten arm up	Inhale-Return to SP	½
(M10) Cross Arm Pull	R74	Exhale-Arm to side through shoulder, elbow, forearm	Inhale-Reverse * return to SP	½
(M10) Triceps	R75	Exhale-Straighten elbow	Inhale-Bend elbow to SP	½
(M10) Arms Overhead	R76	Exhale-Lift arms overhead	Inhale-Lower to SP	½
(M8) Shrugs	W17	Inhale-Allow shoulders to rise	Exhale-Press pedal down	1M
(M8) Triceps Press Sit	W18	Inhale-Bend elbows	Exhale-Straighten elbows	1M
(M8) Triceps Prone	W19	Inhale-Bend elbows	Exhale-Straighten elbows	1M
(M9) Frog Back	W20	Exhale-Straighten elbows, body rises	Inhale-Bend elbows to SP	1T
(M10) Side Kneeling Arm	W21	Inhale-Bend elbow	Exhale-Straighten elbow	

### Arms Standing Series

(M7) Chest Expansion	C37	Exhale-Extend arms	Inhale-Return to SP	2Y
(M7) Hug-a-Tree	C38	Exhale-Arm in to shoulder line	Inhale-Open to SP	2Y
(M7) Circle: Up circles	C39	Exhale-Arms in, pause in // pos.	Inhale-Rotate palms down arms up, circle to SP	2Y
		Down circles	Inhale-Lift arms overhead from T	Exhale-Arms down, palms in, open to T SP
(M7) Punches	C40	Exhale-Extend one arm, switch	Inhale-Repeat cycle	2Y
(M7) Biceps	C41	Exhale-Bend elbows	Inhale-Straighten elbows	2Y
(M8) Butterfly	C42	Inhale-Laterally flex torso Inhale-Return to lateral flexion	Exhale-Rotate to T Exhale-Return to SP	2Y

### Push Through Series

TL (M9) Shoulder Add. Sit. Side	C43	Exhale-Add. shoulder/bend elbow	Inhale-Return to SP	1R
TL (M9) Shoulder Add. Sit. Forward	C44	Exhale-Bar down, elbows back	Inhale-Return to SP	2R
TL (M9) Scapula Glide	C45	Inhale-Adduct scapula Inhale-Adduct scapula	Exhale-Add. shoulder & ab. scap Exhale-Return to SP	1B
TL (M9) Sitting Side	C46	Inhale-Adduct scapula Inhale-Pause	Exhale-Add. shoulder & ab. scap, laterally flex trunk, outside arm overhead Exhale-Return sequentially to SP	1B

\* Full Body Integration 2

(M7) Long Back Stretch	R77	Inhale-Bend elbows Exhale-Extend trunk to SP	Exhale-Scoop pelvis fwd. & up, carriage in with arms straight	1
(M10) Tendon Stretch	R78	Inhale-Push carriage out	Exhale-Lift pelvis to ceiling, SP	1 ½
(M10) Balance Control Front	R79	Exhale-Flex shoulders & press carriage forward	Inhale-Return to SP	1
(M10) Balance Control Back Prep	R80	Exhale-Extend shoulders	Inhale-Return to SP	¼
(M12) Balance Control Back	R81	Exhale-Extend shoulders & lift pelvis	Inhale-Lower pelvis & return to SP	½
(M12) Tendon Stretch	W22	Exhale-Abx in & lift pelvis as pedal rises	Inhale-Lower body to SP	2M

\* Leg Work

(M6) Leg Press Standing	W23	Exhale-Press bar down	Inhale-Return to SP	
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Long Box Series

(M7) Hamstring Curl	R82	Exhale-Bend knees	Inhale-Return to SP	1
(M8) Single Leg Skating	R83	Exhale-Push carriage out	Inhale-Return to SP	1 ½

Jumping Series

(M10) Parallel Position	R84	Exhale-Jump & point feet	Inhale-Land & bend legs	1 ½
(M10) V Position	R85	Exhale-Jump & point feet	Inhale-Land & bend legs	1 ½
(M10) Single Leg Parallel	R86	Exhale-Jump & point foot	Inhale-Land & bend leg	1 ½
(M10) Leg Changes	R87	Exhale-Jump, other leg straight with both feet pointed	Inhale-Land on opp. & bend leg	1 ½

Lunge Series

(M7) Forward Lunge	W24	Exhale-Straighten leg, lift off pedal	Inhale-Lower down to SP	1T
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Step Down Series

(M7) Backward Step Down	W25	Exhale-Straighten back leg & press pedal down	Inhale-Bend leg, pedal rises	1M
(M7) Hamstring Curl	W26	Exhale-Flex legs half-way down	Inhale-Return to SP	1M
(M7) Hip Opener	W27	Exhale-Press pedal down In lower half of arc	Inhale-Return to SP	1M
(M9) Frog Front	W28	Inhale-Legs up toward pelvis as pedal rises	Exhale-Press pedal down	2M

Single Leg Side Series

(M8) Changes	C47	Exhale-Lower top leg front Exhale-Lower top leg back	Inhale-Lift top leg to 45 Inhale-Lift top leg to 45	Leg
(M8) Scissors	C48	Exhale-Top leg front, bottom leg back (2 pulses)	Inhale-Switch (2 pulses)	Leg
(M8) Circles: Forward Back	C49	Inhale-Top leg forward Inhale-Top leg back	Exhale-Circle up, around, back Exhale-Circle up, around, front	Leg
(M8) Squats	C50	Inhale-Bend knees	Exhale-Straighten to SP	2Y (B)

\* Lateral Flexion/Rotation

(M5) Mermaid	R88	Inhale-Push away to diag. T inhale- De-rotate to diag. T	Exhale-Rotate trunk Exhale- Up to SP	1
(M6) Side Stretch	W29	Inhale-Laterally flex trunk & press pedal down (fingers facing out)	Exhale-Up to SP	1B



Short Box Series

(M8) Side Over on Box	R89	Inhale-Down	Exhale-Lift up to diagonal	All
(M10) Side Kneeling Stretch	W30	Exhale-Laterally flex trunk & press pedal down	Inhale-Up to SP	1B
(M10) Side Pike	W31	Exhale-Lift pelvis & allow pedal to rise	Inhale-Lower (pedal does not touch)	1M
(M12) Side Over Prep	B41	Inhale-Lower torso over barrel	Exhale-Raise torso to SP	
(M12) Side Overs	B42	Final Inhale-Stretch Inhale-Lower torso over barrel Final Inhale-Stretch	Exhale-Raise torso to SP	

Push Through Series

(M7) Side Lift	C51	Inhale-Bend arm to bring bar through & up	Exhale-Lift trunk, bottom arm touches bar	1R
----------------	-----	---	---	----

\* Back Extension

Long Box Series

(M3) Breaststroke Prep	R90	Exhale-Straighten arms	Inhale-Ret to SP	1
(M5) Breaststroke	R91	Inhale-Extend trunk, straighten arms, circle arms	Exhale-Bend elbows, lower trunk	1
(M6) Pulling Straps 1	R92	Exhale-Extend trunk as arms extend	Inhale-Return to SP	1
(M6) Pulling Straps 2	R93	Exhale-Extend trunk as arms adduct.	Inhale-Return to SP	1
(M6) Swan Basic	W32	Inhale-Extend trunk as pedal rises (legs parallel to floor)	Exhale-Return to SP	1B
(M7) Swan on Floor	W33	Exhale-Extend trunk as pedal lowers	Inhale-Lower trunk as pedal rises to SP	1B
(M10) Back Extension Single Arm	W34	Exhale-Extend trunk as pedal rises	Inhale-Lower to SP	1B
(M12) Basic Back Extension	B43	Inhale-Extend trunk Inhale-Place hands behind head	Exhale-Straighten arms overhead Exhale-Lower trunk to SP	
(M12) Swan	B44	Inhale-Extend trunk Inhale-Hyperextend trunk Inhale-Bend arms, hands behind head	Exhale-Straighten arms overhead Exhale-Return to straight Exhale-Lower trunk to SP	

Push Through Series

(M7) Prone 1	C52	Inhale-Extend trunk	Exhale-Lower to SP	1R
(M7) Prone 2	C53	Inhale-Bend elbows, lift bar Inhale-Lower trunk	Exhale-Continue lifting Exhale-Bend elbows, SP	1R

Hanging Series

(M10) Hanging Back	C54	Exhale-Curl pelvis to horizontal Exhale-Return to horizontal, then SP	Inhale-Extend trunk further	
--------------------	-----	--	-----------------------------	--

\*Sample spring setting for a healthy female using selected Balanced Body equipment; generally ½ or 1 spring higher/lower (in the direction that makes the exercise more difficult) for men. The Wunda Chair settings refer to the older model without the tree that has only q bottom (B), middle (M), and top (T) spring setting on each side. However, different equipment manufactures & different equipment models by the same company have very different spring resistances, and so spring settings should be approximately individualized for the particular client and equipment. Appropriate spring settings can vary significantly between different types of equipment, and even between different individuals using the same equipment. Therefore, particular care should be taken to select an appropriate setting for your client rather than just following the sample resistance provided in this table.

Maddy Overby

MAT WORK  
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<b>Spine Twist Supine</b> (Arms T)	2
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# BASI

