

Bec

Didn't the time FLY buy? Your second go at teaching and bang – you do a complete class!!!! IMPRESSED. As I said, I feel such a woos at how I froze on my first one and Jen had to rescue me.

Speed / pitch of delivery was PERFECT. Liked the way you paused between each instruction to allow a few seconds for it to be comprehended/processed before giving the next cue. This is very important and I recall it is something Jen was very hot on.

Had to close window and turn off one fan at start – could hardly hear you. Got louder and more confident with each move. If it helps any – if you feel nervous, come to teach a class with the knowledge that have a legitimate and very valid RIGHT to teach – even though you are just starting out on teacher training. You are sufficiently keen and good at Pilates in your own right, that you have embarked upon a desire/need to share/teach it. I may have been teaching for 3 years, but I have fallen into cutting corners and am not as up to date as you are. You are also keen to dot every 'i' – etc - whereas I may sometimes get a little complacent. Lastly, me boy, you girl. You perceive/see/explain things differently from me and with other girls shadowing my classes, this difference (subtle though it is) is appreciated by the peeps we teach. The same move, I will come at from a strength and balance perspective, you may well find you are (eventually) seeing/coaching the same move from a perspective of length. Ask me to demo single leg stretch – it's a good way to illustrate this.

Next class you attend, how about I keep the class plan you did and teach it exactly – allowing you to see the difference – maybe next week so you don't forget what you queued today?

Don't be put off if there seem too many negatives verses positives in this review – it's a guy thing. You may well find Jen's feedback focuses more on the positive/nurturing. Men are from Mars.

In all the moves, I didn't notice much focus on the core principle s- eg lengthening, control (ie move sloooooowly), pelvic floor (esp when I'd set it up as the theme at the start! – oops – lol). Breathing wise, I agreed with all your cues. I tend to nag/remind ad nauseum on these. 'length out of middle finger, should back and down, trace a line across the ceiling with big toe. I'd also have focused a lot more on the stability – ie focus on connection made with mat, keep it unchanging as you float up leg – I actually often say 'switch focus this time on the bit(s) wot don't move, not the bits that do – gives you more control'

As we discussed, keep on reminding peeps – just because you tell peeps to keep knees together in book openings, they will forget after the first move, so keep coming back, remind/nag with the same cue (amongst the myriad of others) – just because you gave the instruction once... peeps will forget as they have too much else to remember. I find peeps don't mind me (I regularly conduct straw polls and actual surveys) constantly bombarding them with cues – even repeated ones – because they forget quickly.

Did like the flowing of Book Openings Into Side Plank and roll down into plank – nice way to break up the moves and also makes the class more fun than when moves are done in isolation.

Noticed that for most of the earlier moves, you didn't demo at the start – I think Jen likes it that way – encourages peeps to focus on themselves and not you (is her reason) – I disagree, I tend to

typically demo each move – even if just a few reps – and then watch/correct - I find people are often visual learners. That said, I was VERY impressed that someone so new to teaching was able to gravitate away from the safety of the front and walk around.

Specifics then:

## Dead Bugs

---

### Cues given:

Belly button pulled in

(possibly too harsh a cue – don't want to over recruit – maybe float navel to spine or navel made of ice cream, visualise navel melting.

Also, at start of a class, I like to get peeps to keep navel gently drawn and practise a few breaths sideways breathing – ie breath in with navel floated/melted. Having set that up, I can refer to it in all future moves – so, in Dead Bugs I'd have cued navel floated/breath sideways.

Maybe use navel rather than belly button (one of jen's pet hates if memory serves)

### Cues Missed:

Leg light as a feather, leg filled with helium gap, visualise pelvic floor driving the move.

I noticed most were moving fairly quickly – no element of control of the move (using p/f).

No cue given for flat back – ie tailbone to heels or marble to 12 etc (so long as you KNOW they all KNOW marble to 12 – my peeps ALL do – I cover it at the 101 intros)

## Bridging

---

### Cues given:

“make sure your ribs connect to pelvis” – all very good but nobody would have had a clue what you meant!!! Need to either define/cover off the concept at start of class or explain it during the move when cue is given. What do YOU actually think this cue means??? How would you explain it!~

Peel up – tick

1 vert a time – tick

Energy coming out of knees and head – HUGE tick – new one on me – LOVED it

### **Cues Missed:**

Row of grapes on mat under spine, pop one grape at a time as you come down

Lead with tailbone of way up and down – thing of constantly lengthening tailbone

Hips high, chest low

Keep hips level / 'quiet'

Tailbone – visualise lengthening entire time

Engage P/Floor on way up

Melt navel, breath sideways (all my peeps know these cues) as you come up

### **Other comments**

Most peeps' knees were way wider than hip width – I recall Jen said keep them no more than hip width apart.

