

230 HOUR TEACHER TRAINING MANUAL

TEACHER MANUAL



TABLE OF CONTENTS

DIRECTORY OF CONTENT	04
SATSANG	34
TECHNIQUES & METHODOLOGY	46
WORKSHOPS	54
HOW TO TEACH	73
CLASS PLANS	96
PHILOSOPHY	114
APPENDIX	145

INTRODUCTION

I'm not telling you it's going to be easy, but I am telling you it's going to be worth it...

This program is much more than asana (physical practice, philosophy, experiential understanding, head exploder.)

Homework reminders will be emailed the week following your training weekend and again on the Monday prior to your next weekend. It's your responsibility to get your work done on time. (Non-contact hours)

Payments: Any questions about payments should be directly to Rachel.

TT is a process, not a means to an end. It is intended to take you into your stuff a little (or a lot) and then show how the practice can support your growth and unfolding. The only way you can really inspire others to go deep into their practice (and themselves) is to first have experienced it directly.

In YTT you are the scientist AND the guniea pig. And your mat and cushion are your laboratory. Reality hangover.

Questions: I want you to be curious. I want you to seek understanding, but be aware that some of this stuff is just going to be more than you can simply understand with your brain or with the old fashioned ways of learning that we've all been taught. Yoga is a system. And (as Farhi states) it's a system that works whether you know what you are doing or not.

Trust that you will hear what you need to hear, and what you are ready to understand when you need to. But, still take it in. Don't get too worried about what you aren't getting.

Taking notes is important. You will be tested comprehensively in August over all material that we cover. So pay attention, and be prepared.

We have a great deal of material to cover and a limited amount of time to cover it. We must use our time wisely, and keep the tangents to a minimum. I'll do my best to work in group processing time, as an opportunity to share personal experiences and ask more individual questions.

PROGRAM OVERVIEW

This program is designed to be progressive and integrative. Each weekend's material builds upon the weekend before; therefore, if you miss a weekend, you will need to have familiarity with the material prior to stepping into the next weekend. This program is a bit like putting together a puzzle. We start with the outline of the edges, and fill in the details as we go along. So at some points it might feel like you don't have a full picture, but with trust, patience, and diligence, by the end, you will have a fully integrated understanding of the scope, process, and power of this practice.

DESIGN

We move progressively in all aspects (anatomy, asana, philosophy, and energetics). The program is designed to be a full spectrum exploration of Yoga, grounded in Sri Vidya Tantric Philosophy. You will be exposed to different approaches to Asana and Yogic Philosophy, there will be different teachers with different voices (and possibly different approaches). We are NOT trying to teach you any one right way to teach Yoga. We ARE trying to teach you that Yoga has many different approaches and voices, and support you in finding YOUR voice to share this practice with others.

This means that your practice and exploration of the content outside of the program is paramount. It is up to YOU, to take what you receive in the TT weekends and explore & Integrate it into your own practice. It is up to YOU to find what works for you and what doesn't, and from these discoveries, to develop a way of sharing Yoga that is unique to you.

HOMEWORK

Review homework explanations. The homework for this program is designed to help you understand and integrate the material you are learning in the weekends, and to prepare you for the upcoming weekend's content. We know that homework is a challenge at times, and that life is full, but you will get the most out of this program if you keep up with the assignments, and complete them on time. We will also be collecting your Student Manuals regularly to check on your homework progress. Though it may seem like a lot, our graduates have reflected time and time again that the homework was an essential piece to fully understanding the material presented in the weekends, and was sometimes even enjoyable!!

STUDENT MANUAL LAYOUT

Hand out Student manual. Explain the content.

This manual contains an overview of your weekend content and syllabus. It is a workbook. This manual follows along with the weekend's content as a place to take notes, reflect, explore and integrate. It's a guide for learning asana and teaching methodologies (reference pages) It contains a list of your homework assignments, and often the places to complete those assignments.

CONSECUTIVE CONTENT

ASANA T&M (W/CORRESPONDING WORKSHOPS)

WEEKEND ONE

Tadasana, balasana, downward dog, sun salutations

WEEKEND TWO

Vira 2, Triko, Parsvakonasana, ardha chandrasana

WEEKEND THREE

Vira 1, salabhasana, bhujangasana, up dog, bow

WEEKEND FOUR

Setu bhanda, urdhva dhanurasana, pigeon

WEEKEND 5

Twists and FF

WEEKEND 6

Extensions

WEEKEND 7

HISTORY, PHILOSOPHY, & TEACHING SKILLS

WEEKEND ONE

History and Foundations
Intro to Tantra
Yoga in the West
108 practice

WEEKEND FIVE

Yoga Sutras
Intro to Meditation
Large Group Teaching

WEEKEND TWO

Principles of Assisting
Vinyasa Krama & Intuitive Sequencing
Voice of a Teacher

WEEKEND SIX

Prana Vayus
Large Group Teaching

WEEKEND THREE

Principles of Assisting, cont'd
Prep and Counter Posing
Intro to Pranayama

WEEKEND SEVEN

Chakras
Intro to Theming
Large Group Teaching

WEEKEND FOUR

Karma yoga
Bhagavad Gita

WEEKEND EIGHT

Business
Testing

MOVABLE CONTENT

ANATOMY

Can be taught as different time segments based on availability of teacher - examples:

6 weekends - 2 hours classes, one day only, weekends 2-7

2 weekends, 6 hours each

(3 hr sat, 3 hr sun)

3 weekends, 4 hours each

(2 hr sat, 2 hr sun)

SANSKRIT

Can be 4-6 hours, and can be taught over 2 to 3 weekends, depending on availability of teacher

BHAKTI YOGA

Can go anywhere but fits best in weekend 4 with The Bhagavad Gita.

AYURVEDA

Generally works well in weekends 5 or 6 and can be moved based on availability of teacher

RESTORATIVE

Works well and is appreciated around weekends 5 or 6. If lucky your Ayurveda teacher can also teach Restorative.

COMMON AILMENTS & SPECIAL

POPULATIONS Generally works best in weekend 7, but can be moved as needed. Good to do after anatomy is finished. Generally taught by anatomy teacher.

IYENGAR YOGA

Can be placed in any weekend, and focus of Iyengar class will include whatever asana are being explored that weekend, emphasis on props. It is very helpful when presenting supine backbends.

WORKSHOPS

Each Workshop Aligns with content of either Asana T & M, How to Teach, or Philosophy

GROUP CLASS PLANS

Allow in class time for the first 2 weekends, then have them work together on them outside of class, bringing them in each weekend to share

LARGE GROUP TEACHING

Repeats three times weekends 5, 6, 7. Groups should stay the same for each but move through new sections of the blueprint each time.

WEEKEND 01 - INTENTION

FRIDAY NIGHT SATSANG

- Go over contracts
- Intro to program/logistics/q&a - See intro p. 4-5 in teacher manual
- Satsang - see teacher manual p8-9, and corresponding pages in student manual
- Student/teacher check-in/stating intention
- Explain what to read for the weekend (intro to 108 practice in manual)

SATURDAY & SUNDAY CONTENT

ASANA CLASS - see sample class plans

HISTORY AND FOUNDATIONS* - 2 hours

INTRO TO TANTRA* - 1 to 1.5 hours

YOGA IN THE WEST* 1 hour

{ *these 3 should go in this order. See pages 82-87 in teacher manual and direct students to corresponding pages in student manual (p 96-98). These all have corresponding slide presentations.

TECHNIQUES & METHODOLOGIES

- Intro to Asana 1 hour
Discuss p. 20-21 in teacher manual, introduce the idea of teaching vocabulary, teach tadasana and general alignment principles
- Balasana, Downward Dog*
(allow half hour per pose)
Include teaching vocabulary workshop, p. 29

- Intro to Sun Salutations* 1 to 1.5 hours
Include sun salutation workshop. P. 28
- Intro to Savasana* - 1/2 to 1 hour
*use asana pages in teacher and student manuals
- Intro to Group Class Plan
Workshop: Group Class Plan #1

INTRO TO MENTORS & MENTOR PROCESS 1/2 hour

See google docs drive for mentor and mentee handouts

108 OM PRACTICE - Invite mentors to participate

CONTENT CAN BE SPREAD OVER THE 2 DAYS. SUGGESTIONS ARE TO ALTERNATE ACTIVE WITH SITTING SEGMENTS. SCHEDULE MENTOR INTRO JUST BEFORE 108 OM PRACTICE SO THAT THEY CAN PARTICIPATE.

WEEKEND 01 - INTENTION

FRIDAY SCHEDULE (SAMPLE)

7:00-9:00p **SATSANG & INTRO**

SATURDAY SCHEDULE (SAMPLE)

9:00-10:30a **ASANA CLASS** (could eliminate since they will have 108 practice later)

10:30-12:30 **HISTORY & FOUNDATIONS**

12:30-1:30p **LUNCH** (read 108 content) (mala beads for afternoon)

1:30-2:30 **INTRO TO TANTRA** with Kelly

2:30-3:30 **INTRO TO ASANA**

3:30-4:00 **INTRO TO MENTORS/MENTOR GROUPS**

4:00-6:00 **108 OM PRACTICE** (invite mentors)

SUNDAY SCHEDULE (SAMPLE)

9:00-10:30a **COMMUNITY ASANA CLASS**

10:30-12:00 **T&M** Balasana & Down Dog, with transition from Student to Teacher

12:00-1:00p **LUNCH**

1:00-2:00 **YOGA IN THE WEST**

2:00-4:00 **T&M** Sun Salutations, with Sun Salutation Workshop

4:00-5:00 **GROUP CLASS PLAN** workshop

5:00-5:45 **ASANA T&M** Savasana

5:45-6:00 **ASSIGNMENTS AND CLOSING**

WEEKEND 02 - FOUNDATION

FRIDAY NIGHT SATSANG

- Clarify any questions around homework/observations/assist, etc
- Discuss foundation - see p 10 teacher manual, corresponding page student manual
- Check-in

SATURDAY & SUNDAY CONTENT

ASANA CLASS - see sample class plans

INTRO TO ANATOMY - (see notes on sequencing your syllabus)

PRINCIPLES OF ASSISTING 1 hour - p 44 in teacher manual

- Add assisting workshop #1, p. 29 in manual, to follow one of the T&M segments

VINYASA KRAMA & INTUITIVE

SEQUENCING

- Group Class Plan

T&M*

- Vira 1, Trikonasana

- With Teaching Vocabulary Workshop

T&M*

- Parsvakonasana & Ardha Chandrasana

- With either assisting workshop, or teaching vocab workshop

FRIDAY SCHEDULE (SAMPLE)

7:00-9:00p **SATSANG**

SATURDAY SCHEDULE (SAMPLE)

9:00-10:30a	MASTER ASANA CLASS - emphasis on laterals
10:30-12:30	INTRO TO ANATOMY
12:30-1:30p	LUNCH
1:30-3:30p	T&M vira 2, triko
3:30-4:00	FINDING YOUR VOICE/ TEACHING VOCABULARY
4-4:30	TEACHING VOCABULARY WORKSHOP
4:30-5:30	PRINCIPLES OF ASSISTING
5:30-6:00	ASSISTING WORKSHOP #1 - with any asana learned so far

SUNDAY SCHEDULE (SAMPLE)

9:00-10:30a	COMMUNITY CLASS
10:30-12:30	INTRO TO VINYASA KRAMA & INTUITIVE SEQUENCING
12:30-1:00p	LUNCH
1:30-3:00	T&M Parsvakonasana, Ardha Chandrasana
3:00-3:30	ASSISTING WORKSHOP #1 - Parsva & Ardha Chandrasana
3:30-4:00	SAVASANA GROUP 1
4:00-4:00	GROUP CLASS PLAN
5:00-5:30	SAVASANA GROUP 2
5:30-6:00	ASSIGNMENTS AND CLOSING

WEEKEND 03 - STUDY

FRIDAY NIGHT SATSANG

- Study
- Conversation around svadhyaya and adhikara
- Check-in

SATURDAY & SUNDAY CONTENT

PRINCIPLES OF PREP & COUNTER POSING

(in teacher manual)

- Correlating Prep and Counter Workshop

INTRO TO PRANAYAMA

****IYENGAR** followed by Iyengar Style Class

** Iyengar Yoga can be moved to another weekend as needed

T&M: Vira 1, Salabhasana, Bhujangasana

T&M: Up dog and Bow

WORKSHOP: ASSISTING 01

SEE SEQUENCING YOUR SYLLABUS

for any content that can be moved, and add to this weekend as needed

FRIDAY SCHEDULE (SAMPLE)

7:00-9:00p **SATSANG**

SATURDAY SCHEDULE (SAMPLE)

9:00-11:00a	IYENGAR STYLE ASANA CLASS - emphasis on prone backbend
11:00-1:00p	ANATOMY - focus on core, backbend prep
1:00-2:00	LUNCH
2:00-3:30p	T&M Vira 1, Salabhasana, Bhujangasana
3:30-5:00	PRINCIPLES OF PREP & COUNTER POSING
5-6:00	PREP & COUNTER WORKSHOP

SUNDAY SCHEDULE (SAMPLE)

9:00-10:30a	COMMUNITY YOGA CLASS
10:30-12:30	INTRO TO PRANAYAMA
12:30-1:00p	LUNCH
1:30-3:00	T&M Up Dog and Bow
3:00-4:30	ASSISTING & ADJUSTING WORKSHOP
4:30-5:00	**FILL IN WITH ANY CONTENT NOT COVERED**
5:30-6:00	PROCESSING, ASSIGNMENTS & CLOSING

WEEKEND 04 - DEVOTION

FRIDAY NIGHT SATSANG

- Discuss Devotion
- Check-in
- Possible place to put Bhakti Yoga if needed

SATURDAY & SUNDAY CONTENT

BHAGAVAD GITA

KARMA YOGA AND SEVA PROJECT

Field trip, and seva project reflection in student manual

SANSKRIT can be added here, or in the next weekend

T&M Setu Banda, Urdhva Dhanurasana, Pigeon

WORKSHOP: BACKBENDS

FRIDAY SCHEDULE (SAMPLE)

7:00-9:00p **SATSANG** - briefly discuss devotion, Bhakti Yoga, Check-in

SATURDAY SCHEDULE (SAMPLE)

9:00-10:30a	ASANA CLASS
10:30-12:30	ANATOMY
12:30-1:30p	LUNCH
1:30-3:00p	BHAGAVAD GITA
3:00-4:30	T&M Setu Bandha, Urdhva Dhanurasana
4:30-6:00	BACK BEND WORKSHOP

SUNDAY SCHEDULE (SAMPLE)

9:00-10:30a	COMMUNITY YOGA CLASS
10:30-11:30	T&M Pigeon
11:30-12:30p	INTRODUCTION TO KARMA YOGA & SEVA PROJECT
12:00-1:00	LUNCH (Assignment-Revised Group Class Plan)
1:30-4:30	SEVA PROJECT
4:30-6:00	PROCESSING PROJECT, ASSIGNMENTS & CLOSING

WEEKEND 05 - DISCIPLINE

FRIDAY NIGHT SATSANG

- Discuss discipline, relationship to svadhyaya and adhikara
- Check-in

SATURDAY & SUNDAY CONTENT

YOGA SUTRAS

INTRO TO MEDITATION

SANSKRIT - can be included here if needed
(goes well with the sutras)

T&M - Uttanasana, Paschimottanasana, Janu Sirsasana, Navasana

T&M - Parvritta Trikonasana, Parvitta

Parsvakonasana, Ardha Matsyendrasana

WORKSHOP: TRANSITIONS & TEACHING VERBS

FRIDAY SCHEDULE (SAMPLE)

7:00-9:00p **SATSANG**

SATURDAY SCHEDULE (SAMPLE)

9:00-10:30a **ASANA CLASS**

10:30-12:00 **ANATOMY**

12:00-1:00p **LUNCH**

1:00-2:30p **YOGA SUTRAS**

2:30-3:00 **T&M** Uttanasana,
Paschimottanasana, Janu
Sirsasana

3:00-3:30 **WORKSHOP: TEACHING VERBS**

SUNDAY SCHEDULE (SAMPLE)

9:00-10:30a **COMMUNITY YOGA CLASS**

10:30-12:30 **INTRO TO MEDITATION**

12:30-1:30p **LUNCH**

1:30-3:30 **ASANA T&M:** Navasana, Twists

4:00-5:30 **WORKSHOP: LARGE GROUP
TEACHING 01**

5:30-6:00 **PROCESSING, ASSIGNMENTS
& CLOSING**

WEEKEND 06 - EXPLORATION

FRIDAY NIGHT SATSANG

- Discuss Exploration (teacher manual)
- Check-in

SATURDAY & SUNDAY CONTENT

INTRO TO PRANA VAYUS

- Include Prana Vayu workshop
- **Optional workshop - Partner Breath Map

INTRO TO AYURVEDA can include here or move to another weekend as needed

RESTORATIVE YOGA - can include here or move to another weekend as needed

SANSKRIT Continued if needed

T&M Utkatasana, Gomukhasana, Vrksasana, Caturanga, Vira 3

WORKSHOP: ADJUSTING & ASSISTING 02

FRIDAY SCHEDULE (SAMPLE)

7:00-9:00p **SATSANG** - briefly discuss exploration, Check-in

SATURDAY SCHEDULE (SAMPLE)

9:00-10:30a	ASANA CLASS
10:30-12:30	ANATOMY
12:30-1:30p	LUNCH
1:30-3:00p	INTRO TO AYURVEDA
3:00-4:30	T&M Utkatasana, Vrksasana, Vira 3
4:30-6:00	RESTORATIVE YOGA

SUNDAY SCHEDULE (SAMPLE)

9:00-10:30a	COMMUNITY YOGA CLASS
10:30-12:30	INTRODUCTION TO PRANA VAYUS
12:30-1:00p	PRANA VAYU WORKSHOP
1:00-2:00	LUNCH (Revise Group Class Plan with Prana Vayus)
2:00-3:00	T&M Caturanga, Gomukhasana
3:00-4:00	WORKSHOP: ADJUSTING AND ASSISTING 3 / "SEEING IT"
4:00-5:30	LARGE GROUP TEACHING 2
5:30-6:00	PROCESSING, ASSIGNMENTS & CLOSING

WEEKEND 07 - TRANSLATION

FRIDAY NIGHT SATSANG

- Discuss translation and assimilation
- Check-in

SATURDAY & SUNDAY CONTENT

ANATOMY FINAL (unless they are doing the take home final)

INTRO TO CHAKRAS

COMMON AILMENTS & SPECIAL POPULATIONS

This can be moved to another weekend as needed, generally good to have completed anatomy first

WORKSHOP: COMMON AILMENTS

INTRO TO THEMING

- Theming workshop

T&M Shoulder Stand, Headstand, Handstand

LARGE GROUP TEACHING WORKSHOP #3

FINAL EXAM REVIEW

FRIDAY SCHEDULE (SAMPLE)

7:00-9:00p **SATSANG** - briefly discuss translation, Check-in

SATURDAY SCHEDULE (SAMPLE)

9:00-10:30a	ASANA CLASS
10:45-12:15	ANATOMY FINAL
12:00-1:00p	LUNCH
1:00-2:00p	INTRO TO CHAKRAS
2:00-3:00	T&M Inversions - Shoulder Stand
3:00-4:00	THEMING WORKSHOP
4:00-6:00	LARGE GROUP TEACHING 3 with staff and mentors

SUNDAY SCHEDULE (SAMPLE)

9:00-10:30a	COMMUNITY YOGA CLASS
10:30-12:00	T&M Headstand & Handstand
12:00-1:00p	LUNCH
1:00-3:30	COMMON AILMENTS & SPECIAL POPULATIONS
3:30-4:30	AILMENTS WORKSHOP

WEEKEND 08 - TRANSFORMATION

FRIDAY NIGHT SATSANG

- Discuss Transformation
- Karma project presentations

SATURDAY & SUNDAY CONTENT

PRACTICAL FINALS

WRITTEN FINALS

BUSINESS OF YOGA

FRIDAY SCHEDULE (SAMPLE)

7:00-9:00p **SATSANG & KARMA PROJECT PRESENTATIONS**

SATURDAY SCHEDULE (SAMPLE)

9:00-10:30a	ASANA CLASS
10:30-12:30	WRITTEN FINAL
12:30-1:30p	LUNCH
1:30-2:30p	PRACTICAL FINAL EXAM Group 1 w/ VBY Staff & Mentors
2:30-3:00	BREAK
3:00-5:00	PRACTICAL FINAL EXAM Group 2 w/ VBY Staff & Mentors
5:00-6:00	GROUP CONFERENCES VBY Staff and Mentors

SUNDAY SCHEDULE (SAMPLE)

9:00-10:30a	COMMUNITY YOGA CLASS
10:30-12:30	BUSINESS OF YOGA
12:30-1:30	LUNCH
1:30-3:00	CONTINUING JOURNEY OF YOGA: "I'm a Yoga Teacher so now what?"
3:00-6:00	GRADUATION & CLOSING SATSANG VBY Staff and mentors

NOTES

WEEKEND 01 - LEARNING OBJECTIVES

1. SATSANG

- A. Overview & Objectives
- B. Homework
- C. Contracts

2. ASANA TECHNIQUES & METHODOLOGY

- A. To define ASANA
- B. To learn the Teaching points, common misalignments, modifications, and common adjustments.
- C. Tadasana, Balasana

3. HISTORY & FUNDAMENTALS

- A. To Develop an Awareness that Yoga is an ancient science & philosophy of which asana is only a fractional part
- B. To define the word Yoga
- C. To understand the 2 main ways Yogic Philosophy is taught (Shurti/Smriti) and their differences
- D. To outline the timeline of development of Yoga
- E. To learn that Yoga was originally a Guru/Disciple Tradition
- F. To understand the defining points of each of the main Yogic time periods
- G. To Define the Paths of Yoga

4. ASANA TECHNIQUES & METHODOLOGY

- A. To learn the Teaching points, common misalignments, modifications, and common adjustments.
- B. Adho Mukha Svanasana
- C. To teach the basic components of a Sun Salutation
- D. To provide an understanding of how to teach a basic Sun Salutation
- E. To communicate the introductory points of instructional vocabulary (teaching points of anusara yoga).
- F. To instruct how to teach a basic sun salutation (per introductory Handout)

5. ASANA TEACHING WORKSHOP

- A. To instruct students to teach a basic Sun Salute
- B. Observe & Give feedback (PCP)

6. 108 OM MASTER CLASS

- A. To introduce the principles of ancient Mantra
- B. To engender a unified sense of community for the Group
- C. To provide a basic Vinyasa Flow Class focusing on movement as offering
- D. Evaluate individual students for Asana Intensive Assignment

WEEKEND 01 - LEARNING OBJECTIVES

7. COMMUNITY ASANA CLASS

- A. To offer an hour long asana class focusing on the foundational postures
- B. To observe proficiency of practice, body awareness, body mechanics, and ability to make adjustments based on instruction.
- C. Evaluate individual students for Asana Intensive Assignment

8. YOGA IN THE WEST

- A. To explain the evolution of Yoga in Western Society
- B. To explore the relevance of Yoga in the world today
- C. To understand the variety of styles and approaches to Yoga in modern culture
- D. To inspire an inquiry about the integrity of Yoga in the modern world

9. INTRODUCTION TO TANTRA

- A. To provide a philosophical context to the style of teaching and practice presented in VBY courses
- B. To define the terms Vira & Bhava in relationship to the philosophical foundation of the training
- C. To tell the story of Ma

10. TRANSITION FROM STUDENT TO TEACHER

- A. To introduce the basic principles of transitioning from yoga student to yoga teacher
- B. To provide basic theory of teaching asana
- C. Boundary building

11. INTRO TO TEACHING ASANA:

- A. To provide a foundational understanding of the basics of teaching asana
- B. To give a basic overview of how to order alignment instructions
- C. To give basic instruction on how to initiate movement with breath

12. ASANA TECHNIQUES & METHODOLOGY

- A. To learn the Teaching points, common misalignments, modifications, and common adjustments.
- B. Virabhadrasana II, Savasana
- C. Partner Savasana Adjustments

WEEKEND 02 - LEARNING OBJECTIVES

1. SATSANG

- A. Introduce the concept of Foundation
- B. Discuss the importance of a strong Foundation in YTT & Life Practice
- C. Group Check-In

2. ANATOMY & PHYSIOLOGY

- A. Definition of AP, relevance to yoga
- B. overview of systems of the body, body cavities
- C. Intro to anatomical terminology - positions, planes, directions of movement
- D. explore terminology in context of asana
- E. overview of skeleton - bones, bony landmarks, joints
- F. structure and movements of the spine
- G. structure, movement, safety of the SI joint

3. MASTER ASANA CLASS (SATURDAY)

- A. Asana class with emphasis on principles of Lateral Poses

4. ASANA TECHNIQUES & METHODOLOGY

- A. To learn the Teaching points, common misalignments, modifications, and common adjustments.
- B. To learn the similarities within the asana families in order to become proficient in teaching asanas with similar principles (even if not specifically covered)
- C. Trikonasana, Parsvakonasana, Ardha Chandrasana

5. ASSISTING WORKSHOP

- A. Provide thorough hands-on experience adjusting foundational poses & laterals
- B. To teach the students how to “SEE” common misalignments and what to look for to ensure safety
- C. Using “football field” style format, instruct how to “SEE” and address common misalignments in a class format
- D. Hone focus from whole class to individual to hands-on using 3 step process...whole class verbal>individual verbal>hands-on

6. SANSKRIT

- A. Brief History of Sanskrit
- B. Purpose of learning sanskrit
- C. Pronunciation

WEEKEND 02 - LEARNING OBJECTIVES

7. COMMUNITY CLASS

- A. Offer Asana Class based in Lateral poses that is appropriate for a mixed level group of students
- B. Focus on teaching to lowest skill level, modification, and offering more challenging modifications as necessary for overall class population

8. INTRO TO VINYASA KRAMA: PRINCIPLES OF WISE SEQUENCING

- A. To define Vinyasa Krama
- B. To introduce the Classical instruction of Asana (Sukha & Sthira)
- C. To emphasize the breath as measurement of Sukha & Sthira in Asana ^^
- D. Discuss the importance of Dynamic vs. Static holds
- E. Define Apex (pinnacle) pose and it's role in an asana class
- F. Discuss the Arc of a practice & the introduce the concept of Pratikriya (Weekend 3)
- G. Discuss the Importance of the 6 movements of the spine.
- H. Provide Basic Outline for Asana Class

9. TEACHING WORKSHOP

- A. Create a 6 pose flow that follows the Basic Outline for an asana Class (one pose for each step) *no savasana
- B. Consider Apex Pose first then choose other poses to build to and reset after Apex.