## Major Series

<u>Short Box Series</u>		<u>Block:</u>	<u>Reformer</u>	<u>Arms Sitting Series</u>	<u>Block:</u>	<u>Reformer</u>
Round Back	Abdominal		p.14	Chest Expansion	Arm Work	p. 57
Flat Back	Abdominal		p.15	Biceps	Arm Work	p. 58
Tilt	Abdominal		p.16	Rhomboids	Arm Work	p. 59
Twist	Abdominal		p.17	Hug-a-Tree	Arm Work	p. 60
Round-a-Bout	Abdominal		p.18	Salute	Arm Work	p. 61
Climb-a-Tree	Abdominal		p.19			
Side Over on Box	Lat Flex/Rotation		p.89	<u>Arms Kneeling Series</u>	<u>Block:</u>	<u>Reformer</u>
				Chest Expansion	Arm Work	p. 62
<u>Up Stretch (Series)</u>	<u>Block:</u>	<u>Reformer</u>	<u>Up</u>	Circles	Arm Work	p. 63
Upstretch 1,2,3	FBI 1	p.42,49,51	<u>Down</u>	Circles Reverse	Arm Work	p. 64
Elephant	FBI 1	p.43		Triceps	Arm Work	p. 65
Elephant Arabesque*	FBI 1	----		Biceps	Arm Work	p. 66
Long Stretch	FBI 1	p.50				
				<u>Side Arms Kneeling Series</u>	<u>Block:</u>	<u>Reformer</u>
<u>Long Box (Series)</u>	<u>Block:</u>	<u>Reformer</u>		Deltoid Reach	Arm Work	p. 73
Breaststroke Prep	Back Extension			Cross Arm Pull	Arm Work	p. 74
Breaststroke	Back Extension			Triceps Extension	Arm Work	p. 75
Pulling Straps 1, 2	Back Extension			Arms Overhead	Arm Work	p. 76
Swan Prep *	----	---		<u>Arms Standing Series</u>	<u>Block:</u>	<u>Cadillac</u>
Swan *	----	---		Chest Expansion	Arm Work	p. 37
Rocking *	----	---		Hug-a-Tree	Arm Work	p. 38
Backstroke	Abdominal	p.22		Up Circles	Arm Work	p. 39
Teaser Prep	Abdominal	p.23	<u>Down</u>	Circles Reverse	Arm Work	p. 39
Teaser	Abdominal	p.24		Punches	Arm Work	p. 40
Hamstring Curl	Add Leg	p.82		Biceps	Arm Work	p. 41
Horseback*	----	---		Butterfly	Arm Work	p. 42
				<u>Rowing Series</u>	<u>Block:</u>	<u>Reformer</u>
<u>Knee Stretch (Series)</u>	<u>Block:</u>	<u>Reformer</u>		Rowing Back 1	Arm Work	p.69
Scooter	FBI 1	p.39		Rowing Back 2	Arm Work	p.70
Knee Stretch	FBI 1	p.40-41		Rowing Front 1	Arm Work	p.71
-Round Back	FBI 1	p. 40		Rowing Front 2	Arm Work	p.72
-Flat Back	FBI 1	p. 41				
Reverse Knee Stretch	FBI 1	p. 44		<u>Push Through (Series)</u>	<u>Block:</u>	<u>Cadillac</u>
Knee Stretch Knees Off	FBI 2	---		Sitting Forward	FBI 1	p.31
-Double*	FBI 2	---		Side Reach	FBI 1	p.32
-Single*	FBI 2	---		Sitting Side	Arm Work	p.46
				Prone 1 & 2	Back Ext.	p.52-53
				Scapula Circle	Arm Work	p.45
				Push Through Sit Back	FBI 1	p.36
				Saw	FBI 1	p.35
<u>Arms Supine Series</u>	<u>Block:</u>	<u>Reformer</u>		Monkey Original	Spinal Artic.	p.27
Extension	Arm Work	p.52		Side Shoulder Add.	Arm Work	p. 43
Adduction	Arm Work	p.53		Side Shoulder Add.	Arm Work	p.44
Up & Down Circles	Arm Work	p.54-55		Kneeling Cat Stretch	Double Arm → Single arm	p.39
Triceps	Arm Work	p.56		* Not covered in this course		
				Side Lift		p. 51
				Sitting Back		p. 36

Warm-up Series

- Roll Up with Roll Up Bar C11
- Mini Roll-Ups C12
- Mini Roll-Ups Oblique C13
- Roll-Up Top Loaded C14

Basic Leg Springs / Supine Leg Series

- Frog C19
- Down Circles C20
- Up Circles C21
- Walking Bicycles C22

Single Leg Supine (parallel)

- Frog C23
- Down Circles C24
- Up Circles C25
- Hip Extension Bicycles C26

Single Leg Side Series / Lying Side Single Leg Series

- Changes C47
- Scissors C48
- Carries (forward, back) C49

Hamstring Stretch Group

- Standing Lunge R35
- Kneeling Lunge R36
- Full Lunge R37

Down Stretch Group

- Downstretch R45



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**Table 1-1. BODY PLANES**

<i>Mid-sagittal</i> /Median Plane	Dividing body into right and left halves.
Sagittal Plane	Dividing body into unequal right and left portions. This plane is parallel to the median plane and gives rise to the terms medial and lateral.
<i>Horizontal</i> /Transverse Plane	Dividing the body into upper and lower portions and giving rise to the terms superior and inferior.
Coronal/Frontal Plane	Dividing the body into front and back portions and giving rise to the terms anterior and posterior.

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**Table 1-2. ANATOMICAL DIRECTIONS/POSITIONS**

Anterior/Ventral	Front side/in front of.
Posterior/Dorsal	Backside/in back of.
Medial	Closer to the median plane/toward midline.
Lateral	Further from the median plane/toward side.
Superior/Cranial	Above/towards head.
Inferior/Caudal	Below/towards feet.
Proximal	Closer to root of limb or median plane.
Distal	Further from root of limb or median plane.
Supine	Lying on the back.
Prone	Lying face downward.
Anatomical Position	Standing with arms down by side and palms facing forward.

---

Table 1-3. JOINT MOVEMENTS

**Fundamental Movements**

Flexion	Bringing the anterior or posterior surface of a body segment towards the anterior or posterior surface of an adjacent body segment/bending.
Extension (Hyperextension)	Moving from a flexed position towards the anatomical position/straightening. Moving in extension past the anatomical position.)
Abduction	Moving away from the midline of the body.
Adduction	Moving towards the midline of the body.
Rotation	Turning around the long axis of a bone.
Circumduction	Describing a cone with the apex at the joint. Combines flexion, abduction, extension and adduction.

**Specialized Movements**

Lateral flexion (spine)	Side-bending of the trunk to the right or left.
Inversion	Lifting the medial/inside portion of the foot upwards.
Eversion	Lifting the lateral/outside portion of the foot outwards.
Pronation (foot) (forearm)	Eversion plus forefoot abduction/"rolling in". Turning palm downwards or backwards.
Supination (foot) (forearm)	Inversion plus forefoot adduction. Turning palm upwards or forwards.
Dorsiflexion	Bringing toes and top of foot up towards the shin/flexing the foot.
Plantar flexion	Bringing toes and bottom of foot downwards /pointing the foot.
Horizontal Adduction (shoulder)	Movement across chest toward midline from a position of 90° shoulder abduction (also=transverse flexion).
Horizontal Abduction (shoulder)	Movement of arm away from midline out to the side from a position of 90° shoulder abduction (also=transverse extension).

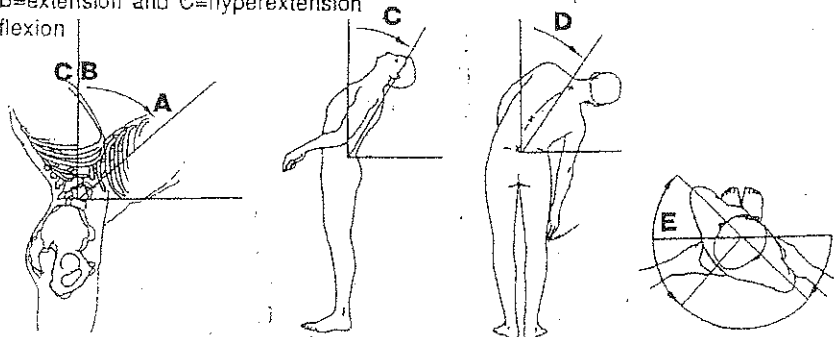
Table 1-3. JOINT MOVEMENTS (cont'd)

Adduction (scapular)	Bringing shoulder blades together towards spine (also = retraction).
Abduction (scapular)	Bringing shoulder blades forward and away from spine (also = protraction).
Upward rotation (scapular)	Rotating outer and upper portion of scapulae (acromion process) upwards.
Downward rotation	Rotating outer and upper portion of scapulae (acromion process) downwards.
Elevation (scapular)	Lifting shoulder blade up towards ear.
Depression (scapular)	Lowering shoulder blade towards waist.

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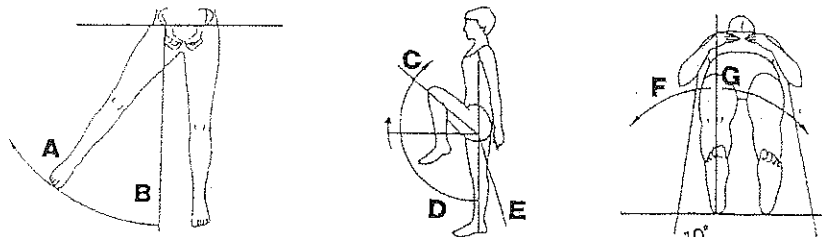
**Spine**

A=flexion, B=extension and C=hyperextension  
 D=lateral flexion  
 E=rotation



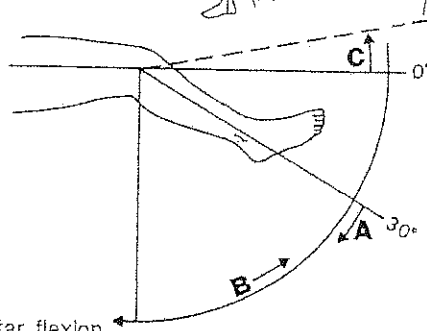
**Hip**

A=abduction and B=adduction  
 C=flexion, D=extension and E=hyperextension  
 F=external rotation and G=internal rotation



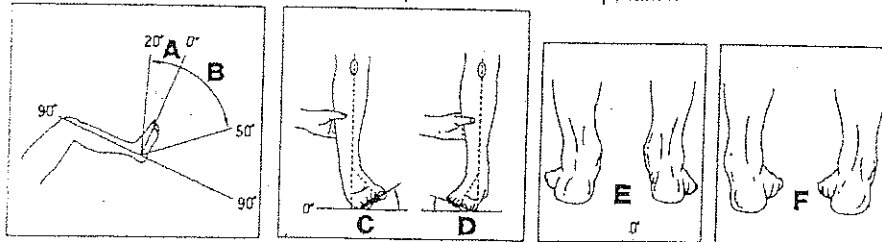
**Knee**

A=flexion and B=extension  
 C=hyperextension



**Ankle/Foot**

A=dorsiflexion and B=plantar flexion  
 C=inversion and D=eversion; E=pronation and F=supination



**FIGURE 1-2 ACTIONS OF SELECTED KEY JOINTS**

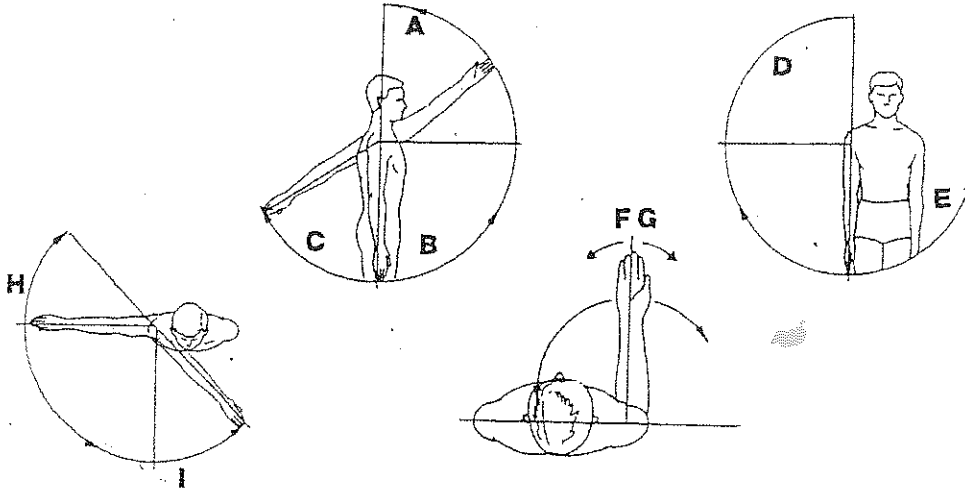
**Shoulder**

A=flexion, B=extension and C=hyperextension

D=abduction and E=adduction

F=medial or internal rotation and G=lateral or external rotation

(H=horizontal or transverse abduction and I=horizontal or transverse adduction)