Liked the progression to up on tip toe

## Chest Lift

---

### **Cues given:**

Roll back down

### **Cues Missed:**

Keep elbows in peripheral vision at start / keep egg, peach or gap under chin

Draw navel (use a harsher cue than melt/float for this move) to floor – anchor navel to floor

Think of head lengthening away from shoulders as peel up

Arms up, length out of middle fingers, scraping parallel lines across the ceiling

Pause, use biceps to pull up a little

Keep shoulders from sinking on stage 3

### **Other comments**

I'd have done the 3 stages as separate options – ie chest lift and down – then repeat but add arms across ceiling, hold back of knees, then come down and so on

# Book Openings

---

## **Cues given:**

You used the term 'neutral spine' – you didn't define what you meant! (My peeps know but YOU don't know that!)

Mouse house – tick

Gaze follow hand – tick

Hold knees together – BIG tick – V important

Smooth rainbow of air – wow, love it!

## **Cues Missed:**

Keep navel drawn whole time?

## **Other Comments**

Liked the knees to chest and roll around to loosen spine after the previous move – very appropriate. You used the rainbow cue once, maybe twice but I felt you should have kept reminding them, length, length, length – don't just give a cue once (IMHO). Also loved the way you explained what actual MUSCLE being worked – I should do more of that – ie "this is a lovely oblique stretch". Also felt many of the class were rushing the move – I'd have slowed them down!

# Side Lying

---

## **Cues given:**

'Core switched on and belly button pulled in'... First part needs defining – what does it actually MEAN?... Also PULLED IN – maybe too harsh a cue – runs the risk of also recruiting Rectus Abs!!!! Float or melt navel down instead?...

Circles the size of a basketball – tick –

Back part of circle as wide as front – excellent – see 'Other Comments' section too

## **Cues Missed:**

To get sense of length – maybe 'pushing a coin up the wall with your big toe'

Focus on STABILITY – gives a sense of CONTROL of the movement so cue to focus on connection with the mat – keep the shape body makes with mat unchanging – also maybe visualise a stack of three saucers and cups on hips!

### **Other Comments**

I liked your emphasis on the BACKSWING part of the movement – I often do that in many moves as we tend to always focus on the front part of many moves – excellent – BIG TICK

Palms were facing DOWN – I tend to have them facing up as challenges balance a tad more – forces stabilisation by core and not hands/arms!

This is a move where tons and tons of LENGTH cues would have been appropriate.

Fun factor – gave you a tick for writing Wednesday with the foot (VERY NOVEL\*\*) but maybe cue to write the word on the WALL (ie length length length) – \*\* would have given bonus point for total fun factor if the word had been something drole – maybe even a phrase – eg Simon Is A Saddist 😊

## Book Openings

---

### **Other Comments**

Liked the idea of Book Openings going INTO star on one side of the body and then doing book openings into star on the other side. I typically do a move in isolation – one side, then the next and go onto the next move. I think the idea of COMBINING both moves in a 'flow' worked really well – I am going to see if I can incorporate the notion into more of my teaching!

I'd have STARTED OFF with the regressed version of star (ie lower leg bent) and THEN ramped it up to the full move. IN fact, this is something I do most of the time with most of the moves.

I was glad to see you actually demonstrate these two moves at outset – I personally think something that complex needs to be always demo'd.

## Mermaid

---

### **Other Comments**

Leg release at start – ie sitting legs cross legged / knees to ground – good idea.

Just wonder, should back stay flat? Ask Jen – most people had their backs rounded as they came up and over. Nb a nice addition, is ‘thread the needle’ with the arm too.

I’d have cued lower hand palm facing UPWARDS to stop peeps putting too much pressure on lower hand and make it more of a torso sideways stretch. A good cue is ‘imaging you are putting your lower hand on a horizontal pane of glass’..... and ‘visualise a cactus under the armpit – ie up and over the spikey bits!’