10. EVALUATE 3 MINUTE SAVASANA PRESENTATIONS

- A. See Rubric

11. PRINCIPLES OF ASSISTING

- A. To introduce the 3 types of touch & their purpose & use in assisting
- B. Discuss the Difference between Verbal Assists & Hands-On Adjustments
- C. Explore the effectiveness and appropriateness of each approach
- D. Communicate the importance of using Adjustments as tools to teach.
- E. Discuss the fine line between adjusting and invading the students practice

12. GROUP CLASS PLAN

- A. Create small class plan with your group.

WEEKEND 03 - LEARNING OBJECTIVES

1. SATSANG

- A. Introduce the concept of Study
- B. Discuss the concepts of Self Study (svadyaya) & Adhikara
- C. Group Check-In

2. ANATOMY & PHYSIOLOGY

- A. intro to tendons, ligaments, fascia
- B. muscle movement and types of contractions
- C. core musculature and relevance to yoga
- D. diaphragm and iliopsoas
- E. SI joint stability
- F. gluteal muscles

3. IYENGAR ASANA CLASS (SATURDAY)

- A. Present foundational principles of Iyengar Yoga
- B. Teach an asana class in the Iyengar Style
- C. Focus on use of Props when appropriate
- D. Emphasis on basic prone back bends

4. LUNCH ASSIGNMENT--SHARE REVISIONS FROM GROUP CLASS PLAN ASSIGNMENT. REVISE AGAIN.

5. PRINCIPLES OF PREP & COUNTER POSING

- A. Present & Discuss foundational principles of Prep posing
- B. Choose Apex Pose first, then choose simpler asanas that prepare the body
- C. Provide examples of effective preparatory poses for each family of asanas
- D. Present & Discuss foundational principles of Counter posing (pratikriya)
- E. Provide examples of effective counter poses for each family of asanas
- F. Apply Prep & Counter posing guidelines to overall sequencing info

6. WORKSHOP ON PREP/COUNTER

- A. In small groups have students choose an apex pose and teach a short sequence of prep/apex/counter to each other.
- B. No more than 6 asanas.
- C. Share feedback within group (Positive, Suggestion, Positive)

7. SANSKRIT

- A. Pronunciation
- B. Gayatri mantra
- C. Asana handbook corrections

WEEKEND 03 - LEARNING OBJECTIVES

8. COMMUNITY CLASS

- A. Offer Asana Class based in Lateral poses that is appropriate for a mixed level group of students
- B. Focus on teaching to lowest skill level, modification, and offering more challenging modifications as necessary for overall class population

9. ASANA TECHNIQUES & METHODOLOGY

- A. To learn the Teaching points, common misalignments, modifications, and common adjustments.
- B. To learn the similarities within the asana families in order to become proficient in teaching asanas with similar principles (even if not specifically covered)
- C. Virabhadrasana I, Salabhasana, Bhujangasana, Urdhva Mukha Svanasana

10. INTRODUCTION TO PRANAYAMA TECHNIQUES FOR ASANA CLASS

- A. Discuss the definition of Prana & Pranayama
- B. Introduce the difference between pranayama & prana Shuddhi
- C. Feel and Explore the Breath
- D. Review the Primary & Secondary structures of breathing
- E. Discuss the Disturbances of the Breath (Farhi & Classical Interpretation)
- F. Present the classic (Patanjali) way to measure the breath
- G. Discuss the goal of Pranayama
- H. Instruct Basic Prana Shuddhi practices that are safe to teach to a beginner population of students & the concepts of when to use them.
- I. Breath observation
- J. Sama vritti
- K. Nadhi sodhana
- L. Dirga pranayama
- M. Lengthened Exhalation
- N. Kapalabhati

11. ASANA TECHNIQUES & METHODOLOGY: ASSISTING

- A. Discuss Contraindications
- B. Common Misalignments
- C. Modifications
- D. Adjustments
- E. Laterals & Prone backbends (trikonasana, parsvakonasana, salabhasana, bhujangasana, urdhva mukha svanasana

12. ASANA TECHNIQUES & METHODOLOGY: TEACHING WORKSHOP

- A. In small groups, teach a 4 asana flow with focus on common misalignments, modifications, and adjustments.
- B. Each “student” should display one common misalignment for each pose
- C. “Teacher’s” should directly address what they see without prior knowledge

WEEKEND 04 - LEARNING OBJECTIVES

1. SATSANG

- A. Discuss the idea of Devotion in life & in practice
- B. Check-In

2. ANATOMY & PHYSIOLOGY

- A. muscles of the lower body
- B. structure, safety, ROM of hip and knee joints, feet and ankles
- C. relevance of joint structure in yoga
- D. Intro to the stretch reflex
- E. intro to laws of inhibition and relationship to stretch reflex

3. MASTER ASANA CLASS (SATURDAY)

- A. Asana class with emphasis on principles of supine back bends

4. INTRODUCTION TO THE BHAGAVAD GITA

- A. Overview of the Text (history, origin, characters, etc.)
- B. Discuss the Key teachings of the text
- C. Yoga Defined
- D. Dharma
- E. Dhyana
- F. Reincarnation
- G. Karma
- H. Non-Attachment
- I. Gunas/Nature

5. ASANA TECHNIQUES & METHODOLOGY

- A. To learn the Teaching points, common misalignments, modifications, and common adjustments.
- B. To learn the similarities within the asana families in order to become proficient in teaching asanas with similar principles (even if not specifically covered)
- C. Dhanurasana, Setu Bhanda Sarvagasana, Urdhva Dhanurasana, Eka Pada Rajakapotasana

6. ASANA T & M WORKSHOP

- A. Small Group teaching of Asanas covered
- B. In pairs, teach 2 of the 4 backbends covered with appropriate prep and counter poses and appropriate modifications and adjustments.

WEEKEND 04 - LEARNING OBJECTIVES

7. INTRODUCTION TO BHAKTI YOGA (GUEST TEACHER)

- A. Nine limbs of Bhakti
- B. Major Hindu Deities & Their Mantras
- C. Discuss the difference between Mantra, Chanting, & Kirtan
- D. Short Call & Response Kirtan

8. COMMUNITY CLASS

- A. Offer Asana Class based in Lateral poses that is appropriate for a mixed level group of students
- B. Focus on teaching to lowest skill level, modification, and offering more challenging modifications as necessary for overall class population

9. INTRODUCTION TO KARMA YOGA

- A. Define Karma Yoga
- B. Study/Investigate ways of practicing Karma Yoga in daily life
- C. Define Seva Yoga
- D. Study/Investigate ways of offering Seva Yoga in daily life.
- E. Understand the foundational aspects that differ between Karma Yoga and Seva Yoga
- F. Explore the Shadow side of Service in regards to Seva Yoga and how this can co-opt the ability to practice Karma Yoga while doing service.

10. SEVA PROJECT IN THE COMMUNITY (FIELD TRIP)

- A. Perform Seva Yoga: The Yoga of Service
- B. Practice mindfulness while service.
- C. Keep attention on Karma Yoga as Seva is performed
- D. Discuss and identify the shadow side of service as was experienced during Seva Project
- E. Apply Karma Yoga to this experience of the shadow side and clearly identify how it impacted the practice of Karma Yoga

WEEKEND 05 - LEARNING OBJECTIVES

1. SATSANG

- A. Discuss the idea of Discipline as it relates to Life & Practice
- B. Group Check-In

2. ANATOMY & PHYSIOLOGY

- A. muscles of the upper body
- B. structure and ROM of cervical spine, glenohumeral and scapulothoracic joints
- C. shoulder and neck safety in movement
- D. putting anatomical understanding to work in asana

3. MASTER ASANA CLASS (SATURDAY)

- A. Asana class with emphasis on principles of Forward Folds & Twists

4. ASANA TECHNIQUES & METHODOLOGY

- A. To learn the Teaching points, common misalignments, modifications, and common adjustments.
- B. To learn the similarities within the asana families in order to become proficient in teaching asanas with similar principles (even if not specifically covered)
- C. Uttanasana, Paschimottanasana, Janushirasana, Navasana, Parivrtta Trikonasana, Parivrtta Parsvakonasana, Ardha Matsyendrasana

5. ASANA T&M WORKSHOP

- A. Small Group teaching of Asanas covered
- B. In small groups, teach a flow sequence of 7 asanas (include 2 from today) following the “sequencing blueprint” from weekend 1. PCP

6. INTRODUCTION TO RESTORATIVE YOGA

- A. To introduce the foundational principles and skills of incorporating Restorative Yoga into your regular classes
- B. To become familiar with the props (bolsters, blankets, blocks, straps) as they relate to Restorative Yoga Asana practice
- C. To experience the effects of a well sequenced Restorative Yoga practice

7. COMMUNITY CLASS

- A. Offer Asana Class based on Forward Folds & Twists that is appropriate for a mixed level group of students
- B. Focus on teaching to lowest skill level, modification, and offering more challenging modifications as necessary for overall class population
- C. Experience the effect of Skillful assisting in Yoga Asana Class

8. INTRODUCTION TO THE YOGA SUTRA OF PATANJALI

- A. To introduce a seminal text of Classical Yoga (Chapters 1 & 2 only)

WEEKEND 05 - LEARNING OBJECTIVES

- B. To define & discuss the main ideas presented in the text
 - a. Samkhya Philosophy
 - b. Duality vs. Non Duality
 - c. Practice Guide to reduce suffering & lead to liberation
 - d. Samadhi
 - e. Kriya Yoga
 - f. Ashtanga Yoga
- C. To emphasize the main Sutras as applied to modern practice
 - a. Sutra 1:14 Practice should be
 - b. Sutra 2:46 Sthira Sukham Asanam
 - c. Sutra 2:47 Release the tension on effort and fuse with the force of life within
 - d. Sutra 2:33 Pratipaksha Bhavanam Cultivate opposite thoughts.
 - e. Sutra 2:3 Kleshas-causes of affliction
 - f. Sutra Obstacles
 - g. Sutra 2:10,11 Obstacles can be destroyed by resolving them to their primal cause or by meditation

9. INTRODUCTION TO MEDITATION (& IT'S APPLICATION IN ASANA CLASS)

- A. To introduce the concept and process of meditation
- B. To define meditation
- C. To discuss the many diverse methods of meditation
- D. To introduce some Tantric tools to achieve a meditative state
- E. To review Rolf Sovik's process for meditation
- F. To introduce the use of Mantra as a tool for meditation
- G. To experience a guided meditation

10. LARGE GROUP TEACHING WORKSHOP

- A. Review the Sequencing Blueprint from Vinyasa Krama (weekend 2)
- B. Break into small groups and assign a section of the blueprint to each group
- C. Provide time for the group to plan a congruent and well sequenced class
- D. Teach 1 hour class round robin style based on the plan (each person teaching

LARGE GROUP TEACHING ASSIGNMENT

Divide the entire group into 5 small groups and assign each group a segment of a full 90-minute asana class.

- Group 1. Opening and Centering/ Warm Up
- Group 2. Sun Salutes and Dynamic Movement
- Group 3. Standing/ Prep poses
- Group 4. Apex Pose sequences
- Group 5. Seated/ Counter Poses and Savasana

Each trainee will teach 1-2 asanas to the whole group comprising a skillful sequence within their assigned segment. Before the trainees turn to teach, they will practice assisting. The groups should communicate with each other to create a seamless, flowing vinyasa class honoring the systems of prep-apex-counter posing, and utilizing the skills they have acquired through asana techniques and methodology study.

The trainees will remain in the original assigned groups for future large group teachings, at which time they will be assigned a different segment of the class.

WEEKEND 06 - LEARNING OBJECTIVES

1. SATSANG

- A. Discuss the idea of Exploration & Allowing on your mat & in life
- B. Group Check-In

2. ANATOMY & PHYSIOLOGY

- A. Practical Anatomy: anatomical principles in asana class
- B. Review for final exam

3. MASTER ASANA CLASS (SATURDAY)

- A. Asana class with emphasis on principles of Extensions

4. ASANA T & M

- A. To learn the Teaching points, common misalignments, modifications, and common adjustments.
- B. To learn the similarities within the asana families in order to become proficient in teaching asanas with similar principles (even if not specifically covered)
- C. Utkatasana, Gomukasana, Vrksasana, Chaturanga Dandasana, Virabhadrasana III

5. INTRODUCTION TO AYURVEDA

- A. Define Ayurveda: Ayu = Life, Veda = Knowledge
- B. How Ayurvedic Knowledge was given to the ancient Rishis of India
- C. Dhanvantri Intro: Lord of Ayurveda: Story of Churning the Ocean
- D. State of Ayurveda throughout History + what it looks like today in India
- E. Why is Ayurveda Important? What does it provide for us in our modern day world?
- F. The Five Elements
- G. The Doshas
- H. Ayurvedic Dinacharya.
- I. Discover your Doshic Type: Hand Out Quizzes for Skin Type, Body Type, Mental/Emotional Type
- J. Questions Taken

6. SANSKRIT

- A. Pronunciation
- B. Yoga sutras
- C. Chakra bijas
- D. Tantric and ayurvedic philosophy

7. COMMUNITY CLASS

- A. Offer Asana Class based on Spinal Extensions that is appropriate for a mixed level group of students
- B. Focus on teaching to lowest skill level, modification, and offering more challenging modifications as necessary for overall class population
- C. Experience the effect of Skillful assisting in Yoga Asana Class

WEEKEND 06 - LEARNING OBJECTIVES

8. INTRODUCTION TO PRANA VAYUS

- A. To introduce the subtle effects of Prana in our Asana Practice
- B. Discuss the concept of Energetics
- C. Introduce terminology of Energetics
- D. Introduce the Subset of Vata Dosha (Prana Vayus)
- E. To provide the location, function, and movement of the 5 Prana Vayus
- F. Discuss common imbalances
- G. Discuss ways to balance
- H. Provide an understanding of appropriate Asana & Pranayama application in relationship to Prana

9. PARTNER BREATH MAP (VAYU EVALUATION)

- A. Partner Breath Observation (Supplies: Craft paper cut to 6', markers, tape)
- B. Guide Partners through a Prana Vayu scan and have them draw what they observe.
- C. To gain skill in the observation of subtle energetic cues

10. TEACHING & ADJUSTMENTS WORKSHOP

- A. Break class into groups of 5. Give each member of the group an individual Prana Vayu. Have each person plan a 4 pose flow focused on the vayu they were assigned. Teach to the group. Include Modifications and Assists when needed.

11. LARGE GROUP TEACHING WORKSHOP

- A. Review the Sequencing Blueprint from Vinyasa Krama (weekend 2)
- B. Break into small groups and assign a section of the blueprint to each group
- C. Provide time for the group to plan a congruent and well sequenced class
- D. Teach 1 hour class round robin style based on the plan (each person teaching + assisting)

LARGE GROUP TEACHING ASSIGNMENT

Divide the entire group into 5 small groups and assign each group a segment of a full 90-minute asana class.

- Group 1. Opening and Centering/ Warm Up
- Group 2. Sun Salutes and Dynamic Movement
- Group 3. Standing/ Prep poses
- Group 4. Apex Pose sequences
- Group 5. Seated/ Counter Poses and Savasana

Each trainee will teach 1-2 asanas to the whole group comprising a skillful sequence within their assigned segment. Before the trainees turn to teach, they will practice assisting. The groups should communicate with each other to create a seamless, flowing vinyasa class honoring the systems of prep-apex-counter posing, and utilizing the skills they have acquired through asana techniques and methodology study.

The trainees will remain in the original assigned groups for future large group teachings, at which time they will be assigned a different segment of the class.

WEEKEND 07 - LEARNING OBJECTIVES

1. SATSANG

- A. Discuss the idea of Translation & the process of assimilating and communicating practice in class & in life.
- B. Puja - Ritual

2. ANATOMY & PHYSIOLOGY

- A. Anatomy Final
- B. Anatomy Project Due

3. MASTER ASANA CLASS (SATURDAY)

- A. Asana class with emphasis on principles of Inversions

4. COMMON AILMENTS

- A. To introduce & explore common injuries & ailments that are commonly found in Asana Classes
- B. To teach modifications, supports, assists, and limitations of common ailments.
- C. Teaching workshop in small groups to experience appropriate management of common ailments in a class setting

5. INTRODUCTION TO SPECIAL POPULATIONS

- A. Overview of commonly encountered populations with special needs
- B. To instruct common modifications and adaptations for pregnancy, elderly, and obese.

6. CHAIR YOGA ASANA CLASS

- A. Experiential Chair Yoga Asana Class
- B. Practice beneficial and accessible asanas using support of Chair

7. COMMUNITY CLASS

- A. Offer Asana Class based on Spinal Extensions that is appropriate for a mixed level group of students
- B. Focus on teaching to lowest skill level, modification, and offering more challenging modifications as necessary for overall class population
- C. Experience the effect of Skillful assisting in Yoga Asana Class

WEEKEND 07 - LEARNING OBJECTIVES

8. INTRODUCTION TO CHAKRAS

- A. To offer a basic introduction of the 7 chakra system
- B. To introduce the Nadis and their function
- C. To focus on Ida, Pingala, & Sushumna Nadis
- D. To provide a brief explanation of the commonly understood Chakra representations

9. ASANA T&M

- A. To learn the Teaching points, common misalignments, modifications, and common adjustments.
- B. To learn the similarities within the asana families in order to become proficient in teaching asanas with similar principles (even if not specifically covered)
- C. Inversions: Salamba Sarvangasana, Sirsasana, Adho Mukha Vrksasana

10. INTRODUCTION TO CLASS THEMING

- A. To introduce styles and methods for theming Asana Classes
- B. To provide instruction and inspiration for bringing your voice to asana class.
- C. To provide an outline of incorporating a theme into your Asana class.
- D. To practice incorporating themes into short asana flows

11. THEMING WORKSHOP

- A. In small groups, plan a 20 minute class using your asana intensive assignment as your apex pose
- B. Incorporate a theme appropriate to your asana intensive
- C. Utilize the class theming outline to present your “class” to your “students”

12. FINAL EXAM REVIEW

- A. Give final exam assignments (Take-home-essay, Written-short answer, Practical-teaching)
- B. Handout Review sheets and go over
- C. Answer any questions

WEEKEND 08 - LEARNING OBJECTIVES

1. SATSANG

- A. Discuss the idea of Transformation & reflect on the original intention of TT and where they are with it now
- B. Brief Group Check-In
- C. Group Karma Project Presentations

2. WRITTEN FINAL EXAM

3. MASTER CLASS W/ KELLY & EMILY

4. PRACTICAL FINAL EXAM

- A. Teach 10 minute flow to TT group
- B. Exhibit competency in
- C. Presentation & Movement through space
- D. Observation of students
- E. Appropriate Sequencing of Asana
- F. Use of Prep/Counter poses,
- G. Proper Use of Metaphor/Theme,
- H. Breath Cues,
- I. Teaching Language
- J. Modifications & Accommodations
- K. Assists & Adjustments

5. CLOSING CONFERENCES

6. COMMUNITY CLASS

- A. Offer Asana Class based on Spinal Extensions that is appropriate for a mixed level group of students
- B. Focus on teaching to lowest skill level, modification, and offering more challenging modifications as necessary for overall class population
- C. Experience the effect of Skillful assisting in Yoga Asana Class

WEEKEND 08 - LEARNING OBJECTIVES

7. CONTINUING JOURNEY OF YOGA: "I'M A YOGA TEACHER SO NOW WHAT?"

- A. Reflection on the Process of Becoming a Yoga Teacher
- B. Discussion on what Certification Provides
- C. Code of Ethics
- D. Yoga Alliance Registration
- E. Group conversation about options for teaching and sharing
- F. Discussion about how to maintain appropriate skill and inspiration

8. BUSINESS OF YOGA

- A. Insurance
- B. Teaching
- C. Joining a studio
- D. How to build your classes
- E. Marketing
- F. Supplemental e-course & workbook

9. GRADUATION CEREMONY

- A. Closing Puja
- B. Presentation of Certificates

SATSANG

INTENTION	08
FOUNDATION	10
STUDY	11
DEVOTION	12
DISCIPLINE	13
EXPLORATION	13
TRANSLATION	15
TRANSFORMATION	16

INTENTION

INTENTION is different than a goal.

TEACHING POINTS

- Create a Code: For this training weekend, I step into the seat of a teacher. I align my thoughts, actions, and interactions with my best intentions of (insert qualities of VBY teacher in training).
- You have an intention that is so much bigger than this moment and it's also fully this moment
- Our intention grabs our attention and brings it back to the now

INTENTION: comes from the Latin word **intentio** meaning stretching or purpose.

GOAL: the object of a person's ambition or effort; an aim or desired result.

The idea of setting an INTENTION for your time in training isn't about creating a series of goals to accomplish. Rather the INTENTION for training should give you the space to stretch your perceived limits. Your INTENTION is designed to help you continually align to your bigger Purpose.

Your INTENTION is a way to direct and focus your ATTENTION. When time in training becomes challenging or overwhelming, your intention is there to scaffold you. To hold you up when it's easier to give up, or to inspire you to reach to new heights and possibilities.

INTENTION

Your INTENTION in Teacher Training is the direction from which you can calibrate and recalibrate your inner compass. This training is designed to be incorporated and integrated into your LIFE, so when life gets full, busy, or challenging, utilize your INTENTION to reset and restore your sense of equilibrium and purpose.

Take a moment to become quiet inside and write about your INTENTION for this training in your Student Manual. Know that this INTENTION can evolve and change as time passes, so don't be too attached to what you write. And know that this INTENTION is a declaration of your purpose, something you can refer back to when you forget.

TEACHING POINTS

- Vira Bhava: The absolute ownership and truth of the feeling of a (or being a) Hero or Warriors.
- You have to take responsibility for your own practice.
- Just by going to an asana class you can start to make radical revolutionary change in the world.
WELCOME.

FOUNDATION

LEARNING OBJECTIVES

01 To Introduce the concept of Foundation

02 To Discuss the importance of a strong Foundation in YTT & Life Practice

TEACHING POINTS

- A foundation is something to fall back into to rest and replenish, as well as a place from which to reach out.
- What do you do when what you think is your foundation crumbles around you?
- Stand into your feet like you have the right to be there.
- Optional meditation - ground into your foundation/stand in your feet.

Sanskrit has many words for Foundation. One of the words is Prama. Prama means to make ready; right knowledge; understanding.

Q. *What do you consider to be your foundation:*

- a. For Practice?
- b. For Life?

Our foundation is the source of our VOICE. If we are to be authentic teachers and stand in our integrity, we must be aware of our foundation and speak from there.

Speak to how you set your personal foundation, and what tools that you've learned that have helped you establish and maintain that foundation.

Speak about how your foundation influences your Voice as a Yoga Teacher.

STUDY

LEARNING OBJECTIVES

- 01 Introduce The Concept Of Study
- 02 Discuss The Concepts Of Self Study (Svadyaya) & Adhikara

- 03 Acknowledge The 3rd Weekend Lull
- 04 Group Check-In

STUDY

Introduce the concept of Study as it relates to the practice of Yoga and Self discovery. Sharing personal experience is encouraged.

SVADHYAYA-SELF STUDY

Svadhyaya is also a compound Sanskrit word composed of sva. Dhyaya means “meditating on”.[9] The root of Adhyaya and Dhyaya is “Dhyai” which means “meditate, contemplate, think of”.[10] The term Svadhyaya therefore, also connotes “contemplation, meditation, reflection of one self”, or simply “to study one’s own self”.[11]

The process of Self reflection, honest observation, attunement, assimilation and integration of all aspects of the self. Includes guidance from teachers, texts, and practice.

Svadhaya leads to growth which gives Adhikara...

ADHIKARA-QUALIFICATION OR STUDENTSHIP

Adhikara literally means “authority and ownership.” — being spiritually competent for spiritual study; the ability or authorization to do; rule; jurisdiction; privilege, ownership; property.

The idea is that we must be qualified to learn the concepts and tools that yoga has to offer. That qualification comes in our level of commitment to practice and Svadhyaya.

Adhikara is also the qualification we have to teach these tools to others. Yogarupa says: “we should always know a little more than our students know.” So as our students learn more, so must we increase our knowledge and experience in kind.

TEACHING POINTS

- Shraddah: Faith - trust in those who have walked the path before you

- Until we can turn inside and look inside and tune in to what we are saying in the background of our experience, we

cannot begin to remedy it.

- Tune in, assimilate & forgive, Integrate

DEVOTION

LEARNING OBJECTIVES

01 Discuss the idea of Devotion in life & in practice

02 Group Check-In

TEACHING POINTS

- Missing

DEVOTION

Introduce the concept of Study as it relates to the practice of Yoga and Self discovery. Sharing personal experience is encouraged.

WHAT IS DEVOTION?

loyalty, faithfulness, fidelity, constancy, commitment, adherence, allegiance, dedication

ROOT OF THE WORD

DISCIPLINE

LEARNING OBJECTIVES

01 Discuss the idea of Discipline as it relates to Life & Practice

02 Group Check-In

Discipline comes from discipulus, the Latin word for pupil, which also provided the source of the word disciple. Given that several meanings of discipline deal with study, governing one's behavior, and instruction, one might assume that the word's first meaning in English had to do with education

Discipline isn't a punishment (as it is commonly known), it's actually an opportunity. A path of growth, learning, and expansion of one's own limitations.

Our Discipline should be one of the tools that we utilize to traverse our lives with grace and dignity, allowing us to learn from our experiences and grow to our fullest capacity.

TEACHING POINTS

- Discipline: the root word disciple
- Disciple: the root word is pupil
- When you really have a discipline around something, that is what feeds you. It's not a requirement, it's a gift.
- We often attach to the desire of being disciples rather than the work of being disciplined.
- The marriage of adhikara and svadhyaya

EXPLORATION

LEARNING OBJECTIVES

01 Discuss the idea of Exploration as it relates to Life & Practice

02 Group Check-In

TEACHING POINTS

- Have you ever been curious about your hardship or is it that we just run the hell away from the hardship
- Please bring me relief from this hard place of suffering. The relief from hardship does not make the hardship go away... so how do we deal.
- If we can bring curiosity to our hardship then perhaps we can breath a little deeper.

Discuss the idea of Exploration & Allowing on your mat & in life

As a Vira Bhava Yogi we stand up as the Hero of our own story.

To be a Hero you have to curious of your own journey. When we aren't curious about our journey it just feels like punishment. The sense of being punished by life comes from the lose of AWE.