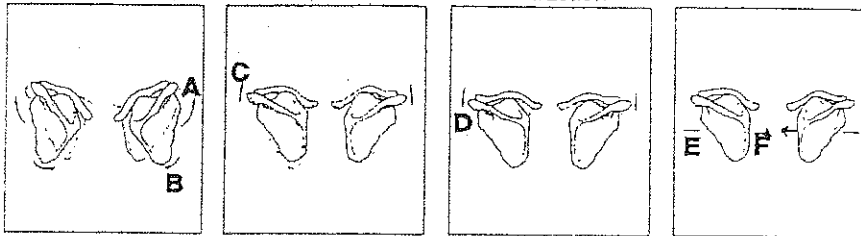


**Scapula**

A=upward rotation and B=downward rotation

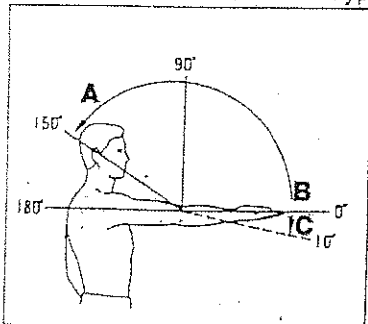
C=elevation and D=depression

E=abduction or protraction and F=adduction or retraction



**Elbow**

A=flexion, B=extension and C=hyperextension



**Forearm (radio-ulnar)**

A=supination and B=pronation

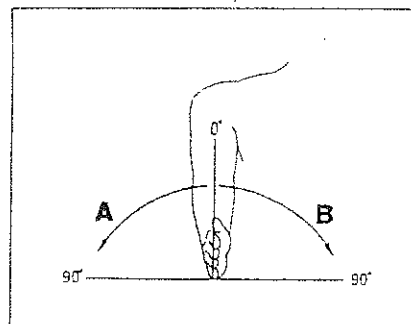


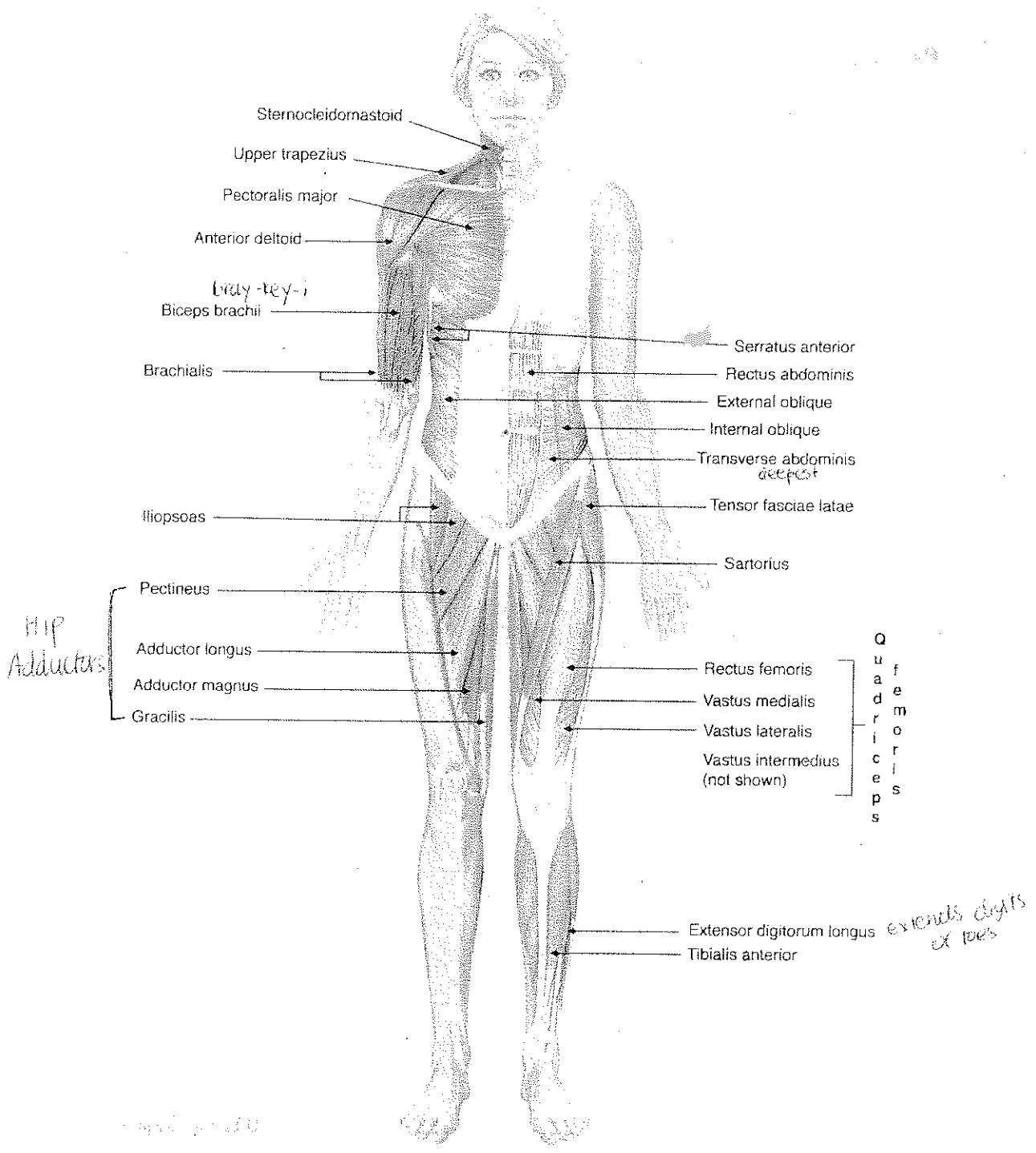
FIGURE 1-2 ACTIONS OF SELECTED KEY JOINTS (cont'd)

Table 1-6. SOME MAJOR MUSCLES AND THEIR ACTIONS (cont'd)

<u>Muscle</u>	<u>Origin</u>	<u>Insertion</u>	<u>Major Action(s)</u>
Large Shoulder Movement Muscles:			
Deltoid	Clavicle, scapulae	Mid-humerus	Anterior: Shoulder flexion (horizontal adduction, internal rotation) Middle: Shoulder abduction Posterior: Shoulder extension (horizontal abduction, external rotation)
Pectoralis major	Clavicle, sternum, ribs	Humerus	Shoulder flexion (extension, horizontal adduction, internal rotation)
Latissimus dorsi	Lower vertebrae, ribs, pelvis	Humerus	Shoulder extension, adduction (horizontal abduction, internal rotation)
Teres major	Scapulae	Humerus	same as Latissimus
Muscles acting on elbow:			
Biceps brachii	Scapula, humerus	Radius	Elbow flexion, supination of forearm
Brachialis	Lower humerus	Ulna	Elbow flexion
Triceps brachii	Back of upper humerus, scapulae	Ulna	Elbow extension
<b>* Muscles of the Lower Limb</b>			
Muscles acting on the hip:			
Iliopsoas	Lower spine, pelvis	Femur	Hip flexion, lumbar lordosis
Rectus femoris	Pelvis	Tibia	Hip flexion & knee extension
Hamstrings	Pelvis, femur	Tibia & fibula	Hip extension & knee flexion
Gluteus maximus	Pelvis, lower spine	Femur & fasciae latae	Hip extension, external rotation (horizontal abduction)
Gluteus medius & minimus	Ilium	Femur	Hip abduction
Tensor fasciae latae	Pelvis	Fasciae latae	Hip abduction, internal rotation (flexion)
Hip adductors	Pelvis	Femur	Hip adduction
Muscles acting on the knee:			
Quadriceps femoris	Femur (Rectus femoris: pelvis)	Tibia	Knee extension
Hamstrings	Pelvis, femur	Tibia & fibula	Hip extension & knee flexion
Muscles acting on the ankle/foot:			
Gastrocnemius	Femur	Calcaneus via Achilles tendon	Ankle plantar flexion, knee flexion
Soleus	Tibia & fibula	Calcaneus via Achilles tendon	Ankle plantar flexion
Tibialis posterior	Tibia & fibula	Underside of arch of foot	Ankle plantar flexion & foot inversion
Peroneals	Fibula	Medial arch of foot	Ankle plantar flexion, foot eversion
Tibialis anterior	Tibia	Medial arch of foot	Ankle dorsiflexion, foot inversion

*Don't need to know horizontal add/abd for quiz*

*anterior tilt*



Sternocleidomastoid

Upper trapezius

Pectoralis major

Anterior deltoid

*brahy-tey-i*  
Biceps brachii

Brachialis

Serratus anterior

Rectus abdominis

External oblique

Internal oblique

Transverse abdominis  
*abpct*

Tensor fasciae latae

Iliopsoas

Sartorius

Pectineus

Adductor longus

Adductor magnus

Gracilis

Rectus femoris

Vastus medialis

Vastus lateralis

Vastus intermedius  
(not shown)

