

A photograph of a Pilates session. A female instructor with blonde hair, wearing a black long-sleeved top and black pants, stands behind a black Pilates reformer table. She is smiling and looking down at a client. The client is a woman with blonde hair, wearing a black tank top and maroon leggings, lying flat on her back on the table. Her arms are extended to the sides, and her legs are straight. A small blue block is visible under her knees. The reformer table has a light-colored wooden frame. The floor is made of dark wood planks. The background is a plain, light-colored wall.

# Programming to Enhance

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Pilates Method Workouts

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# Contents

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4	Introduction
6	Knowing Your Client
7	A Foundation Series
9	Understanding Progression, Regression and Variations
10	Introducing The PIC System™: A systematic model for programming in the Pilates Method
17	Choosing Apparatus and Programming
25	Varying the Apparatus
27	Sole Apparatus Programming
33	Time Constraints Programming
36	Progressions in the Studio
38	Client Program Recording
40	Motivating Clients

# Introduction

Within the Pilates method of exercising, programming is as important as the work itself. It is vitally important to have an operating structure and just as vital that this structure offers the opportunity for the instructor to use reasoning, and be creative, specific and flexible.

A systematic model for programming provides a format for categorising and filing the repertoire with a means to tailoring workouts based on reasoning and strategic application. It also allows for standardisation within the Studio system or Matwork environment.

A systematic programming model should allow for:

- Addressing the entire body
- Addressing the mind and breath
- Utilising all Range of Movement (ROM)
- Building from basic to more challenging both in the overall program, in sub-categories, and in specific series
- Most effective progression of muscle and ROM use
- Familiarity of sequencing

When considering programming it is necessary to see the need for a holistic, integrated workout. We would not advocate working on simply the injured area of a body, nor only working on a given area of the body for any reason the client may give. The body operates as a whole and as such we address it as a whole. All work throughout the program must emphasise function and efficiency. Each previous category should prepare for the following category, and each sequence should adhere to the principles of the Pilates method.

In programming, we also consider the following:

- ① **Repetitions:** Keep only to those that feed positive patterning STOP before feeding back into negative training patterns.
- ② **Resistance is important.** You need to overload muscles to gain strength (the Overload Principle) BUT not at the expense of correct work. We need to access correct muscle use and may need to lower resistance to do so.

This book provides Pilates instructors with guidelines and strategies for programming within a Pilates Studio and Matwork environment. The Pilates programming model used in this book is the Pilates International Category System of programming known as The PIC System™. This system provides a clear structure and programming guidelines to ensure a holistic workout, while still being flexible enough to allow instructors to address muscle imbalances, special conditions as well as equipment and space restrictions within the work environment.

This System is also easily applied to the different approaches of the Pilates Method. It is a commonsense approach to exercise prescription that allows Pilates teachers to apply a framework to their skills, knowledge and repertoire toolkit.



# A Foundation Series

A Foundation Series is a set of exercises that forms the base for our Pilates work and allows the instructor to assess many strengths and weaknesses, and imbalances and deviations of muscles/muscle groups in the body. It also operates as the foundation of the warm up sequence commonly utilised within a program, preparing the body for the workout.

With these foundation exercises we can start to look at people in terms of movement, using our understanding of posture and muscle recruitment patterns to help us explain to people why they are unable to achieve certain movements.

The Foundation Series given in this table is an Introductory set of exercises that allows for movement patterns and postural assessment. Common strengths, weaknesses and imbalances seen in this Foundation Series can include:

Breathing and Printing	<ul style="list-style-type: none"><li>• Ability to find and maintain neutral pelvis and neutral spine</li><li>• Ability to activate pelvic floor and abdominals</li></ul>
Imprinting	<ul style="list-style-type: none"><li>• Abdominal strength (particularly lower)</li><li>• Degrees of involvement or dominance of hip flexors</li><li>• Involvement of gluteals</li></ul>
Pelvic Curl	<ul style="list-style-type: none"><li>• Strength of hip extensors vs hip flexors</li><li>• Flexibility of hip flexors vs strength of hip extensors</li><li>• Strength of abdominals</li><li>• Strength and articulation of back extensors</li><li>• Stability and range of movement (ROM) of shoulder girdle</li></ul>
Chest Lift	<ul style="list-style-type: none"><li>• Abdominal strength (particularly upper)</li><li>• Degrees of involvement or dominance of hip flexors</li><li>• Involvement of gluteals</li><li>• Ability to maintain neutral pelvis</li></ul>

*Continued on next page*



### Leg Lifts

- Abdominal strength (particularly lower)
- Dominance of hip flexors
- Ability to maintain neutral pelvis
- Ability to disassociate at hip joint

### Spine Twist

- Abdominal strength (particularly lower and oblique)
- Dominance of hip flexors
- Flexibility of quadratus lumborum
- Stability and ROM of shoulder girdle
- Adductor strength

### Hula

- Abdominal strength (particularly obliques)
- Oblique patterning (torso rotation)
- Degree of involvement or dominance of hip flexors
- Involvement of gluteals
- Ability to maintain neutral pelvis



Remember, when considering programming, it is necessary to see the need for a holistic, integrated workout. While we are addressing a person's strengths and weaknesses, and imbalances and deviations within a program, we would not advocate working on simply the injured or weak area of the body, nor only working on a given area of the body for any reason the client may give. The body operates as a whole and as such we address it as a whole taking into consideration those areas that require additional focus, consideration or modification.

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# Understanding Progression, Regression and Variations

It is essential that a Pilates instructor understands conceptually progression, regression and variation as this is the absolute cornerstone in understanding how to work through the enormous body of Pilates repertoire in a manner that is efficient, safe and specific to the client's needs.

In understanding how to apply the concepts of progression, regression and variation we must understand that movements can be made more or less challenging by altering several key aspects of an exercises:

- Lever length
- Range of Movement (ROM)
- Resistance
- Tempo
- Choreography
- External Props/Aids/Tools
- Breath Pattern

## **Progression**

The idea of progression is the adding of a 'step' forward or an additional element in order to give the next level of challenge. A progression will by nature add challenge or intensity in order to achieve progress. For example, the Hundred can be progressed by lowering the height of the legs as a lever.

## **Regression**

Regression refers to taking a 'step' back, in order to make the exercise more appropriate and achievable. Regression can be a very useful tool in corrective exercise and allows the concepts and principles of the methodology to be focused on more efficiently. It may be preferable not to use the term "regression" when working with clients. For example, the Hundred can be regressed by shortening the lever of the legs to a bent legged position.

## **Variation**

You will see many different executions of similar exercises when you engage in various approaches to the method. It is important that you see the ability to "vary" exercises to be client specific or approach specific. For example, the Hundred can be varied changing the leg position from 'parallel' to 'turn out' to help the client activate the gluteals and hamstrings. To understand that there are variations on Pilates Method exercises will allow you to see the common thread in all approaches to teaching the work, and then reason as to why a variation may be the most appropriate in a given situation.