Group Check-In

The Hero's Journey

TRANSLATION

LEARNING OBJECTIVES

01 Discuss the idea of Translation & the process of assimilating and communicating practice in class & in life

02 Explore the importance of individual experience in sharing your voice as a Yoga Teacher

TEACHING POINTS

- Get to know your life, to clarify yourself, to make your life more meaningful

Teaching yoga is a language that is best translated through your individual experience. The most meaningful yoga classes are the ones that come from your personal exploration.

When you bring your life to your practice, and your practice to your life, you develop a the ability for Yoga to be more than just movement instruction, and open the door for the practice to have a deeper impact on your students.

What are the ways that yoga classes you have taken, have touched you in ways that surpass simple movement instruction?

TRANSFORMATION

LEARNING OBJECTIVES

01 Discuss the idea of Transformation & reflect on the original intention of TT and where they are with it now

02 Group Check-In

03 Group Karma Project Presentations

Discuss the idea of Exploration & Allowing on your mat & in life

As a Vira Bhava Yogi we stand up as the Hero of our own story.

To be a Hero you have to curious of your own journey. When we aren't curious about our journey it just feels like punishment. The sense of being punished by life comes from the lose of AWE.

Group Check-In

The Hero's Journey

TEACHING POINTS

- Have you ever been curious about your hardship or is it that we just run the hell away from the hardship
- Please bring me relief from this hard place of suffering. The relief from hardship does not make the hardship go away... so how do we deal.
- If we can bring curiosity to our hardship then perhaps we can breath a little deeper.

NOTES

ASANA TECHNIQUES & METHODOLOGY

HOW TO USE THE ASANA BOOK	47
HOW TO TEACH ASANA T & M	48
GENERAL TEACHING NOTES	49
T & M INTRO	50
ASANA & TAPAS	51
SURYA NAMASKAR	52

HOW TO USE THE ASANA BOOK

As a reference for your own exploration

As a tool to find the language of the pose

As a guide to “see” what’s happening in each Asana

You will be learning the anatomy points in a separate class.

For now, in your asana book, focus on the language of teaching.

PEDAGUCCI COPY & PASTE OUT

THE SKILL OF SEEING & GUIDELINE FOR THE LANGUAGE OF TEACHING

Use this as a starting point and encourage revision and refinement based on personal exploration. Bring students to their mats, use these points to instruct students in the practice of this asana.

PRINCIPLES / BENEFITS / ENERGETICS

- The relationship between the physical body & the subtle body
- Discuss the subtle effects of this asana on the mind, body & energy.

MODIFICATIONS

- The ways you can enhance the asana (in safety & depth)
- Provide basic instruction for use of props, variations and modifications for safety and enhancement of asana.
- Have students experience each modification directly.

RISKS & COMMON MISALIGNMENTS

- The ways you can support what you see.
- Teach whole group how to see misalignments in actual bodies, and introduce corrections.

ADJUSTMENTS/ASSISTS

- The ways to touch to that strengthen, complement, & heighten the effects of asana
- These instructions are guidelines, feel free to elaborate or add other assists. Using individual
- students as demos, instruct hands-on adjustments for enhancement and correction.

HOW TO TEACH ASANA T&M

- In T & M, the goal of the work is to teach them the tools and skills that are applicable to all related asanas within each family.
- Teach the basic principles of simplest asanas in each family as the building blocks for teaching asanas of increasing complexity.
- For example: teaching the basic principles of salabhasana provides all of the principles for instruction, modification, and assisting for the more complex asanas in the prone backbending family like bhujangasana and Urdhva Mukha Svanasana.
- Spend less time repeating our “lecture” based instruction and more time truly teaching the principles and applying them to more and more complex asanas. Present the basics and let them experiment to find their direct application in other asanas. These principles are true for instructional language as well as assisting. Deeply understanding the principles for each family allows a greater scope of asanas to be accessible.

GENERAL TEACHING NOTES

- As much as possible don't just tell, SHOW, provide them direct experience, TEACH!!
- Name it, do it, cue it. (for refinement)
- Teach your students to instruct how to do asanas instead of telling them what to do.
- Purpose of T & M time isn't just to teach them how to do the pose, it's to teach them how to feel, experience, see and respond to what they see. First in themselves, and then in others.
- Alternate feeling in the body, then seeing in someone else's body. Experience it (assimilate) and then look at someone else experiencing it.
- Teach them how to respond what they see.
- The goal is NOT to tell your students what to do/say/teach, the goal is to TEACH your students to explore, experience, question and apply in a way that allows them to find and cultivate their own voice as practitioners and teachers. The most important question the YTTs can ask themselves is WHY? Why did the way we did the pose feel good/bad? Why did I like one adjustment in down dog a lot and hated another? When the answer to the WHY questions are discovered, then the students voice starts to emerge.
- Down teach and offer modifications for more challenge, instead of teach the hardest point and modify to simplify.
- Don't over teach. Pay attention to the attention span of your students. If you are in lecture, and you see them fading, it's time to start a discussion, invite movement, encourage some written reflection. The content covered is ONLY as impactful as the students' ability to absorb it. It's your job as facilitator to be mindful of the subtle cues of attention and energy, and respond and adjust based on what you see (like a conversation).

T & M INTRO

LEARNING OBJECTIVES

- 01 To define ASANA
- 02 To learn the Teaching points, common misalignments, modifications, and common adjustments
- 03 To teach the basic components of a Sun Salutation To provide an understanding of how to teach a basic Sun Salutation
- 04 To communicate the introductory points of instructional vocabulary (teaching points of anusara yoga).
- 05 To instruct how to teach a basic sun salutation
- 06 To learn the similarities within the asana families in order to become proficient in teaching asanas with

TEACHING POINTS

- Name it, do it, cue it
- HOW, to do it not WHAT to do
- Most important HOWS... are the one's in the transitions
- Become fluent in asana
- People are trained to do what we say so let's figure out how to say it with sensitivity, direction
- HOW: to say tadasana and then HOW to get them to Uttasana

BRIEFLY DISCUSS

Stepping into the voice of a teacher.

Using words that explain HOW to move students into, hold, and out of asanas, don't simply say what to do.

Don't call out posture names (in English or Sanskrit) without explanation.

BREATH CUES

Introduce the concept of using the breath to guide the pose (more detailed breath cueing instruction will come in weekend 2)

SEQUENCING

Address using wisdom and intuition to guide the order of postures. (Prep & Counter)

More specific Krama instruction will come in consecutive weekends.

ASANA & TAPAS

ASANA: ASANA MEANS, TO SIT WITH, TO SIT IN.

We are continually defining asana as pose or posture, but the asana is the way you take a seat in the form. As practitioners, that requires us slowing down our practice enough to land in the Asana. And once we have taken our seat in the form, we allow what is within the posture to surface and be seen. As teachers, we must slow down the offerings, and hold space for our student's experience (even if it feels difficult or uncomfortable to do).

TAPAS: “HEAT” FROM FIRE OR WEATHER, OR BLAZE, BURN, SHINE, PENANCE, PAIN

The point of our asana practice is to purify ourselves (physically, energetically, and mentally) and bring the essence of being to the surface. Friction (as we experience it in asana) is the catalyst which leads to heat. This is the true meaning of Tapas. Not a hot room, or sweaty flow, but that which causes internal friction that leads to the heat of purification. External heat isn't catalytic. In fact, it often is the distraction that keeps us from moving deeply inward. If we can slow down our experience of asana to truly allow ourselves to sit in/with whatever surfaces, then we will have discovered the true experience of Asana.

OVERVIEW

We are going to explore around 50 asanas during this program. Each weekend we will go over the main teaching points, anatomy, contraindications, common misalignments, modifications, and adjustments. To adequately prepare yourself for the exploration within the weekend, it is good to take some time with these forms prior to class time. Work the asanas into your practice as experiments. What comes up for you in the practice of each form? Take note of the physical, mental, emotional, and energetic sensations that arise in practice.

TEACHING POINTS

- **Asana is an invitation to arrive.**
- **Can you sit with what is?**
- **Allow yourself to follow the flow of your breath.**
- **How does your breath fill or not fill your form?**
- **Tapas is generated from a cultivation of deep heat from the inside. A heat that comes from friction.**
- **We've lived our whole lives avoiding discomfort. As a Vira Bhava yogi we agree to stop turning away and running from discomfort. We agree to at least give it a look.**

SURYA NAMASKAR (SUN SALUTE)

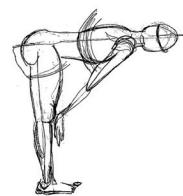
Use this outline to teach basic breath cues in relationship to teaching an asana flow:



1. INHALE ARMS OVERHEAD



2. EXHALE FOLD TO UTTANASANA



3. INHALE LIFT TO FLAT BACK



4. EXHALE STEP BACK



9. INHALE TO BHUJANGASANA



10. EXHALE TO DOWNDOG



11. INHALE STEP FORWARD TO LUNGE & RAISE ARMS



12. EXHALE LOWER HANDS TO FLOOR

MODIFICATIONS IN FLOW

Start with simpler “warm-up” flows that allow you to discern the skill level and need of the class (cat/cow, salutes, etc) then be prepared to offer needed modifications before moving into the flow sequence. **Teach to the lowest common denominator and offer more challenging modifications. This is an inclusive approach.

ADJUSTMENTS IN FLOW

When making hands-on adjustments in a flow sequence:

1. Observe need without touch
2. Prepare yourself prior to stepping in
3. Step in, make assist, step out.

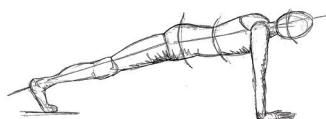
SURYA NAMASKAR (SUN SALUTE)



5. INHALE RAISE ARMS



6. EXHALE LOWER ARMS



7. INHALE STEP BACK TO PLANK



8. EXHALE TO FLOOR THEN



13. INHALE STEP FORWARD TO ARDHA UTTANASANA



14. EXHALE UTTANASANA



15. INHALE TADASANA

EMBODY

Instruct the students through the sequence 3x. Once with focus on asana and breath cues, once with focus on adjustments (observe, prepare, in & out), once with focus on modifications.

TEACHING POINTS

- Is it important to teach a sun salutation?
- Consider the possibility that it is not necessary

• For beginning students, a sun salutation might not be accessible, and it be the thing that turns them away from class

• Know your students
• Teach components of sun salutations before you teach a full flow

WORKSHOPS

TADASANA	56
INTRO TO ASANA TEACHING	57
GROUP CLASS PLAN 01	58
ASSISTING 01	59
GROUP CLASS PLAN 02	60
PREP & COUNTERPOSING	61
COMMON MISALIGNMENTS	62
BACK BENDS	63
TRANSITIONS & TEACHING VERBS	64
LARGE GROUP TEACHING 01	65
ASSISTING 02	66
PRANA VAYU	67
PARTNER BREATH MAP	68
LARGE GROUP TEACHING 02	69
COMMON AILMENTS &	70
SPECIAL POPULATIONS	
CLASS THEMING	71
LARGE GROUP TEACHING 03	72

We use direct applicable experience to teach the assimilation and integration of the principles taught in VBTT.

Workshops can correlate with Asana T & M, How to teach, or philosophy.

Workshops are the place where we weave together an understanding of asana techniques, principles of sequencing, and integration of bigger themes.

Workshops are a place where you can *check for understanding*. Use this as time to observe and answer questions. Take note of where the whole group is excelling as well as what the whole group is missing or misunderstanding then adjust your teaching accordingly.

During teaching workshops, emphasize the importance of transitional language.

- **How would you instruct a sightless person to do the asanas when they don't know what they are or how they look?**

Use workshop time to teach your students how to respond to what they see, and adjust their language accordingly.

Emphasize that the instruction is only as effective as it is applicable. If an instruction is given, but no one understands it, then it needs to be refined and offered again. How do you know? By watching and responding to what you see.

This is where your students learn to transition from leading students from their mat to teaching students from their experience, sensitivity, expertise, and awareness.

TADASANA WORKSHOP

PLAN

Plan a short, easy asana sequence totalling 4 asanas. Include Tadasana, balasana and 2 other asanas of your choice.

01

02

03

04

PRACTICE

Break out into small groups, and take turns guiding your fellow TTs through your sequence as you practice.

GIVE & RECEIVE FEEDBACK

Provide 3 statements of feedback to your guide (PSP):

- Positive Reflection
- Suggestion
- Positive Reflection

INTRO TO ASANA TEACHING

PLAN 4 POSE FLOW

In the group create a 4 pose flow using the poses discussed in Techniques & Methodology. Each student should take a turn talking the sequence out loud as they all practice. Be mindful in allowing individual voices to shine through. Though it's the same 4 pose flow each student will experience and express it differently.

01

03

02

04

GIVE FEEDBACK.

PSP Positive-Suggestion-Positive.

NOTES

GROUP CLASS PLAN 01

In small groups cooperatively plan an 1 hour and 15 minute yoga class. Distribute these sections among the people in your group. All students plan a 3 minutes Savasana.

For example: Student 1: Plan Sections 1 & 2, Student 2: Plan Sections 3 & 4, Student 3: Plan Sections 4 & 5.

CENTERING/BREATH AWARENESS
(INTRODUCTION OF THEME)

WARM-UP--DYNAMIC MOVEMENT
BUILDING TOWARD

SUN SALUTES OR MORE VIGOROUS SEQUENCES THAT CONNECT THE MOVEMENT WITH THE BREATH AND
BUILD INTENSITY (HEAT)

STANDING POSTURES

INVERSIONS/BACK BENDS

TWISTS/FORWARD FOLDS

SAVASANA

ASSISTING 01

(*Use Virabhadrasana II and review Tadasana & Uttanasana)

Split group in half. Line them up on opposite sides of the room facing each other. Each person should have a “partner” in the other line (like in football--offensive line and defensive line). Have one line do the pose while the other side of the line and offers:

1. Verbal Cues that support the safety of the WHOLE group
2. Verbal Cues that support the refinement of the WHOLE group
3. Observers step to “partner” and offers VERBAL cue to individual (NO TOUCH)
4. Finally observers offer hands-on assist to support and enhance the partner in the posture.
5. SWITCH GROUPS

NOTES

GROUP CLASS PLAN 02

BREAK-OUT GROUPS: Revise Group Plan applying principles of Vinyasa Krama. Mentor groups review individual revisions for Weekend 1 class plan and create new group plan.

CENTERING/BREATH AWARENESS
(INTRODUCTION OF THEME)

WARM-UP--DYNAMIC MOVEMENT
BUILDING TOWARD

SUN SALUTES OR MORE VIGOROUS SEQUENCES THAT CONNECT THE MOVEMENT WITH THE BREATH AND
BUILD INTENSITY (HEAT)

STANDING POSTURES

INVERSIONS/BACK BENDS

TWISTS/FORWARD FOLDS

SAVASANA

PREP & COUNTERPOSING

In small groups have students choose an apex pose and teach a short sequence of prep/apex/counter to each other. NO MORE THAN 6 ASANAS.

GIVE FEEDBACK IN GROUP

PSP Positive-Suggestion-Positive

NOTES

COMMON MISALIGNMENTS

TEACH FLOW

In small groups, teach a 4 asana flow with focus on common misalignments, modifications, and adjustments.

STUDENT MISALIGNS

Each “student” should display one common misalignment for each pose.

TEACHER ADDRESSES

“Teacher’s” should directly address what they see without prior knowledge.

PRACTICE PACING

Practice Pacing the class in a way that allows you to offer instruction and give assists.

NOTES

BACK BENDS

2 BACKBENDS IN 5 ASANA SEQUENCE

Partner up (groups of 2) and choose 2 of the backbends covered in T & M to create a short asana sequence. Other asana covered in previous T & M section can be used. The sequence should be no more than 5 Asanas total.

VERBAL CUES

“Teachers” focus on demonstrating less and using verbal cueing to instruct each asana.

NO NAMES

“Teachers” DO NOT use the asana names (English or Sanksrit) to guide students into, out of, or in the refinement of each asana.

HOW NOT WHAT

Emphasis on HOW language instead of WHAT.

GIVE FEEDBACK

PSP Positive-Suggestion-Positive.

NOTES

TRANSITIONS & TEACHING VERBS

7 ASANA FLOW SEQUENCE

In groups of 3-4, create a flow sequence of 7 (including 2 from the weekend) asanas.

PREP, APEX & COUNTER POSES

Use the blueprint and principles of prep and counter to choose appropriate apex, preparatory, and counter poses.

TEACH W/ TRANSITIONS

Then each student should teach the flow to their small group. The teaching should focus on the vocabulary of transitions into and out of asanas as well as appropriate teaching VERBS to refine the pose itself.

GIVE FEEDBACK IN GROUP

PSP Positive-Suggestion-Positive.

NOTES

LARGE GROUP WORKSHOP 01

Divide the entire group into 5 small groups and assign each group a segment of a full 60-90 minute asana class. Each student should teach a posture or flow within their assigned segment. Approximate length per group 10-20 minutes (depending on the size of the group). The class should feel congruent and contiguous, so planning must be done in individual groups but taking into account the whole. Each student should assist the “teacher” before them (so group transitions and teachers should be known). And the Savasana teacher should assist the first teacher.

GROUP 1

Centering/Breath
Warm-Up

GROUP 2

Sun Salutes or
Other Dynamic Movements

GROUP 3

Standing Postures

GROUP 4

Inversions and/or Backbends

GROUP 5

Twists and Forward Folds

NOTES

ASSISTING 02

Utilize this workshop to learn to observe bodies, “see” possible refinements and be confident to respond with appropriate adjustments. Have students observe the practitioner in the pose. Work on seeing the potential for assistance in each asana. Look for areas where touch or assist can support the student in the pose, help with safety and refinement, or deepen the posture. Have students experiment with hands on with each other. Students can list the adjustments or assists in their manual.

OBSERVATIONS

ADJUSTMENTS

PRANA VAYU WORKSHOP

SELECT VAYU

Break class into small groups. Give each member of the group an individual Prana Vayu.

PLAN 4 POSE VAYU FLOW

Have each person plan a 4 pose flow focused on the vayu they were assigned. Focus the instruction on appropriate breath cuing of movement, length of holds supported by the breath, and transitions supported by appropriate breath cuing. Utilize the specific breath techniques to support the vayu being taught.

NOTE MODIFICATIONS

Include Modifications and Assists when needed.

POSE

BREATH

TRANSITIONS

MODIFICATIONS

POSE

BREATH

TRANSITIONS

MODIFICATIONS

POSE

BREATH

TRANSITIONS

MODIFICATIONS

POSE

BREATH

TRANSITIONS

MODIFICATIONS

PARTNER BREATH MAP (VAYU EVAL)

MANUAL PG.56

Pair off students. Give 1 6' piece of paper and markers to each pair. Have one student lie down in Savasana while the other traces their outline.

Lead the students in Savasana through a simple 4 part breath observation and while the partner observes. At completion of the exercise, have observing partner “draw” what they observed into the outline of the body. Then partners can discuss the experience. Repeat exercise with partners switching roles, have second observing partner “draw” observations on same outline BUT with a different color.

NOTES

LARGE GROUP TEACHING 02

- 01 Review the Sequencing Blueprint from Vinyasa Krama (weekend 2).
- 02 Break into small groups and assign a section of the blueprint to each group.
- 03 Plan a congruent and well sequenced class.
- 04 Teach a 1-1.5 hour Yoga class round robin style based on the plan (each person teaching + assisting).

LARGE GROUP TEACHING: Divide the entire group into 5 small groups and assign each group a segment of a full 90-minute asana class.

GROUP 1

Centering/Breath
Warm-Up

GROUP 2

Sun Salutes or
Other Dynamic Movements

GROUP 3

Standing Postures

GROUP 4

Inversions and/or Backbends

GROUP 5

Twists and Forward Folds

Each trainee will teach 1-2 asanas to the whole group comprising a skillful sequence within their assigned segment. Before the trainees turn to teach, they will practice assisting. The groups should communicate with each other to create a seamless, flowing vinyasa class honoring the systems of prep-apex-counter posing, and utilizing the skills they have acquired through asana techniques and methodology study.

The trainees will remain in the original assigned groups for future large group teachings, at which time they will be assigned a different segment of the class.

COMMON AILMENTS & SPECIAL POPULATIONS

CHOOSE AN INJURY/AILMENT

Students break out into small groups. Each student takes turn being teacher, while other students choose an injury or ailment to express to the teacher.

ADDRESS ISSUE

Teacher must address issue to the best of their ability. Include what to do if they don't understand or know anything about the medical or injury issue.

NOTES

THEMING WORKSHOP

PLAN 20 MIN CLASS

In small groups, students plan a 20 minute class using their asana intensive assignment as the apex pose. They should incorporate a theme appropriate to the asana intensive, and utilize the class theming outline to present the class to their group.

POSE

THEME NOTES

LARGE GROUP TEACHING 03

- 01 Review the Sequencing Blueprint from Vinyasa Krama (weekend 2).
- 02 Break into small groups and assign a section of the blueprint to each group.
- 03 Plan a congruent and well sequenced class.
- 04 Teach a 1-1.5 hour Yoga class round robin style based on the plan (each person teaching + assisting).

LARGE GROUP TEACHING: Divide the entire group into 5 small groups and assign each group a segment of a full 90-minute asana class.

GROUP 1

Centering/Breath
Warm-Up

GROUP 2

Sun Salutes or
Other Dynamic Movements

GROUP 3

Standing Postures

GROUP 4

Inversions and/or Backbends

GROUP 5

Twists and Forward Folds

Each trainee will teach 1-2 asanas to the whole group comprising a skillful sequence within their assigned segment. Before the trainees turn to teach, they will practice assisting. The groups should communicate with each other to create a seamless, flowing vinyasa class honoring the systems of prep-apex-counter posing, and utilizing the skills they have acquired through asana techniques and methodology study.

The trainees will remain in the original assigned groups for future large group teachings, at which time they will be assigned a different segment of the class.

HOW TO TEACH

STUDENT TO TEACHER	74
INTRO TO TEACHING ASANA	75
BOUNDARY BUILDING	76
INTRO TO VINYASA KRAMA	77
INTUITIVE SEQUENCING	79
PRINCIPLES OF ASSISTING	80
SAVASANA PRESENTATIONS	81
IYENGAR YOGA	82
TEACHING VOCABULARY	84
PRINCIPLES OF PREP POSING	85
PRINCIPLES OF COUNTER POSING	86
COMMON AILMENTS &	87
SPECIAL POPULATIONS	
INTRO TO CLASS THEMING	88
RESTORATIVE YOGA	90
BUSINESS OF YOGA	91
JOURNEY OF YOGA	95

TRANSITION FROM STUDENT TO TEACHER

IMPORTANCE OF PERSONAL PRACTICE

- To be an authentic teacher, you must be an even better practitioner. So give the utmost respect and attention to your personal practice.
- Personal practice is different than Yoga Class. Classes are meant to supplement what you are doing in your own practice, not replace it.
- When you discover something interesting, difficult or uncomfortable in class or in personal practice, then as a teacher you take it to your mat.
- In practice you are the scientist and the experiment, so create a hypothesis about your challenges or insights, then test them on your mat. Observe the outcome and from it use your conclusions to inspire others...
- When you get stuck, seek support from other students, teachers and from the compendium of texts that are the foundation of Yoga.
- Talk out your practice once or twice a week. Get used to verbalizing what you are used to internalizing.
- Make notes about classes that you take. Things you liked and could utilize and things you would do differently, cool sequences or breathing practices.
- Practice the assists and adjustments that you learn on your friends and loved ones, or your fellow teacher trainers. Ask for feedback and receive it graciously.
- Get used to journaling. Do it often not just about your mat practice but about your life practice as well...there is so much insight to be gained from slowing down and paying attention to your life. Be aware of the points of crossover.
- Other suggestions?

INTRO TO TEACHING ASANA

- Teach from the foundation up. Emphasize grounding through the parts of the body that are in contact with the earth.
- Direct alignment after you set the foundation...use words to create alignment first.
- Use the breath to initiate, create, deepen, sustain, and release asana. Opening/Expansion/Lengthening=Inhalation, Closing/Folding/Contracting=Exhalation...this is not set in stone, but is a good starting point for directing the breath.
- Allow your language to be concrete...especially for beginners. Emphasize external focal points...foot toward the mirror wall, etc.
- The work of an asana begins at the point that it starts to “rub you against the grain.” When students begin to experience the depth of an asana, the first sensation is to flee. Use your words to create support and understanding within this experience of intensity.
- Continually reinforce the breath, the foundation, and the alignment. These are easy things to loose when the intensity starts to build.
- Always encourage them to listen to their body and respect their individual limits.
- Once grounded, work on connecting the lines of energy in the asana (MIS 64) by beginning at the center point of the pose and directing the experience outward in order to move the body in two directions simultaneously.
- Pause often. Pausing between flows is essential step to increase awareness and observe the benefits of the work. It also allows the body and the mind to assimilate the work fully.

BOUNDARY BUILDING

LEARNING OBJECTIVES

- 01 To introduce the basic principles of transitioning from yoga student to yoga teacher.
- 02 To provide basic theory of teaching asana boundary building.

- 03 To provide a structure to transfer from role as a student to role as a teacher..

TEACHING POINTS

- If you get on your mat for only 5 minutes do it.
- You are the scientist, experiment, and the guinea pig (The observer, The Maze, the Cheese)
- Strongest boundary you can hold is that: NO one is broken, everyone is on their path, and it's not your job to fix anyone
- I promise that I will always only see them in their HIGHEST Self.
- People are at where they're at and that's that. OM

BOUNDARY BUILDING

Be clear on what you bring with you to your practice. As you develop a clear understanding of what is yours, you will more fully be able to distinguish what is not.

Determine the clarity around your expectations for your students: Learn to be ok where they are, make your directions offerings instead of demands, don't infiltrate their experience.

Work to allow your humanness to inform your teaching. If you make a mistake, own it, accept it, and move on.

"YOGA IS A PROCESS AND PEOPLE ARE AT WHERE THEY ARE AT & THAT IS THAT." - PRASHANTI DE JAGER

INTENTION OF PERSONAL PRACTICE

- To be an authentic teacher, you must be an even better practitioner. So give the utmost respect and attention to your personal practice.
- Personal practice is different than Yoga Class. Classes are meant to supplement what you are doing in your own practice, not replace it.
- When you discover something interesting, difficult or uncomfortable in class or in personal practice, then as a teacher you take it to your mat.
- In practice you are the scientist and the experiment, so create a hypothesis about your challenges or insights, then test them on your mat.
- Observe the outcome and from it use your conclusions to inspire others...

