



Barre Forte Level 1 Instructor Exam

Name:

Email:

Date of training:

Master Teacher:

Please complete the Level 1 written exam at a Barre Forte Location. No cell phones or instructor manuals are allowed. A score of 80% is required before moving onto the audition phase. You will be allowed one re-take if you do not pass the first time. If you do not pass on your second attempt, you will be required to re-audit the Barre Forte Level 1 certification. After submission of the test a master instructor has two weeks to grade and contact you with a pass or fail.

Section 1: Barre Basics [8 points total]

1. How did barre originate? **(1 pt)**

In 1967 Lotte Burke created barre as a rehabilitation tactic to help her recover from a back injury.

2. What is the best way to describe barre to someone who is unfamiliar with the workout? **(2 pts)**

Low Impact, small moves, light weights, safe and effective combination of ballet, pilates and yoga.

3. Barre is safe for all ages and athletic abilities? True/False **(1 pt)**

True

4. Barre is High impact and easy on the joints? True/False **(1 pt)**

False

5. It is important to have a dance or fitness background to participate in Barre Classes? True/False **(1 pt)**

False

6. Is barre aerobic or anaerobic? **(1 pt)**

Aerobic

7. Where is the best place for a new client to stand? **(1 pt)**

In front of a mirror

Section 2: Instructor Presence and Interaction with Clients [9 points total]

8. What are three important questions to ask a new client? **(3 pts)**

Have you ever done barre? Do you have any injuries? What are you currently doing for fitness?

9. When is an appropriate time to do class announcements? **(1 pt)**

Before class, during stretches, after class

10. Why is it important to exhaust a muscle group and stretch it out? **(1 pt)**

Creates long, lean, "dancer" muscles.

11. What is the number 1 responsibility for a Barre Forte Instructor? **(1 pt)**

Safety of the client

12. How many times should an instructor correct a client's form? **(1 pt)**

Only 3 times in one class, unless they are in an unsafe position

13. You should be verbalizing the entire class: True/False **(1 pt)**

True

14. How much of class should you, the teacher, be doing and demonstrating? **(1 pt)**

As little as possible.

Section 3: Planning a Barre Forte Class [24 points total]

15. What is the "3-3-3" method in planning each quarter of a Barre Forte class? **(2 pts)**

Your series for a muscle group should include 3 positions, 3 transitions within the position, and All 3 (or more) areas of the muscle group (i.e. top of thigh, inner thigh, outer thigh) should be targeted by these movements.

16. List all the muscle areas that should be targeted in: **(2 pts each)**

a. Quarter 1

Shoulders, Triceps, Biceps, Upper Back, Chest

b. Quarter 2

Calves, Thighs: vastus medialis (Inner thigh), vastus intermedius (outer thigh) & rectus femoris (top of thigh)

c. Quarter 3

Gluteus maximus (center of booty), Gluteus medius ("dancer's dent"), Gluteus minimus (side booty) & hamstrings

d. Quarter 4

Upper & lower abdominals (rectus abdominis - outer layer and transverse abdominis - spine support), Obliques, Low Back/Back extensors

17. Flow is a hallmark of any Barre Forte class. Why is this so important? **(2 pts)**

Smooth transitions from one move to the next, more fluid and feels less choppy. Keeps muscles engaged throughout the entire series working a particular muscle group to maximize muscle fatigue. Since we teach to the 8-count, helps to stay on beat the whole time.

18. Explain the purpose of the flow in each quarter, and the stretch that follows. **(2 pts)**

Exhaust a muscle group and elongate by stretching.

19. Explain the difference between contraction and full range movement. **(2 pts)**

Contraction the muscle stays engaged and full range is the muscle moving from a contracted to a released state.