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# Introducing The PIC System™

## A Systematic Model for Programming in the Pilates Method

Structuring a good Pilates program relies on the instructor having a thorough understanding of the repertoire at hand, working knowledge of the concepts and principles of the Pilates Method; particularly a concept of progression and a focus on providing a balance and flowing movement experience for participants. More specifically any program should systematically provide for the following:

- Warm up and prepare the body for the session
- Activate and challenge the core such that all further work comes from a foundation of correct stability
- Progressively challenge stability and mobility
- Increase spinal mobility and strengthen spinal extensors
- Develop scapular stability, mobility and strength
- Include leg strengthening and flexibility
- Utilise a variety of positions.

The PIC System™ is a category based programming model formatted to encourage and support progression within the program structure, where each category of the system builds upon the previous, increasing in complexity, integration or specificity. The structure, when combined with the Pilates repertoire and apparatus work together to provide a clear and natural progression in terms of challenge and skill integration.



### Guide for The PIC System™ Programming

As a guide a range of prescribed exercises per category is given in order to complete a full program within a one (1) hour session. The following Guide Sheets for Programming outline the suggested number of exercises per category and examples of exercises to be programmed in each category.

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## Introducing The PIC System™: A Systematic Model for Programming in the Pilates Method

### The Matwork

The structure for Matwork programming is directed more from understanding the required work at specific levels and then using knowledge of progression and common sense to structure in between.

A Matwork program should always abide the following:

- All ranges of movement worked
- Balance in all forms
- Flow
- Adherence to the Pilates Method principles
- Progression – moving from basic to more challenging

The categories of The PIC System™ Matwork are as follows:

1.	Preparation/Warm Up	Prepares the mind and body for the program
2.	Centring	Focuses core stability and peripheral mobility
3.	Sitting I	Upright stabilisation and mobilisation
4.	Abdominals	Abdominal strength and endurance challenge
5.	Spinal Flexion	Articulation of the spine in flexion
6.	Sitting II	Upright stability, strength and challenge to full torso
7.	Integration Supine	Integration of movement from supine position
8.	Lateral and Extension	Lateral flexor and back extensor strengthening
9.	Support Integration	Strengthening movement supported on limbs
10	Full Body Challenge	Challenge or specific work
11.	Warm Down/Release	Calming, cooling and releasing focus

## Introducing The PIC System™: A Systematic Model for Programming in the Pilates Method

The PIC System™ Matwork guide sheet for programming

<b>Preparation/Warm Up</b> 2-6 exercises	'Prepares the mind and body for the program' E.g. Roll down, Foundation Series
<b>Centring</b> 2-6 exercises	'Focuses core stability and peripheral mobility' E.g. The Hundred, Roll up, Leg Circles, Rolling
<b>Sitting I</b> 1-3 exercises	'Upright stabilisation and mobilisation' E.g. Side Reach, Mermaid
<b>Abdominals</b> 2-6 exercises	'Abdominal strength and endurance challenge' E.g. Single Leg Stretch, Criss Cross, Double Leg Stretch
<b>Spinal Flexion</b> 1-3 exercises	'Articulation of the spine in flexion' E.g. Spine Stretch, Roll Overs
<b>Sitting II</b> 1-4 exercises	'Upright stability, strength and challenge to full torso' E.g. Saw, Spine Twist Sitting
<b>Integration Supine</b> 1-6 exercises	'Integration of movement from supine position' E.g. Shoulder Bridge, Corkscrew
<b>Lateral and Extension</b> 2-8 exercises	'Lateral flexor and back extensor strengthening' E.g. Side Lift, Side Kicks, Basic Back Extension, Cobra
<b>Support Integration</b> 1-4 exercises	'Strengthening movement supported on limbs' E.g. Front Support, Back Support, Side Support
<b>Full Body Challenge</b> 1-3 exercises	'Challenge or specific work' E.g. Teaser
<b>Warm Down/Release</b> 1-4 exercises	'Calming, cooling and releasing focus' E.g. Seal Puppy, Stretches, Roll down

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## Introducing The PIC System™: A Systematic Model for Programming in the Pilates Method

### Programming considerations during the Matwork session

- Stay focused on the general and specific levels of the participants and be prepared to alter your planned class as required.
- Keep in mind the intention of each category in relation to the exercise goal
- Give ongoing instruction for achieving correct work.
- Be able to immediately give clear instruction on how to modify, assist or vary the work when needed.

### An example Matwork Program according to The PIC System™

Preparation/Warm Up	Pelvic Curl, Double Leg Lifts, Supine Spine Twist,
Centring	The Hundred, Roll Ups, Leg Circles, Rolling
Sitting I	Side Reach Sitting, Mermaid
Abdominals	Single Leg Stretch, Double Leg Stretch, Scissors, Double Leg Lower, Criss Cross
Spinal Flexion	Roll Over
Sitting II	Spine Stretch, Saw, Spine Twist Sitting
Integration Supine	Shoulder Bridge, Corkscrew
Lateral and Extension	Side Lifts, Side Kicks, Single Leg Kick, Double Leg Kick, Swimming
Support Integration	Front Support, Leg Pull Front, Pike with transition
Full Body Challenge	Teaser 3
Warm Down/Release	Seal Puppy, Standing Lunge, Roll Down

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## Introducing The PIC System™: A Systematic Model for Programming in the Pilates Method

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### The Studio

The structure for Studio programming is similar to that for the Matwork while allowing for greater specificity for the client. In the studio environment there exists greater opportunity for individual application and selection from the available apparatus and an enormous body of repertoire. In formatting a studio program for a client the following points must be constantly underpinning the work:

#### 1. Know your client

- History: exercise, medical (physical + psychological + genetic + medications + specific relevant)
- Injury(s): past and present
- Restrictions: any
- Treatments: any other practitioners or programs
- Goals: very important to determine mutual course of action
- Personality: how comfortable with self/body/exercise/instruction
- Approach: dependent on above information



#### 2. Commence with the foundation work

Working through the repertoire by level to ensure the constant improvement upon a solid foundation continues to advanced levels. Levels shouldn't be skipped for without correct foundations you will build on a faulty base.

#### 3. Progression

There is a natural progression throughout the Pilates repertoire. An instructor must learn to work through the obvious lines of progression in the repertoire without jumping levels and also be able to identify the skill sets that comprise each exercise and be able to draw from related/other exercises with similar skill sets.