INTRO TO VINYASA KRAMA

LEARNING OBJECTIVES

- 01 Define Vinyasa Krama
- 02 Introduce the Classical instruction of Asana (Sukha & Sthira)
- 03 Emphasize the breath as measurement of Sukha & Sthira in Asana
- 04 Discuss the importance of Dynamic vs. Static holds
- 05 Define Apex (pinnacle) pose and it's role in an asana class
- 06 Discuss the Arc of a practice & the introduce the concept of Pratikriya (Weekend 3)
- 07 Discuss the Importance of the 6 movements of the spine.
- 08 Provide Basic Outline for Asana Class
- 09 Teach Asana T & M of pose families progressively instead of repetitively

VINYASA KRAMA

Vinyasa-to place Krama-with wisdom

SEQUENCING

*Skillful teaching of an asana class moves in an arc from warm-ups -> dynamic movement (in preparatory asanas) ->apex poses -> counter poses ->deeper seated folds ->savasana

DYNAMIC MOVEMENT VS. STATIC HOLD

Moving dynamically (in & out of poses or through a series of similar movements) to allow coordination of breath and warm the body (reset), static holds deepen experience of physical pose and purposefully direct attention to allow for more subtle energetic work. A more dynamic practice provides the opportunity to open into closed spaces in a compassionate instead of forceful way.

Consider an apex pose (something to work with or toward in the course of your practice), it may be as general as a movement or as specific as an asana. Then build a practice around that considering how to warm up toward that apex pose and how to appropriately counter pose the asana or series of asanas...Pratikriya (weekend 2/3)

HONOR THE 6 MOVEMENTS OF THE SPINE...

lateral flexion (x2) twisting (x2) forward folding and backward bending (more next weekend)

TEACHING POINTS

- We are concerned with how to keep your energy well contained and empowered. That's why appropriate yoga asana and appropriate order is important.
- Yoga is not meant to change your body. It's meant to get you embodied.
- Yoga can make you more attuned to all subtle aspects of your behavior that can help you lose weight BUT yoga is not meant to be a workout.
- Yoga is meant to make me better at feeling, not feel better.

INTRO TO VINYASA KRAMA (CONT'D)

TEACHING POINTS

- The plateau, where we lose everybody, is the point at which people start to feel things they've never felt before and it scares them.**
- Dynamic movement enables people to find power in the transition. It also is fatiguing because moving into and out of the asana touches all the pieces of our weakness.**
- A static pose makes us feel strong because we can just get into it and hold.**

Teach Asana Techniques & Methodology of laterals progressively instead of repetitively - in other words, build from the basics up. Teach the group that in learning the basic components of lateral poses, you have the skills and knowledge to teach more complex lateral poses.

Trust your intuition...listen to your body and your heart. (Puzzle Piece approach to Intuitive Sequencing)... Vinyasa is less about scripting or defined sequences and more about learning to hear the needs of your body in your practice every day (the body changes moment to moment, what you need today may be completely different than your needs tomorrow). In learning how to hear and respond to the needs of your own body, you develop the capacity and skill to hear and respond to the needs of your students.

BASIC OUTLINE FOR SEQUENCING A VINYASA PRACTICE

1. Centering/Breath Awareness
2. Warm-Up--Dynamic Movement building toward
3. Sun Salutes or more vigorous sequences that connect the movement with the breath and build intensity (heat)
4. Standing Postures
5. Inversions/Back Bends
6. Twists/Forward Folds
7. Savasana

INTUITIVE SEQUENCING

[Students will need colored pencils.]

01 Choose an Apex Asana

- 02 Look for the points of strength/foundation, flexibility, and potential risks of the Apex asana.
- 03 Choose simpler asanas that address all of these points in simpler asanas.
- 04 Use these simpler pieces to prepare the body to practice the more complex pose.
- 05 Work to put these individual pieces together to create the apex asana.

This approach allows the body to be fully informed and prepared before attempting a more complex asana.

You can envision putting together a puzzle with the APEX POSE being the finished product. How do you build a strong foundation, support the flexibility needed, and minimize risk?

Also, not every asana that can be a piece of the Apex pose will fit into the puzzle that you are creating. The intent of your class (whole puzzle picture) should inform which pieces you choose to fit together for your apex pose.

SIMPLE EXAMPLE:

Parsvakonasana

Vira II + Trikonasana = Parsvakonasana

Adho Mukha Svanasana

Chakravakasana+Uttanasana+Tadasana = Adho Mukha

Svanasana

Choose an asana and practice. Apply this concept to your new Group Class Plan.

TEACHING POINTS

- When we get into a pose and we can sit in it; it's an indicator that we are in discord with our natural residence in our body.
- Physical Steadiness teaches us what it means to be present.
- Lack of mental steadiness shows itself as physical unsteadiness.
- You can't force steadiness. Steadiness comes with deeper and deeper layers of ease being realized.
- The ONLY WAY out is through.
- The struggle that you are having is not a physical one; it has nothing to do with the capacity of your body at all.

PRINCIPLES OF ASSISTING

LEARNING OBJECTIVES

- 01 To introduce the 3 types of touch & their purpose & use in assisting.
- 02 Discuss the difference between verbal assists & hands-on adjustments.
- 03 Explore the effectiveness and appropriateness of each approach.
- 04 Communicate the importance of using Adjustments as tools to teach.
- 05 Discuss the fine line between adjusting and invading the students practice.

TEACHING POINTS

- Assisting in a way that is honoring of our students.
- We are not fixing anything that is broken. We aren't trying to make them better; they're already great.
- Creepy Touch: Does your student understand what you're doing?
- We have to see the ways that we can offer the students opening in a pose that is safe. We have to practice looking for the students potential in asana.
- Understand that the fullest expression of the pose is the place where you feel the most full in any variation of whatever pose you're in.

TYPES OF ADJUSTMENTS



HANDS-ON: TYPES OF TOUCH

STABILIZING/ANCHORING - DIRECTIVE - DEEPENING

PURPOSE OF TOUCH

- Bring student into safety
- Correct subtle misalignments
- To deepen the experience of the asana
- AS A TOOL TO SUPPORT THE STUDENTS PRACTICE
- Be aware of your students openness to assistance, if you sense resistance don't force.
- Convey respect with every adjustment.
- When making an individual adjustment, don't abandon the rest of the room
- Address the point of greatest misalignment first.
- Be present in your body, correct assisting should not compromise your safety.
- Stabilize your body first/ use your body weight to sink in instead of push.
- Touch with confidence // only approach when you are clear about what you intend to do.
- Maximum 2-3 assists per asana
- Don't invade your students' practice. Don't over assist.
- Let go of your expectations for your students and assist them in reaching their own.

SAVASANA PRESENTATIONS

Have students take turns teaching the whole group their 3 minute Savasana presentations.

Assign students an order of presentation (by whatever method feels most comfortable) and break into 2 presentation groups. Then the entire group (and teacher(s)) should practice Savasana as students “teach” a 3 minute version of the pose. Teacher should keep a timer (with a bell that rings at the end of 3 minutes).

Teacher should evaluate Savasana based on these points:

IYENGAR YOGA

LEARNING OBJECTIVES

- 01 Iyengar Asana Class (Saturday)
- 02 Present foundational principles of Iyengar Yoga
- 03 Teach an asana class in the Iyengar Style
- 04 Focus on use of Props when appropriate
- 05 Emphasis on basic prone back bends and Warrior 1

TEACHING POINTS

- WHAT IS IYENGAR YOGA?
- Based on the teachings of B.K.S. Iyengar
- Emphasis on detail, precision, and alignment in both asana and pranayama
- Sequencing for specific effects, including ways to use yoga to ease ailments & stress
- Asana with emphasis on strength and stamina, balance and flexibility The goal is to see everyone exactly where they are and support them in being more steady, more full, and more stable wherever they are.

GENERAL OUTLINE FOR IYENGAR YOGA PRESENTATION

BRIEF DISCUSSION

- What is Iyengar Yoga
- Use and Purpose of Props
- Workshop Style Classes
- Hands on adjustments
- Certification process of teachers

SHORT IYENGAR CLASS

- Incorporate poses from that weekend T&M
- Include use of props

IYENGAR YOGA

USE AND PURPOSE OF PROPS

Strong use of props: walls, ropes, belts, blocks, blankets, chairs, etc

Correct use of props is intended to minimize risk of injury or strain, and make the postures accessible to all ages and abilities, and to allow for deep benefits of longer holds

WORKSHOP STYLE

Classes are often, but not always workshop style

Hands on Adjustments

Strong use of hands on adjustments by teachers, and alignment is considered more universal than individualized

TEACHER CERTIFICATION PROCESS

Teachers must be certified/extensive certification process

Requires 3 years practice with certified iyengar teacher before entering a teacher training program

Several levels of certification

REFERENCES AND RESOURCES

YOUTUBE VIDEO TO SEND OUT PRIOR TO CLASS

An introduction to Iyengar Yoga: [youtube.com/watch?v=fIVGdPO-Pb0](https://www.youtube.com/watch?v=fIVGdPO-Pb0)

IYENGAR YOGA NATIONAL ASSOCIATION: iynaus.org

B.K.S. IYENGAR YOGA: bksiyengar.com

BOOKS BY B.K.S. IYENGAR (not a complete list):

Light on Yoga

B.K.S. Iyengar Yoga: the Path to Holistic Health

Light on Life: The Yoga Journey to Wholeness, Inner Peace, and Ultimate Freedom

Light on Yoga Sutras of Pananjali

Light on Pranayama: The Yogic Art of Breathing

LUNCH ASSIGNMENT

In student manual (page: #XX), make notes from the morning Master Class.

TEACHING VOCABULARY

TEACHING POINTS

- How do you teach people more than just a pose. How can you make it an asana. How do you make an impact?
- Find out how your voice comes through and learn to craft it so that you can create meaning for your students.
- How do you weave your voice, meaning, and impact together to make a meaningful asana class?
- I don't just want you to teach a good downdog.... I want you to know who you are and what you're wanting to convey when you teach a really good down dog.

Have students rewrite the teaching points of 2 of 4 of the asana covered in their own language. Consider the points of Voice, influence, impact, and integration. Students in pairs or small groups. Have each student teach one of the poses using their own voice. Teach the pose as an apex pose, utilizing steps 3 and 4 of blueprint to put together a mini flow sequence. Use all of the tools of voice, influence, and impact to guide teaching. Integrate an adjustment or modification into the teaching.

VOICE: How do we find our authentic voice as teachers? What holds us back? What habits do we have and how can we work to be more effective when we speak?

INFLUENCE: Who are the teachers (Yoga or otherwise) who have inspired you with their voice or language? Can you name specific aspects of their teaching that have made an impact?

IMPACT: Patanjali taught very little of the practice of Asana. What he did say was IMPACTFUL. Asana should be Sukha & Sthira, Easeful & Steady. How are we inviting ourselves and our students to experience Asana in this way? In the midst of physical and mental challenge, how do we support the ease and steadiness of the asana?

INTEGRATION: Just as we put all of the simpler pieces of an asana together to create a more complex posture, how do we take into weave together VOICE, INFLUENCE, & IMPACT in our teaching to inspire our asana teaching to be meaningful and authentic?

PRINCIPLES OF PREP POSING

LEARNING OBJECTIVES

- | | |
|--|---|
| 01 Present & Discuss foundational principles of Prep posing | 04 Present & Discuss foundational principles of Counter posing (pratikriya) |
| 02 Choose Apex Pose first, then choose simpler asanas that prepare the body | 05 Provide examples of effective counter poses for each family of asanas |
| 03 Provide examples of effective preparatory poses for each family of asanas | 06 Apply Prep & Counter posing guidelines to overall sequencing info |

VINYASA KRAMA - wise progression, to place wisely

FOCAL POINTS: FLEXIBILITY - STABILITY - RISK

Effective Prep Poses address all of the focal points of the Apex pose in simpler asanas.

1. Determine the Apex Pose (or poses)
2. Address all 3 focal points in the preparation
3. Teach Apex Pose with bodies and energy well prepared
4. Counter the Apex Pose appropriately

POSE	COUNTERPOSE
LATERALS	<ul style="list-style-type: none"> - Simple Forward Bends - Simple Laterals - Thoracic Back Bends
BACK BENDS	<ul style="list-style-type: none"> - Simple Back Bends in same direction - Laterals - Sacral Stabilizers
TWISTS	<ul style="list-style-type: none"> - Standing Twists - Simple Thoracic Back Bends - Hip Openers - Sacral Stabilizers
FORWARD BENDS	<ul style="list-style-type: none"> - Simple Forward Bends - Sacral Stabilizers
EXTENSIONS	<ul style="list-style-type: none"> - Forward Bends - Laterals - Back Bends - Twists
INVERSIONS	<ul style="list-style-type: none"> - Forward Bends - Back Bends - Laterals - Twists

PRINCIPLES OF COUNTER POSING

COUNTERPOSE = The simplest asana that relieves the tension from the previous asana and returns the body to homeostasis.

Yoga teaches us that every action has two effects, one positive and one negative. That is why it is so important to be attentive to our actions-we must be able to recognize which effects are positive and which are negative so we can then emphasize the positive and neutralize the negative. In following this principle in our asana practice, we use postures to balance the possibly negative effects of certain strenuous asanas. We call these neutralizing postures counterposes or pratikriyasana.

- T.K.V. Desikachar from *The Heart of Yoga*

POSE	COUNTERPOSE
LATERALS	- Forward Bends
BACK BENDS	- Simple Forward Bends - Sacral Stabilizers
TWISTS	- Symmetrical Forward Bends
FORWARD BENDS	- Simpler Forward Bends - Symmetrical Forward Bends for Assymetrical Forward Bends - Gentle Back Bends
EXTENSIONS	- Simple Extensions - Restorative Forward Folds
INVERSIONS	- Shoulder Stand for Headstands - Prone Back Bends - Extensions

NOTE: Intuition is often the best guide when it comes to counterposing. Your body will almost always direct you to an asana or movement that will bring you back into balance. Trust your inner guide and remember to avoid extremes-- (i.e. don't counterpose urdhva dhanurasana with pascimottonasana.)

COMMON AILMENTS & SPECIAL POPULATIONS

LEARNING OBJECTIVES

COMMON AILMENTS

- 01 Introduce and explore injuries & ailments that are commonly found in Asana Classes teach modifications, supports, assists, and limitations of common ailments and injuries
- 02 Teaching workshop in small groups to experience appropriate management of common ailments in a class setting

INTRODUCTION TO SPECIAL POPULATIONS

- 01 Overview of commonly encountered populations with special needs
- 02 To instruct common modifications and adaptations for pregnancy, elderly, and obese
- 03 Practice accessible asana using the support of a chair

GENERAL PRINCIPLES OF SAFETY

How to keep everyone safe
 200 hour yoga teacher vs yoga therapist
 know your scope of practice

MOST COMMON INJURIES IN YOGA AND HOW TO PREVENT THEM

shoulder/neck injuries
 SI Joint instability
 Wrists and elbows
 Hamstring tears
 Low back/disc injury
 Knee injuries

COMMON AILMENTS

Review ailments worksheet

SPECIAL POPULATIONS: BENEFITS, CAUTIONS, AND CONTRAINDICATIONS

Pregnancy
 elderly
 Children
 Special needs
 Obesity
 “Non yogis”

SEE WORKSHOP

INTRO TO CLASS THEMING

One of the most powerful tools as a yoga teacher is the ability to weave a larger lesson into the experience of physical asana. Using a class theme and metaphor are powerful tools as a teacher to express yoga in a larger light.

Metaphor is not for everyone, but when utilized it can enhance the asana experience whether it be on a physical, energetic, or spiritual level. Metaphor speaks to the heart of the experience, moving beyond the pragmatic level of the physical, and invites our students to touch the true depth of what this practice has to offer.

TEACHING POINTS

- Theming is taking a something that seems unrelated and making it relatable. What we teach is what we are feeling ourselves. It's not a script, they are trying to get e somewhere.... They are really as impacted
- Teachers teach what they need the most.
- Practice is paramount. The way you come up with the themes for your class is to live your life.
- When you use your mat to figure out your life then your practice becomes wholeheartedly different. That's when you become an impactful teacher...

Weaving a theme into your classes is often the most way you can speak to the universality of the practice and the ability to embody the principles of Yoga in our lives everyday. What is the purpose of asana ? "In practicing asana, we place our bodies and minds in difficult, sometimes contorted positions and then train ourselves to be there and breathe...perfect training for the challenges of life. Maybe we make refinements, find depth, or become more clear about our purpose, but we make a commitment to stay present with whatever is happening and be present with our bodies, our minds, and our breathe. There is no better training for the day to day challenges of life." When we offer a theme or point of focus that is "life based" while we are on our mats, we can more easily draw upon this "training" when necessary.

Many, many of the asanas are representations of a bigger experience, in nature, in the divine play of the universe, or in mythology. As your understanding of the asanas themselves deepen, then you can more easily apply this underlying symbology to the poses themselves.

Ex...Vrksasana, steady, strong, confident, rooted, grounded, etc.

Asana and even pranayama are, to put it simply, bridges to the deeper layers of consciousness that lie within. Theming an asana class provides a catalyst for exploration on deeper levels for your students...and with any form of activity, without the longing to go deeper it is easy to become bored and move on to what's next. In yoga, as Erich Schiffmann says, our edges of inspiration and awareness are infinite, if we allow the exploration to continue.

INTRO TO CLASS THEMING

WHERE DO WE BEGIN?

What we teach in asana class is merely a reflection of what we are living and working with everyday. The goal is to take the personal and make it universal. We are yoga teachers, not super men/women. We bleed, we cry, we feel stress and disappointment, we struggle to make ends meet, and we celebrate life's beauty, WE ARE HUMAN!! One of the biggest gifts we can offer our students is to be human, even in our yoga classes. That doesn't mean that we come in and unload all of our problems, but we bring our life to our mat and our cushion everyday and then share whatever insight we gain in the context of our classes (this is where journalling becomes essential.)

HOW DO WE DO ALL OF THIS?

First, bring your life to your mat and your mat to your life. I used to say that I didn't plan my yoga classes and then one day I realized the truth was exactly the opposite...I'm ALWAYS planning yoga classes, in my parenting, my work, my relationships. Take notes (literally), on your mat and off, and when you feel really bewildered, look for direction in the texts, in other yoga classes and other yogis, in your friends and family, humanity is a universal experience, and we are all suffering in very similar ways all of the time.

Then...take what is personal and make it universal. A feeling that you're "in over your head" could be made into a theme of "rising above adversity." On a physical level, a feeling of tension could be made into a theme of physically relaxing the body even in moments of stress. You could also take moments of joy and celebration in your personal experience and make them into universal themes.

Practice...

TAKE A FEW MOMENTS TO JOURNAL about something that is going on in your life, a struggle, a celebration, a challenge or a gift. Free write about it for 5 minutes...

NOW, WRITE about how this experience is reflected in your practice. If you were to take these feelings to your mat, what would you do to enhance or neutralize them? Write for 5 minutes...Sutra II:33-- Pratipaksha Bhavanam...cultivate the opposite virtue...

Is there an asana, a pranayama, a physical flow or sensation that is representative of this insight? Write...

FORMATTING THEME INTO A CLASS...

- Name it
- Relate it (make it personal to them)
- Reflect on it (Remind them to reflect)
- Wrap it up...

RESTORATIVE YOGA

LEARNING OBJECTIVES

- 01 To introduce the foundational principles and skills of incorporating Restorative Yoga into your regular classes
- 02 To become familiar with the props (bolsters, blankets, blocks, straps) as they relate to Restorative Yoga Asana practice
- 03 To experience the effects of a well sequenced Restorative Yoga practice

INTRO TO RESTORATIVE YOGA - GENERAL TEACHING OUTLINE (2 HOURS)

1 HOUR LECTURE TO INCLUDE -

- Definition of restorative yoga
- Intro to nervous system and the role of restorative yoga in balancing it
- Indications, benefits, contraindications
- How to use props / demonstrating

TEACH THESE TOP 6 RESTORATIVE POSES:

- viparita karani with all the props, supported supta badha konasana, restorative bridge pose, restorative shoulder stand, supported balasana, reclining twist with a bolster
(optional: add other poses if there is time)

1 HOUR RESTORATIVE CLASS - EXPERIENTIAL

- Full restorative practice - utilize above poses in logical sequence
- Mention important teaching points and things to look out for

BUSINESS OF YOGA

LEARNING OBJECTIVES

- 01 Learning Objectives - Business of Yoga
- 02 Understand the business side of the yoga profession
- 03 Explain independent contractor vs employee

- 04 Intro to creating a business and marketing
- 05 Discuss the legal aspects of being a yoga teacher

UNDERSTANDING THE YOGA PROFESSION

Independent contractor vs employee
Making money doing what you love
Ways and places to work

CREATING A BUSINESS

How to start teaching without experience
Working in studio/outside the studio
Benefits of a niche
Additional streams of income

YOGA ALLIANCE

HOW TO SHOW UP AS A YOGA TEACHER

Take responsibility: time, investment, outcome, expectations--nobody can do this for you. Vira Bhava is a warrior's path...

- Believe that you Can. Have faith in what you know (and what you've learned). Truly believe in yourself enough to put yourself out there as a teacher in the studio and in the world
- Be consistent. Skills improve with practice, action, and commitment. Teach (whenever and wherever you can), SHOW UP (even when it's hard), PRACTICE.
- Be prepared to PUT IN YOUR TIME. There are thousands of Yoga teachers out there, and the really good one's weren't made overnight. They toiled, showed up to empty classes for years, messed up, and earned their merit. Even the most well versed and skillful teachers have an off day. If you are expecting perfection, expect to be disappointed.
- Hone Your Skills: sub often, assist as often as you can, go to classes, practice everyday. Take notes about your practice, the classes that you take, the discoveries you make. Take every opportunity to teach that you can. SAY YES. You can only improve with practice. Be willing to let go of what doesn't work for you.
- Become a devotee to your path: In the beginning, teaching yoga is a service. To your students, and to yourself. Be clear about who/what you are serving, and be cautious about expecting too much.
- Focus on a Specialty. What makes what you offer different or special? Why would someone come to your class instead of another.

MARKETING

Dissolving the fear of self promotion
Most common mistakes and how to avoid them
Marketing message and branding
Websites, email lists, social marketing

LEGAL MATTERS

Insurance
Waiver forms
Policies
Paying income taxes

BUSINESS OF YOGA

HOW TO SHOW UP AS A YOGA TEACHER (CONT.)

- Be patient: with yourself and with the process. So much of what you learned in training will unfold itself to you over time and continued practice. Don't demand immediate results, instead, pay attention to the ways the practice is shaping you. It's like polishing a stone, it takes time and consistency to shine.
- Don't quit your day job, yet. If making money is your top priority, then don't quit your day job. Teaching yoga is a labor of LOVE for a LONG TIME. Until you become well established and profitable as a teacher, don't quit your job.
- Be clear on WHY you teach.

BRIDGING THE GAP BETWEEN TEACHING & EARNING:

- "I know a lot of broke lawyers. Just because you made the investment doesn't guarantee you will be successful." ~my Attorney. Your commitment to your practice and your success is the BIGGEST factor in your achievement.
- Earning takes time. More than a few Yoga teachers make a liveable wage teaching yoga, but there are caveats:
 - BIG CITIES+Multiple classes=\$\$\$
 - They are GREAT at what they do.
 - They PRACTICE what they preach.
 - They WORK for it.
- SELF PROMOTION: If you wanna be a successful yoga teacher, you have to become a shameless self promoter. *Free website *Newsletter *Social Media GURU *Blog *SHARE WITH EVERYBODY *Flyers *Postcards (\$\$)
- Turn almost every conversation into an invitation to your classes
- Run Promos (bring a friend/1st class free/Be my guest) Be willing to get them in the door.
- Manage your Yoga money like a professional--even if it's minimal income. Track expenses, income, hours, write offs, etc.
- Place VALUE on your investment in training and learning AND your EXPERIENCE. Too many new teachers have very little experience yet expect full classes & return students...EXPERIENCE is Key.
- Recruit a Crew of True Believers (a ground crew). Find the peeps that love your style and your offerings, then ask them to share with everyone. Trade them free classes for their support.
- Doing this for the \$\$ only works if you can envision the future from your heart and trust in its possibility. You cannot control it, only manage yourself.

BUSINESS OF YOGA

YOGA ALLIANCE

www.yogaalliance.org

As a national credentialing organization for the yoga community, Yoga Alliance® provides a set of educational Standards for yoga schools that specify hours or study in certain Educational Categories. Our goal is to ensure schools provide adequate training to yoga teachers, enabling them to teach safely and competently.

To register with us and use the title and Registry Mark of Registered Yoga School (RYS®), yoga schools must submit their training syllabus to be assessed by our credentialing team and agree to maintain a curriculum that meets Yoga Alliance Standards. Yoga teachers who complete a RYS teacher training are generally eligible to apply to register as a Registered Yoga Teacher (RYT®).

To be listed in our public Directory and access our member benefits and services, a yoga teacher or teacher training program must register with Yoga Alliance and renew annually to maintain any desired Credential.

REGISTRATION AND MEMBERSHIP FEES (FROM YOGA ALLIANCE)

Application and upgrade fees are non-refundable. Please confirm that you meet all application Requirements prior to submitting payment. For questions, please contact us.

- Application Fee
- Annual/Renewal Fees*
- TOTAL Initial Registration Fee

TEACHER DESIGNATIONS

RYT 200; E-RYT 200; RYT 500; E-RYT 200,	
RYT 500; E-RYT 500	
\$45	
\$55	
\$100	

Registered Children's Yoga Teacher (RCYT®), Registered Prenatal Yoga Teacher (RPYT®) (must have RYT designation to add Specialty)

Upgrade Fees (from any designations)

\$50
n/a
n/a

LIABILITY INSURANCE

- Protects you inside and outside the studio
- Yoga is not exempt from risk

Yoga is viewed as a laid-back practice, but that doesn't mean that your business should be laid-back as well when considering legal and financial protection. No matter how many safeguards you take, there is no way to completely eliminate your risk of a lawsuit. Businesses in most other industries take advantage of the protection liability insurance offers. Your yoga business deserves that same protection! Even if you teach yoga privately or outside of a studio, your business is legitimate enough to warrant liability insurance.

BUSINESS OF YOGA

LIABILITY INSURANCE (CONT.)

Every wellness regimen has its risks of injury, yoga included. No teacher wants a student to be injured in their yoga class, but there is only so much a teacher can do to ensure their students' safety. Certain yoga asanas ask us to move our bodies in unfamiliar ways; some students come to yoga with preexisting conditions. These factors open up opportunities for injury, which could result in a lawsuit against the yoga teacher or studio. With liability insurance, teachers and studios can be at ease knowing they have protection if something should go wrong.