20. Why is planking important? **(1 pt)**

Works the entire body

21. When working upper back (with heavy weights), what should be avoided? **(1 pt)**

Lots of pulsing

22. What is wrong with each of the following series? **(2 pts each)**

a. Thighs: Ifacing barrel Athletic Lunge -- Parallel 4th -- Classic Chair -- Parallel 4th -- Athletic Lunge

All positions are from a parallel stance. Targets only top of thigh. Nothing for inner and outer thighs

b. Booty: Back Arabesque -- Dart -- Hydrant

Arabesque targets gluteus maximus, Dart target the gluteus maximus (& hopefully hamstrings), and hydrant targets gluteus minimus. Nothing to target the dancer's dent/gluteus medius

c. Core: Round Back Abs -- Down to floor lay on back w/ ball under low back (tuck hips, ballet beats, scissor legs) -- Knees to Tabletop, with control lower knees side to side -- Remove ball, finish with bridging.

Targets low abs with RBA. Ball under low back targets low abs, TT knees target obliques, and bridging targets low back. Nothing for the upper abs.

Section 4: Proper Cueing [23 points each]

23. What is the proper way to set up an exercise? **(1 pt)**

From the ground up

24. Where should a client's gaze be when working upper back? **(1 pt)**

Head in line with the spine, gaze a few feet in front of them.

25. What are some important safety cues that should always be included during the following **(2 pts each)**

a. Upper Back Work

Knees bent, hinged from hips, Keep the back flat, abs pulled in, shoulders drawn down and back, head in line with spine, chin away from chest, gaze a few feet ahead.

b. Planks and Pushups

Abs drawn in, hips tucked, booty in line with body, head in line with spine, "one line from crown of head to heels"

c. Thighs

Standing knees softly bent and tracking in line with 2nd/3rd toes. Chest lifted, shoulders back, slight tuck or neutral spine, gaze forward/head in line with spine, hips square.

d. Booty Work

Standing knee softly bent. Hips square. Pelvis tucked. Abs drawn in. Relax Shoulders. Avoid arching the back to lift the leg.

e. Ab Work

Low back firmly connected to mat. C-curve of spine/belly button pulled in. Open collarbones. Head in line with spine. Forceful exhales. Avoid tugging on the neck, elbows stay wide when behind head.

f. Low Back Work

Superman: grounded from the pelvis, use back extensors to lift, relax glutes, keep head in line with spine/gaze down/forward instead of craning neck, controlled movements

Bridging: one fist's distance between tailbone and mat, back stays flat not arched. Shoulders and mid-back stay down. Ankles under knees.

26. How would you explain the tuck? How would you explain neutral spine **(2 pts)**

Tuck is a squeeze of the glutes and engagement of the core. Neutral spine is your standing natural position.

27. Write out the verbal set up for roundback. **(2 pts)**

Place mat 1/4 of the way up the wall, take a seat facing the center of the room, mat should be at shoulder height or lower, bring seat towards the front edge of mat, legs are hip width apart and parallel, feet pressing firmly into floor, round back, tuck the hips under, zip up the abs, bring your right knee into the chest and extend the leg up towards the ceiling holding on under the meaty part of the calf. Hold to stretch, elbows wide.

28. Where are the feet positioned for flat back chair and why? **(2 pts)**

Toes are underneath or slightly in front of barre, so that when pulling off the barre with arms straight, hips will be directly under shoulders, spine vertical.

29. In detail, set up a barre bridge? **(2 pts)**

Ankles under knees, tucked pelvis, core engaged, upper back down, fist distance under low back, bra line on the ground

30. Define supine, define prone. **(1 pt)**

Supine = Face up, Prone = Face down

Section 5: Safety, Modifications and Progressions [23 points total]

31. During booty work a client complains of feeling the exercise more in their standing leg (or you notice them constantly stopping to shake their standing leg out!) - what verbal cues would you give to help this person feel the exercise in their working leg, not their standing leg? **(2 pts)**

Shift weight to instep of standing leg – towards center of room – pull off barre slightly.