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## Introducing The PIC System™: A Systematic Model for Programming in the Pilates Method

The categories of The PIC System™ Studio are as follows:

1. Preparation/Warm Up	Prepares the mind and body for the program
2. Leg & Footwork	Focuses use of global muscles to challenge core stability whilst aligning and strengthening legs
3. Abdominals	Challenges the strength/ endurance of the abdominal muscles
4. Leg Strapwork	Challenges pelvic stability with lower limb movement
5. Spinal Articulation	Articulation of the spine through flexion
6. Hip Flexion I & II	Functional challenge to torso stability and hip disassociation
7. Lunges	Stretch and strengthen pelvic musculature, especially hip flexors and hamstrings
8. Box Work	Torso integration and stability challenge on box
9. Arm Work	Strengthen upper limb and challenge torso
10. Additional Leg Work	Pelvic musculature strengthening and gluteal work
11. Lateral Flexion	Stretch and strengthen lateral muscles of torso
12. Extention	Mobility, stability and strengthening of torso extensors
13. Body Integration	Full body challenge or specific challenge/ requirement
14. Release	Calming, cooling and release focus



# Introducing The PIC System™: A Systematic Model for Programming in the Pilates Method

The PIC System™ Studio guide sheet for programming

<b>Preparation/Warm Up</b> 2-6 exercises	'Prepares the mind and body for the program' E.g. Roll down, Foundation Series
<b>Leg &amp; Footwork</b> 5-10 exercises	'Focuses use of global muscles to challenge core stability whilst aligning and strengthening legs' E.g. Reformer Leg & Footwork Series: Doubles, Calves, Singles
<b>Abdominals</b> 1-3 exercises	'Challenges the strength/ endurance of the abdominal muscles' E.g. The Hundred, Coordination, WC Pike, SC Chest Lift
<b>Legs Strapwork</b> 2-5 exercises	'Challenges pelvic stability with lower limb movement' E.g. Reformer Leg strapwork series: Little Frogs, Circles, Openings
<b>Spinal Articulation</b> 1-3 exercises	'Articulation of the spine through flexion' E.g. Short Spine, Semi Circle, Tower, Ball Wall Roll
<b>Hip Flexion I &amp; II</b> 2-5 exercises	'Functional challenge to torso stability and hip disassociation' E.g. Knee Stretch, Elephant, WC Cat Stretch, CAD Forward Sitting
<b>Lunges</b> 1-2 exercises	'Stretch and strengthen pelvic musculature, especially hip flexors and hamstrings' E.g. Standing Lunge
<b>Box Work</b> 1-4 exercises	'Torso integration and stability challenge on box' E.g. Genie, Flat, Tilt, Twist
<b>Arm Work</b> 2-6 exercises	'Strengthen upper limb and challenge torso' E.g. Shoulder Press, Arms Seated Series, Arms Standing Series
<b>Additional Leg Work</b> 1-4 exercises	'Pelvic musculature strengthening and gluteal work' E.g. Skating, Wall Glute Series, MC Leg Series
<b>Lateral Flexion</b> 1-3 exercises	'Stretch and strengthen lateral muscles of torso' E.g. Side Reach, Mermaid, SC Side Lifts
<b>Extension</b> 1-3 exercises	'Mobility, stability and strengthening of torso extensors' E.g. Pulling Straps, Swan,
<b>Body Integration</b> 1-2 exercises	'Full body challenge or specific challenge/ requirement' E.g. Teaser, Backstroke, Torso Press Sit
<b>Release</b> 1-3 exercises	'Calming, cooling and release focus' E.g. SC Waving, Pole Series, Roll Down

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# Choosing Apparatus and Programming

There are various benefits and differences attached to working on the different apparatus in terms of support, positioning, stability, Range of Movement (ROM), load/resistance, focus and skill integration.

Many differences can be noted when examining specific categories for programming. We will pay particular attention to the Leg & Footwork, Abdominals, Legs Strapwork and Back Extension categories of any program.

## **Leg & Footwork**

As we know the Leg and Footwork category “focuses use of global muscles to challenge core stability whilst aligning and strengthening legs”. In the studio setting, this category continues from the warm up challenging the core stabilisers with larger range of movement, a requirement for hip disassociation and specific lower limb alignment. This is a natural progression from the skills acquired in the Foundation Series. This category would commonly comprise 5-10 exercises.

- Reformer

Leg & Footwork will, in most cases, initially be performed on the Reformer where the Leg and Footwork sequence has the most direct progression from the supine position established in the Foundation Series. The supine starting position gives the clients a large base of support and makes it easier for clients to disassociate at the hip joint, maintaining a neutral pelvic position while activating the core with larger ranges of movement. Resistance and movement occurs in the horizontal plane, perpendicular to gravitational forces, which favours postural support systems over agonist strengthening, unless greater resistance is utilised. The variable resistance options available allow for the apparatus to be adjusted meeting the specific needs of the client, and the moveable carriage challenges the core stabilisers. Of all the apparatus used for Leg & Footwork the Reformer offers the greatest ROM through the Hip and Knee joints with most balanced use of anterior and posterior lower limb musculature. The Reformer Leg and Footwork also provides the instructor with best viewing for overall alignment.



- Cadillac

Working in a position of 90-degree hip flexion the Cadillac offers less ROM at the hip and knee joint focusing mainly on hamstring lengthen and pelvic stability. Compared to the Reformer, the resistance bears down into the hip joint and requires a considerable amount of core control to be executed correctly. Also, there is less adjustability of spring tension working on the Cadillac. One of the great benefits of performing Leg & Footwork on the Cadillac is that the client has exceptional visual feedback of their alignment, particularly foot and ankle, which can translate to self-correction.

- Wunda Chair

The Leg and Footwork repertoire on the Wunda Chair is the most challenging of all apparatus in terms of base of support and the most functional in terms of the relationship of the moving body to gravity. In most cases, the client must have established the hip disassociation and stabilization required to perform the Leg and Footwork first in supine positions on the Reformer, then in the supine position with more challenging ROM on the Cadillac, before progressing to the upright seated position of the WC. There is an eccentric focus to the work of the Quadriceps and the Leg and Footwork repertoire on the Chair is some of the strongest in the studio. Most Wunda Chairs offer significant variability in spring resistance and there are many ways in which assistance can be offered to a client to enable execution of the repertoire.

### Abdominals

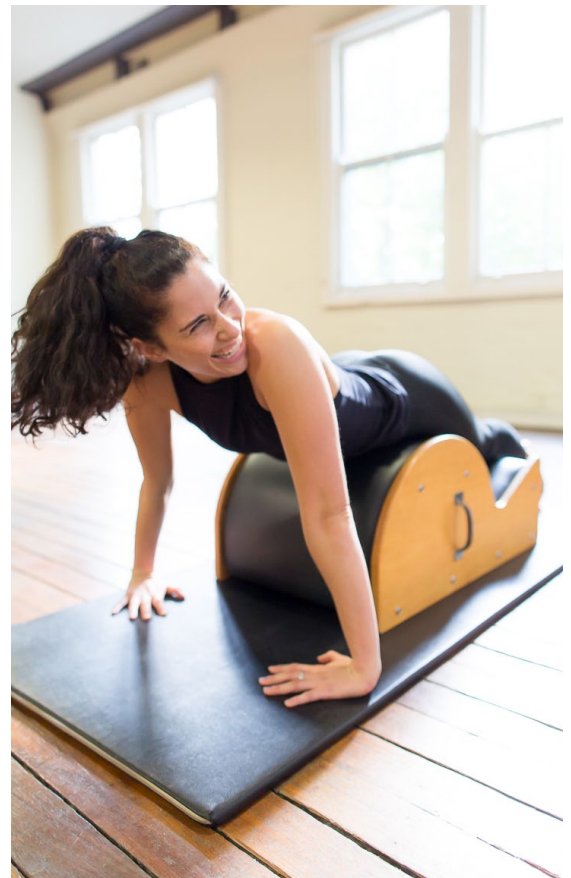
This is the category that “Challenges the strength/endurance of the abdominal muscles” in 1-3 exercises.