HOW LIABILITY INSURANCE BENEFITS YOU

- Protecting your money is perhaps the greatest, most recognized benefit of liability insurance. Lawsuits, along with their associated costs, are expensive, even if the ruling is in your favor. And unfortunately, many yoga teachers and businesses do not make enough money to afford a lawsuit out of pocket. Liability insurance gives you financial protection when a lawsuit arises so your hard-earned money does not have to be at risk.
- Did you know you can be sued even if you are not negligent? If a student is injured during a yoga class and believes the teacher or studio was negligent, that student could sue. With liability insurance you can easily hope for the best, yet plan for the worst.
- Other benefits are particularly helpful for teachers. Studios typically require teachers to have their own liability insurance. When looking for a job, already having insurance will make this process much easier and quicker. Many yoga instructors teach at multiple locations; many liability insurance plans offer coverage that goes with you wherever you teach, be it a studio, a park or your own home.

RISKS OF NOT HAVING LIABILITY INSURANCE

- Hefty fees. As stated earlier, lawsuits can be extremely expensive for both parties involved. When it comes to your money and your business's money, why take the risk of losing it all? The costs of a lawsuit could be enough to put you out of business.
- You don't have to be in the wrong to be sued. Even if you are not negligent, students who injure themselves in your classes could sue you if they believe you were.
- Falsely assuming you are covered. Just because you teach at a studio that has liability insurance, you can't assume you are protected as well. Not all studio insurance plans extend coverage to the studio's teachers.

Whatever your yoga business looks like, liability insurance is an important protection to look into. At Yoga Alliance®, we've made it easier for our members to access affordable liability insurance; YA members can access discounted general and professional liability insurance from two of our partners. Members living in the United States can access insurance from Hays Affinity and members in Canada can access insurance from Fraser & Hoyt. Learn more about these Member Perks

JOURNEY OF YOGA

LEARNING OBJECTIVES

- 01 Reflection on the process of becoming a yoga teacher.
- 02 Discussion on what certification provides.
- 03 Code of ethics.
- 04 Yoga alliance registration.
- 05 Group conversation about options for teaching and sharing.
- 06 Discussion about how to maintain appropriate skill and inspirations specifically covered.

YOU GRADUATED!!! WHAT DOES THAT MEAN?

- You are proficient in 200 Hour Level Teaching Skills as set forth by Yoga Alliance
- You are eligible to Register with Yoga Alliance as a 200 Hour Level Teacher
- You still have MUCH to LEARN!
- We become great teachers by teaching! So Go TEACH!!
- Practice greatly improves your skills.
- Integrate and share what you've learned in your own voice
- Your Practice is your best friend. The best teachers are the best practitioners.

QUALIFICATIONS: Your graduation qualifies you to: ASSIST / TEACH / PRACTICE

GETTING STARTED

- Yoga is a practice, a state of mind, and an industry. You must be dedicated, authentic, and professional to accomplish your goals.
- GET EXPERIENCE: teach where you can
- EARN YOUR WORTH: Prove your competency
- UPLEVEL YOUR PRACTICE; Teachers should always know more than their students.
- HAVE GOOD REFERENCES: Become a more dedicated student, be available to assist, sub, go to classes.

ADHIKARA

- Your Level of Studentship will Define Your level of Teaching
- Now is not the time to stop practicing, it's the time to start refining your skills.
- Become a regular at weekly classes: inspiration, community, familiarity.

WHAT QUALITIES DO YOU WANT TO EXPRESS

- There are lots of different voices in the Yoga world right now.
- What do you want YOUR voice to express?
- What are your words?

CONGRATULATIONS VBTT 230 HOUR GRADUATES

PANEL DISCUSSION WITH GRADS

- Reflection on the Process of Becoming a Yoga Teacher
- Group conversation about options for teaching and sharing
- How to maintain appropriate skill and inspiration
- Other topics as they arise

CLASS PLANS

01 108 CLASS	98
02 LATERALS	100
03 IYENGAR	102
03 PRONE BACKBENDS	103
04 BHAKTI KARMA	104
04 SUPINE BACKBENDS	105
05 RESTORATIVE	106
05 FORWARD FOLDS & TWISTS	107
06 EXTENSIONS	108
07 INVERSIONS	110
08 FULL SPECTRUM	112

MASTER CLASS 01: 108 CLASS

This is an exceptional practice designed to introduce your students experientially to the potency of sacred practice, the transformational potential of devotion, and the blessing of community. When your students participate in this practice, they will transition from a group of individuals into a unified community of seekers. The practice consists of Japa Meditation and recitation of 108 OM's, followed by an asana practice of 108 "Sun Salutes" and ending with a meditation. Depending on the size of the group, the full practice will take around 2 hours.

TO BEGIN, please have students read the 108 Practice Prep Section of the Student Manual, which includes Meanings of OM & 108, Introduction to Mantra, and Japa Meditation (often assigned over lunch).

AT THE BEGINNING OF THE PROCESS

- 01 Explain comfortable sitting positions and appropriate use of props. (supplemental T & M)
- 02 Explain and demonstrate the appropriate use of a mala.
- 03 Hand out Mala beads (or they can use their own)
- 04 Explain the importance of honoring the individual process: our rhythm and pace will be individual, our tone and length will be individual, people will finish at different times. Allow yourself to experience your practice without worrying about "fitting in" with others. Don't rush. If you finish while others are still completing their 108 Om Practice, Sit in meditation and listen. LISTENING is a huge part of Mantra practice.

TO START THE JAPA MEDITATION

Begin by instructing a comfortable seat and easeful breath awareness. As you feel the group settle into breath, you can instruct that you will begin with 3 Oms together, and then transition into individual recitation after that.

Open the practice with a full exhale and inhale then 3 Oms together. Continue to chant until you are complete, then hold space for the whole group to come to completion.

After the whole group is complete (approx 30-45 minutes), allow a few moments of silence. Then gently and with respect to the sacred space you have created, move the students into the 108 Sun Salute Practice.

MASTER CLASS 01: 108 CLASS

CLASS PLAN

- 01 (10) Child's Pose Prostrations
- 02 (10) Cat/Cow Prostrations
- 03 (10) Downdog - Cat/Cow Prostrations
- 04 End in Tadasana (#) pause here to reflect on intention
- 05 (5) 1/2 Salutes
- 06 (5) Chair Pose Salutes
- 07 (10) Lunge Salutes (5 On each side, alternating)
- 08 # Pause in Tadasana (50)
- 09 (5) Surya A
- 10 (5) Surya B
- 11 (10) Trikonasana Salutes
(Landing in tadasana between sides)
- 12 (10) Parsvokonasana - Ardha Chandrasana Salutes
(alternating to tadasana between each set)
- 13 #Pause in squat on block (80)
- 14 (10) Downdog - Cat/Cow Prostrations
- 15 (10) Cat/Cow Prostrations
- 16 (8) Child's Pose Prostrations

SAVASANA

Feel Immersed in a Feeling of Complete Peace and Ease.

FEEL IT IN THE

Physical Heart / Lungs / Space between the Shoulders / Abdomen / Low Back / Pelvis / Both Legs / Face / And finally... Brain floating in a sea of peace.

**MODIFY TO MEET THE NEEDS OF THE GROUP

OPTIONAL SEATED MEDITATION WITH OM KRIYA

Land in a comfortable seat. Spread a wave of Peace and Stillness throughout the entire body. Breathe. Begin to invite the exhale to lengthen. Observe a pause at the end of exhale. Gather awareness behind the navel just in front of the spine.

On inhale, feel energy rise up the spine from the navel center to the top of the head. On exhale feel energy expand into the space above the brain (between top of the brain and the skull). On inhale hear and feel the sound A-U rise from the navel to the center of the brain. On exhale feel and hear the sound MMMMM expand and spread at the top of the head.

Feel awareness shifting from the space of becoming or doing into the space of being. Release the technique and become absorbed in the sense of the infinite and the sound AUM. After a few moments, return awareness to the navel center. Feel consciousness rise up the spine from navel to the throat center.

Inhale the sound Shan. Exhale the sound Ti at the throat. All tension and resistance around the throat dissolves. Hold awareness at the throat and meditate on Shanti. Feel universal peace unfolding in the throat. Now offer it.

Inhale AUM rises up the spine from the navel center to the center of the brain Exhale SHANTI from the throat center out into the world. Allow the feeling to wrap around any external circumstance, relationship, or situation that can benefit from the offering of peace and healing.

MASTER CLASS 02: LATERALS

CENTERING/BREATH AWARENESS (INTRODUCTION OF THEME)

- Asana practice as a foundation for life practice
- Sukha & Sthira
- Complete inhale & exhale (follow both halves of breath all the way to completion)
- Work to make the breath easeful & steady in all asanas & transitions

SUN SALUTES OR MORE VIGOROUS SEQUENCES THAT CONNECT THE MOVEMENT WITH THE BREATH AND BUILD INTENSITY (HEAT)

- Chair Pose Salutes (Tadasana -> Chair Pose -> Uttanasana -> Tadasana)
- High Lung Salutes w/ Crescent Lunge (focus on increasing side body length & complete breathing)

STANDING POSTURES

- Parighasana
- Vrkshasana

INVERSIONS/BACK BENDS

- Dynamic Ardha Shalabhasana -> Static Shalabhasana
- Setu Bandha Sarvanghasana
- Matsyendrasana (w/ Props?)

TWISTS/FORWARD FOLDS

- Jathaparivartanasana
- Happy Baby
- Apanasana

SAVASANA

COMMUNITY 02: LATERALS

CENTERING/BREATH AWARENESS (INTRODUCTION OF THEME)

- What foundation do we stand upon in order to grow?
- Focus on thoracic breathing to expand and open the chest. (Prana vayu)
- Inhale chest then belly -> exhale belly chest

WARM-UP--DYNAMIC MOVEMENT BUILDING TOWARD

- Seated Lateral Bends
- Chakravakasana with lateral extension (walk hands to left/right)
- Down Dog

SUN SALUTES OR MORE VIGOROUS SEQUENCES THAT CONNECT THE MOVEMENT WITH THE BREATH AND BUILD INTENSITY (HEAT)

- Standing 1/2 Lunge Salutes (Tadasana -> Uttanasana -> flat back -> Tadasana)
- Low Lunge Salutes

STANDING POSTURES

- Trikonasana
- Warrior II
- Reverse Warrior
- Parsvakonasana
- Ardha Chandrasana

INVERSIONS/BACK BENDS

- Sphinx (focus on lifting sternum and thoracic breathing)
- 1/2 bow (ardha Dhanurasana)
- Dynamic Bridge Pose
- Bridge

TWISTS/FORWARD FOLDS

- Dandasana
- **Parvritta Janusirsasana** Optional
- Pascimottonasana or Buddha Konasana

SAVASANA

MASTER CLASS 03: IYENGAR

IYENGAR CLASS PLAN TO BE GIVEN BY CONTRACTED TEACHER.

WHAT ARE THE MAIN CHARACTERISTICS OF IYENGAR YOGA?

HOW IS IT SIMILAR TO THE WAYS THAT YOU PRACTICE?

HOW IS IT DIFFERENT FROM THE WAYS THAT YOU PRACTICE?

WHAT IYENGAR YOGA PRINCIPLES CAN BE APPLIED TO ANY STYLE OF TEACHING?

COMMUNITY 03: PRONE BACKBENDS

CENTERING/BREATH AWARENESS (INTRODUCTION OF THEME)

- Start where you are, and expand toward where you want to go. (Reference Farhi “We Begin Here”)
- Simple Breath Observation
- Move from external focus to internal focus. Work toward balanced breath.

WARM-UP--DYNAMIC MOVEMENT BUILDING TOWARD

- Childs Pose With Lateral Bends
- Cat/Cow
- Cat/Cow Dd Flow
- Cat/Cow Dd Flow + Lunges
- Salabhasana
- Downdog
- Uttanasana
- Tadasana

SUN SALUTES OR MORE VIGOROUS SEQUENCES THAT CONNECT THE MOVEMENT WITH THE BREATH AND BUILD INTENSITY (HEAT)

- Dynamic Chair Pose Flow
- Sun Salutes

STANDING POSTURES

- Vira Li Dynamic (w/ Bulldog Arms)
- Vira Li-Hold
- *Vinyasa*Optional
- Triko--Dynamic (w/ Elbow Pump)
- Trikonasana
- *Vinyasa*
- Vasisthasana (or Modification) w/ Lateral Bend
- Parsvakonasana

INVERSIONS/BACK BENDS

- Bridge Sequence
- Urdhva Dhanurasana

TWISTS/FORWARD FOLDS

- Happy Baby
- Supine Twist
- Baddha Konasana
- Pascimottonasana

SAVASANA

MASTER CLASS 04: BHAKTI/KARMA

CENTERING/BREATH AWARENESS (INTRODUCTION OF THEME)

- What are you devoted to in your life? How does this devotion express itself in your body?
- In your breath? In your relationship with the world?
- Breath (Thoracic Breath to build Back Bend and lift Prana)

SUN SALUTES OR MORE VIGOROUS SEQUENCES THAT CONNECT THE MOVEMENT WITH THE BREATH AND BUILD INTENSITY (HEAT)

- 1/2 Salutes
- Lunge Salutes
- Surya B

STANDING POSTURES

- Lunges with Gomukasana Arms
- Lunge (1/2 Camel variation or fingers interlaced at sacrum)
- Trikonasana (w/ Dynamic Arm variation)
- Uttanasana
- Ardha Uttanasana
- Ardha Uttanasana with 1/2 Bow variation (or Natarajasana)

TWISTS/FORWARD FOLDS

- CRP
- Reclined Pigeon
- Supta Hasta Padangusthasana
- Happy Baby

SAVASANA

WARM-UP--DYNAMIC MOVEMENT BUILDING TOWARD

- Cat/Cow
- 1/2 X cat Cow
- Dynamic Vajrasana to lengthen & stabilize

INVERSIONS/BACK BENDS

- Dynamic Bridge Pose
- Setu Bandha Sarvangasana
- Urdhva Dhanurasana

COMMUNITY 04: SUPINE BACKBENDS

CENTERING/BREATH AWARENESS (INTRODUCTION OF THEME)

- Complete Breathing with focus on spreading
Inhale across the collar bones.
- Maybe offering pause at the top of inhalation.
- Be FULL of breath/prana

WARM-UP--DYNAMIC MOVEMENT BUILDING TOWARD

- Chakravakasana
- Cat/Cow -> Down Dog (focus on lengthening
the side bodies) -> Cat/Cow
- Chair salutes (Tadasana, Ardha Utkatasana,
Utkatasana, Uttanasana, and repeat)
- Hold in Utkatasana (focus on increasing length
on side bodies to create more space to fill with
breath)

SUN SALUTES OR MORE VIGOROUS SEQUENCES THAT CONNECT THE MOVEMENT WITH THE BREATH AND BUILD INTENSITY (HEAT)

- 1/2 salutes (standing with high flat back)
- Lunge salutes with Crescent

STANDING POSTURES

- Virabhadrasana I
- Virabhadrasana III

INVERSIONS/BACK BENDS

- Salambhasana
- Dhanurasana
- (bhujangasana & Urdhva Mukha
- Svanasana optional)
- Dynamic Bridge

TWISTS/FORWARD FOLDS

- Bhadravajasana
- Stacked Knees FF
(either tight crossed or firelog)
- Jathara Parivartanasana
- Apanasana

SAVASANA

MASTER CLASS 05: RESTORATIVE

TEACH THESE TOP 6 RESTORATIVE POSES

Viparita Karani with all the props, Supported Supta Badha Konasana, Restorative Bridge Pose, Restorative Shoulder Stand, Supported Balasana, Reclining Twist with a bolster.
Optional: add other poses if there is time.

CENTERING/BREATH AWARENESS
(INTRODUCTION OF THEME)

WARM-UP--DYNAMIC MOVEMENT
BUILDING TOWARD

SUN SALUTES OR MORE VIGOROUS SEQUENCES THAT CONNECT THE MOVEMENT WITH THE BREATH AND BUILD INTENSITY (HEAT)

STANDING POSTURES

INVERSIONS/BACK BENDS

TWISTS/FORWARD FOLDS

SAVASANA

COMMUNITY 05: FORWARD FOLDS/TWISTS

CENTERING/BREATH AWARENESS (INTRODUCTION OF THEME)

- “Open Our Hearts and Surrender our Resistance.” Explore the idea of buoyancy, releasing into the force of the pull in order to rebound or respond in an easeful and spacious way.
- Simple Complete Breath with focus on Back Body sensation.

WARM-UP--DYNAMIC MOVEMENT BUILDING TOWARD

- Wide leg child’s pose
- Lateral extensions in child’s pose
- Cat/Cow
- Downdog
- Tadasana

SUN SALUTES OR MORE VIGOROUS SEQUENCES THAT CONNECT THE MOVEMENT WITH THE BREATH AND BUILD INTENSITY (HEAT)

- Dynamic Chair Pose
- Simple Surya A

STANDING POSTURES

- Lunge (low or high) with fingers interlaced behind back variation
- Vira II series (Vira II -> Parsvakonasana)

INVERSIONS/BACK BENDS

- Ardha Salabhasana -> Salabhasana with fingers interlaced variation
- Dhanurasana
- Setu Bandha Sarvangasana (Dynamic -> Static)

TWISTS/FORWARD FOLDS

- Downdog
- Rabbit (optional)
- Eka Pada Rajakapotasana
- Malasana
- Upavista Konasana
- Jathara Parivartonasana

SAVASANA

MASTER CLASS 06: EXTENSIONS

CENTERING/BREATH AWARENESS (INTRODUCTION OF THEME)

- Theme: Explore what's possible from a stable, calm center.
- Sama Vritti--related to spinal extension (jalandhara bandha) on inhale and core stabilization on exhale (mulabandha & uddyiana bandha)
- Maintain focus on the spinal extension throughout the practice
- Longer Holds to allow the imbalances to surface and be explored.

WARM-UP--DYNAMIC MOVEMENT

- Cat/Cow -> Downdog flow
- *optional Vajrasana flow (Childs -> kneeling with arms overhead ->Childs)
- Chair Salutes

STANDING POSTURES

- Vira I -> Vira III flow
- Vrksasana

SUN SALUTES OR MORE VIGOROUS SEQUENCES

- Vira I -> Vira III flow
- Vrksasana

INVERSIONS/BACK BENDS

- Ardha salabhasana (dynamic) to salabasana (static)
- Focus on Jalandhara Bandha

TWISTS/FORWARD FOLDS

- Gomukasana
- Dynamic Pascimottonasana (focus on spinal length rather than fold)

SAVASANA

COMMUNITY 06: EXTENSIONS

CENTERING/BREATH AWARENESS (INTRODUCTION OF THEME)

- Inhale (spinal length)
- Exhale (core strength)
- Explore what is possible by establishing yourself in your central core. Stability from an established place allows movement with greater curiosity instead of reactivity or force.

WARM-UP--DYNAMIC MOVEMENT

- Arm raises with focus on spinal extension
- 1/2 salutes with focus on long spine in flat back and core engagement in Uttanasana

SUN SALUTES OR MORE VIGOROUS SEQUENCES

- Utkatasana salutes
- Low Lunge salutes

STANDING POSTURES

- Dynamic Parsvottanasana with 1 or both arms extended.
- Vira III

INVERSIONS/BACK BENDS

- Chaturanga Dandasana AS a spinal extension... use MODs!!

TWISTS/FORWARD FOLDS

- Bharadvajasana
- Kurmasana prep

SAVASANA

MASTER CLASS 07: INVERSIONS

CENTERING/BREATH AWARENESS (INTRODUCTION OF THEME)

- Theme: Translation. How do we translate the more complex or intimidating asana to fit all levels of practitioner? Focus on modifications and accessibility of the postures.
- Ujjayi
- Samana/Udana Vayu
- *Optional OM mantra

WARM-UP--DYNAMIC MOVEMENT

- Cat/Cow -> Downdog flow
- All fours -> Child's Pose (OM on exhale)
- Dynamic Vajrasana (Childs Pose -> kneeling with arms overhead -> Childs Pose) (OM on

STANDING POSTURES

- Vira I -> Vira III ->standing splits
- Prasarita Paddotanasana with head on block (OM on exhale)

TWISTS/FORWARD FOLDS

- Bharadvajasana
- Buddha Konasana
- Janusirsasana
- Viparita Dandasana

SAVASANA

SUN SALUTES OR MORE VIGOROUS SEQUENCES

- 1/2 salutes (forward fold-> flat back -> tadasana) with pause after exhale (breath retention in pose)
- Surya A
- Dolphin flow

INVERSIONS/BACK BENDS

- Dynamic with mantra Setu Bandha Sarvangasana -> static hold
- Salamba Sarvangasana (OM Kriya)
- Shirshasana
- *Optional Adho Mukha Vrksasana
- Shalabhasana (dynamic & Static)

COMMUNITY 07: INVERSIONS

CENTERING/BREATH AWARENESS (INTRODUCTION OF THEME)

- Theme: Translation--How do we translate the experiences and insights we discover in yoga class out into our lives?
- Ujjayii

WARM-UP--DYNAMIC MOVEMENT

- All fours -> Child's Pose
- Balasana -> all fours -> Downdog flow
- Cat/Cow
- Table top balance with Cat/Cow flow
- Downdog

SUN SALUTES OR MORE VIGOROUS SEQUENCES

- 1/2 salutes (Forward Fold-> Flat Back -> Tadasana)
- Chair salutes (ArdhaUtkatasana -> Utkatasana -> Ardha Utkatasana)

STANDING POSTURES

- Crescent Lunge
- Prasarita Paddottonasana (w/ arm variations)
- Goddess Squat

INVERSIONS/BACK BENDS

- Dynamic Setu Bandha Sarvangasana
- Static Bridge on block w/ full engagement
- Supported shoulder stand on block
- Salabhasana w/ arms alongside body

TWISTS/FORWARD FOLDS

- Ardha matsyendrasana
- Janusirsasna
- Pacimottonasana
- Savasana

SAVASANA

MASTER CLASS 08: FULL SPECTRUM PREP

CENTERING/BREATH AWARENESS (INTRODUCTION OF THEME)

- The transformative Power of Yoga comes from the re-discovery of the Self within.
- Teach a class focused on Smarana: the remembrance of who we are and have always been.
- Complete Inhale/Complete exhale--let yourself be breathed.

WARM-UP--DYNAMIC MOVEMENT

- Dynamic Bridge (w/ apanasana)
- Lateral floor stretch

STANDING POSTURES

- Vira II-> Trikonasana
- Vrksasana
- Standing Splits (Eka Pada Uttansana)
- Natarajasana

TWISTS/FORWARD FOLDS

- Bharadvajasana
- Baddha Konasana

SAVASANA

SUN SALUTES OR MORE VIGOROUS SEQUENCES

- 1/2 Lunge Salutes
- Surya A & Surya B

INVERSIONS/BACK BENDS

- Setu Bandha Sarvagasana
- Salamba Sarvagasana (w/ or w/out support)
- Ardha Matsyendrasana
- Salabhasana

COMMUNITY 08: FULL SPECTRUM

CENTERING/BREATH AWARENESS (INTRODUCTION OF THEME)

- Theme: Transformation
- Does transformation change you into a different person or just shift your perspective of what's always been?
- Focus on the points of the breath where air transforms into breathe, inhale transforms into exhale, and exhale transforms into air.

WARM-UP--DYNAMIC MOVEMENT

- Cat/cow
- Child's pose with lateral opening

STANDING POSTURES

- Vira Li -> Reverse Warrior -> Parsvakonasana (Bind?)
- Parsvakonasana->Trikonasana-> Ardha Chandrasana
- Standing Twist Sequence (Parvritta Trikonasana -> Prayer Twist (Parvritta Parsvakonasana)

TWISTS/FORWARD FOLDS

- Bharadvajasana
- Gomukasana
- Upavista Konasana

SAVASANA

SUN SALUTES OR MORE VIGOROUS SEQUENCES

- Creative Surya A

INVERSIONS/BACK BENDS

- Bridge -> *Urdhva Dhanurasana* optional
- **optional headstand or handstand**

PHILOSOPHY

HISTORY & FOUNDATIONS	116
YOGA IN THE WEST	119
SRI VIDYA TANTRA	120
PATANJALI'S YOGA SUTRAS	121
MEDITATION	123
PRANAYAMA	125
SANSKRIT	128
THE BHAGAVAD GITA	129
BHAKTI YOGA	132
KARMA YOGA	137
INTRO TO AYURVEDA	139
INTRO TO PRANA VAYUS	140
INTRO TO CHAKRAS	142

HISTORY & FOUNDATIONS

LEARNING OBJECTIVES

- 01 To Develop an Awareness that Yoga is an ancient science & philosophy of which asana is only a fractional part
- 02 To define the word Yoga
- 03 To understand the 2 main ways Yogic Philosophy is taught (Shruti/Smriti) and their differences
- 04 To outline the timeline of development of Yoga
- 05 To understand the defining points of each of the main Yogic time periods
- 06 To Define the Paths of Yoga

INTRODUCTION

Yoga is a ancient practice that encompasses not only the modern day practice of asana in all its many variations but also a vast arena of study that dates back as many as 5000- 3000 years BCE (Aghora/Tantra) in the Indus Valley.

Common agreement is that Yogic philosophy dates back around 5000 years (emergence of Samkya Philosophy). It is a science and philosophy that grew out of the Vedic and Upanishadic Traditions of Hindu Doctrine. Yoga is not a religion. It is a path of Self-Realization based on personal discipline and active participation. The practice of Yoga seeks to answer the timeless questions of humanity: "Who am I?" "What is the point?" "Why am I here?"

DEFINE YOGA

The word Yoga is derived from the root word "yuj" which means to bind together or to yoke. In modern times this is often referred to as Union. Many yoga teachers define this as the union of body, mind, and spirit, but this is a very simplified definition of the path of Yoga.

A more accurate definition is the Union of the Individual self with the Supreme Self or Pure Consciousness. The Sacred Text The Bhagavad Gita defines Yoga as "skill in action" (2.50) The Sage Vyasa said "Yoga is Ecstasy." Donna Farhi define's Yoga in the word of Swami Venkatesandana, "enlightened everyday living".

FOUNDATIONS OF YOGA

The foundation of Yoga is derived from a compendium of ancient wisdom called Shruti or the Revelations (completely of divine origin). The Vedas, The Upanishads, The Brahmanas, and Tantras all make up Shruti.

Smriti are the texts that are "remembered" (non-Shruti) whose main role was to teach the "dharma" or rules. Ramayana and Mahabharata. The Revelations were cognized by Rishis or seers who through deep and intensive contemplative practices were able to "see" the mysteries of the universe and the practices which would align us with them.