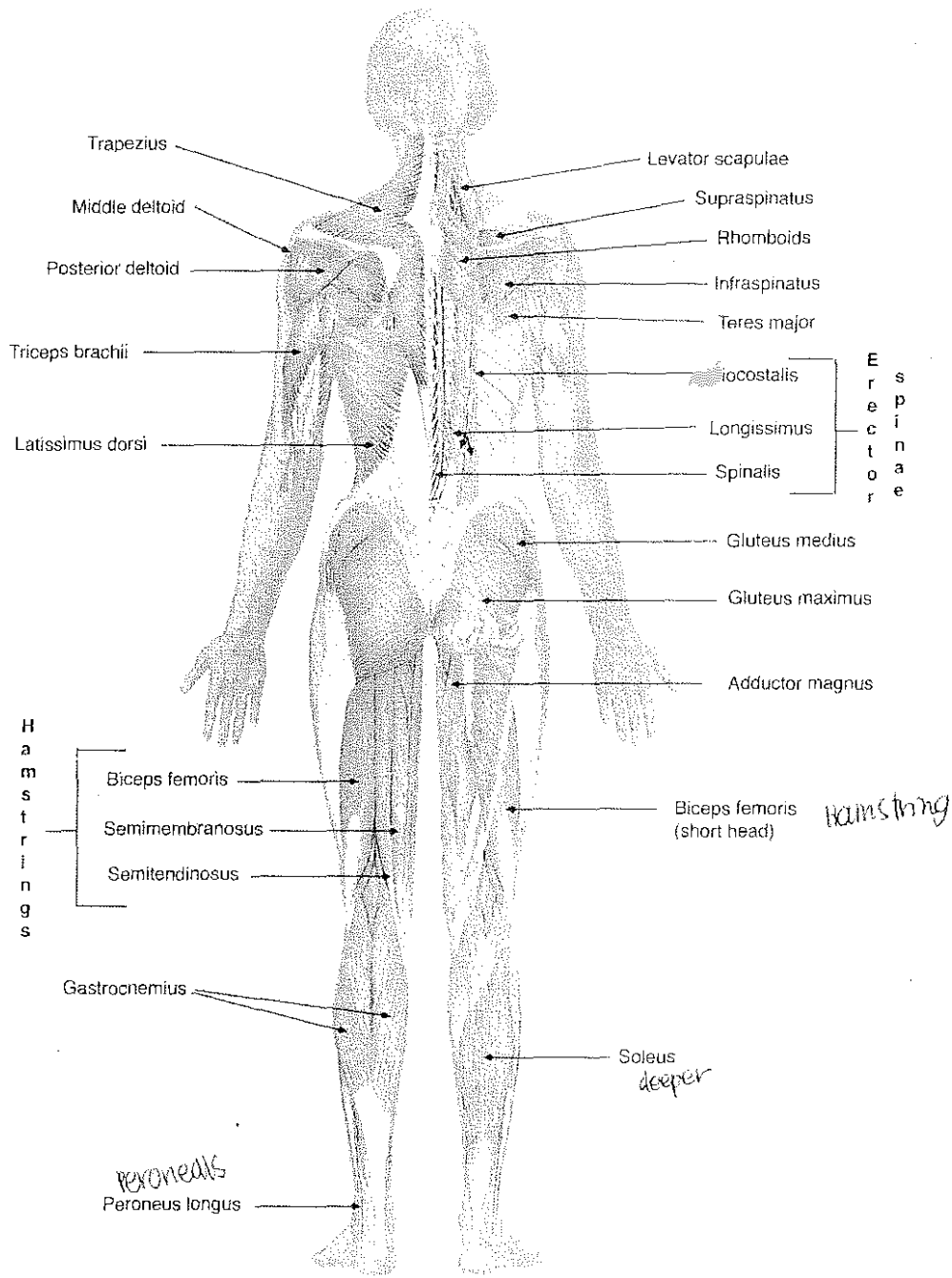
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Extensor digitorum longus

Tibialis anterior

*extends digits  
of toes*

*HIP  
Adductors*



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## BASI at CSULB Pilates Center Rules

### Trapeze Table

1. Never stand or walk behind the end trapeze (push through bar) on the Trapeze Table.
2. Do not perform exercises using the end trapeze (push through bar) unless supervised by an instructor.
3. Always use the safety trap when springing the end trapeze bar from below.
4. Never release the end trapeze except in its starting position where no movement of the bar will occur.

### Reformer

1. Always keep at least one spring on the carriage.
2. Check that the ropes are secure before beginning your exercise.
3. When stepping onto the reformer, always first step onto the stationary frame versus the carriage.
4. When finished with your workout, place the spring bar in the position closer to the carriage with all springs attached (no tension should be on the springs).

### General

1. Always wear shoes (ballet slippers, jazz shoes, aerobics shoes) when using the equipment.
2. Wipe down the equipment with supplied solution when finished with your workout.
3. Focus on correct technique and avoid using resistance that is too high such that form is jeopardized or injury can readily occur.
4. Avoid performing exercises that you are unsure of without instructor supervision. Only perform exercises that you were taught by your instructor.
5. Always use a spotter for advanced exercises or exercises that are challenging or higher risk for your current skill level.
6. Be sure that you have performed an adequate warm-up before performing exercises involving large range of motion, impact (e.g. jumps) or spinal extension.
7. Current students must perform practice sessions with a partner (another student who is currently enrolled or who has previously taken BASI Summer Intensive) or come at a time when qualified supervision is available.
8. Sign a release form prior to using any of the equipment or exercising in this facility.

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BASI Teacher Training  
Anatomy Quiz II

Summer 2014  
Name Maddeline Overby

FILL IN THE BLANKS

1. Provide the best direction/position anatomical term for the following descriptions:

Backside/ in back of posterior  
Closer to the median plane/toward midline medial  
Above/towards head superior  
Further from the root of limb/median plane distal  
Lying face downwards prone

2. Provide the name of the plane that fits the following description:

Divides body into unequal right and left portions sagittal plane  
Divides the body into front and back portions frontal plane

3. Provide the name of the fundamental or specialized movement best described by the following:

Moving towards the midline of the body adduction  
Flexing the foot/bringing top of foot towards shin ankle dorsiflexion  
Moving from a flexed position towards the anatomical position extension  
Turning around the long axis of a bone rotation  
"Rolling out" the foot fore-supination  
Describing a cone with the apex at the joint circumduction  
Side-bending of the trunk to the left left lateral flexion  
Turning palm downwards or backwards pronation  
Movement of arm away from midline from a position of 90° shoulder abduction horizontal abduction

4. Match the following muscles with their appropriate primary action(s) at respective joints.  
A. Flexion B. Extension C. Abduction D. Adduction E. External Rotation F. Internal Rotation

Posterior deltoid (shoulder) B E  
Hamstrings (hip) B (knee) A  
Rectus abdominis (trunk) A  
Biceps brachii (elbow) A  
Rectus femoris (hip) A (knee) B  
Triceps brachii (elbow) B  
Latissimus dorsi (shoulder) B E  
Gluteus maximus (hip) B E  
Pectoralis major (shoulder) A B  
Gluteus medius C

5. Provide the plane in which the following movements would occur and the axis about which they would occur.

	Plane	Axis
Shoulder horizontal abduction-adduction	<u>horizontal plane</u>	<u>longitudinal axis</u>
Hip abduction-adduction	<u>frontal plane</u>	<u>anteroposterior axis</u>
Knee flexion-extension	<u>sagittal plane</u>	<u>mediolateral axis</u>

6. List the primary actions of the following muscles:

Peroneals (ankle) dorsiflexion (foot) eversion  
Biceps brachii (elbow) flexion (forearm) supination  
External oblique (trunk) flexion lateral flexion rotation (opposite)  
Soleus (ankle) plantar flexion  
Erector spinae (spine) extension lateral flexion rotation (same)  
Tibialis posterior (ankle) plantar flexion (foot) inversion

7. Provide the facing of the palms when standing in anatomical position.

palms face front

8. Provide the name of the abdominal muscle that can not produce spinal flexion.

transverse abdominis

9. Provide the name of the three groups of bones of the hand.

carpals metacarpals phalanges

10. Provide the name of the 3 muscle groups that comprise the "Spinal Extensors."

deep posterior spinal semi-spinalis  
extensors erector spinae

11. Provide the name of the bones that comprise the shoulder girdle.

clavicle scapula

12. List the 3 most superior regions of the spine and the number of vertebrae in each region.

Region	# Vertebrae
<u>thoracic</u>	<u>7</u>
<u>cervical</u>	<u>12</u>
<u>Lumbar</u>	<u>5</u>

13. Provide the name of the synovial joint represented by the following joints:

shoulder ball & socket joint knee hinge joint  
ankle ball & socket joint

14. Identify the bones in the figure on the next page.

a. vertebral column b. rib cage  
c. humerus d. radius  
e. femur f. tibia

15. Identify the joint movement illustrated in the figures on the next page.

A. spinal flexion B. elbow flexion  
C. hip flexion D. shoulder abduction

16. Identify the muscles illustrated in the figure on the next page.

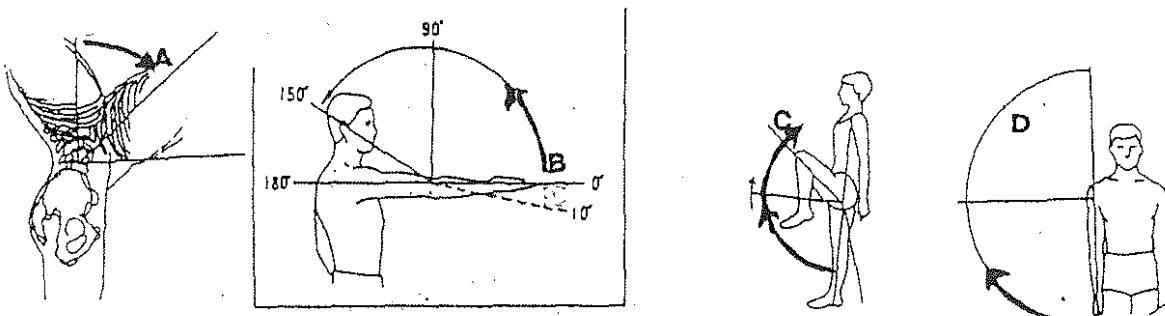
#1 serratus anterior #8 iliopsoas  
#2 trapezius #9 rectus abdominis  
#5 pectoralis major #11 tensor fasciae latae  
#6 anterior deltoid #13 rectus femoris  
#7 biceps brachii #14 quadriceps femoris

17. Provide the term used to describe a muscle that has the opposite action to that of the agonist. antagonist
18. List the name for the type of joint represented by the sutures of the skull. Fibrous
19. Provide the name for the type of muscle contraction where no visible joint movement occurs. isometric contraction
20. Identify the role of a muscle where it neutralizes undesired secondary actions of the prime mover/agonist. synergist
21. List the phase of an abdominal curl-up that utilizes an eccentric contraction. down phase (up-phase or down-phase?)
22. Provide the name for the functional unit of muscle comprised of one nerve and all of the muscle fibers it innervates. motor unit
23. List the specific muscles that would be most important for producing a curl-up with right rotation. central abdominalis right internal obliques left external obliques
24. Provide the name of the muscle fiber that is capable of producing large forces, but is fast to fatigue. fast-twitch muscle
25. Provide the primary muscles (Prime movers) that can produce the following joint movements:

Elbow extension triceps brachii  
 Shoulder extension posterior deltoid latissimus dorsi teres major  
 Hip abduction gluteus medius gluteus minimus  
 Hip flexion iliopsoas rectus femoris quadratus lumborum  
 Knee extension quadriceps

26. Provide the type of joint represented by the following:  
 pubic symphysis cartilaginous joint  
 wrist synovial joint

### QUESTION 15



## Verification of Successful Completion of Certification Examination

### GRADES

Assignment	Grade	Pass/Fail Incomplete
Anatomy Quiz	96	Pass
Midterm, Written	85	Pass
Midterm, Practical	84	Pass
Final, Written	81	Pass
Final, Practical		Pass
Teaching Evaluation		Pass
Dance Practical Midterm	88	Pass
Dance Mat Teaching		Pass
Dance Practical Final	92	Pass

## Publicity Materials

Education » Comprehensive Apparatus » Dance Specialization

# COMPREHENSIVE SPECIALIZATION IN DANCE

**BASI Pilates® enables students to combine their Pilates teacher training to specialize in dance**

As the Pilates method has matured, its use has expanded into areas as diverse as athletics, dance, physical therapy and geriatrics. Today, a Pilates professional needs to be on the cutting edge of developments in the field in order to stay relevant in the industry.