- Mat

The basic abdominal patterning will initially be taught on the Mat with the Chest Lift before resistance is added on the major pieces of apparatus. Abdominals, done on the Mat can also provide additional endurance challenge when taught in a sequence, such as the Abdominal Five - Single Leg Stretch, Double Leg Stretch, Hamstring Pull/Scissors, Double Leg Lower and Criss Cross. To transition from one Abdominal exercise to the next on the Mat demands a level of stamina and control. Matwork also offers portability. In the studio this may translate to the ability to position a client based on studio space and apparatus availability/selection and in learning Mat abdominal exercises, a client may also be able to integrate these exercises in a home or travel program.

- Reformer

Abdominals performed on the Reformer would be seen as a progression from the Matwork Abdominals, with many of the exercises directly related to those done on the Mat. The moveable carriage and the addition of resistance from straps challenge the core stabilisers and the shoulder complex. Like on the Mat abdominals performed on the Reformer, at the later levels, can be taught in a sequence, challenging the endurance of the abdominals. Variable resistance is available when working on the Reformer, either in progression or regression of the exercises. Although be mindful of clients who experience neck tension or discomfort in this category with chest lift positions as support is not available unless performing with the head down, a position which is very challenging on the abdominals.



- Cadillac

The Cadillac offers three distinct ways to introduce resistance (or assistance) to abdominal strengthening, Top Loaded (assistive), Bottom Loaded (resistive) and Arm Springs (resistive). The use of the Top Loaded (TL) Spring for Abdominal work on the Cadillac can assist to train correct muscle recruitment patterns by gently lifting clients into the Chest Lift, Roll Up or Teaser positions. While the added assist allows clients to work deeper in the abdominals the use of the TL Spring challenges the ROM through the shoulder joint and the stability of the shoulder girdle. Bottom Loaded (BL) on the other hand is strong flexor strengthening and provides unique abdominal and shoulder girdle strengthening. Matwork or Reformer repertoire, performed on the Cadillac with Arm Springs provides for strong unilateral resistance to the arms and upper torso, although the stationary Cadillac and fixed position also allows for the provision of additional support mechanisms such as Triangle cushions.

- Wunda Chair

The Wunda Chair introduces integrated abdominal work in new ranges and targets different muscle patterning to that learnt on the Mat, Reformer or Cadillac. The upward force of the Pedal requires the client to actively resist the springs, and integrate the shoulder stabilisers and hip extensors to control movements and work deeper into the abdominals. The repertoire available on the WC is more limited and as such the category is often supplemented by the inclusion of Matwork and Barrels repertoire.

- Barrels

The Barrels offer unique extension in terms of ROM in strengthening the abdominals from a stretched or lengthened position, and are used effectively in this category where a client has a condition with a flexion contraindication. The Abdominal repertoire such as the Spine Corrector Chest Lift can be uniquely adapted to facilitate a range of movement from passive extension to neutral spinal alignment, rather than the conventional neutral to flexion position. Barrels also offer portability and may be positioned in a studio strategically to minimise disruption in a program.



## Choosing Apparatus and Programming

- Small Apparatus

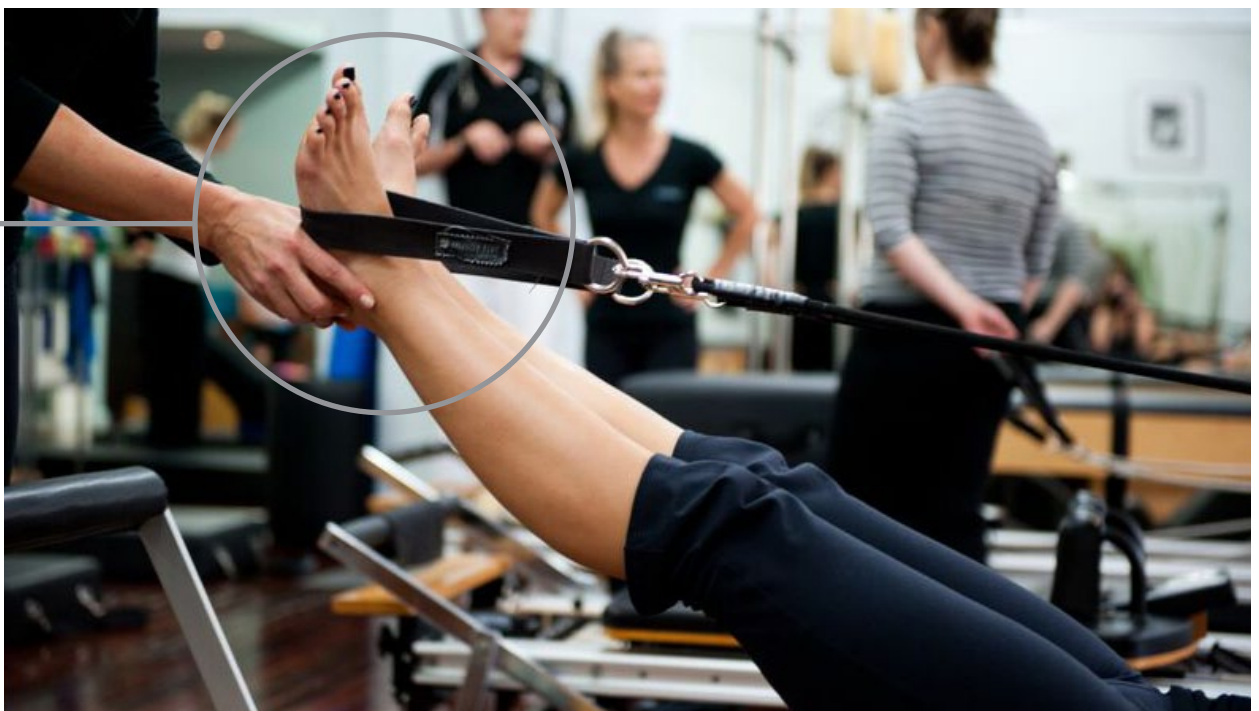
The use of the Small Apparatus can assist to train correct muscle recruitment patterns and offer support for clients, or provide the next level of challenge. For example, the use of the Triangle Cushion or Spine Supporter provides support for clients with neck conditions or who are pregnant. In terms of progression, the addition of a Magic Circle between the knees or ankles in many abdominal exercises, adds another element to further challenge the client.

### Leg Strapwork

This category “challenges pelvic stability with lower limb movement” in 2 – 5 exercises.

- Reformer

The Leg Strapwork series on the Reformer works the legs bilaterally with the moving carriage challenging the client's ability to maintain a neutral and stable pelvis. The Reformer would be considered the starting point for teaching the Leg Strapwork series prior to progressing the client the Cadillac. However, in some instances, particularly for clients unable to maintain neutral or with a condition, it may be more appropriate to start on the stable surface of the Cadillac and use a light spring setting or additional assists.