HISTORY & FOUNDATIONS

5 PERIODS OF YOGIC HISTORY

- 01 Vedic Yoga
- 02 Pre Classical
- 03 Classical
- 04 Post Classical
- 05 Modern

HISTORY OF YOGA TIMELINE

4500-2500 BCE	1500-1000 BCE	1000-100 BCE	100 BCE-500 CE	500-1300 CE	1700-PRESENT
VEDIC PERIOD (Aghora)	UPANISHADIC PERIOD	SANKHYA PERIOD	YOGA SUTRAS OF PATANJALI	TANTRIC PERIOD	SANKHYA PERIOD

VEDIC PERIOD: 4500-2500 BCE

- 4 Vedas (Rig, Yajur, Sama, Atharva) the most often referenced is the Rig Veda
- Focuses on External Ritual and Symbolology
- (Priest Handbooks ~ Not intended for Householders)
- Fire offerings/Pujas
- Symbolically bringing balance and harmony to the universe through daily ritual

PRE-CLASSICAL PERIOD // SMRITI & SHRUTI: 1500-1000 BCE

- Internal Ritual
- Over 200 Upanishads, of which 108 are most recognized and revered
- Mahabharata (The Bhagavad Gita)
- Values meditative practices and internal experience/ritual over external ritual
- Discovery of essential nature

CLASSICAL PERIOD // SAMKHYA PERIOD OR RAJA YOGA: 1000 BCE-500 CE

- Most recognized for the System of Ashtanga (8-limbed) Yoga
- Emphasized a path of yoga designed to still the mind in order to attain liberation
- Strong focus on Discipline
- Ashtanga Yoga
- From the Sutra of Patanjali: Yama & Niyama (ethical disciplines), Asana (physical discipline), Pranayama (pranic discipline), Pratyahara (discipline of the senses), Dharana (discipline of concentration), Dhyana (discipline of mediation), Samadhi (liberation)

HISTORY OF YOGA

POST CLASSICAL PERIOD: 500 BCE-1300 CE

- Tantric Period and the emergence of Hatha Yoga (Hatha Yoga Pradipika).
- Aghora school of Tantra dates all the way back to the Indus civilization. Very secret school.
- Didn't emerge as a common practice until after Samkhya period.
- Continuation & Synthesis of Millennia long philosophical tradition through innovations in practice & study.
- Spiritual practice for the householder.
- The science and practice of connecting with God Consciousness.

MODERN PERIOD: 1700-PRESENT

- 1893 Swami Vivekananda at the Parliament of World Religions in Chicago, commonly believed to be the first introduction of Yoga.
- Yoga had made its way to the West (Europe and North America) through a handful of Masters & students though they were much less well-known.
- Sri Krishnamacharya is credited with creating the yoga that we know and practice today, and bringing it to the West via his students.
- The Yoga Tradition: The traditional approach to yoga was traditionally a Initiatory Guru/Disciple structure.
- You learned the ancient doctrine directly from a teacher (Guru) only after initiation. Traditionally Yoga "classes" didn't exist,
- only the passing of knowledge from teacher to student directly.
- Guru means "that which removes darkness" which is the ignorance of the inner light.

FIND YOUR YOGA:

- CHART OF STYLES

SWAMI VIVEKANANDA

- In 1893 He introduced Yoga to the West at the Parliament of World Religions in Chicago Speech. Swami Vivekananda opened the door that brought many Eastern masters to travel to the West including Swami Rama Tirtha, Yogendra Mastamani, Paramahansa Yogananda, Jiddu Krishnamurti, Ramacharaka (pseudonym for two people: William Atkinson, who left his law practice in Chicago to practice Yoga, and his teacher Baba Bharata). Yoga truly entered the main stream when 2 students of T K V Krishnamacharya came to the US, Indra Devi (who opened a studio in Hollywood, CA in 1947 and BKS Iyengar in 1956.

T. KRISHNAMACHARYA

- Credited with what we know as Yoga in the West today. Teacher of B.K.S. Iyengar, Pattabhi Jois, Indra Devi, and T.K.V. Desikachar. Though he never traveled to the west, the influence his students have had on Western Yoga is undeniable.
- VID EO

STUDENTS OF KRISHNAMACHARYA

- B.K.S. Iyengar
- Indra Devi
- Pattabhi Jois
- T.K.V. Desikachar

YOGA IN THE WEST

LEARNING OBJECTIVES

- 01 To explain the evolution of Yoga in Western Society
- 02 To explore the relevance of Yoga in the world today
- 03 To understand the variety of styles and approaches to Yoga in modern culture
- 04 To inspire an inquiry about the integrity of Yoga in the modern world
- 05 To define the terms Vira & Bhava in relationship to the philosophical foundation of the training
- 06 To provide a philosophical context to the style of teaching and practice presented in VBY courses

B.K.S.IYENGAR

- Founder of Iyengar Yoga
- Author of Light on Yoga
- Influenced a multitude of modern day teachers including: Erich Schiffmann, John Friend, Patricia Walden, Rodney Yee, and many more.
- 1918-2014

PATTABHIJOIS

- Founder of Ashtanga Yoga (often called Ashtanga Vinyasa Yoga)
- Highly respected in the West. Father of Modern Vinyasa Yoga
- Students: David Swenson, Tim Miller, Richard Freeman, and many more.
- 1915-2009

INDRA DEVI

- First woman student of Krishnamacharya
- First Western woman to teach Yoga
- Credited with being the first teacher to bring Hatha Yoga to USA
- 1899-2002

T.K.V.DESIKACHAR

- Son of Krishnamacharya
- Created style of Yoga called Viniyoga
- Author of The Heart of Yoga
- Former Students: Gary Kraftsow
- 1938-

MUCH OF WHAT WE PRACTICE OF YOGA TODAY STEMS FROM THE PRACTICES AND STUDENTS OF THESE SEMINAL TEACHERS.

OTHER IMPORTANT STYLES & TEACHERS

- Kripalu: Yogi Amrit Desai
- Shivananda: Swami Shivandana
- Ananda: Parmahansa
- Yogananda
- Integral: Swami
- Satchidananda student of
- Shivananda
- And more...

SRI VIDYA TANTRA

One of the first principles in Sri Vidya is that your individual self cannot be separated from the universal principles. In studying universal principles of any science, you must first be studying yourself. And the application of those principles must first be directed towards yourself so that you cannot study physics or chemistry without first studying yourself.

Sri Vidya is thus a science of connections. The connections are realized not through writing research papers on them. But through processes of concentration, contemplation, meditation one achieves an assimilation of the universe and oneself.

Sri Vidya is the science of energy fields of the metaphysical universe. The energy fields that are non-sentient and the energy fields that are sentient; the energy fields that know themselves to be, the sentient ones, and the energy fields that do not know themselves to be or whose degree of knowing is somewhat reduced. When these energy fields are seen as parts of a single assimilated whole, then you begin to understand Sri Vidya, and that the microcosm and the macrocosm.

TEACHING POINTS

- Calm the overstretched muscle of the mind
- Allow for the Possibility of Something bigger to be true.
- The science of tantra: We cannot heal the world unless/until we heal ourselves
- The nature of people who can study tantra: the Vira Bhava (from the Tantra); the warriors who are courage enough to walk towards life and willingly experience whatever she offers you.

The ancient tantric system says that it is actually the space itself that is identical with the sound, that is identical with light, and these ripples and wrinkles that occur in space become the winds of the universe.

The Tantra, which is an expansion of Sri Vidya, believes that the original energy dwelling in the first pinpoint of light, is a conscious one. Sri Vidya and all Tantra believes it to be that force which is consciousness.

Tantra, which approaches Yoga from a different angle. It uses prana as the vehicle to change the energy. The Tantric method says that if we change the energy the mind will follow. The main tool for this is Prana. Tantra uses Pranayama to shape, cleanse and balance our energy, and because Prana is present in all actions, Tantrics utilize all modalities of Yoga as pranayama including asana and meditation.

Often Tantra will utilize a technique called Kriya, which is a meditative practice that moves energy through visualization techniques with the intent of purifying the energetic channels and cleansing the lens to consciousness. This technique is done at the beginning of a meditation practice and supports the easeful and expansive transition into meditation. Also, Mantra is an important and powerful tool in the Tantric approach to meditation. Mantra is sound that embodies energy (shakti).

Through the use of Mantra, the practitioner can unravel Karmic knots (gruntas), align with the ancient vibrations of spirit which are contained in the mantra, have a direct connection with the highest expression of consciousness, and link the practitioner directly to the tradition from which the Mantra was transmitted. This means that there is a line of spiritual lineage within the Mantra itself, helping to support your experience of it. Tantra emphasizes that the object of meditation is as important as the meditation itself; therefore, the right mantra is pivotal to an empowering and successful meditation practice.

PATANJALI'S YOGA SUTRAS

LEARNING OBJECTIVES

01 To introduce a seminal text of Classical Yoga (Chapters 1 & 2 only)

- Samkhya Philosophy
- Duality vs. Non Duality
- Practice Guide to reduce suffering & lead to liberation
- Samadhi
- Kriya Yoga
- Ashtanga Yoga
- To emphasize the main Sutras as applied to modern practice
- Sutra 1:14 - *Practice should be...*

02 To define & discuss the main ideas presented in the text

- Sutra 2:46 - *Sthira Sukham Asanam*
- Sutra 2:47 - *Release the tension on effort and fuse with the force of life within*
- Sutra 2:33 Pratipaksha Bhavanam - *Cultivate opposite thoughts*
- Sutra 2:3 Kleshas - *Causes of affliction*
- Sutra - *Obstacles*
- Sutra 2:10,11 *Obstacles can be destroyed by resolving them to their primal cause or by meditation*

CHAPTER 1: SETTING THE STAGE

Sutra means “thread”

The Yoga Sutras of Patanjali are 196 “terse” concise verses meant to form a string of continuous thought, like pearls on a necklace. Practice manual. Not a philosophical treatise. These teachings are viewed as a complete philosophy. The sutras were always meant to be elaborated upon by a teacher/guru. If read alone without commentary the text would seem encoded or disjointed. Purpose of Patanjali’s sutras was to be a teaching text. A workbook of sorts.

HISTORY

- The actual date of the text is debated, but common agreement is around the 2nd century C.E.
- Acknowledge what the Satchidanada text says and offer other hypothesis.
- The Yoga Sutras were the first written compilation of its kind.
- This is the first recording of philosophies that had been in practice for several hundred years...not original material, only original in its organization and compilation.
- It is debated if the Sutras were actually composed by a single author.
- Patanjali also wrote definitive works on Sanskrit and Ayurveda.

TEACHING POINTS

- A teaching manual meant to teach you how to achieve liberation
- A practice guide to teach suffering and the reduction of suffering
- **Asam Prajnata Samadhi:** There is no division. There are no questions and there are no problems. You have answers to every question and you have solutions to every problem.
- **Sam Prajnata Samadhi:** This is a separateness. Its the constant grappling of the dualistic nature of life that causing our suffering.

PATANJALI'S YOGA SUTRAS

SAMKHYA PHILOSOPHY AND PATANJALI

Patanjali used the Samkhya philosophical tradition as the context for the Sutras

- Samkhya predates The Gita (and has many parallels to Buddhism which also has its roots in Samkhya.)
- Samkhya philosophy is a system that doesn't require a belief in a divine Godhead.
- The premise of the text is that Liberation is independent from the existence of the divine.

The Sutras are presented as a dualistic philosophy, viewing not the totality of divinity but instead the ways through which we can elevate ourselves toward its profundity. What in the world does this mean?

- Patanjali was not concerned in getting us to understand Totality (non-dualism), though that is the ultimate outcome of this methodology.
- Instead he offers us a dualistic doorway through which we can grasp the concepts and grow into deeper and more direct understanding.

It is difficult, if not impossible, for the spiritual aspirant to understand the immensity of non-dualism without first fully understanding our dualistic nature.

TEACHING POINTS

- **Sutra 1:2:** Memorize this for your final exam.
- **The nature of the mind is movement.** There is either Yoga or there is mind.
- **Sadhana Pada:** Sadhana is your practice/discipline that orients you towards your capacity. Anything can be your sadhana.
- You will know you're in yoga when its sukham (ease) and sthiram (steadiness).

- Elaborate...
- We are individuated parts of the whole.
- Therefore we are the whole.
- Must understand ourselves as parts first, then we can explore what it means to be the whole.

DUALISM VS. NON-DUALISM

- Dualism defines "self" as separate from the "other" or divine.
- Non-dualism recognizes NO Separation between our "Self" and the Divine
- Non-dualism expresses one ultimate reality the underlies all "dualistic" experiences
- Non-dualism cannot be taught, it can only be Experienced.
- Dualism assumes our subordinance to an outside force (be it nature, God, or otherwise)

PURPOSE OF SUTRAS

Practice Guide (not philosophical study)

Two types of technique:

- O1 Techniques to reduce suffering
- O2 Techniques that lead to Liberation

- Samadhi--Enlightenment, Liberation
- What is the point?
- 1:20 Asam Prajnata Samadhi

"HOW TO" MANUAL FOR ATTAINING SAMADHI

4 Chapters that detail specific instructions for attaining Samadhi

- Chapter 1 on Yoga and its purpose
- Chapter 2 on Yoga and its practice
- Chapter 3 on Yoga and its powers
- Chapter 4 on Yoga and its results

MEDITATION

LEARNING OBJECTIVES

- 01 To introduce the concept and process of meditation
- 02 To define meditation
- 03 To discuss the many diverse methods of meditation
- 04 To introduce some Tantric tools to achieve a meditative state
- 05 To review Rolf Sovik's process for meditation
- 06 To introduce the use of Mantra as a tool for meditation
- 07 To experience a guided meditation

WHAT IS MEDITATION?

INTRANITIVE VERB

- To engage in contemplation or reflection. "He meditated long and hard before announcing his decision."
- To engage in mental exercise (as concentration on one's breathing or repetition of a mantra) for the purpose of reaching a heightened level of spiritual awareness

TRANSITIVE VERB

- To focus one's thoughts on; reflect on or ponder over. "He was meditating his past achievements."
- To plan or project in the mind; intend, purpose. "He was meditating revenge."

Meditation is defined differently by different traditions and different teachers, but is commonly understood as a way to control or master the mind. The Zen approach to meditation is different than the Transcendental approach. Both are valid, though the techniques are quite different. Whatever technique you choose, the ultimate goal is effortless awareness.

WHAT MEDITATION IS NOT

- Easy
- Effortful
- Strained
- Forced
- Striving to still the mind.

CLASSICAL DEFINITION

- Patanjali Defines the Process of Meditation as:
- Pratyahara-Sense Withdrawal
- Dharana-Concentration (drips & om a faucet)
- Dhyana: Effortless Awareness (constant stream)

TEACHING POINTS

- Meditation is not the kind of silence that puts you to sleep
- Meditation is a rest but not one we are used to. Meditation is a psychic rest.
- Meditation is not to still the mind. Even though Patanjali says Yoga is the cessation of the mind movements. It is not the work of getting to the stillness. It is the state of stillness.
- "The efficacy of your meditation practice is not witnessed in your practice itself but in the impacts on your life."

MEDITATION

TANTRIC MEDITATION

Prana (energy) VS. Chitta (mind)

Prana Meditations utilize the mind/ego to harness energy and create an ideal inner landscape in which to land in meditation

- Neti
- Patanjali Yoga
- Zen
- Witness Consciousness
- Vipassana

CLASSICAL MEDITATIONS THAT TRY TO STOP THOUGHT

and transcend the mind/ego.

- Visualization
- Kriya
- Yantra
- Pranayama
- Mantra
- Mudra
- Laya Yoga

MEDITATION & PRANAYAMA

- What is the connection between Meditation and Pranayama?
- The process of Pranayama is designed to harness the energy of prana, once that energy is contained, you can utilize it to support and enhance the experience of Effortless Awareness. When meditation is becoming more complete and more effortless,
- the breath may spontaneously suspend. This is called Kavala Kumbhaka. (2:51)

WHERE DO WE BEGIN?

- We start a meditation practice, by making a commitment to sit everyday. We ALLOW the chaos of our mind to be present, and utilize techniques to draw our attention back to effortless awareness. There is no forcing in meditation, only relaxing into the present and gentle guidance of the mind. (It's like training a loveable animal or teaching a child.)

SOVIK'S TECHNIQUE

- Basic Mantra Meditation
- Still your body.
- Establish diaphragmatic breathing.
- Relax systematically.
- Practice breath awareness at the nostrils.
- Rest your awareness in the sound of your mantra

OTHER TECHNIQUES

- Zen
- Mindfulness
- Guided Imagery
- Disassociation (Neti Neti)
- Association
- Transcendental
- Mantra
- Object vs. Objectless
- Vipassana
- Chakra
- Contemplative Prayer
- Just Sit.

CHOOSING A MANTRA

- Trust your intuition (Schiffmann says any sound can be your mantra.)
- Utilize your resources : Books, internet, handouts, etc.
- Ram, Om, So hum, Gayatri Mantra

PRANAYAMA

LEARNING OBJECTIVES

- 01 Discuss the definition of Prana & Pranayama
- 02 Introduce the difference between pranayama & prana Shuddhi
- 03 Feel and Explore the Breath
- 04 Review the Primary & Secondary structures of breathing
- 05 Apply Prep & Counter posing guidelines to overall sequencing info
- 06 Discuss the Disturbances of the Breath (Farhi & Classical Interpretation)
- 07 Present the classic (Patanjali) way to measure the breath
- 08 Discuss the goal of Pranayama
- 09 Instruct Basic Prana Shuddhi practices that are safe to teach to a beginner population of students & the concepts of when to use them. (See List Below)

WHAT IS PRANAYAMA?

- Prana= Life Force; Yama=Restraint.
- Pranayama is the Restraint of the Life force.
- Classically it is interpreted as And Control the Breath that includes Retention (Kumbhaka).

WHAT IS PRANA?

- Prana is often Mis-Interpreted as the Breath.
- Prana is the animating force that rides on the breath.
- Prana refers to the processes that we utilize to fulfill the impulses of Shakti (thoughts, actions, nourishment, elimination, etc.)
- Shakti-Divine Capacity, Energy (Action that is created on the canvas of pure consciousness)
- “Prana is how the soul expresses itself.” -Rod Stryker

PRANA AS BREATH

- Practice...
- Can you feel the breath move in your body?
- Where do you feel your breath?
- What does it Feel like?
- How do i Breathe?

BASIC PRANA SHUDDHI PRACTICES

- Breath observation
- Sama vritti
- Nadhi sodhana
- Dirga pranayama
- Lengthened Exhalation
- Kapalabhati

TEACHING POINTS

- The breath is the horse and the prana is the jockey - prana rides on the breath.
- Prana Shakti: Shiva is pure consciousness; it can be thought of as a blank canvas. Shakti is the potential (the power of your imagination) for a beautiful image to be on the canvas. Prana is the paint, the brush, the water - the tools that you use to take the image of possibility/potential (shakti) and paint it on the blank canvas of your life. That ability to image and create is the game/play/LILA.

PRANAYAMA

STRUCTURES OF BREATHING

- 01 Diaphragm
- 02 Intercostals
- 03 Abdominals
- 04 Trapezius
- 05 Pectoralis
- 06 Scalenes/Sternocleidomastoid

PRANIC PURIFICATION

- Controlling or Restraining the life force through the breath
- is not Possible or Productive without purifying the breath
- Purification techniques are called Kriya or Shuddhi
- They work to clear the channels (NADIS) of waste and obstacles (mental, physical, emotional)
- The First Step of a PranaYama Practice is Purification.

DISTURBANCES OF THE BREATH - FARHI

- Reverse Breathing
- Chest Breathing
- Collapsed Breathing
- Hyperventilation
- Throat Holding
- Breath Grabbing
- Frozen Breathing

PRIMARY IMBALANCES OF THE BREATH (CLASSICAL)

- Windy
- Gasping
- Grasping

THREE BASIC MOVEMENTS OF THE BREATH

- Pantanjali's Yoga Sutras (2:50)
- Place (desha)
- Time (Length)
- Number (Repetitions)
- Suspension (Kumbhaka) is the Goal

THE GOAL OF PRANAYAMA

- "The classical aspirant strives to stop, or at least initially to greatly reduce, the movement of the breath." -Richard Rosen, The Yoga of Breath
- Reduce the force, increase the length and reduce the number.
- To Purify the Pranic Channels in preparation for Awakening Kundalini Shakti
- To Contain the Awakened Energy within the Body of the Aspirant

TEACHING POINTS

- We tend to get lost in the habits of what we are supposed to paint on the canvas; this is our EGO.
- When prana awakens you become more of what you already are.
- A certain level of adhikara is required to practice pranayama. First practice Prana Shuddhi.

PRANAYAMA

TECHNIQUES FOR RETURNING TO A PURE BREATH

It is our responsibility as Yoga Teachers to support a safe and effective Transition From Unawareness to Awareness through the breath. Pranayama is a Progressive Practice, and the techniques to awaken and enliven energy should always follow a systematic practice of purification.

- Nadi Sodhana
 - Simple observation
 - Sama Vritti (balanced movement)
 - Effective Techniques to Introduce in Asana Class
 - Dirga Pranayama (3 part breath)
 - Kappalabhati (breath of fire)
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-

SANSKRIT

LEARNING OBJECTIVES

- 01 Use and application of sanskrit in yoga and personal practice. Creating 'Sacred Space'.
 - 02 Define Devanagri script, transliteration and Translation.
 - 03 Overview of Alphabet with focus on long vs short vowels, aspirates and cerebrals.
 - 04 Vedic chanting vs non-Vedic chanting.
 - 05 Chant Gayatri mantra. Translation & uses.
 - 06 Seed sounds (Bija) of Chakras & Elemental cleansing meditation (time permitting).
 - 07 Asana Handbook Corrections
 - 08 Define Puja.

Handouts: Student Appendix pg.136/137, Teacher pg.174/175

THE BHAGAVAD GITA

LEARNING OBJECTIVES

01 Overview of the Text (history, origin, characters, etc.)

- Yoga Defined
- Dharma
- Dhyana
- Reincarnation

02 Discuss the Key teachings of the text (below):

- Karma
- Non-Attachment
- Gunas/Nature

MAHABHARATA

- The Bhagavad Gita is an 18 chapter excerpt from the Indian epic The Mahabharata.
- It tells the story of the epic war between the Pandavas and the Kauravas.
- Arjuna is the warrior leader of the Pandavas.

KRISHNA

- How is Krishna the chariot driver for Arjuna?
- The people know that Krishna is “special,” and ask him for help.
- He tells Arjuna and the leader of the Kauravas (Duryodhana) that he will give one his army and he will drive the chariot of the other.
- Duryodhana cunningly wins the army, and Arjuna is blessed with Krishna as the charioteer.

MAIN TEACHINGS OF GITA

- All of the main teachings of the Gita are outlined in Chapter 2. Why do you think that Krishna continues to offer them for another 16 chapters?
- The people know that Krishna is “special,” and ask him for help.
- He tells Arjuna and the leader of the Kauravas (Duryodhana) that he will give one his army and he will drive the chariot of the other.
- Duryodhana cunningly wins the army, and Arjuna is blessed with Krishna as the charioteer.

CHAPTER 1: SETTING THE STAGE...

- Ch 1 gives Arjuna the time to express his doubt, confusion, conflict and despair
- Krishna 1st statement in Gita is verse 25: “Behold, O Partha, all the Kurus here assembled”. Some people indicate that Krishna brings Arjuna’s attention to his family by addressing him as Partha or the son of Pritha (Kunti Devi)
- Krishna is omniscient and omnipotent...he already knows the outcome of the entire situation, but he wants to propel Arjuna into his own Self-Realization.

TEACHING POINTS

- **Shraddha:** The knowingness that there is a light at the end of the tunnel. Trust in those who have walked the path before us.
- **Yoga is equanimity.** Yoga cannot fix you. Yoga is your natural state of existence. Stop looking outside of yourself to get fixed. Look inside and find that you have everything you need.
- **Your natural state of existence is equanimous.**

THE BHAGAVAD GITA

TEACHING POINTS

Dharma

- Dharma is your duty; it is why you are here on the planet
- Once you know your dharma, everything is just a means of informing that dharma

Shraddha

- Trust is slightly different than faith. Trust is an innate knowing that can only come inside of you. When you find it... that's yoga.

DHYANA

- Meditation. A doorway to the truth. If the Dharma is the question, then meditation is the remedy.

01 YOGA DEFINED

- 2:47-8...Yoga is Equanimity
- 2:50...Yoga is Skill in Action
- 2:53...When there is nothing left to learn, this is the essence of Yoga.

02 DHARMA

- Krishna directs Arjuna to do his duty.
- Verses 2:31 -- Know what your duty is and do it without hesitation.
- 3.35--Sva Dharma--individual duty
- 4:7 and 8-- when dharma is in decay the Divine manifests itSelf or sends Teachers
- to establish dharma again (the reason for Krishna's incarnation)
- Krishna is an incarnation of Vishnu (the sustainer)

03 DHYANA

- Dhyana=Meditation
- 6:5 and 6-our relationship with our Self – friend or foe
- 6:10-18-Gives basic meditation instruction
- 6:30-32- Krishna beautifully describes the experience of Unity
- 6:37 thru 44-- Krishna continues to teach our evolution by explaining an individual's transition from our earthly existence (death)

04 REINCARNATION

- The Bhagavad Gita makes the assumption that reincarnation is accepted and understood.
- 2: 11 thru 13-- Krishna defines and speaks to the evolution of all individuals
- 2:13 --the Self passes through childhood, youth and old age, so after death it passes to another body.
- 2:16 --Nonbeing can never be; being can never not be.
- 2:18-30 --The "truth" of reincarnation

THE BHAGAVAD GITA

05 KARMA

- Karma = action and its result
- 2:48-51 --Action without thought of reward
- 3:8-- Krishna instructs Arjuna to engage – to act – Arjuna's challenges won't disappear by not acting
- 4:15 --Surrender the Fruits of Action

06 BHAKTI (DEVOTION)

- 9:23-28-- Krishna introduces Bhakti
- 12:5-7-- Krishna teaches that Devotion is a path to liberation.
- 12:9-- Speaks of Constant Practice (Abhyasa)
- 12:12--Surrender is the highest path (Ishvara Pranidhana)
- 12:18-20-- Krishna expresses detached acceptance to those who devote their lives to him.
- 18.65--Focus your mind and revere me with all of your heart

07 NON-ATTACHMENT

- Verse 2:48- Krishna describes true detachment – where the Self (Soul) is fully awake and engaged in worldly action
- 5.11-13--Surrender all attachment to outcome
- 12:12--Knowledge is better than practice, meditation is better than knowing, best of all is surrender, which soon brings peace.