Recognizing the need for specialization, BASI® developed a program to have their students combine their studies with additional modules and specialize in dance.

**\*Program offered once per year in Long Beach, CA.**

**Catch the BASI spirit. Live the BASI lifestyle. Be a BASI professional.**

**[Get Started](#)**

## Analysis of the Certification Process

The Body Arts and Science International (BASI) Comprehensive Teacher Training Course with Dance Specialization was hosted at California State University Long Beach under the direction of Karen Clippinger. Karen and Rael Isacowitz, the founder of BASI Pilates, collaborated to design this specialized program specifically for dancers and dance students. The dance specialization certification program used kinesiological principles to focus on technique, physical proficiency, attention to alignment, and injury prevention. I was one of twenty-two students in the course. This unique course was formatted in a two-week abbreviated time frame, adding extra challenge to the Pilates certification process. The first session of the course lasted ten days, starting at 9 AM and ending at 6 PM every day. During this time, we took an anatomy test, dance mat practical midterm, and classical practical midterm. The second session was eleven days long, in which we took a written midterm, dance mat practical final exam, dance practical final exam, classical practical final, written final exam, and a teaching evaluation final. The dense amount of material condensed into a very short amount of time was extremely challenging both mentally and physically, but ultimately, this course benefitted me greatly by requiring me to comprehend the exercises more efficiently.

Each nine-hour day was filled with lecturing, reading, practicing, observing, and teaching. We began with theory lectures, which came directly from the BASI Study Guide. Theory lessons delved into the twelve modules, including The Fundamentals, Anatomy Parts 1 and 2, Posture Assessment, Core Strength: Back and Abdominals, Exercise Adaptation, Muscle Balance and Imbalance, The Lower Limbs, The Shoulder Region, Program Design Principles, and Specific Populations Parts 1 and 2. These lessons are taught at all BASI certification programs. At the end of each module were lists of exercises that utilized apparatuses, including



the Reformer, Cadillac, Wunda Chair, Ladder Barrel, Avalon, and Mat work. These lists showed the exercises we would learn and practice later in the day.

The dance specialization portion of this course used Pilates exercises that incorporated dance repertoire. The dance part of the exercise usually involved ballet technique (developpes, for example) and added a challenging twist to the traditional BASI exercises. The dance exercises were demonstrated and practiced on the mat and apparatus. Many of the dance mat exercises utilized Therabands for extra tension and resistance. The dance apparatus exercises were practiced on the reformer, Cadillac, and Wunda chair. Exercise balls, rotation discs, Magic Circles, and ankle weights were also used.

Rael Isacowitz developed the BASI Block System, a unique organization format for the extensive BASI repertoire. The block system categorizes each exercise in a sequence that ensures the Pilates class progresses effectively. The order of this system starts with a warm up, then moves to footwork, abdominal work, hip work, spinal articulation, stretches, arm work, leg work, full body integration, lateral flexion/rotation, and back extension. This system keeps Pilates classes organized and balanced so that the instructor avoids jumping between different types of exercises. It ensures that one area of the body is warmed up or worked out properly in order to safely and effectively move on to the next area of work. Within each block, there are fundamental, intermediate, and advanced levels for different exercises. This gives Pilates teachers even more organization because they can choose exercises that appropriately suit each of their clients. When choosing an exercise, an instructor must keep in mind each client's experience, level, goals, restrictions, and time. All of these factors are considered every time a lesson is prepared, and the BASI Block System is available to provide guidance.

Since our class was large, we were split into two groups at all times. This gave us ample time to observe the other group and study the exercises we learned in lessons earlier in the day. Within each group, each student was paired with another so that everybody had an opportunity to practice the exercises on the apparatuses as well as practice cueing their partner. This organization was extremely beneficial because our physical work was balanced with observation so that we weren't completely burnt out in either area. Practicing new exercises was our top priority every day, but as soon as we finished, we tried as hard as we could to review every exercise from the previous days at least a few times to get them into our heads and bodies.

The nine-hour course did not end after leaving the building. Upon arriving home each night, I spent hours reviewing the exercises I learned that day, making flash cards and taking additional notes to help myself retain the information. I also used this time to study for the written and practical exams given throughout the two sessions of the course. Off-time was incredibly valuable, and I used it as wisely as I could to avoid falling behind.

Written exams were standard fill-in-the-blank or multiple-choice questions. The practical apparatus exams were taken in groups of three or four; Karen would give each of us a different exercise, which we were allowed to practice for a few minutes while she tested the other students in the group. Each test included three or four randomly selected exercises, which ranged between fundamental and advanced levels. The dance mat exam required each student to teach and cue the exercise to the rest of the class, while also demonstrating it correctly.

Before the course started, I was extremely nervous because of the shortened time span and the amount of information that had to be memorized and executed. After the first session, I spent the three week break studying for three to four hours every day, making sure I was ready for the exams and finals quickly approaching. After the second session and the completion of the

entire course, I felt extremely accomplished both mentally and physically. I had worked harder than I had worked for anything else in a long time, giving my entire effort toward learning the movement, muscle focus, objectives, cues, and resistance settings for each exercise. The BASI repertoire is long, diverse, and advanced, but extremely well organized with patterns in the block system that help obtain all of the information.

My natural strengths are physical strength and flexibility, which benefited me in executing Pilates exercises as I learned them. I spent hours practicing different exercises every day during the course, which was physically exhausting but rewarding as I noticed my strength and placement improving. I was incredibly grateful for my dance background during this course because of my advanced range of motion and awareness of my body placement. I also have a soothing, projected speaking voice, which my peers complimented me on as I cued their exercises. This gave me confidence that I would eventually be able to successfully teach a large group.

The challenges that presented themselves in this course were mostly mental. I oftentimes stress myself out before starting something, falling into an anxious and somewhat defeated mindset without any logical reason except nervousness and insecurity. I had to fight myself with this as the course started by reminding myself that I *could* and *would* learn all of the exercises and be able to teach them successfully. I struggle with focusing on tasks, especially when I'm given a lot at once, so I was worried that I would not spend enough time studying the exercises in my free time. I proved myself completely wrong with this, because I spent a great amount of time studying and practicing during and after the course, which showed when I passed all of my exams. My greatest physical challenge upon entering the course was my abdominal strength. Since I am flexible and strong in all other areas of my body, I have taught myself how to

overcompensate with different muscles and avoid contracting my abdominals as much as I should. In Pilates, this is impossible. The core is the most important stabilizer and you cannot pretend to use it and still successfully execute exercises. This course challenged me physically and taught me how to use my abdominals more effectively.

What I use most from the BASI certification process is the BASI Block System. Being a new Pilates instructor was initially stressful because I wanted to teach my clients new classes every time to make sure they were challenged and improving progressively. Deciding which exercises to teach is challenging at first because, since I am a new instructor, I do not yet have a client-base. I see new clients constantly, without any prior knowledge of their previous experience, ability, or physical wellness before they walk into the Pilates studio. I can plan a lesson that would suit an average Pilates student, and, thanks to the block system, I have this filing system in my memory in case a client has a specific injury that prevents them from being able to do some of the exercises I prepared. I can search my memory for an exercise that best suits their personal situation by referring back to the twelve blocks.

Pilates certification is a continuous process that requires constant growth far beyond the last day of the course. The BASI course is a huge accomplishment in which you learn the entire Pilates repertoire you need to know to teach classes and understand different clients. After completing it, you are required to observe, practice, and teach a total of 500 hours before acquiring your official certificate. I am a teacher during this time, but I'm also still a student. I feel confident about my current teaching abilities, but still have so much to learn about cueing, teaching clients with specific injuries, and total mastery of the objectives of each exercise. I am proud of all I have learned and accomplished, and I am excited to continue growing and learning as my teaching experiences broaden.

I chose to complete the BASI Pilates certification program as my senior thesis project because I intended to use this experience to create a job and a lifestyle for myself after graduating college. I wanted to do something that I could use in the future, and for me, research or choreographic projects were not the right fit. It was important to me to keep my project dance-related, but to gear it more toward personal practice, fitness, and well-being.

Immediately after graduation, I will be moving home to Minnesota. I am currently in touch with Pilates studios in the Twin Cities area and am in the process of working out a weekly schedule between multiple studios. Initially, I will be completing my 200 teaching hours that still remain from my 500-hour requirement to obtain my official certificate. When I finish my hours, I will continue teaching at the same studios and establish a greater private client base. Since Pilates apparatuses are rarely available at dance studios, I plan to teach Mat classes at competition studios in the Metro area so that I can teach entire teams. Starting at summer workshops, I will introduce this cross-training practice to dancers and studio owners with the intention of obtaining a weekly position at multiple studios to help these dancers throughout their competition season. I will use both the regular BASI mat repertoire as well as the dance specific exercises developed by Karen Clippinger. Although I will no longer be dancing, I look forward to working with dancers and keeping that part of me forever present.

## LMU Mission Statement

LMU's mission statement promotes the encouragement of learning, the education of the whole person, the service of faith, and the promotion of justice. Pilates certification requires learning and the education of the whole person because of the thorough understanding of the large repertoire of Pilates exercises and teaching cues that is required by any aspiring instructor. LMU has provided me with an exceptional education, and I have taken my knowledge and applied it to fields that I am particularly interested in, specifically Pilates. The statement of the service of faith and promotion of justice relates to my thesis because Pilates educates the whole person. It is a mind-body practice, based on ten Pilates principles that include awareness, balance, breath, concentration, center, control, efficiency, flow, precision, and harmony. In order to educate your body physically, your mind must be present and aware of everything happening internally. Only then can a person translate his or her inner desires into a physical practice. Education of the whole person in Pilates is crucial, and through this process, I have created a mind-body connection between the Pilates exercises and myself. For example, I used to avoid the breath system by breathing quietly and at a pace that didn't match the movement. I felt this was more convenient and I didn't truly believe the inhales and exhales mattered much. During the certification course, I realized that the breath patterns are, in fact, incredibly important to successfully completing each exercise. Reading the breath patterns alongside the movement description in the textbook was helpful because I was able to create a clear image of what was supposed to happen at each specific moment. Knowing when to inhale and exhale has helped me in the advanced exercises because everything has a place; one part of my body moves on the exhale, and another part moves on the inhale, rather than randomly breathing in between movements and holding my breath as a result of a lack of organization.

Despite my thesis, LMU's promotion of the service of faith and promotion of justice is important to me because of my Catholic upbringing. I was raised to develop a relationship with God, and even though I currently do not practice my faith as diligently as I have in the past, I know that this will change after graduation because I will have more time to focus on volunteering and attending weekly mass. I have always been taught to give back; this action does not always mean giving gifts or luxurious things to people in need, but rather, offering your kindness or expertise to those who could potentially benefit from it. I am currently working privately with a client who has breast cancer, and after just a few sessions, I have learned so much from her and how to approach individuals in a fragile situation. Inspired by this client, my personal effort to serve my faith and promote justice in a way that I know how is to teach a free group Pilates Mat class every week and market it toward men and women who are going through any sort of medical or emotional rehabilitation. I teach Pilates because I love it and believe in it as a mind-body practice, and money was never my reason for becoming certified. Although I will be doing this for a living, I want to offer these classes for free to those who truly need them. Small actions of kindness can go a long way, and introducing people to Pilates during a time of personal challenge could give them an opportunity to change their life.