- Cadillac

The Legs Spring Series on the Cadillac parallels the series often already learnt on the Reformer although the Cadillac offers variable resistance based on positioning on the table with the two independent springs offering less stability and a unilateral challenge to perform an even bilateral movement. The stable Cadillac Table also allows an instructor to continue programming to this category if an elevated or supported upper body position is necessary (e.g. pregnant clients).

- Barrels

While not utilising straps or springs, the SC Leg Series fits the definition of this category and is most commonly utilised in a WC program. Compared to the Reformer and Cadillac the SC Leg Series places the client in an inverted position on a smaller surface area, thereby greatly challenging pelvic stability. This series also further challenges ROM in the hip joint, and works equally through hip flexors, extensors, adductors and abductors. Some clients may even invest in a Barrel or Arc for their home, allowing this series to be continued in a home program.

### **Back Extension**

Specifically focuses “Mobility, stability and strengthening of torso extensors” in 1-3 exercises.

- Matwork

Initially, Matwork exercises are included in this category to establish a correct foundation of stabilisation and back extensor activation when working from a prone position. Prone Breathing can be thought of like a prone printing exercise, establishing this connection, just as Printing does in the supine position. Basic Back Extension (BBE) will follow on. Including Matwork Back Extension work in a clients’ program will also provide for effective inclusion in a home or travel program.

- Reformer

Back Extension on the Reformer would be considered the next line of progression from the Matwork with Long Box Basic Back Extension and LB Pull Straps 1, 2. The Reformer increases challenge by adding resistance for the back extensors to work against and most exercises will also require integration of shoulder strengthening and stabilisation.

- Cadillac

Back Extension on the Cadillac is more limited in repertoire and integrated in nature. Swan Series take the arms overhead and require strong recruitment of the posterior shoulder musculature and back extensors, as well as strong support from the abdominals. Many clients will find the ROM required through the shoulder joint challenging and in cases of shoulder impingement or shoulder conditions, Back Extension on the Cadillac would be considered contra-indicated. Hanging Back is a unique and integrated Back extensor strengthening exercise on the Cadillac, although like much of the Cadillac repertoire, requires the instructor to be directly on hand to assist and for safety. Other apparatus often support this category of work, when performing a Cadillac program.

- Wunda Chair

The Wunda Chair offers different ranges to target the Back Extensors. The progressive level Floor Swan takes the arms overhead as per the Cadillac Swan Series but works with a heavier resistance. As per guidelines noted above this exercise would be contra-indicated for a number of shoulder conditions. In comparison to the Floor Swan, the Basic Swan on top of the Chair is loaded from below and requires the client to actively resist the lift of the springs, whilst maintaining a stable shoulder complex and a strong abdominal connection to effectively work the back extensors. Also consider the decreased base of support when executing the Basic Swan, increases the challenge and adds an element of hip extensor involvement to the overall effect on the body. The design of the Wunda Chair can impact its versatility here. Chairs the same height as the Cadillac may be used in conjunction for increased base of support. Split Pedal designs also provide for additional unilateral progressions and additional combinations of movements such as rotation.

- Barrels

Much like the Abdominals repertoire, the Extension specific repertoire when performed on the Barrels allows for additional supported ROM. The supported prone start position provides length in the spinal extensors and then movement can occur from flexion, through neutral and extension allowing a full ROM through which the spinal extensors may be strengthen from a lengthened position. This also allows the instructor to be selective in their preferred ROM for a client based on physical needs and/or contraindications.



- Small Apparatus

The use of the Small Apparatus can assist to train the correct muscle recruitment patterns required for Back Extension on the Reformer, Cadillac and Wunda Chair, or provide the next level of challenge. For example, the use of the Foam Roller facilitates the ROM required through the shoulder joint for back extension on Cadillac in an unloaded and smaller range. Compared to the MC Floor Swan, which is the progression of WC Floor Swan, utilising the same recruitment patterns but with less stability.

Choosing the apparatus for a client session may also be accorded to:

- Time constraints
- Studio choreography
- Colleague requirements
- Learning progression
- Variety

# Varying the Apparatus

It is not always necessary or practical to complete an entire session with a client using only one piece of apparatus. Ideally, you want to utilise the most suitable piece of apparatus for your client for each category, while still retaining the programming ideals of FLOW and FOCUS. Therefore, you will need to make choices for the program and for each category accordingly within the confines of some basic guidelines.

## **Guidelines for varying the apparatus:**

- It is ideal to complete all categories you require on one piece of apparatus before moving to the next piece. This means you may be juggling the program categories out of their usual structure. Therefore having a systemized programming format as a skeleton structure will enable you to manage the program with flow and focus, without missing important elements.
- You should complete the required categories on the first piece of apparatus as they come up in the order of the programming system. When you move to the next piece of apparatus, commence with the first category that you had previously skipped that is relevant to this next piece of equipment. Continue this way as you move between apparatus.
- In using apparatus it is suggested that you incorporate up to a maximum of three varying pieces in one session. It is not advisable to continually move from piece to piece as flow and focus may be lost.

In addition to these guidelines for varying the apparatus, the order of execution of categories and exercises may also be dependent on the “setups” of the apparatus itself, Bottom Loaded (BL), Top Loaded (TL) spring configuration or by the use of the Push Thru Bar (PTB), Spring Bar (SB - also known as Roll Up Bar RUB), Arm or Leg springs. By clustering work based on the setup, the instructor can maintain a flow to the session, minimising setup time and maximising the amount of repertoire a client can get through in a session.

## Varying the Apparatus

An Example Varying the Apparatus Program at Intermediate Level

PIC	Repertoire Selections	SP	R	OR
Preparation/Warm Up 2-6 exercises	<b>On the Mat:</b> Pelvic Curls, Spine Twist Supine, Single Leg Stretch, Double Leg Stretch, Roll Ups, Basic Back Extension	-	6-10 ea	1
Leg & Footwork 5-10 exercises	Heels Parallel, Toes Parallel, V, Heels Wide, Toes Wide, Raises / Tendon Stretch, Single Leg with Raise	3-4	8-10 ea	2
Abdominals 1-3 exercises	100, Co-ordination	1-2	100, 6-10	3
Legs Strapwork 2-5 exercises	Little Frogs, Circles both directions, Low Openings	2	6-10 ea	4
Spinal Articulation 1-3 exercises	Short Spine, Long Spine	2	3-6	5
Hip Flexion I & II 2-5 exercises	<b>Flexion I:</b> Knee Stretches <b>Flexion II:</b> Upstretch Series	2, 2	10 ea, 6-10 ea	6
Lunges 1-2 exercises	Kneeling Lunge	2	3-5 BC	7
Box Work 1-4 exercises	SB Genie, Flat, Tilt, Twist, Climb-a-tree	2	3-5 ea	8
Arm Work 2-6 exercises	Kneeling Arm Series	1	6-10 ea	9
Additional Leg Work 1-4 exercises	<b>Wunda Chair:</b> Step Up	1	6 ea	10
Lateral Flexion 1-3 exercises	HB Side Over	1-	6 ea	11
Extension 1-3 exercises	HB Swan	1	3-6	12
Body Integration 1-2 exercises	HB Walk Over	1	2-3 ea	13
Release 1-3 exercises	HB Ballet Stretches	1	-	14

SP = Springs

R= Repetitions

OR: Order



# Sole Apparatus Programming

It is definitely feasible and inspiring to use a sole piece of equipment for the entire session. This can create excellent flow, pace and focus. A systemized programming format may, as necessary, be altered to allow for greatest benefit when working in this format.