32. How do you properly cue lower abdominal work with feet off the ground? (example table top) **(2 pts)**

Lower back stays on the ground, rib cage closed, belly button to spine.

33. What is Diastasis Symphysis Pubis and what tool should you not use? **(2 pts)**

Separation of the pubic bones, often associated with pregnancy. Do not use a ball between thighs.

34. What are 5 safety measures that pregnant women should take after 20 weeks? **(3 pts)**

No closed twists, No ball between inner thighs, No laying flat on back, Ball under ribs when lying on side, No bridging. Minimal core work that targets the rectus muscles.

35. Due to the pregnancy hormone relaxin, what should be avoided and why? **(1 pt)**

Over stretching, to avoid muscle tears.

36. What is a modification for bad knees in athletic lunge? **(2 pts)**

Bring knees up/don't go as low in the lunge, and bring foot in.

37. What are 3 modifications for bad wrists in tricep dips? **(2 pts)**

Come onto fists/knuckles, hold weights, alternative exercise: overhead tricep extension

38. What are tricks to use to alleviate neck pain during core. **(2 pts)**

Fist behind the occipital bone, tongue to the roof of the mouth, ball under neck.

39. Why is the majority of your back secured to the ground during bridge? **(2 pts)**

Protects lower back and targets the glutes

40. Where should the knees face during straddle stretch? **(1 pt)**

Up

41. How would you help someone who is dipping into their back during push-ups/planks - what verbal cues and/or hands-on would you give them? **(2 pts)**

Verbal – body flat as a board, pull navel in. Hands-on, pull hips up, hands to navel and have client pull abs up and away from hand.

42. Why do we keep the foot flexed in a figure four stretch? **(1 pt)**

To protect the knee and ankle

43. Why should a client always twist to the right first during stretching? **(1 pt)**

Because we are twisting from the ascending to the descending, direction of intestines.

Section 6: Musicality and Flow **[13 points total]**

44. At what point in a musical phrase is it not appropriate to transition? **(1 pt)**

3.5.7

45. Why is precuing so important? **(2 pts)**

Lets your class know a change is coming prior to the change in Music.

46. How would you change/rearrange each the following series to flow more easily from one movement to the next? Explain. Include any additional movements or eliminate movements if needed, per proper class planning. **(2 pts each)**

a. Thighs: Flat Back Chair -- Diamond -- Classic Chair

Issues: awkward to come up out of FBC into diamond, including a transition from parallel to turnout. Then you go back to parallel for CC.

Better: Begin in Diamond facing barre. Separate heels to go directly into classic chair. Hold - step toes under the barre, extend arms pulling off barre and sitting into flat back chair.

b. Thighs: Wide Second -- Thigh Dancing -- Diamond

Issues: You go from standing to kneeling back up to standing. Does not flow.

Better: Start with Wide Second. Without lowering heels, drag right heel to meet the left in diamond. Bring feet to parallel (quick pit stop in classic chair), then bring clients down to kneeling to finish in thigh dancing.

c. Booty: (Right Side) Jane Fonda "L" -- Single Leg Bridge -- Clamshell. Repeat on Left side.

Issues: Side laying, onto back, then again onto your side. Does not flow.

Better: Begin with Jane Fonda "L", bend knees and bring it to a clamshell. Roll onto back for bridging, work single leg. Switch to other single leg. Roll onto other side for clamshell, then straighten out legs for "L" other side.

d. Core: Modified boat -- Remove ball and lay back -- Round back abs under barre -- Superman

Issue: Transitions from seated to laying on back, then up to seated under barre, then down to belly.

Better: Do round back abs first, pull mat away from wall, work modified boat, lay back, then roll onto belly for superman

e. Upper Body: Biceps (heavy wts) -- Shoulders (light wts) -- Triceps (light wts) -- Upper Back (heavy wts)

Issue: swapping out weights too much.

Better: Group heavy muscle groups (biceps and upper back) together, then work light weight muscle groups (shoulders and triceps).