08 NATURE

- Gunas = attributes, nature.
- 14:3: Krishna speaks of the importance of honoring our Nature.
- 14:5-20: Krishna teaches that the threefold division of Nature or Prakriti is sattva, rajas and tamas
- Sattva binds us to happiness and knowledge; Rajas binds us to action; Tamas binds us to dullness or inertia
- As an extension to the knowledge of the three gunas, but which is not in the Gita, is the threefold division of the nature of our body -vata (air and ether), pitta (fire and water) and kapha (earth and water). These 3 divisions are detailed in Ayurveda

BHAKTI YOGA

LEARNING OBJECTIVES

01 Nine limbs of Bhakti

02 Major Hindu Deities & Their Mantras

03 Discuss the difference between Mantra, Chanting, & Kirtan

04 Short Call & Response Kirtan

OVERVIEW BY SANGITA DEVI

Bhakti Yoga is one of the four main yogic paths to enlightenment. Bhakti means “devotion” or “love” and this path contains various practices to unite the bhakta (Bhakti Yoga practitioner) with the Divine.

Bhakti Yoga is considered the easiest yogic path to master and the most direct method to experience the unity of mind, body and spirit. While Hatha Yoga requires a strong and flexible body, Raja Yoga requires a disciplined and concentrated mind, and Jnana Yoga requires a keen intellect, the only requirement for Bhakti Yoga is an open, loving heart. But Bhakti Yoga complements other paths of yoga well, and it is said that jnana (knowledge or wisdom) will dawn by itself when you engage in the devotional practices of Bhakti Yoga.

TRIMURTI: BRAHMA, VISHNU, & SHIVA

BHAKTI YOGA: DIETIES

OVERVIEW

Bhakti Yoga is one of the four main yogic paths to enlightenment. Bhakti means “devotion” or “love” and this path contains various practices to unite the bhakta (Bhakti Yoga practitioner) with the Divine.

Bhakti Yoga is considered the easiest yogic path to master and the most direct method to experience the unity of mind, body and spirit. While Hatha Yoga requires a strong and flexible body, Raja Yoga requires a disciplined and concentrated mind, and Jnana Yoga requires a keen intellect, the only requirement for Bhakti Yoga is an open, loving heart. But Bhakti Yoga complements other paths of yoga well, and it is said that jnana (knowledge or wisdom) will dawn by itself when you engage in the devotional practices of Bhakti Yoga.

TRIMURTI: BRAHMA, VISHNU, & SHIVA

- a) The 3 deities, Brahma, Vishnu, and Shiva, represent the three aspects of divinity: in the creation, preservation and destruction of the universe.
- b) To balance the triad there is a matching shakti (female energy) for Brahma, Vishnu, and Shiva.
 I. Saraswati ~ Brahma
 II. Lakshmi ~ Vishnu
 III. Parvati ~ Shiva

BRAHMAN

- a) Is beyond form, he encompasses both feminine and masculine, Brahman is the source of all, the One, the Supreme Reality.

BRAHMA

- a) Brahma is depicted as a four or five-faced man with four hands. He is the epitome of Vedic learning and hence has the Vedas in one hand, prayer beads in another, the sacred water pot in the third hand and a ladle for the Vedic fire sacrifice in the fourth hand. In some versions he is depicted with a bow.
- b) Brahma is perhaps unique in all the gods of India for never losing his primary function as the God of Creation.
- c) Brahma is the source of knowledge of both what is and what is not.
- d) Brahma is no longer worshipped by Hindu's, it is thought of that his job has been finished.
- e) Together Brahma and Saraswati signify awareness or consciousness.

SARASWATI

- a) Saraswati is the goddess of knowledge, wisdom, science, speech, and all arts: music, painting, dance and literature.
- b) Saraswati is regarded as the guardian as well as the personification of the Vedas.
- c) Saraswati is always represented as a goddess of dazzling white complexion in a white sari. Her Lotus-seat is white too and so is the swan that is her vehicle. The swan is a symbol of right thinking, discriminating between the true and the false.
- d) Saraswati is also shown carrying a palm leaf manuscript that represents the Vedas. She plays the Vina, symbol of elegance, culture, refinement and all the creative aspects of the universe. She is sometimes shown with a rosary or mala, representing the power of meditation, which in India is inseparable from all intellectual pursuits.
- e) Saraswati is said to bestow fertility and riches. Like water, she represents purity.

Mantra: Om Aim Shreem Hreem Saraswati Devyei Namaha

BHAKTI YOGA: DIETIES

VISHNU

- a) Worship of Vishnu is supposed to mellow the emotions for he himself is the embodiment of mercy, benevolence and goodness.
- b) It is Vishnu's responsibility to maintain ultimate law and order, to preserve balance and harmony.
- c) Vishnu defines the principles that rule existence and destiny, as well as the actions that move the soul toward perfection.
- d) Vishnu is depicted with four arms. In one hand he holds a mace which is the power of knowledge, in another a conch shell, the symbol of the origin of existence. The third hand holds the Sudarshan Chakra, the discus symbolic of the Universal Mind which can destroy all forms of ignorance and the demons of error. The lotus held in the fourth is the unfolding universe and also the notion of purity, On Vishnu ' s chest is the Kaustabha, a brilliant gem representing the consciousness manifested in all that shines, the sun, the moon and fire.

Mantra: Om Namo Bhagavate Vasudevaya

LAKSHMI

- a) Lakshmi is the goddess of abundance, wealth, fortune love, beauty, and fertility
- b) Her four hands represent four spiritual virtues. She sits on a fully blossomed lotus, a seat of divine truth. Gold coins are seen dropping from her palm, blessing all alike with prosperity.
- c) She represents liberation from the cycle of life and death.
- d) She is often depicted holding lotus blossoms, symbolizing purity, spiritual perfection, authority, and spiritual power.

Mantra: Om Shreem Maha Lakshmyai Namah

SITA & RAM

- a) Ram is one of the most commonly adored deities in Hinduism and is known as an ideal man and hero of the epic Ramayana. Ram represents Dharma, always doing the right thing and following the law.
- b) Ram is a form of Vishnu.
- c) Sita is the feminine shakti of Ram, and is known as an ideal and devoted wife.
- d) Hanuman is depicted as a loyal monkey and the personification of true devotion. Mantra: Ram, Ram, Ram, RamRadha & Krishna
- a) Represent the divine lovers and the eternal love between devotee and God.
- b) Krishna is often depicted playing a flute, in a meadow, with Radha, gopis, and cows. The flute represents the calling for God and symbolizes a pure, open heart.
- c) Krishna is depicted as a hansom blue colored deity with a crown of peacock's feathers. His peacock's feathers are a symbol of beauty and knowledge.
- d) Krishna is often thought of as playful and mischievous

Mantra: Om Kleem Krishnaya Namah

BHAKTI YOGA: DIETIES

SHIVA & PARVATI

- a) Shiva is called upon to help destroy in order to create room for the new.
- b) Shiva in the form of Rudra is considered to be the destroyer of evil and sorrow. Shiva in the form of Shankara is the doer of good. Shiva in the form of Nataraja is the Divine Cosmic Dancer.
- c) Shiva appears in a meditating posture. He has matted hair which holds the flowing Ganges river and a crescent moon, a serpent coiled around his neck, a trident (trishul) in his one hand and ashes all over his body.
- d) His vehicle is a bull (symbol of happiness and strength) named Nandi.
- e) Shiva is inseparable from Shakti - Parvati the daughter of Himavaan - Haimavati. There is no Shiva without Shakti and no Shakti without Shiva, the two are one - or the absolute state of being - consciousness and bliss.
- f) Parvati represents the beauty and attraction of the world, one who cherishes the home and the family.

Mantra: Om Namah Shivaya

GANESHA

- a) Is the remover of obstacles and the embodiment of good luck.
- b) The huge size of Ganapati represents the Universe (Cosmos), and his curled trunk, the symbol OM. The elephant's head is said to represent superior intellect while the snake around his waist cosmic energy. His broken tusk is symbolic of knowledge, as it is believed that it is with this tusk that he wrote down the Mahabharata, in the capacity of a scribe, when it was recited by the sage Vyasa.
- c) The mouse - mooshikam, his mount is said to symbolize the equal importance of the biggest and smallest of creatures, in the eyes of the infinity of creation Bhraman.

Mantra: Om Gam Ganapataye Namo Namah

DURGA

- a) Durga is the protectress, to those who are on a spiritual path she is seen as beautiful, but to those who try to obstruct the spiritual path, Durga appears fierce and wrathful.
- b) Durga is the power of realization and the destroyer of the world of illusion.
- c) She appears to restore balance and dharma
- d) Rides a lion / tiger which represents courage
- e) Durga destroys ignorance

Mantra: Om Dum Durgaya Namah

KALI

- a) Kali ("the black one") is the Hindu mother goddess, symbol of dissolution and destruction.
- b) She destroys ignorance, maintains the world order, and blesses and frees those who strive for the knowledge of God.
- a) Her appearance is fearsome.
- b) She rides a lion, and carries a sword to cut the knots of illusion.

Mantra: Om Kring Kalikaye Namah

BHAKTI YOGA: 9 LIMBS

BRINGING THE BHAKTI HOME

The 9 Limbs of Devotion

01 SHRAVANA - “listening” to the ancient scriptures, especially potent if told by a saint or genuine bhakta.

02 KIRTANA - “singing” devotional songs, usually practiced in a call-and-response group format. (Kirtan)

03 SMARANA - “remembering” the Divine by constantly meditating upon its name and form.

04 PADASEVANA - “service at the feet” of the Divine, which incorporates the practice of karma yoga (selfless service) with bhakti (devotion).

05 ARCHANA - the “ritual worship” of the Divine through practices such as puja (deity worship), and havan or homa (fire offering).

06 VANDANA - the “prostration” before the image of one’s chosen image or representation of the Divine.

07 DASYA - the “unquestioning” devotion of the Divine involving the cultivation of serving the will of God instead of one’s own ego.

08 SAKHYA - the “friendship” and relationship established between the Divine and the devotee.

09 ATMANIVEDANA - the “self-offering” and complete surrender of the self to the Divine.

HATHA AND BHAKTI!

- a) Dedicate your practice to the Divine
- b) Chant mantras during long posture holds
- c) Listen to Kirtan music during practice
- d) Om and chant mantras before and after practice
- e) Have an alter in your practice space

KARMA YOGA

LEARNING OBJECTIVES

- 01 Define Karma Yoga
- 02 Study/Investigate ways of practicing Karma Yoga in daily life
- 03 Define Seva Yoga
- 04 Study/Investigate ways of offering Seva Yoga in daily life.
- 05 Understand the foundational aspects that differ between Karma Yoga and Seva Yoga
- 06 Explore the Shadow side of Service in regards to Seva Yoga and how this can co-opt the ability to practice Karma Yoga while doing service.

KARMA YOGA: THE YOGA OF ACTION. I AM AND THERE IS DOING.

LIVING BEYOND THE ILLUSION OF A SEPARATE SELF

- The definition of Yoga is “union” or “to yoke”.... In your own words, what is it that you are connecting with? (Ex. God, the Universe, Supreme Consciousness, Nature, Ma).
- List one activity you spend the majority of your time doing and/or thinking about. (Ex. My job, being a student, being a parent, managing a business, focusing on my health, etc.)
- List three significant tasks you perform for this activity. (Ex. bookkeeping, organizing volunteers, doing homework, etc.)
- List three sensations/feelings that you experience most often when you are performing these tasks. (Ex. Anxiety, peace, frustration, rest, joy, etc.)

KARMA YOGA IS A PRACTICE TO PURIFY.

The practice of Karma Yoga is the practice of working towards Union (Yoga) through practicing awareness during our actions and striving to cultivate the sensation/ feelings of natural peace or rest (UNITY?)

WHAT DOES KARMA YOGA LOOK LIKE?

- Action without a personal agenda.
- Balancing action and reaction in each moment.
- Using the actions within our daily life to bring us into unity
- Surrendering the fruits (results) of your actions to the divine. Whatever you do as Karma yoga you should have no expectations on the results. Act as best you can and surrender everything the credit to the divine as an offering.
- Be mindful of the ego which feeds off of credit, results, success.
- To drop the doer from the action is karma yoga. To see oneself as a mere tool of the divine and to offer the fruit of our actions to the divine, is Karma yoga. Solutions are as illusionary as their problems.

KARMA YOGA

SEVA YOGA: THE YOGA OF SERVICE

Understanding/ Identifying the Needs of others and working to uplift, have compassion for, and unity with others and their needs.

Community service with the intention of providing assistance or aid.

01 Can we embody the essence of the practice of yoga anywhere?

02 Can we live beyond the illusion of the separate self? By reaching beyond the norm of who practices, where we practice, and how we practice?

THE SHADOW SIDE OF SERVICE

01 WHAT MOTIVATES ME TO SERVE?

The shadow side of service often has to do with wanting to fix a person or an issue. We may discover a secret need for self-esteem, approval, status, and power, all mixed up with our genuine desire to help..... The illusion is that we are different or separate from those we serve.

Through service we have the opportunity to observe the unhealthy parts of our ego (the need for power, status, approval, looking better than others, reaching enlightenment, perfectionism, guilt, or shame.).

Once we acknowledge the shadow it does not have so much power over us.

02 JOURNAL ABOUT YOUR SHADOW SIDE

Talk with others about your shadow material, find out what works in disarming it, even laugh about it.

Be careful of thinking people or the world need saving. You cannot save the world or its people. The world and its people do not need saving. What you see as suffering in the world is an ego driven illusion that is part of this game. There is life, there is death. There is pleasure, there is pain. Without one we would not know the other. (SPANDA). Suffering is part of the game. I AM and there is suffering. Your objective is not to remove suffering from the world, but to find suffering inside of yourself. Move into it, through it, and into union in each moment.

INTRO TO AYURVEDA

LEARNING OBJECTIVES

- 01 A brief introduction to Ayurveda, sister science to Yoga
- 02 Understand the concepts of elements, qualities, and doshas
- 03 What their own prakruti & vikruti are in general (Student Appendix pg.134, Teacher pg.172)
- 04 Understand the interconnection of Ayurveda and Yoga
- 05 How to apply Ayurveda and Yoga in a modern world

01 PROVIDE BRIEF HISTORY OF AYURVEDA

- Ayur = Life / Veda = Knowledge
- The science developed due to becoming householders
- Approximately 5,000 years old
- From India

02 THE FIVE ELEMENTS

- Earth, Water, Fire, Air, Ether
- Dense to subtle

03 TEN PAIRS OF OPPOSITES

- Qualities: Heavy/Light, Dull/Sharp, Cold/Hot, Oily/Dry, Smooth/Rough, Dense/Subtle, Soft/Hard, Static/Mobile, Cloudy/Clear, Solid/Liquid
- How these qualities make up the elements (thus the doshas)

04 THE DOSHAS

- Kapha, Pitta, Vata
- Which elements and qualities make up each dosha
- The doshas in balance and out of balance

05 PRAKRUTI AND VIKRUTI

- Each person has a unique percentage of each dosha
- Discover your Doshic Type: Hand out quizzes for Prakruti and Vikruti (See Appendix)

06 DISCUSS RELEVANCE OF AYURVEDA TO YOGA AND EVERYDAY LIFE

- Ayurveda = healing side / Yoga = spiritual side
- Coexist - cannot have one without the other
- Together it allows us to remember our divine true nature in a holistic approach
- Ayurveda and Yoga as daily practices in a modern world - Pitta/Vata society

INTRO TO PRANA VAYUS

LEARNING OBJECTIVES

- 01 To introduce the subtle effects of Prana in our Asana Practice
- 02 Discuss the concept of Energetics
- 03 Introduce terminology of Energetics
- 04 Introduce the Subset of Vata Dosha (Prana Vayus)
- 05 To provide the location, function, and movement of the 5 Prana Vayus
- 06 Discuss common imbalances
- 07 Discuss ways to balance
- 08 Provide an understanding of appropriate Asana & Pranayama application in relationship to Prana

2 MAIN APPROACHES TO YOGA

- Mind (Chitta)--Meditation
 - Energy (Prana)--Energy that can be effected directly
- Sequencing with Energy provides a more congruent flow and a more balanced result.

ENERGETICS:STIMULATING, PACIFYING, BALANCING

- Energy precedes thought, thought precedes action (Reciprocal Relationship)
- Prana is energy that is expressed, sustained and restricted by our life processes
- Examples of Pranic expression (emotion--anxiety, calm, thought--focus, distraction, action--energized, lethargic)
- To instigate change we must create affect on an Energetic level.

Prana is how the soul expresses itself, and yoga is the science of pranayama. When we learn to regulate, control and channel the energy of Prana, we expand our life force and create positive change in all aspects of our being. Through the cultivation of an understanding of prana, we can shape our destiny.

PRANA VAYUS

- Energy precedes thought, thought precedes action (Reciprocal Relationship)
- The five main subdivisions of Prana (movement/expression/force)
- Each vayu expresses itself uniquely in location and movement and the force that it governs.
- We all have all five expressions constantly overlapping and interacting.

INTRO TO PRANA VAYUS

5 PRANA VAYUS

- 01 APANA** - Located at the pelvic floor. "That which descends." Movement is downward and outward. Force of elimination. Governs the actions of the colon, bladder, kidneys. Responsible for mental elimination... "letting go."
- 02 SAMANA** - Located in the navel/abdomen. Movement is equalizing. Balancing and digestive force. Responsible for assimilation, balancing, and the ability to process, receive and grow from what we ingest. Governs small intestine and digestion. Also responsible for mental digestion and assimilation.
- 03 PRANA** - Located in the Heart and the Head. Movement is primarily inward but also upward. Force of energizing, vitalizing, regenerating, renewal. Governs the physical heart and is related to sensory awareness and mental clarity and altness. **The more the senses take in the more Pran is depleted.**
- 04 UDANA** - Located in the throat and upper chest. Movement is Upward and Outward. Force of expression, enthusiasm, growth, inspiration and expansion. Governs the physical growth of the cells and mental growth, esp. the desire to evolve.
- 05 VYANA** - Located Everywhere. Movement is circulatory and distributive. Force of integration and expansion. Governs circulation physically, mentally and spiritually. Balances the sympathetic and parasympathetic nervous systems.

WHAT DOES IMBALANCED PRANA LOOK LIKE?

- If Apana is depleted...we feel ungrounded, spacey, constipated, gassy, retentive.
- If Samana is depleted...we don't digest well, we don't retain our nourishment (short half life of our yoga practice), we repeat the same "undigested" experiences or patterns over and over.
- If Prana is depleted...we feel lethargic, dull, scattered, distracted. We are unable to focus inwardly and feel pulled in many directions. All of our energy is going outward.
- If Udana is depleted...we feel unenthusiastic, hopeless, without aspiration. We struggle with communication and self expression.
- If Vyana is depleted...we feel restricted, hermitic, guarded. We are unable to flow through life and all that it offers.

HOW DO WE UTILIZE THE VAYUS IN ASANA?

- Determine the Energetic intent for your asana practice or class... Do you want to stimulate, pacify or assimilate?
- The goal of any practice is always Sattwa or tranquility. What focus of your practice will guide you into greatest balance (instead of feed your imbalances)?
- Choose asana, pranayama, and mantra combinations that create and sustain balance.

TECHNIQUES TO BALANCE THROUGH ASANA AND PRANAYAMA

- PRANA - Asana-laterals, backbends, and extensions. Pranayama-thoracic breathing to increase, abdominal breathing to balance. Reduce the force of the breath and draw the effort of the breath inward.
- APANA - Asana-forward folds and some twists. Pranayama-lengthened exhalation to increase, lengthened inhale to decrease.
- SAMANA - Asana-twists, forward folds, and prone backbends Pranayama-sama vritti, Square breathing (1:1:1:1), retain after exhale.
- UDANA - Asana-Backbends, upper thoracic and cervical twists. Pranayama-Ujjayi, kappalabhati, mantra.
- VYANA - Asanas: Hatha Yoga designed to distribute energy throughout the body. Standing poses: Vira I/II/III, ardha chandrasana, garudasana, savasana Pranayama: Consciously distributing the breath, Dirga Pranayama (3 part-breath)

INTRO TO CHAKRAS

LEARNING OBJECTIVES

- 01 To offer a basic introduction of the 7 chakra system
- 02 To introduce the Nadis and their function
- 03 To focus on Ida, Pingala, & Sushumna Nadis
- 04 To provide a brief explanation of the commonly understood Chakra representations

TEACHING POINTS

- You are the most undigested thing you carry around....
- People come to yoga because they want to change themselves.
Use the exploration of the Chakras to teach them about their own innate perfection instead of what is broken.
- The game is get you closer to who you really are not by rejecting but by attenuating, assimilating, and integrating all aspects of yourself.

WHAT ARE CHAKRAS?

- A subtle locus of life-force energies (intangible)
- In this tradition, 7 main chakras are recognized though there are hundreds of other chakras that are considered secondary.
- Intersections of the Nadis (energetic pathways)
- Circular vortex of rotating energy
- Where three lines of energy intersect is called a chakra
- Organizational centers for the reception, assimilation, and transmission of life energy

THE NADIS

- Channels or pathways of energy in the body
- Similar to the chinese system of meridians
- Approximately 72,000 total

3 MAIN NADIS

- 01 Ida--Feminine, Left Nostril, Moon aspect, calm, nurturing, cooling, introspective
- 02 Pingala-Masculine, Right Nostril, Sun aspect, active, assertive, extroverted
- 03 Sushumna-Central channel, balance of the sun and moon, the path of Kundalini Shakti, home of the chakras

7 CHAKRAS

- <http://www.meditateom.com/pages/articles/yogachakrachart.html>
- Chakras are intersections of the Nadis Ida and Pingala in Sushumna...they creation corresponds to our physical and psychological development from embryo to early adulthood.
- In the Yogic system, there are 7 main Chakras that are discussed.
- Each chakra correlates (but is not synonymous with) glandular systems and nerve ganglia
- Chakras inhabit a MORE subtle energy layer of the body than the Vayus

INTRO TO CHAKRAS

CHAKRA 1 - MULADHARA

- Located at the base of the spine--Perineum
- Associated with Survival: Grounding, root, security, safety (ruthless like an infant)
- Element is Earth
- Affects our material/monetary existence and our ability and willingness to manifest our needs.
- Physical Survival
- Biji Mantra-LAM

CHAKRA 2 - SVADISTHANA

- Located at the sacrum (area of the reproductive organs), sacral plexus.
- Associated with: Movement, pleasure, emotions, sexuality, fluidity, the ability to “go with the flow”
- Element is Water
- Influences our ability to be fluid and adapt to change.
- Biji Mantra-VAM

CHAKRA 3 - MANIPURA

- Located at the Solar Plexus, area of the adrenal glands.
- Gray matter of the brain extends down through the spinal column to the approximate location of Manipura chakra.
- Associated with: Autonomy, power, will, self image, motivation.
- Element is Fire.
- The purpose of the third chakra is transformation from the primal to the conscious intelligence.
- “Doing something with ease and grace is the mark of true power”
- Biji Mantra-RAM

CHAKRA 4 - ANAHATA

- Anahata means “unstruck”
- Located at the Heart Center (Cardiac Plexus)
- Associated with: Unconditional Love, compassion, balance, breath, unity, healing, acceptance, equanimity.
- Element is Air.
- The 4th chakra’s work is to integrate our being and unite our nature with our higher consciousness.
- The seat of Pran Vayu, represents the essence of the breath.
- Biji Mantra-YUM

INTRO TO CHAKRAS

CHAKRA 5 - VISSHUDA

- Located in the center of the throat (esophageal ganglia)
- Associated with: Communication, creativity, expression, sound, rhythm
- Element is Ether (Space).
- Gateway to consciousness
- Mantra
- Biji Mantra-HUM

CHAKRA 6 - AJNA

- Located in center of brain just behind the space between the eyebrows, Pineal gland (third-eye center)
- Associated with Intuition, light, imagination, clairvoyance, clear perception.
- Element is Light.
- Ida & Pingala meet in Ajna
- Biji Mantra-OM

CHAKRA 7 - SAHASRARA

- Located just above the crown.
- Associated with Consciousness, Knowing,
- Understanding, Transcendence, Meditation, Unification with the Divine.
- Element is Thought.
- Sound is Silence.

IMBALANCES IN THE CHAKRAS

- Excessive vs. Depleted
- Working Higher than Effective
- Most of Us don't get beyond 3rd Chakra...

WAYS TO BALANCE THE CHAKRAS

- Mantra
- Asana
- Meditation
- Vayu work
- Alternative Therapies

APPENDIX

INTRO TO 108 PRACTICE	146
HOMEWORK ASSIGNMENTS	151
OVERVIEW OF ASSIGNMENTS	155
HOMEWORK CHECKLIST	158
HOME PRACTICE GUIDELINES	160
JOURNALING GUIDELINES	162
ASANA INTENSIVE ASSIGNMENT	163
ASANA REFLECTIONS	164
SAVASANA ASSIGNMENT	165
MENTOR PROGRAM OVERVIEW	166
BREATHING BOOK ASSIGNMENT	167
BHAGAVAD GITA ASSIGNMENT	168
MEDITATION PAPER	169
KARMA PROJECT	170
KARMA PROJECT GRADING RUBERIC	171
PRAKRUTI/VIKRUTI TESTS	172
SANSKRIT OVERVIEW	174
CONFERENCE GUIDELINES	176
GRADUATION CEREMONY	177
ASANA EVALUATION FORM	178
ASANA OBSERVATION FORM	179
ASANA ASSISTING FORM	180
UNSUPERVISED TEACHING FORM	181
ASANA TEMPLATE	182
FINAL PRACTICAL EXAM	184
TAKE HOME FINAL	187
FINAL EVALUATION RUBERIC	188
FINAL EVALUATION SHEET	190
FINAL EXAM	192
CODE OF ETHICS	199
CERTIFICATE	200

INTRO TO 108 PRACTICE

MEANINGS OF OM BY T.K.V DESIKACHAR, THE HEART OF YOGA

The vibration produced by chanting “OM” in the physical universe corresponds to the original vibration that first arose at the time of creation. The sound of “OM” is also called Pranava, meaning that it sustains life and runs through Prada or breath. The scriptures tell us that “OM” is the planets’ primordial vibration from which the entire universe has arisen. All other sounds are contained within it.

It is believed that “OM” is the mother of all languages. Repetition of “OM” enables us to maintain mental and emotional calmness, overcome obstacles and enable understanding.