Of all the apparatus the Reformer allows for a sole apparatus program with the least amount of changes to the order of the programming format. Compared to the Cadillac and Wunda Chair where an ability to work with slight alternations to programming is particularly important. You will find that when working on these apparatus you may be required to move some of the categories of the program out of their regular sequence to accommodate various “setups” of the equipment and to better facilitate the flow of a program.

## Sole Apparatus Example Programs

### The Reformer

The Reformer is the most commonly utilized major piece of equipment for sole apparatus programming. The options are endless and minimal adaptations to the programming system may be needed; although moving around your program categories can offer much to exercise sequencing and client progress.





## Sole Apparatus Programming

An example intermediate program may look like:

PIC	Repertoire Selections	SP	R	OR
Preparation/Warm Up 2-6 exercises	<b>With the Long Box (LB) set:</b> Roll Down (standing front of the Reformer) SLS, DLS, Criss Cross <b>On the carriage with footbar up:</b> Pelvic Curls, Spine Twist (place feet ready for L&F work)	-	6-10 ea	1
Leg & Footwork 5-10 exercises	Heels Parallel, Toes Parallel, V, Heels Wide, Toes Wide, Raises / Tendon Stretch	3-4	8 ea	2
Abdominals 1-3 exercises	100, Co-ordination	1-2	100, 6-10	3
Legs Strapwork 2-5 exercises	Little Frogs, Circles both directions, Low Openings	2	6-10 ea	4
Spinal Articulation 1-3 exercises	Short Spine, Long Spine	2	3	5
Hip Flexion I & II 2-5 exercises	<b>Flexion I:</b> Knee Stretches <b>Flexion II:</b> Upstretch Series	2, 2	10 ea, 6-10 ea	6
Lunges 1-2 exercises	Kneeling Lunge	2	3-5 BC	7
Box Work 1-4 exercises	SB Genie, Flat, Tilt, Twist, Climb-a-tree	-	3-5 ea	8
Arm Work 2-6 exercises	Kneeling Arm Series	1	6-10 ea	9
Additional Leg Work 1-4 exercises	Skating	1	10 ea	10
Lateral Flexion 1-3 exercises	SB Side Overs	1-	6 ea	11
Extension 1-3 exercises	LB Pull Straps 1 & 2	1	3-6 ea	12
Body Integration 1-2 exercises	LB Teaser	1	3-5	13
Release 1-3 exercises	Low bar Cobra	1	3-5	14

SP = Springs

R= Repetitions

OR: Order





### The Cadillac / Trapeze Table

On the Cadillac, you will see only minor changes in The PIC System™ structure. These changes will allow for different “setups” of the apparatus and will maintain the flow of the session.

As you are aware, much of the Cadillac repertoire is completed either with a Top-Loaded (TL) or Bottom-Loaded (BL) configuration on the Push Thru Bar (PTB). We would program to complete all BL spring work before moving to TL or leg spring work. Also note, as much of the Cadillac repertoire involves hamstring lengthening it is not necessary to include the Lunges category unless more specifically, Hip Flexor stretching is required.

## Sole Apparatus Programming

An example intermediate structure may look like:

PIC	Repertoire Selections	SP	R	OR
Preparation/Warm Up 2-6 exercises	Roll Down Pelvic Curl, SLS, DLS, CX, ST, Roll Up Roll Over	- - -	3 10 3 ea	1
Leg & Footwork 5-10 exercises	V, Toes Parallel, Heels Parallel, Toes Wide, Heels Wide Raises, Prances Single Toes, Single Heels Hip Opener	BL2 BL2 BL1	10 ea 10 ea 6 ea 6 ea	2
Abdominals 1-3 exercises	BL Roll Up	BL1	6	3
Legs Strapwork 2-5 exercises	Little Frogs, Openings, Walking, Bicycles, Adductor Stretch	CAD LEG	10 ea	6
Spinal Articulation 1-3 exercises	Tower Cat Stretch	BL1 TL1	6	5 7
Hip Flexion I & II 2-5 exercises	<b>Flexion I:</b> Monkey Stretch 1, 2 <b>Flexion II:</b> Forward Sitting/Side Reach/Saw Combo Bridge Press Prep	BL1 TL1	3 ea 3 3	4 8
Lunges	Omitted in this Program			
Box Work 1-4 exercises	HB Genie, Flat, Tilt, Climb a Tree			13
Arm Work 2-6 exercises	Kneeling Arm Series	CAD ARM	8 ea	12
Additional Leg Work 1-4 exercises	Standing Glute Series 1, 2, 3 Horseback HB Glute Stretch	1.5kg wt	8 ea 6 1	14
Lateral Flexion 1-3 exercises	Side Sitting 2, 3	TL1	3 ea	9
Extension 1-3 exercises	Prone 1, 2, 3, Rest Position	TL1	3	10
Body Integration 1-2 exercises	TL Teaser Hanging Back	TL1 -	6	11 15
Release 1-3 exercises	Half Hang Roll Down		1 3	16

SP = Springs

R= Repetitions

OR: Order





### The Wunda Chair

On the Wunda Chair the system will be altered to allow for the inclusion of program areas or categories that are not ideally replicated on this apparatus, for example, Legs Strapwork and complete Arm Work categories.

The use of the Barrels can be considered a standard inclusion in Wunda Chair programs according to The PIC System™. Integration of the PAP, small apparatus and matwork repertoire are also excellent options. Therefore, in the studio the Wunda Chair should be used in close proximity to the Barrels in order to incorporate effectively as a sole apparatus program.