My time at LMU has been incredible, and throughout the past four years, I have transformed from a teenager to an independent and capable adult. Although I have focused on my education and my future during college, I have learned to look beyond myself and be empathetic of others. Subconsciously, I believe this has helped me connect to my Pilates clients because I keep their best interest at mind while I teach classes. I look forward to developing new experiences and outlooks as I continue to work with different clients, while always referencing my experiences and growth from my time at LMU.

## Reflections: Summary of Dance Studies

### Fundamentals of Dance Composition I and II

- Professor: Judy Scalin
- In this class, we improvised, composed dance studies, and reflected/assessed our work as well as the work of our peers. Exercises were geared towards helping us discover our individual movement voices. We were expected to improvise, compose dance studies, perform, speak, write, and read about dance. Integrating our knowledge from this class into our daily lives as well as building community with fellow dancers was also encouraged. Skills that were developed included aesthetic principles, physical and performance skills, aesthetic valuing, cultural/historical context, integration, and community building. Objectives of this course included exploring movement possibilities, using aesthetic vocabulary and comprehending basic principles of dance aesthetics, and analyzing and assessing personal growth, the growth of others, personal challenges and success, and challenges and growth of others.

### Dance Styles and Forms

- Professors: Scott Heinzerling and David Karagianis
- The objectives of this course included discovery and development of the creative process in dance making, promoting a deeper understanding and implementation of Laban's Effort concepts, promoting a deeper understanding of music and dance related to dance composition, promoting more active listening skills, developing a deeper understanding of music's historical periods, styles, genres, and fundamental components of structure, promoting a deeper understanding of music's Intrinsic and Extrinsic elements and their



relationships and impact on dance/dance composition, promoting a deeper understanding and demonstration of performance qualities, and promoting the development of the individual student's personal dance aesthetic. We performed an expanded dynamic movement range and acquired a diversity of approaches and solutions to dance composition. We gained experiences with choreographing, coaching, performing, and assisting other students. The content of this course included musical forms and structures with David Karagianis, and choreographic devices and site-specific choreography and performance with Scott Heinzerling.

#### Laban Movement Analysis

- Professor: Damon Rago
- This course taught us personal and historical information about Rudolph von Laban and the descriptive movement system he created. Fundamental elements of his movement included Effort, Shape, Space, and Body. Goals and objectives of this course included developing physical skills in the areas of Body, Effort, Shape, and Space. We engaged in physical exploration of these elements and practiced Bartenieff Fundamental Patterns of Total Body Connectivity, including Breath, Core-Distal Connectivity, Head-Tail Connectivity, Upper-Lower Connectivity, Body-Half Connectivity, and Core-Lateral Connectivity. We developed verbal and analytical skills in the areas of Body, Effort, Shape, and Space by analyzing and discussing, observing, and writing about movement experienced in class. We deepened and refined sensitivity, understanding, and appreciation of others by analyzing and commenting on the performance of ourselves and

others in relation to our personal knowledge of the material. We deepened and refined self-confidence, and reduction of stress and self-doubt.

### Music for Dance/Drumming

- Professor: Monti Ellison
- In this course, we learned to reproduce the patterns and techniques for hand drumming. We learned and practiced different rhythms from various African folkloric traditions. We learned to count and perform the accompanying rhythmic parts and sing the accompanying songs. Objectives of this course included acquiring skills and understanding the principles of drumming, challenging and improving our ability to execute rhythmic patterns, further developing musical and rhythmic clarity and phrasing, and expanding our knowledge of keeping various subdivisions of time. We practiced teamwork and listening skills through exercises that emphasized rhythmic variety. Rhythmic variety challenged the development of musicality and tempo. This course explored the cultural significance behind each rhythm and song. We recognized and acquired a greater awareness of rhythm as it pertained to all forms of music; and acquired a greater affirmation and enjoyment of the specific class work.

### To Dance is Human: Dance, Culture, and Society

- Professor: Kristen Smiarowski
- In this course, we examined the dynamics of dancing as human phenomena – dance as ritual, dance as rite, dance as entertainment, and dance as art. We used a series of readings, live and filmed performances, and lecture demonstrations of guest dancers and

scholars as our source and resource material and “texts”. We moved, wrote, investigated cultures, and returned to dance that lives in the Los Angeles community. This course asked us to look broadly into the past, present, local community, and world. This course asked us to be alive in the moment as we connected and compared our dance and life experiences. Objectives of this course included introducing students to the skills and sensibilities necessary when observing people’s physical movement, cultivating interest in the stories and experiences of others, developing skills to investigate written texts as well as dance, developing content knowledge in the area of dance as cultural and social phenomena, and encouraging learning through multiple modes of engagement: moving, sensing, viewing, reading, speaking, listening, and writing. Learning outcomes of this course included identifying, discussing, and analyzing commonalities and differences among various dance forms that reflect and influence American culture and society today and throughout history. This course taught us to experiment with movement, demonstrate specific mind frames, connecting knowledge, and reporting new questions and insights about life as a result of experiences in the course.

### History of Dance Theatre

- Professor: Dr. Jill Nunes Jensen
- Dance History analyzed the political, social, gendered, anthropological, sexual, technical, and historical constructions around and within Western dance, and asked us to consider how and why we watch dance. Learning objectives and goals of this course included gaining an appreciation of the history of Western theatrical dance, making connections between our personal dance history and the larger history of the discipline, developing

research skills, learning how to incorporate observation and personal experience into writing, and learning how to watch dance with a critical eye. Learning outcomes included developing the ability to contextualize various choreographers and their strategies in order to understand why particular aesthetic concerns were paramount throughout dance history, understanding why particular events influenced choreographers and their approaches to dance-making, and knowing why certain choreographic works are considered seminal.

### Kinesiology I and II

- Professor: Mavis Rode
- Part I of this course explored the fundamentals of anatomy, physiology, and biomechanics necessary for translation of the perceived experience of dance into an understanding of movement according to scientific principles of kinesiology. Course objectives included developing an understanding of the basic structure and function of the human body as it applies to movement, specifically that pertaining to dancers. Learning outcomes included recognizing optimal postural alignment and major deviations from alignment, discussing the forces acting on the human body at rest and during movement, and the effects of gravity and changes in alignment on stability and balance. Part II of this course explored anatomy and biomechanics as applied to movement in order to enhance dance performance and reduce injury. We studied the structure and function of the major joints and regions of the body: spine, pelvis, hip, knee, ankle/foot, shoulder, elbow, and wrist. We discussed the relationships between these major joints as they apply to alignment, human movement, and dance technique. Kinesiology II aimed to deepen

awareness of individual potentials and limitations based on one's unique anatomy in order to promote career longevity, reduce injury, and enhance performance. At the end of the course, we were able to name the major muscles and their origins and insertions, and identify their primary actions on major joints. We recognized the limits of healthy joint range of motion, and understood the relationships between one's unique anatomy and dance performance.

### Principles of Teaching Dance

- Professor: Teresa Heiland, Ph.D.
- This course was designed to provide students with the ability to integrate their professional studies of technical content knowledge and conceptual content knowledge with pedagogical content knowledge. We gained an understanding of how particular topics, problems, and issues within the dance curriculum are organized, represented, and adapted to the diverse interests and abilities of learners, and presented for instruction at the high school level; basic principles and techniques of teaching dance in schools, private studios, and agencies. Upon completion of the course, students were able to design standards-based instruction that meets the *California Visual and Performing Arts Framework K-12* standards and represents best practice in instruction and lesson design. We were able to apply the cognitive processes used in dance/arts: creating, performing, and responding. We demonstrated an understanding for the promotion of inquiry and imaginative thinking as well as self-discovery in the teaching of dance, and the ability to structure a dance class and create lesson plans for selected experiences that contribute to the logical progression of a well-planned class. Ultimately, this course taught us to

demonstrate an understanding of the broad experiences integral to a well-balanced dance curriculum in various settings.

#### Philosophy of Arts – Psychological Disorders

- Professor: Mary Katherine Seabrook-Derrington, Ph.D.
- This course was designed to introduce non-psychology majors to the concepts, terminology, and research topics of abnormal psychology; the categories of behavior disorders, considering each of the major psychiatric/psychological classifications and their characteristics; the physiological, psychological, and sociocultural factors as etiological in behavior disorders. This course studied the role of values, culture, and politics in the study and treatment of psychopathology. Learning outcomes of this course included developing a comprehensive understanding of the various behavior disorders including symptomatology, possible etiologies, and current treatments for these disorders. This course taught us to be able to critically evaluate current research in abnormal psychology, and about how abnormal psychology principles, theories, and research relate to our lives and the world around us.

#### Careers in Dance

- Professor: Lillian Barbieto
- Through lectures, written assignments, field research, and specialized projects, this course rigorously explored careers in dance and careers related to dance. Course objectives included being able to write effective introductory and follow-up emails to current and potential employers, having an effective biography, resume, headshot, and

business card that can be updated over time, and understanding the self-awareness, organization, skills, and self-motivation it takes to have a successful and satisfying career in dance or related to dance. This course was outlined to teach about being a professional concert or commercial dancer, choreographer, dance educator, agent, director, manager, producer, or self-promoter. Careers in dance focused on the near future, personal dance history, and a 20-year plan.

### Ballet

- Professor: Scott Heinzerling
- Ballet IV exposed students to intermediate and advanced ballet technique. Emphasis was placed on the acquisition of ballet vocabulary appropriate to this level of study.

Movement articulation, performance qualities, and musicality were also emphasized. Students developed a serious work ethic through a developed sense of awareness, attention, intention, and action. Course objectives included furthering our current understanding of the principles of classical ballet technique learned previously, including developed use of alignment and use of turnout. Students were expected to further develop musical and rhythmic clarity and phrasing as an aide to technical performance. Gaining confidence was used as a tool for artistic expression. Various performance outcomes included executing an increased motor ability to move through space with ease during complex combinations, coordinating the use of the head and arms with combinations emphasizing greater precision of footwork, acquiring a greater awareness of dance as an expressive art form, and acquiring a greater affirmation and enjoyment in class work.

- Professor: Lisa Gillespie
- This course emphasized the development of the integrated classical dancer by focusing on the practical study of the principles of classical ballet technique, challenging students technically and artistically. Participation, work ethic, movement articulation, and musicality were important aspects of this course. Course objectives included understanding the principles of classical ballet technique, alignment, epaulment, and port de bras. Performance outcomes included increasing clarity and articulation of movement, foot articulation, flexibility, strength, stamina, musicality, balance, ease with longer combinations, expressiveness, artistry, focus, confidence, and knowledge of ballet terminology/history. The content of this course included barre work and center work.
- Professor: Lillian Barbieto
- Intermediate/Advanced ballet provided us with an opportunity to continue our dance study of ballet through a progressive approach to technique and artistry through the incorporation of Alexander Technique, Countertechnique, and basic anatomy. Course objectives included understanding and demonstrating ballet technique without unnecessary tension, demonstrating personal artistry within efficient execution of ballet movement vocabulary, and understanding the importance of self-awareness and self-motivation in the continual effort to develop individual performance and enhanced satisfaction in dance as a performing art form. The course was outlined to explore traditional and progressive approaches to technical performance, artistic performance, effort, attitude, and growth.