## Sole Apparatus Programming

An example intermediate program may look like:

PIC	Repertoire Selections	SP	R	OR
Preparation/Warm Up 2-6 exercises	Roll Down, Pelvic Curl, DLS, SLS, Criss Cross, Spine Twist Supine, Roll Up, Roll Over	- - -	3 6 3	1
Leg & Footwork 5-10 exercises	Heels Parallel, Toes Parallel, V, Heels Wide, Toes Wide Calf Press Standing Leg Press, Standing Side Leg Press	2	8 8 8	2
Abdominals 1-3 exercises	Pike Side Pike	2	6 4 ea	3
Legs Strapwork 2-5 exercises	SC Leg Series – Scissors, Helicopters, Openings, Bicycle	Leg Wts.	6	10
Spinal Articulation 1-3 exercises	SC Roll Over	-	3	11
Hip Flexion I & II 2-5 exercises	<b>Flexion I:</b> Cat Stretch	1	6	4
Lunges	SC Hip Flexor Stretch	-	3-5 BC	12
Box Work 1-4 exercises	HB Genie, Flat, Tilt, Twist, Overhead	-	6 ea	14
Arm Work 2-6 exercises	Standing Arm Series (weights)	1kg Arm Wtr.		13
Additional Leg Work 1-4 exercises	Step Up	2	8	6
Lateral Flexion 1-3 exercises	Side Arms Kneeling	1	8	7
Extension 1-3 exercises	Swan Basic - Single Arm + Rotation, Floor Swan + Lat Presses, Rest Position	1	6 6	5 8
Body Integration 1-2 exercises	Torso Press Sit, Teaser	1	6	9
Release 1-3 exercises	HB Stretches		6 BC	15

SP = Springs

R= Repetitions

OR: Order



# Time Constraints Programming

Generally in the Pilates Studio environment, clients make appointments and are booked for a session at a specific commencement time and for a specific duration. The issue of managing a client who is running late requires consideration and, in practice, great tact.

Whilst some studios do not observe these appointments rigorously (for a variety of reasons), many feel that these situations can cause enormous difficulties in the studio and will have in place a series of guidelines to work within to avoid potentially problematic situations, such as re-booking them for another time, or advising them that they will still need to finish at their allocated time.

In situations where the late client still wants to complete a session, you will need to adapt their program to accommodate the shorten time-frame.

## **Programming guidelines for late clients:**

- If a client arrives late for their session, consider which categories you are best to leave out (make the best choices according to the clients overall needs and goals) and then let the client know your plan. A late starter should not do a full program.
- Use minimum repetitions only
- Recommended categories to exclude:
  - Additional legs
  - Full Body Integration
  - Further according to choice

## **Example Time Constraint Program**

The following program is an example of using The PIC System™ of programming for a basic level client who has arrived 15 minutes late to their session. This client has been attending Pilates once per week for 4 months. You will find this is only one example of an appropriate program for such a client. This program may vary depending on the individual level and needs of the client in the actual setting.



## Time Constraints Programming

<b>PIC</b>	<b>Repertoire Selections</b>	<b>R</b>	<b>OR</b>
<b>Preparation/Warm Up</b> 2-6 exercises	Roll Down, Pelvic Curl, Chest Lift 2, Spine Twist Supine, Hula 2	3-6 ea	1
<b>Leg &amp; Footwork</b> 5-10 exercises	REF Doubles, R, P (OMIT Single Legs)	6-8 ea	2
<b>Abdominals</b> 1-3 exercises	100s Prep, 100s	3, 50-100	3
<b>Legs Strapwork</b> 2-5 exercises	Frogs, Circles, Openings (high), Stretch	6-8 ea	4
<b>Spinal Articulation</b> 1-3 exercises	PC with Extension	3-6	5
<b>Hip Flexion I &amp; II</b> 2-5 exercises	Scooter, Knee Stretch Curved, Elephant	6-8 ea	6
<b>Lunges</b> 1-2 exercises	Basic Lunge	1 ea side	7
<b>Box Work</b> 1-4 exercises	OMIT	–	8
<b>Arm Work</b> 2-6 exercises	Shoulder Press	6-8	9
<b>Additional Leg Work</b> 1-4 exercises	OMIT	–	10
<b>Lateral Flexion</b> 1-3 exercises	SC Side Lift	6 ea	11
<b>Extension</b> 1-3 exercises	LB Basic Back Extension, Rest Position	6-8	12
<b>Body Integration</b> 1-2 exercises	OMIT	3-5 ea	13
<b>Release</b> 1-4 exercises	SC Waving, Roll Down		14

\* This is only one example of managing and setting boundaries for late clients. The repetitions are reduced and categories omitted as an example only.

# Progressions in the Studio

As instructors we need to understand program progression and how to best apply it to meet our clients needs and goals. Each client should be encouraged to stay aware of the progress they make towards their goals, and each instructor should remain aware of the progressive needs and goals of their client/s. Progression should be noted within each session with regards to improvement per repetition, and improvement throughout the session, culminating in best possible integration by the sessions end.

The concept of progression is important to teaching the Pilates method well and motivating clients. Progression should be the aim within each session, in applying the repertoire and it is relative to each client's individual journey, irrespective of the conditions and level of ability the client presents with.

The PIC System™ is formatted to encourage and support progression within the program structure, where each category of the system builds upon the previous, increasing in complexity, integration or specificity. This structure, when combined with the Pilates repertoire and the apparatus, works together to provide a clear and natural progression in terms of challenge and skill integration.

Looking at the Warm Up category in the studio for example, at an introductory level, all clients will generally commence with the Foundation Series. As a client progresses the Warm Up must also progress to meet the level of challenge required in the work that follows.

1. Pelvic Curl (PC) ➡ Chest Lift (CL)1 ➡ Leg Lifts (LL) ➡ Spine Twist Supine (STS) ➡ Hula (H)1
2. PC ➡ CL2 ➡ LL (Alt) ➡ STS ➡ H2
3. PC ➡ CL3 ➡ LL (Db) ➡ STS ➡ H3
4. PC ➡ Single Leg Stretch (SLS) Introduction ➡ H3 ➡ STS ➡ Roll Back
5. PC ➡ SLS ➡ H3 ➡ STS ➡ Roll Up (with ThB)
6. PC ➡ SLS ➡ Criss Cross (CX) ➡ STS ➡ Roll Up
7. PC ➡ SLS ➡ CX ➡ Double Leg Stretch (DLS) ➡ STS ➡ Roll Up
8. PC ➡ SLS ➡ CX ➡ DLS ➡ STS ➡ Roll Up ➡ Roll Over



From approximately Step 4, it is common to make alterations to the positioning of the Spine Twist Supine. For example it may come after the Pelvic Curl or following the abdominal exercises. Also, from Step 7, you may place the Double Leg Stretch prior to the Single Leg Stretch. These are choices for the instructor to make according to the requirements of the client. Step 8 could be considered an Intermediate level Warm Up sequence.

In the studio, an instructor may also make alteration to a warm up sequence that specifically supports a point of focus throughout a session. For example, if working for increased balance challenge as a point of focus through a session, or series of sessions, executing a warm up sequence using the Foam Roller would be an appropriate choice. Similarly, slight variations to the standard sequences may be implemented that support the primary apparatus used in a session, either in positioning, variation, progression or exercise selection.

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## Progressions in the Studio

Remember that the Warm Up category is intended to prepare the mind and body for the program ahead, therefore, it should increase in level of challenge in alignment with a clients overall progression. It can be beneficial to all to keep the level of the clients Warm Up consistent across their different programs and on the different pieces of apparatus as familiarity with their warm up sequence both empowers the client and maximizes efficiency of time.

Whatever you focus on and encourage from the outset will follow through to the rest of the session.

Over time you should develop a clear sense of how all the repertoire is able to develop in range, stability and strength in progressive steps. Understanding these progressions will assist you in knowing how to apply the repertoire and use the apparatus ongoingly, and leads clearly and simply from the foundation work to the advanced levels.

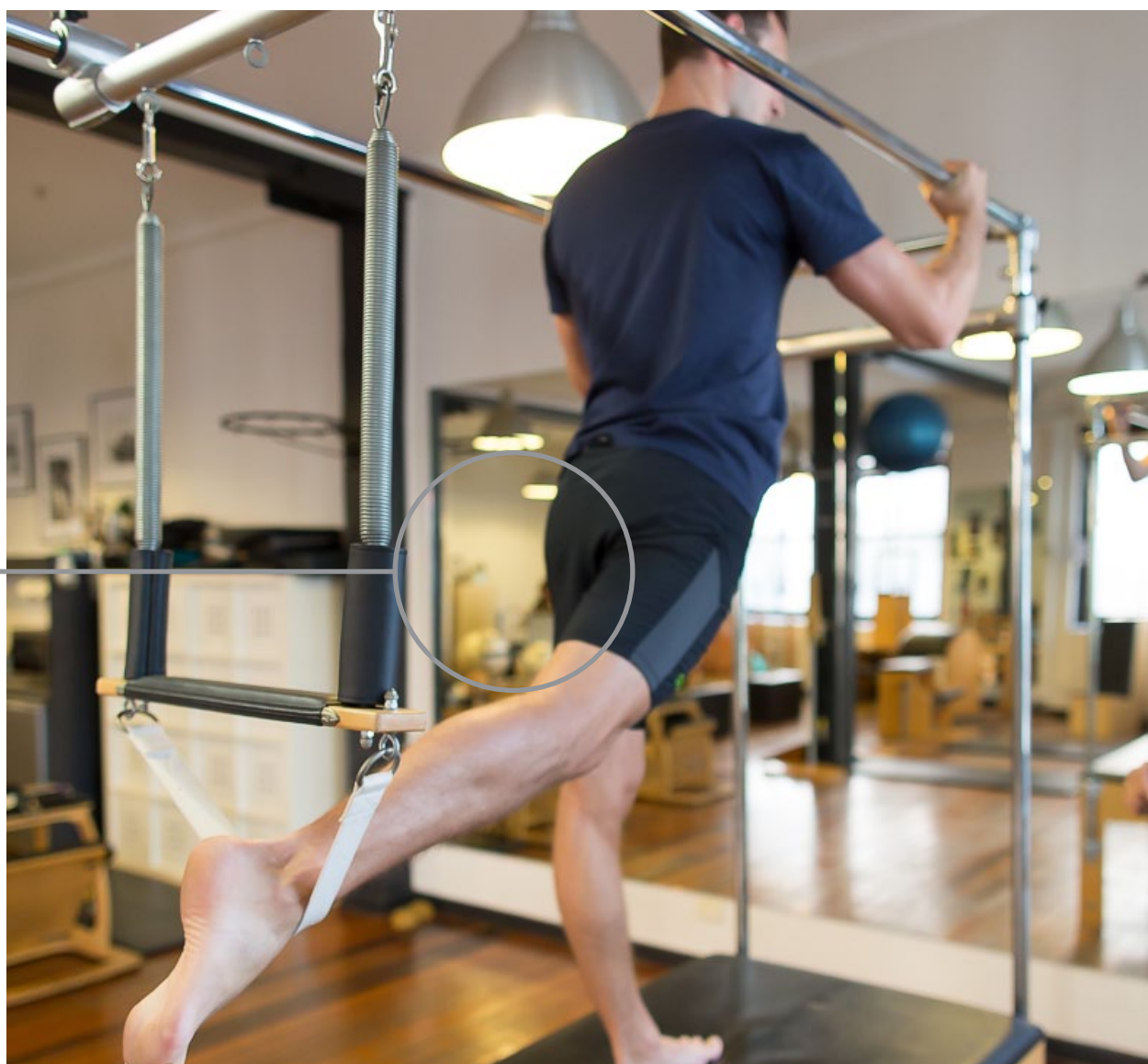




# Client Program Recording

When devising programs for your clients you will discover that there are an almost limitless number of variations for utilising sole apparatus or varying apparatus within a session to integrate client specific needs and goals, or to keep your studio session flowing amongst the different individuals under your instruction. It is not limited to the examples that have been given in this booklet.

Given this scope for variety, we advocate keeping written guideline programs for clients as a way of retaining client information, allowing colleagues (within the boundaries of the studio) to quickly assess the day's session options, and for purposes of specificity. The development of this skill will require the integration of the many facets of the Pilates Method, your knowledge of programming, repertoire, postures, apparatus and communication.



**System™ in the Studio Client Program Template**

<b>PIC</b>	<b>Repertoire Selections</b>	<b>SP</b>	<b>R</b>	<b>OR</b>
Warm Up				
Leg & Footwork				
Abdominals				
Legs Strapwork				
Spinal Articulation				
Hip Function I				
Hip Function II				
Lunges				
Box Work				
Arm Work				
Additional Leg Work				
Lateral Flexion				
Extension				
Body Integration				
Release				



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# Motivating Clients

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Motivation concerns energy, direction, and persistence. Motivation is the energy that directs our behaviour. That energy can come from different sources.

People will undertake Pilates because they want a better body, they want to get rid of their pain, they want a better lifestyle - they want to avoid the issues of not fitting into clothes, living with pain or being stressed and unhappy... or because they like it and enjoy it. The amount of motivation, but mainly the quality of the motivation is what will determine persistence in exercising for the long term.

As a Pilates instructor one of the most important things is to ensure that workouts are not only challenging but also enjoyable, and that clients feel a sense of accomplishment with each workout. We motivate our clients by encouraging their behaviours. For example staying mentally positive, wanting to achieve progression, improving on exercises, increasing the amount of control they exert, and getting through workouts more efficiently. For Pilates sessions to be enjoyable clients need to be offered progressive, tailored, challenging workouts with consistent supervision and input.

Clients begin to have a sense of accomplishment for showing up to their workouts consistently, enjoying the time they spend with others in the session and environment, and feeling like they are taking responsibility for their health and wellbeing. Pilates requires a mind body connection, which means clients are concentrating and engaging their mind with the activity. It is important to focus clients on the fact that they are working on specific goals and not just “putting in time”.

A reasoned, effective program will build to the where the client will be ultimately challenged at the point that they are most prepared and ready to address the needs of the particular challenge.

From an effective preparation in the Warm Up, the program should build into a challenging yet achievable level of intensity throughout the categories. Then think about culminating the program with an integrated high challenge level exercise sequence that gives the client a strong sense of self and inspiration in their ability to accomplish challenging movement. Examples of this would be some of the traditional endings, or maybe working on Teaser sequences and variations, but generally something that is empowering and chosen with the clients personal challenge points in mind.

At the very end of the program the Release category gives you the opportunity to calm and cool down the client, again using exercise selections that reflect the needs of the client and allows them to re-enter the outside world with a sense of self, improved posture, relieved of stress, and feeling energised and powerful.