- Professor: John Todd
- Intermediate/Advanced ballet provided students with an opportunity to master our study of ballet through an aggressively athletic approach to technique and discipline. Course objectives included efficiency of movement, precision of skill and technique, understanding of proper body placement, and refined muscle tone and body shape. This course highlighted stamina, strength, ability, precision through speed and accuracy, injury prevention through correct body placement, encouraging us to push through physical boundaries with grace to capitalize on artistic expression, musicality, pyrotechnical force in executing jumps and movement.

#### Modern Dance

- Professor: Robert Cook
- This course taught us how to use our bodies as a tool of expression in the form of contemporary modern dance. Many different techniques were used as a reference point in order to usher in an investigation of time, space, energy, shape, motion, momentum, and performance. We gained strength, flexibility, and balance while also enhancing physical awareness and developing a kinesiological knowledge of the body as a tool in order to develop our eye and mind to see rather than relying on previous training to guide us through the material. Performance and learning outcomes include efficiently organizing our bodily alignment, integrating individual artistry, developing consistent clarity of movement, conditioning, coordination, movement retention, and terminology.

- Professor: Nick Duran
- This course did not focus on one specific way or choreographic vision, but instead offered training relevant to a form that is constantly changing, disassembling, and evolving. There was a heavy emphasis on somatic and improvisational methods as we dove deeply into ourselves to better understand that which informs our choices and work to expand our thinking, approach, and functioning in regards to dance. Course objectives and goals included whole-body integration, differentiation, synchronization, coordination, improved range of motion, spatial clarity, poise, efficiency of muscular effort, dynamic range, and bold qualitative choices. Performance outcomes included demonstrating body awareness, understanding effort and dynamics, using the space on multiple levels, the ability to collaborate, observe, discuss, and write about dance, personal investment, and the ability to identify personal goals.
  
- Professor: Lillian Barbieto
- This course explores Counter technique, a movement system developed by Anouk van Dijk. Learning outcomes include understanding and demonstrating basic Counter technique principles with personal artistry and clear, dynamic, and efficient movement. We created our own toolbox that includes counterdirecting, mental parameters, physical parameters, basic anatomy, and body in space in order to scan.
  
- Professor: Roz LeBlanc Loo
- This course was designed for the advanced dancer who already has a solid grasp of basic technical dance skills and is ready to tackle advanced, professional-level work. This

course will offer access to complicated articulations of the extremities and nuanced connections through the core of the body as they relate to musicality and performativity. Learning outcomes include being able to integrate the components of skilled dancing (alignment, strength, mobility, expressivity, choreographic detail, performance), increased level of stamina, core strength, mobility of the extremities, value of music, and developing a plan as to where and how dance practice will function in our lives after graduation.

### Jazz

- Professor: Paige Porter
- This course exposed us to jazz and contemporary dance technique and styles. We explored and expounded on the fundamentals of technical execution, movement styles, performance qualities, articulation and movement, and musicality. Emphasis was put on quality of execution, immersing oneself in a given style, working at a professional level, and abandoning limiting behavior within bodywork. Course objectives included addressing and progressing in technical execution of movement, challenging and improving our ability to learn and execute movement quickly and correctly, exposing each student to fundamental technical concepts for advanced movement, expanding each student's knowledge of advanced jazz techniques and styles seen in the commercial and contemporary field, and gaining more experience, knowledge, and confidence in performing commercial and contemporary dance. Desired performance outcomes included improvement in execution of all class work, and increased application of advanced technique/concepts, movement articulation, musicality, style, creativity,

flexibility, strength, stamina, motor control, coordination, memorization, and overall understanding of detail.

#### World Dance – Yoga for Dancers

- Professor: Holly Johnston
- This course was designed as a form of conditioning and therapy for the body, mind, and senses. The course led us through difficult asana sequences and explored the philosophical aspects of yoga. Sequences utilized improvisation and experimentation and focused on teaching us how to use the benefits of yoga as a tool for rehabilitation, therapy, conditioning, and energy balancing. Our focus shifted away from performance and toward self-observation and concentration while in this course. Course objectives included building a strong physical practice of asanas based on various sequences used in Ashtanga, Anusara, Iyenger, and hatha yoga systems, analyzed the benefits of each asana from both a functional/anatomical and physiological perspective as well as from a person point of view, produced an active human being with a sensitivity to our own body's balance and well being, and identified the philosophical principles of Yoga.

#### World Dance – African Dance

- Professor: Monti Ellison
- This course was an introduction to the study of African dance and included Congolese, Afro Cuban, Haitian, Afro Caribbean, and West African dances. This course aimed to recreate a similar atmosphere to African dance's original roots: a community affair of joy and participation. Objectives of this course included developing skills and understanding

of the principles of African dance, challenging and improving our ability to learn, analyze, and execute rhythmic dance patterns, further developing musical and rhythmic clarity and phrasing, increasing awareness of African dance movements and their meaning in a cultural context, and encouraging a sense of community spirit. Material was presented by means of demonstration and description. We participated in movement activities, singing, and drumming, all the while practicing teamwork, listening skills, improvisation, and creative expression in class and in a collaborative choreography assignment.

#### Dance Conditioning: Pilates

- Professor: Melanie King McGray
- Dance conditioning principles revolve around building strong muscles without excess bulk, developing body awareness, good posture, and graceful bio-mechanically safe movement. The Pilates Method consists of a series of exercises that concentrate on strengthening the core, using breath properly, having body-mind awareness with correct spinal and pelvic alignment while moving dynamically throughout directed exercises. This course worked to correct misalignments and postural deviations while also giving attention to overall body fitness and conditioning. The workouts in this course included the teaching of Pilates equipment and mat repertoire as well as the usage of other somatic approaches to support a dancing body's needs outside of performances, rehearsals, and technique classes.

PILATES AS REHABILITATION AND THERAPY

Maddy Overby

Senior Thesis Preparation

December 8, 2014

Pilates is a system of exercise that utilizes specialized apparatuses in order to improve an individual's physical strength, range of motion, balance, posture, coordination, and mind-body connection. Equipment including Reformers, Cadillacs, Wunda Chairs, Ladder Barrels, and other small accessories offer resistance that provide aid for Pilates clients, as well as add challenge to exercises. The physical benefits of Pilates are undeniable, as people who take Pilates gain strength and control of their bodies in unique ways. Similarly, the breath pattern that is essential to Pilates creates a calm and controlled internal environment that Pilates clients then can apply to the rest of their lives. According to recent studies, Pilates is a form of exercise and mind-body centering that is extremely effective as a form of rehabilitative therapy for clients experiencing chronic pain, stress, or pregnancy.

#### **Pilates and Chronic Pain**

Pilates is becoming an increasingly popular form of rehabilitation for people who suffer from chronic non-specific low back pain due to its success rate. According to Mauricio Antonio da Luz Jr. and colleagues, "low back pain is one of the four most common conditions among 291 health conditions, as well as the condition that affects more people in the world in terms of years lived with disability".<sup>1</sup> Pain in the lower back ranges in its degree of severity, but if moderate to severe, it inhibits people from proper daily functioning, including exercise. A study measuring the effectiveness of mat Pilates and Equipment-based Pilates was conducted at a private physical therapy clinic in Brazil in May of 2014. Eighty-six patients with chronic nonspecific low back pain were separated into two random groups: a mat group and an apparatus group that utilized the Reformer, Cadillac, Wunda Chair, and Ladder Barrel. Each patient participated in bi-weekly hour-long Pilates sessions for six weeks. Patients were said to have had "high expectations for improvement, believing Pilates would be beneficial to their current low back conditions".<sup>2</sup>



Individuals in each group were monitored and analyzed six weeks and six months after completing the Pilates sessions. Based on the six-week analysis, "Not much difference was found for pain intensity in the short and medium term results".<sup>3</sup> This was most likely due to the drastic change from occasional to frequent utilization of the low back muscles in strengthening and stretching exercises that patients were not used to due to their painful condition. However, "Six months after randomization, there was a significant improvement for the outcomes of disability, specific disability, and kinesiophobia in the group treated with equipment-based Pilates".<sup>4</sup> Patients in this study gained strength that caused their debilitating conditions improve. Kinesiophobia, the fear of movement, improved due to patients' success in executing the Pilates exercises and the realization that they had enough strength to demonstrate specific demands. The Pilates equipment group showed more improvement than the Pilates mat group most likely due to the support provided by the springs, straps, and pulleys on each machine. Using machines might also have given patients more confidence while performing the exercises because of the assistance from each apparatus.

A similar study was conducted in 2006, in which the analysis of two specific Pilates studies showed improvement in pain and disability. Reviews were conducted and compared with and without meta-analysis to traditional forms of physical therapy, and both found the Pilates method to be a worthwhile form of physical rehabilitation. According to the study, "It is estimated that between 11 and 84% of adults will experience an episode of low back pain at least once in their lives".<sup>5</sup> Low back pain can happen unexpectedly, but it can be prevented through strengthening exercises, which Pilates offers. According to research conducted by Gisela C. Miyamoto, Leonardo O. P. Costa, and Cristina M. N. Cabral, "Pilates method-based exercises are more effective than no treatment or minimal treatment of chronic nonspecific low back pain

for the pain outcome”.<sup>6</sup> Many forms of physical therapy target the region of the body that is in pain and aim to strengthen it. While Pilates does this, too, it also targets other muscles that give support to the pained muscle. For example, “The Pilates method-based floor exercises involved deep abdominal muscle activation exercises and exercises to strengthen and stretch the spinal and lower limb muscles”.<sup>7</sup> In order to take strain off of the back, it is crucial to have a strong core. Thus, Pilates exercises with the objective of strengthening the abdominals will reinforce muscles not affected by pain so that they can assist the ones that cannot be used fully.

#### **Pilates and Stress**

Although Pilates is an exercise system, an important element within it is the mind-body connection and how this eases stress. Mind-body connections involve creating a physiological and psychological connection between one’s mind and body, which usually relieves stress and leads to mindfulness. Marianne Adams, MFA, Karen Caldwell, PhD., Laurie Atkins, MFA, and Rebecca Quin, MA, explained Ralph La Forge’s five likely criteria for determining whether an activity is mindful in nature: “The activity contains a self-reflective, present-moment, and nonjudgmental sensory awareness, it includes a perception of movement and spatial orientation, there is a focus on breathing and breath sounds, attention is paid to anatomical alignment, and the activity involves an awareness of the movement and flow of one’s intrinsic energy”.<sup>8</sup> These criteria are present in Joseph Pilates’ method of Contrology, and Pilates exercises encompass these elements by focusing on internal qualities during the external bodily movement. Joseph Pilates explained, “You gradually and progressively acquire that natural rhythm and coordination associated with your mental and subconscious activities”.<sup>9</sup> This distinction is important for researching and practicing Pilates.

A research study was conducted at Appalachian State University over the course of a semester-long Pilates course to measure if students experienced Pilates as a mind-body experience. Students participated in three Pilates classes per week, and were encouraged to focus internally during their mat work.<sup>10</sup> Although the participating students were in a class setting, Pilates is still an individualized focus that helps each person accommodate to their unique physical needs and internal wellbeing. According to the results of the class, which were measured through students' end-of-semester reflections of the course, 35% of participants wrote about increased confidence throughout the practice, and 53% said their body awareness was increased through the course.<sup>11</sup> Also found in participant feedback, "individuals spoke to mind-body engagement as a way of increasing enjoyment of exercise and in developing the ability to engage muscles as needed".<sup>12</sup> These observations reflect students' acknowledgment of physical understanding of the Pilates exercises, as well as a mind-body connection that helped them feel confident about the exercises and about themselves. Results showed that "approximately 50% of participants wrote about stress management in relation to their Pilates practice".<sup>13</sup> Stress management is built into Pilates through the breathing patterns inherent in each exercise. The combination of breathing while performing exercises creates a calm mind and body during the practice that can be applied to all aspects of life outside of the Pilates studio. Students in this study seemed to be finding the mind-body connections, and, according to the study, "these findings meet four out of the five criteria regarding mindfulness, excluding the quality of being energycentric".<sup>14</sup> Awareness of breath and internal states helped participants of this study cope with stress, gain confidence, recognize the enjoyment within the exercises, and even further, dance students in the study claimed to have found connections that translated beneficially to their dance technique and performance.

## Pilates and Pregnancy

Pilates is a popular form of exercise for pregnant women because it is less strenuous on the body than high-impact fitness regimens. Exercise guidelines for pregnant women are oftentimes confusing because each woman's body reacts differently to the unique characteristics of her pregnancy. According to Dana M. Dillard, "current guidelines suggest that pregnant women should strive for 30 or more minutes of moderate exercise most, if not all, days".<sup>15</sup> It is important for women to stay active while they are pregnant so that they maintain their strength and can adapt to their bodily changes as they come. However, since each pregnancy is different, "Previously active women can safely continue activities in the absence of complications and previously inactive women should be evaluated prior to making recommendations but that physical activity may reduce some complications and provide benefits".<sup>16</sup> Pilates is oftentimes suggested as a form of exercise to pregnant women because it is a strengthening practice that incorporates subtle, sustained movements with a strict focus on breathing rather than quick, intense movements present in cardio exercises. During a woman's first trimester, she is closer to her non-pregnant body than she will be in the later trimesters. Because her body has not yet changed, she is able to experience the maximum amount of physical activity during her pregnancy, which is expected to decrease with time. During this time, a woman experiences the first physical changes in her body, and her Pilates exercises should focus on strengthening and toning her muscles. This may include exercises such as pelvic floor mat exercises and bridging.<sup>17</sup> During the second trimester, most women begin to make modifications during Pilates exercises. They are encouraged to minimize spinal exercises and to shift their focus to postural exercises that will discourage knee hyperextension and shoulder hunching.<sup>18</sup> Such exercises would include hamstring, pectoral, and upper back strengthening exercises. In the third trimester, women

should avoid spinal rotation exercises and supine body positions. Pilates specialists advise that the focus during the third trimester be about abdominal stabilization, which can be executed on large exercise balls and the Wunda Chair to keep the woman's body upright.<sup>19</sup> The utilization of Pilates during pregnancy encourages safe exercises that are simultaneously beneficial to the woman's strength and posture.

Pilates is a broad exercise system in the context of the number of exercises in its repertoire, the many objectives of those exercises, and the intensity at which the exercises can be executed. It is also versatile in the sense that it can benefit people with many conditions, including those suffering from chronic pain conditions, people in need of mindfulness, and pregnant women. Far too often, people who are plagued with stress or debilitating chronic conditions avoid exercise completely. Similarly, many pregnant women are unsure of how to exercise safely, so they stop doing it altogether. In these situations, it is important to look beyond the boundaries of the stereotypical idea of high-impact exercise in order to find what is beneficial to specific bodies and circumstances. Pilates is increasing in popularity every day, and the benefits that arise from this practice can change the physical wellbeing and the life of any individual.

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<sup>19</sup> da Luz MA Jr, Costa LOP, Fuhro FF, et al. "Effectiveness of mat Pilates or equipment-based Pilates exercises in patients with chronic nonspecific low back pain: a randomized controlled trial." *Physical Therapy* 94 (2014): 624.

<sup>20</sup> *Ibid.*, 628.

<sup>21</sup> *Ibid.*, 629.

<sup>22</sup> *Ibid.*, 629.

<sup>23</sup> Miyamoto, Gisela C., Costa, Leonardo O. P., and Cabral, Cristina M. N. "Efficacy of the Pilates method for pain and disability in patients with chronic nonspecific low back pain: a systematic review with meta-analysis. *Brazilian Journal of Physical Therapy* 17, 6

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(2013): 518.

<sup>6</sup> Ibid., 519.

<sup>7</sup> Ibid., 520.

<sup>8</sup> Adams, Marianne, Caldwell, Karen, Atkins, Laurie, and Quin, Rebecca. "Pilates and mindfulness: a qualitative study." *Journal of Dance Education* 12, 4 (2012).

<sup>9</sup> Ibid.

<sup>10</sup> Ibid.

<sup>11</sup> Ibid.

<sup>12</sup> Ibid.

<sup>13</sup> Ibid.

<sup>14</sup> Ibid.

<sup>15</sup> Dillard, Dana M. "Perinatal Pilates." *International Journal of Childbirth Education* 28, 1 (2013): 20.

<sup>16</sup> Ibid., 21.

<sup>17</sup> Ibid., 21.

<sup>18</sup> Ibid., 23.

<sup>19</sup> Ibid., 23.

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- da Luz MA Jr, Costa LOP, Fuhro FF, et al. "Effectiveness of mat Pilates or equipment-based Pilates exercises in patients with chronic nonspecific low back pain: a randomized controlled trial." *Physical Therapy* 94 (2014): 623-631.
- Dillard, Dana M. "Perinatal Pilates." *International Journal of Childbirth Education* 28, 1 (2013): 20-25.
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## Moving to a New City

### **Pilates Studios**

<http://www.awakenpilates.com/>

<http://www.sixdegreesuptown.com/>

<http://www.centerspacepilates.com/>

<http://www.longevitystudio.com/>

<http://www.pilatesmn.com/>

<http://justpilates.org/>

<https://www.lifetimefitness.com/en.html>

### **Housing Market**

<http://www.apartmentguide.com/neighborhoods/Minnesota/Minneapolis/Uptown-Minneapolis/>

<http://minneapolis.craigslist.org/search/apa>

<https://www.apartmentlist.com/mn/minneapolis>

<http://minneapolis-st-paul.apartmenthomeliving.com/apartment-guide/minneapolis-minnesota/apartments-for-rent/studio/cheap>

<http://www.rent.com/minnesota/minneapolis-apartments/gaar-scott-historic-lofts-4-439012>

[http://www.bdcgmt.com/?command=7KHnT7bj\\_aKyXKmxztEoumuwCCQyEJHdfgPAL\\_bGQAJvX09haTiIPs6fR\\_aPPB11N6\\_b36XMXdr09rviItlVBdzn1ES\\_aeDozXf8H7cAKG2GnuZMmIjpVooVgWjLLBERjAn1](http://www.bdcgmt.com/?command=7KHnT7bj_aKyXKmxztEoumuwCCQyEJHdfgPAL_bGQAJvX09haTiIPs6fR_aPPB11N6_b36XMXdr09rviItlVBdzn1ES_aeDozXf8H7cAKG2GnuZMmIjpVooVgWjLLBERjAn1)

## Artist Statement

Dance is an art form that requires unwavering commitment from every dancer who chooses to participate in it or pursue it professionally. Although it is a strict path to take, dancing can lead to careers other than performing, including choreographing, teaching, assisting, or directing. Since dancers are physical beings, ideas can evolve into something that can be considered dance-related, such as Pilates or physical training. Throughout my journey evolving as a dancer, I have come to the realization that dance has always been something I've adored, but not something that I need to do in order to be happy. It makes me happy, but it is not something that must be done in order to fulfill me as a human being. Dance has helped shape me as an individual and has guided me toward a path of independence in a dance-related field.

I have been dancing for fifteen of the twenty-two years of my life; taking class, learning choreography, auditioning for competitive teams, performing on stages, attending a performing arts high school, dancing at a studio fifty miles from home, and earning a college degree in dance. Dance has given me a voice; when I competed, my dancing spoke to judges and audiences and physicalized the song I danced to. As I progressed into modern and contemporary dance performances in high school and college, the messages portrayed in my dancing were more mature and less literal than in the past. Either way, dancing always gave a voice to my movement. I don't think of my literal physical movement as my voice anymore, but rather, experiencing so many things as a dancer has given me a voice as a person.

The key to accomplishing anything in life is discipline; Mastering a skill, acquiring a good habit, losing weight, reading more – all of these require discipline. Dance has been my main form of discipline since I was seven years old. It requires me to be prompt and committed both inside and outside of the classroom. If I don't take care of my body and my health, my

dancing will suffer, and therefore, I remain nutritionally and physically disciplined. Dance teachers have high expectations for dancers, no matter what time of day it is or how many consecutive hours we've danced. Committing to attending class means being attentive, eager, and engaged from start to finish. Dance has taught me how to listen to instruction, take positive and negative feedback and view both as constructive, and to be respectful. These constant lessons have impacted me as a person and have influenced my everyday life. After spending years of thanking the accompanist at the end of every ballet class, I have subconsciously created a habit of thanking every person who holds the door for me, every pedestrian crosswalk patrol, grocery store check out person, and library janitor. I am confident that dance has disciplined me in numerous additional ways that I have not even recognized.

Dance is significant as a physical outlet. It is an artistic way for me to cultivate my internal self and communicate it through external, physical strength. It is a unique form of exercise that requires attention, technique, specificity, and presence. In the words of Joseph Pilates, "Physical fitness is the first requisite of happiness." Like Pilates, dancing is a mind-body art form that requires physical and mental attention. Movement cannot simply be executed without thought, intention, or questioning if it is to be considered dancing. A choreographer or dancer's mind creates a concept, and thinks of how to translate it into physical movement. The concept is taken to a rehearsal, which leads to improvisation or choreography. With time and effort, this process unfolds into a piece that is performed on stage, and when it is performed, the story is told. Each rehearsal process is a journey, and performances are the final phase. Although a dancer's mind creates the story, our bodies are the storytellers. Completing this process dozens of times every year for the past fifteen years has shaped my body, attitudes, mind, interactions, relationships, and ultimately, myself.