An analysis of “OM” as it is written in Sanskrit shows that it is made up of “A”, “U”, “M” and a symbol representing resonance. It is said that “A” represents the waking state. “U” the dream state and “M” the state of deep dreamless sleep. The fourth state, sounds in the resonance following “M.”

You can internally visualize “OM” as the “A” sound beginning its resonance at the root and rising to the space behind the navel, the “U” sound beginning behind the navel center and rising to the mid-point of the brain, and the “M” sound beginning at the mid-point of the brain and lifting to the space between the brain and the top of the skull. This movement represents the shift in consciousness from the personal to the universal.

Saying “OM” is actually a form of meditation. The ancient syllable “OM” is the shortest of the Mantras and in Indian tradition it is a word suggestive of God.

Often chanted three times at the start and finish of a yoga session, “OM” is the whole universe coalesced into a single sound and represents the union of mind, body, and spirit that is at the heart of yoga.

SYMBOLISM OF 108

- In the Sanskrit Alphabet there are 54 letters, each has a masculine and feminine aspect (Shiva & Shakti). $54 \times 2 = 108$
- The chakras are the intersections of energy lines and there are said to be a total of 108 lines converging at Anahata Chakra (the heart).
- There are 12 constellations and 9 arc segments called namshas or chandrakalas in Hindu astrology. $9 \times 12 = 108$
- “1” represents God, “0” represents emptiness or completeness in a spiritual practice, and “8” represents infinity or eternity.
- The diameter of the Sun is 108 times the diameter of the Earth.
- In Islam the number 108 is used to refer to God.
- In Pythagorean theory, 9 is the limit of all numbers, all others existing and coming from the same. 0 to 9 is all one needs to make up an infinite amount of numbers.
- There are 108 Upanishads (An ancient Yogic text).

The symbol-laden number 108 is thought by some scholars to have astronomical origins as it is the average distance of the Moon from the earth in terms of the Moon’s diameter. The same ratio applies to the Sun. However, in symbolism, the number 108 more specifically refers to the lunar principle. Curiously enough, the mineral silver, which traditionally represents the moon, has the atomic weight of 108. Not surprisingly, this number also has played an important role in the Chinese martial arts, the Kabbalah, and the Western hermetic tradition.

INTRO TO 108 PRACTICE

MANTRA

Mantra is a Sanskrit word that means “mind” (manas) and “to protect or set free from” (trai). Mantra can then be defined as “to set free from the mind.” When mantra is used as a tool in meditation and in life, we can begin to release our conditioned habitual blockages and transform our life circumstances. The practice of mantra works to focus our mind and, therefore, open our awareness into the pure essence of our Self. Many traditions expound upon the truth that all of the answers lie within us waiting for us to discover them. The power of mantra is that it supports our mental and energetic awakening of our own dormant yet limitless potential for healing and transforming.

Mantra meditation is not only something one practices, but also a radical re-envisioning of ourselves, our lives, and our ability to create the future we desire. The principles of mantra meditation are based on a classical Eastern model of how the universe operates, and our place and purpose in it. In this model, the universe is composed of energy and the most important thing we can do in order to manifest the kind of life we want is to tap into that energy, specifically in this case through the power of sound.

All sound has resonance; a vibration that affects everything it touches. Sound travels in waves. When a source, or something that produces sound vibrates, it transfers its energy to the surrounding particles causing them to vibrate. Those particles then bump into the ones next to them and so on. This causes the particles to move back and forth and waves of energy to move outward in all directions from the source. Your vocal chords and the strings on a guitar are both sources that vibrate to produce sounds. Without energy, there would be no sound. Mantra, therefore, is the creation of energy sourced from within your own personal, individual power that radiates outward to touch everything seen and unseen in the universe. Even in the deepest silence, there is a vibratory resonance that is perceptible when the mind is perfectly clear and still. The yogis call this sound within silence, Nada. Mantra cultivates and distill the deepest experience of Nada within, and then sends it out in waves to affect all situations around you.

The results of the use of mantra can be powerful. Mantra can help you feel more peaceful or more energized, it can have an effect on physical healing, and it can help you deal with difficult circumstances by uncovering your inherent wisdom that exists within you always. Mantra is a dynamic, individual, nonviolent way to approach obstacles or conditions that you wish to change. When we practice mantra, we increase our spiritual charge or vibratory energy through outer sound of repetitions of syllables or the inner vibration of Nada. The process of these ancient formulas of syllables and vibration works in everyday life even if we don't fully understand what we are saying because mantras are fundamentally energy and vibration rather than meaning. These vibrations have stimulating, strengthening, and regulating energetic effects that are healing to all of the systems of our bodies. If we choose to incorporate mantra into the practice of intention, we have the power to direct the course of this energy in specific ways.

The practice of chanting mantra produces strong vibrations that begin to alter our inner condition, both physically and spiritually, and to dissolve unproductive energy patterns in the bodies. Energy comes into our body and dissolves our difficulties and improves our lives -- desires are fulfilled, spiritual abilities manifest, and then we are presented with a new set of options as evolving entities. Karmic patterns from the past (the consequences of all your actions, decisions, thoughts, and emotions) are always with you, effecting everything you do -- for better or worse. Mantra meditation balances your chakras (your body's seven spinning energy centers) to dissolve negative karma. As your karmic path clears, you can more clearly see your desires, and through the fusing of your own efforts and the infinite generosity of the universe, you can begin to manifest your potential into action.

INTRO TO 108 PRACTICE

MANTRA MEDITATION

We are custodians of great power, but we do not think about it or sometimes even believe it. To most of us, power is something that exists outside of ourselves, and no one seems to have control over the events and conditions of his or her life.

In the West, we are not at all accustomed to the idea of having a personal force or power. We are well aware of the power of government and other institutions. We are all becoming better informed through the power of mass media, but it, more than anything else, can convince us that real power lies outside of us. In the East, the idea of personal power has been commonly accepted for centuries. It is paradox that, while there is great poverty in many Eastern nations, there is also a history and legacy of great spiritual power from Rama, Krishna, the Buddha, and others.

Mantra meditation is not only something one practices, but a radical re-envisioning of ourselves, our lives, and our ability to create the future we desire. The principles of mantra meditation are based on a classical Eastern model of how the universe operates, and our place and purpose in it. In this model, the universe is composed of energy, and the most important thing we can do in order to manifest the kind of life we want is to tap into that energy, specifically in this case through the power of sound.

Through mantra practice, energy comes into our body and dissolves our difficulties and improves our lives -- desires are fulfilled, spiritual abilities manifest, and then we are presented with a new set of options as evolving entities. Karmic patterns from the past (the consequences of all of your actions, decisions, thoughts, and emotions) are always with you, effecting everything you do -- for better or worse. Mantra meditation balances your chakras (your body's seven spinning energy centers) to dissolve negative karma. And your path clears to bring you everything you desire through the fusing of your own efforts and the infinite generosity of the universe.

Mantra meditation is not magic, but the results can be magical. People have healed themselves or family members using mantra as a tool to guide them to proper practitioners and methods. New relationships have appeared, satisfying long-standing desires. Better jobs have been secured, raises obtained, and working conditions improved, all by harnessing the great power in Sanskrit mantras that activates the dynamic forces within each and everyone of us.

From Thomas Ashley-Farrand, *Mantra Meditation: Change Your Karma with the Power of Sacred Sound*.

STRING OF PEARLS BY ROLF SOVIK

Like most children, I learned to pray using simple gestures. I closed my eyes, bowed me head, and sometimes awkwardly folded my hands. In rare instances I knelt to pray, but that was the extent of my repertoire. A rosary was never part of my family's religious tradition, and I did not understand the purpose for using one. In fact, I associated beads with the string of pearls in my mother's jewelry box -- not with prayer at all.

Later, when I began to study yoga, I was surprised to discover a number of students wearing a string of beads around their neck. I could see that some of the beaded necklaces were ornate, but most were made of simple, wooden beads -- sandalwood or rosewood -- strung with colored thread and tasseled at a prominent point on the string. The necklaces resembled rosaries, and so for a time I ignored them, since they were not part of my background. But as my spiritual universe broadened, my interest in those beads increased.

Then, when I received a personal mantra (a sound used as a focus during meditation), I was also given a string of beads, a mala, for my own use. My curiosity blossomed and I discovered that many students at our yoga center owned malas, but simply didn't wear them. When the quiet cue to "sit for meditation" was spoken, lights were darkened, cushions arranged, and malas began to emerge from pockets and purses around the room. The mala, it seemed, was an established meditation tool.

A mala (Sanskrit for "garland") is a counting device. It is used to count the number of mantra recitations completed during a period of meditation -- one repetition per bead. A mala can also serve as a physical cue for reciting mantra. Walking down the street with one hand in a pocket, fingers sliding from bead to bead, the mind quietly sustains the mantra as a background to other activities occurring closer to the surface of attention.

INTRO TO 108 PRACTICE

A mala usually contains 108 beads (although some malas are made with half or even a quarter of this number). An additional bead, the tasseled bead called the meru bead, indicates the beginning and end of each cycle. Despite the fact that the mala has 108 beads, only 100 repetitions are credited for a trip around. Thus, "8 malas" equals 800 repetitions of the mantra. Giving credit for only 100 repetitions per mala makes counting easier, and it also acknowledges the unfortunate fact that the mind is wandering part of the meditation anyway.

Good malas have knots between each bead. This prevents the beads from sliding into one another, from abrading the string (the sutra), and from separating as the string stretches with wear. If the knots are tied too tightly, the mala will be stiff and won't hang easily in the hand. Conversely, if the knots are too far apart, the beads will slide and wear down the string. So you'll find that a well-tied mala is a source of both comfort and convenience.

Mala beads can be made of many materials. Some are specially suited for particular meditative practices or are thought to have unique properties. For example, malas made of the rudraksha ("eye of rudra") seed, a seed found in just a few locations in the world, are said to be particularly appropriate for the practice of mantras connected to Shiva. Crystal or zirconium malas can be used for the practice of a mantra called the Gayatri mantra, a purifying mantra. Lapis is said to help remove illness. Wooden malas are suitable for most mantras, feel comfortable in the hand, and have the virtue of being relatively inexpensive. While selecting and appropriate mala can enhance your practice, do remember that in a world in which objects take on miraculous properties, through the relentless efforts of advertisers and marketers, the material of the mala is far less important than the sincerity and one-pointedness with which you bring the mantra to mind.

USING A MALA

Methods for holding and using a mala have been passed along by generations of meditators. Without being secretive, most practitioners keep their mala out of view and refrain from letting others handle it casually. Showing a mala to others is not forbidden by any means -- the mala is a tool, not a relic. But the mala is usually not worn on the outside of one's clothes, nor paraded for others to examine. The reason is that after a lengthy period of practice the association between mantra and mala becomes so strong that showing the mala without some purpose feels inappropriate. Among some practitioners this feeling is so powerful that the hand used for turning the beads of the mala may even be kept in a cloth bag (a gomukhi) during practice. Concealing the motion of the hand is equivalent, for them, to modestly concealing the motion of the mind.

One of my meditation teachers took a somewhat more casual view than this. While he did not make a display of his mala, he did not mind sitting in front of others as he did his meditation practice. I remember often watching his hand turn the beads and thus being drawn into my own practice.

The mala is usually suspended from the ring finger. The middle finger is drawn back slightly to create a small V between it and the ring finger. As the mala rests in that V, the thumb pulls the mala bead by bead. Sometimes the thumbnail needs to be used to hook the bead in order to pull the mala along. Some practitioners use the tip of the middle finger to help turn the bead as well.

Recently, I experimented with changing hands -- holding the mala with my non-dominant hand. The experiment reminded me of how clumsy I felt when I first began using a mala. I sometimes lost hold of the beads, or found them sliding uncontrollably through my fingers, or dropped them altogether. With patience you can get through this awkward phase, and it's worth the effort. The movement of the mala in the hand is not only a good method for counting mantra repetitions -- it also relieves physical tension and helps sustain concentration as meditation sessions increase in length.

When I finish using my mala, I often place it in a small ceramic bowl near my meditation seat. My wife and I have enjoyed selecting containers for our malas -- and changing the containers from time to time gives new pleasure to the ritual of using them. For traveling, I have a small silk bag that draws tight around the mala. Often I keep the bag or my loose mala in my pocket so that I can use it in the car or on an airplane. I keep a spare mala in what was meant to be the ashtray of our cars for use during unexpected calls. Lately, I've begun storing one in my shaving kit as well, because occasionally my mala is accidentally left at home.

INTRO TO 108 PRACTICE

KEEPING COUNT

The mala is not the only traditional method for counting mantra repetitions. If you are keeping track of relatively small numbers of repetitions you can touch the tip of the thumb to the three divisions of the middle, ring and small fingers. Suppose you have decided to repeat a mantra 21 times. Follow the pattern on the fingers and you can easily keep track of the desired number. Notice that each cycle around the fingers brings you back to the center space of the ring finger from which the count begins again.

TOO LABORIOUS?

All this might sound a bit tedious to you, especially if the idea of repeating a mantra itself is also new. But these ritualistic-sounding details simply streamline the process of using a mala to deepen your concentration. The point is to enlist the mala in the service of your practice. Once you have done that, the mala itself is much like your finest writing pen -- an implement, yes, but also a symbol. Just as the pen symbolizes your aspiration to communicate good and well-articulated thoughts, the mala symbolizes the subtlest form of yoga practice, the silent prayer or mantra repetition known as japa.

The word “japa” means the repetition of a mantra, and therefore another term for the mala used in meditation is japa-mala. The two elements of the mala -- beads and thread -- represent the goals of japa. The beads are the seeds that will grow into a mature knowledge of the self. The thread is the force joining all beings together and linking each individual to the universal consciousness in which each has its source.

Because of this association with the goals of the practice, the mala is often held at the heart center when it is used. There it engenders a feeling of devotion. But when many repetitions are to be completed, the hand may rest on the leg so that the arm does not become too tired. In this case, placing a cloth between the mala to keep it off the floor is a symbolic way of showing respect for it. You can decide whether such ritualism is helpful for you.

THE MERU BEAD

The tasseled bead called the meru bead is symbolic as well. It represents the state of transcendental consciousness, the central goal of the practice. Because of this symbolism, the person constructing the mala gives special attention to the meru bead. The knot linking it to the other beads is more elaborate than the knot connecting each bead to the next, and the tassel attached to the meru bead (sometimes referred to as the “guru” bead) is reminiscent of the crown chakra, the peak of spiritual attainment.

By convention, after completing a circuit around the entire mala you do not cross the meru bead. Instead, reposition the mala and return in the other direction. Just like Penelope, the devoted wife of the Greek hero Ulysses, who cleverly wove and then unweave her cloth while waiting for her husband to return from war, the meditator weaves the mala first in one direction and then the other, never fully completing the task. Thus the mind loses its artificiality and haste, but not its determination to reach the goal.

In practice, it is a bit of a trick to negotiate this change in direction without using two hands. You may find the mala slipping from your grasp from time to time. But by holding the last bead with your thumb and third finger, and then sliding the ring finger out and reversing the mala’s direction before replacing it, the change can be handled quite smoothly. The last bead now becomes the first, and japa begins again.

In the end, the movement of the mala follows the mind and not the other way around. As you recite a mantra you do not wait for the next bead to be turned, but time the movement of the beads to match the reverberation of the mantra in the mind. The mala is invested with spiritual meaning because it reflects the mental pulsing of an eternal sound.

HOMEWORK ASSIGNMENTS

01

Homework Due on Friday Evening:

- *Malasana Asana Sheet
- *Read Part 1 of Heart of Yoga
- *Home Practice Log/Journal entry (1 page front and back)
- *3 minute Savasana
- Anatomy Homework

**Nothing to be turned in with these, but also:

Instruct a Sun Salute

Speak your asana practice out loud

02

*Home Practice

*Journal

*The Breathing Book: Read and complete assignment (Readings)

*Asana Sheet: Vasisthasana (asana sheet)

*Read pp 19-26 in Asana Manual for March weekend (readings)

*Practice your group class plan (at least once a week) and make revisions.
Bring revised plan

with you in March to share with the group. (group class plan)

*Touch people!! with your hands or your words (or maybe both) (**Maybe
create a misc or other category for number 9 at the bottom of the first
column and add this one to that)

*Teaching Vocabulary Assignment-Favorite non-yoga publication: pull all
appropriate verb & adjectives for yoga vocabulary add to shared Google
doc (Misc also or Other)

*Apply Puzzle Piece to your Asana Intensive Assignment (asana intentive)
Anatomy Homework

HOMEWORK ASSIGNMENTS

03

- *Journal
- *Personal Practice (talk out loud at least 3x/week)
- *Read Pgs 39-44 in Asana Manual
- *Read The Bhagavad Gita and complete the Gita Paper Assignment
- *2nd Revision of Group Class Plan
- *Diaphragmatic Breathing (All the time/Every time)
- *Class Evaluations!! At least 3 with mentor prior to observing Anatomy homework

04

- *Journal & Personal Practice log
- *Asana Sheet-Upavista Konasana
- *Read the first 2 chapters of the Yoga Sutra of Patanjali
- *Read Moving Inward by Rolf Sovik, and complete Paper.
- *Evaluations/Observations/Assists
- *Share your class plan with your group-Refine your peers' class plans.
- *Karma Group Project-Due in August (see attachment)
- Anatomy Homework

HOMEWORK ASSIGNMENTS

05

- *Class Evaluations/Observations/Assists (time is running out, these need to be started ASAP)
 - *Journal/Personal Practice
 - *Asana Sheet: Garudasana
 - *Asana Intensive: Create 10 minute class plan with your asana intensive (or modification) as your apex pose w/o Savasana.
 - *Read Wheels of Life Introduction and One Chapter on the chakra that you feel most identified with (only).
 - *Speak your practice out loud focusing on Transitions.
 - *Update Asana Word list with VERBS (action words)
 - *Revise “friend’s” revision of your class plan
 - *Karma Project Reminder
- Anatomy Homework

HOMEWORK ASSIGNMENTS

06

- *Class Evaluations/Observations/Assists (time is running out, these need to be started ASAP)
- *Journal/Personal Practice
- *Asana Sheet Jathara Parivartanasana
- *Trade Class Plan with a partner, revise partner class plan
- *Practice with Awareness of Prana Vayus.
- *Speak your practice out loud
- *Asana Intensive
- *Karma Project Reminder
- *Read Downward Dogs & Warriors & Complete Paper
- *Common Ailments worksheet
- *Begin Take Home Test
- Anatomy Homework

07

- *All Homework & Take Home Tests Due August 7. or post (417 B Broad st. Nevada City CA 95959)
- *Final revision of group class plan (bring 10 copies with you to next TT weekend)
- *Karma Project Presentation Service As Yoga due Friday night
- *Practical Final Exam
- *Written Final Exam

OVERVIEW OF ASSIGNMENTS

Assignments are to be turned in each Friday evening prior to Satsang unless otherwise noted. Please understand that your ability to graduate this program as a 200 hour Yoga Alliance Certified Yoga Instructor is dependant upon all assigned homework among other things, being turn in on time.

HOME PRACTICE

The Home Practice assignment is to be turned in every Friday evening prior to Satsang. This assignment will enable you to track your progress in personal practice as we move through the eight month training. You are to record one daily practice per week in your journal; of these you are to choose two practices to be turned in at the beginning of every training weekend. These practices will include asana, pranayama, and meditation.

Due: Every Friday evening prior to Satsang

JOURNAL

The Journal assignment is to be turned in every Friday evening prior to Satsang. Throughout training, you will keep a journal noting your experiences, curiosities, insights, challenges, obstacles, and opportunities both on and off of the yoga mat. Choose one page of a journal entry to be turned in every training weekend. (This does not need to be a complete entry.) Please make a copy of your entry and turn that it. Please do not turn in your journal or original copy.

Due: Every Friday evening prior to Satsang

ASANA INTENSIVE

You will be assigned a particular asana during the second weekend of teacher training. This asana is assigned to you individually for the purpose of deep exploration. You will work with this asana throughout the training. You will also be responsible for teaching this asana during the final weekend for your teaching practicum. Assignments will be given in relationship to this asana throughout the training.

Due: Ongoing throughout training

CLASS EVALUATIONS

By the end of your eighth month of training, you will be required to have taken ten asana classes outside of those during the training weekend. You will be given Class Evaluation Forms that you are to take into each class and use as a guide; fill them out and turn them in. Three of the ten classes are to be taken with your assigned mentor. The other five classes can be taken with a teacher of your choosing as long as they agree to allow to you evaluate their class.

Due: First four class evaluations are due by the 4th weekend of training, the other six are due prior to the eighth (last) weekend of training.

CLASS OBSERVATIONS

In addition to your ten class evaluations, you are required to observe two asana classes outside of the training weekends. You will be given Class Observation Forms to prompt your observation. You are required to observe two classes: one with your mentor and the other with a lead teacher. This is an opportunity for you to observe how a teacher interacts with students and to enable you to get a feel for what you prefer and how you would like to teach amongst students.

Due: The two class observations are due by the 4th weekend of training. and must be completed prior to your class assisting assignment.

OVERVIEW OF ASSIGNMENTS

CLASS ASSISTING

Once you have completed your Class Evaluations and Class Observations you may move on to Class Assisting. Throughout your training, you will be practicing hands on assists, exploring reasons for them, and how to see the need for an adjustment. You will be provided a Class Assisting Form. For the two Class Assisting assignments you will schedule a time (with your mentor and a lead teacher) to assist in three classes and offer adjustments and have the teacher's support. You will assist three classes: two with a mentor and one with a lead teacher.

Due: Prior to the eighth (last) weekend of training.

UNSUPERVISED TEACHING

You are to teach two unsupervised classes with a minimum of two students. This unsupervised teaching time is a time for you to use all that you have gleaned from the class evaluations, observations, and assisting and put it into practice as a teacher. You may teach your friends, familiar people, coworkers, etc. You may not charge for these classes as they are to be used to your benefit. We also suggest you invite your mentor to attend. You must have completed one of the Class Assisting assignments prior to beginning these unsupervised teachings.

Due: Prior to the eighth (last) weekend of training.

COMMUNITY CLASS TEACHING

You are to teach one free community class. More information will be given on this assignment later in the training.

ANATOMY HOMEWORK

You are required to complete the anatomy homework prior to each weekend. You will be given a specific assignment and/or worksheet that will be turned in at the start of each anatomy class. This homework is designed to give you a foundation that we will build on during our time together in class. Your preparation time will facilitate your education, and allow for a deeper experience of anatomy as it relates to yoga.

Due: Every weekend at the start of the anatomy class.

BREATHING PROJECT

You are to read The Breathing Book by Donna Farhi. Project Instructions will follow.

Due: Friday of Weekend Three.

PAPER 1: BHAGAVAD GITA

You are to read the Bhagavad Gita (Steven Mitchell's translation recommended). Your assignment is to rename each chapter with a title that you feel is appropriate and to provide a brief (not more than 10 sentences) summary of each chapter.

Due: Friday of Weekend Four.

PAPER 2: MOVING INWARD: THE JOURNEY

You are to read Moving Inward: The Journey to Meditation by Rolf Sovik

Due: Friday of Weekend Five

OVERVIEW OF ASSIGNMENTS

PAPER 3: DOWNWARD DOGS AND WARRIORS: WISDOM TALES FOR MODERN YOGIS

You are to read Downward Dogs and Warriors: Wisdom Tales for Modern Yogis by Zo Newell. Details to follow.

Due: Friday of Weekend Seven

ANATOMY PROJECT

Your anatomy project will be assigned to you on the second weekend. This will be a project that will allow you to incorporate what you are learning in anatomy directly into your asana practice.

Due: Prior to the anatomy final in the 7th weekend of your training

KARMA PROJECT

Weekend Four will cover Karma Yoga. You will be given information about your Karma Project during this weekend.

Due: Friday of Weekend Eight

ANATOMY TEST

This test will be given during the seventh weekend.

COMPREHENSIVE WRITTEN FINAL

This test will be given during the eighth weekend.

COMPREHENSIVE TEACHING FINAL

This test will be given during the eighth weekend.

MENTOR PROGRAM

The mentor program for the 200 hour YTT is designed to provide additional support and encouragement to you throughout your training. You will be paired with a mentor, and will connect with your mentor monthly. Your mentor is a yoga teacher who has been through the VB YTT program and/or has an understanding of the VB curriculum. Having a mentor will provide you with an opportunity to connect with yoga teachers and students in the community, and to receive guidance and feedback as you begin to enter the world of teaching yoga. As part of your homework, you will observe, attend, and assist classes with your mentor.

**Assignments and assignment due dates are subject to change or rescheduling based upon content covered per weekend and availability of Guest Faculty. We will go over specific assignments that need to be turned in each weekend.*

HOMEWORK CHECKLIST

	Home Practice (every Friday)	Journal (every Friday)	Asana Worksheet (every Friday)	Class Evaluations (8)	Class Observations (2)	Class Assists (2)	Unsupervised Teaching
Wk 1							
Wk 2							
Wk 3							
Wk 4							
Wk 5							
Wk 6							
Wk 7							
Wk 8							

HOMEWORK CHECKLIST

Breathing Project (Weekend Three)	Paper #1 Gita (Weekend Four)	Paper #2 Moving Inward (Weekend Five)	Paper #3 Downdog and Warrior (Weekend 7)	Common Ailments	Group Class Plan	Karma Project (Weekend 8)

HOME PRACTICE GUIDELINES

As part of the teacher training experience, as well as the integrative whole yoga experience, you are required to maintain a home asana practice. Here are some guidelines to ease the transition from yoga as a community experience to one that is more personal and explorative.

- Begin your home practice by making an internal commitment to the discipline of yoga, then let go of any and all expectations you have about what this discipline should be. Try to approach this new dedication with an open heart.
- Place your mat on the floor each day and spend some time. You can follow a set sequence of postures such as sun salutes or a flow that you have experienced in class, or you can listen and follow your inner guidance moving into asanas that are resonating with your body that particular day.
- Please do not feel that there is a perfect amount of time for your home asana practice. It is not like a class that runs on a 90 minute schedule. It is your time and your energy. If you are short on either one, practice as long as it feels right to you. Get the most out of your time on the mat, whether it be short or long.
- Journal about any insights your asana experience unfolded.
- Try to also make a small portion of your practice dedicated to sitting in stillness. Following your asana practice is usually the best time to sit because your body is open and relaxed, and hopefully your mind is too. Journal about your insights and experiences in meditation. If an experience resonates with you strongly at one moment or mediation time, it may be helpful to return to this insight in later meditations or on the mat.
- Lastly, remember to always set an intention for your practice, whether on the mat, the cushion, or in life. If you oversleep one morning and can't make it to the mat at any other time during the day, set an intention for your life that day, and allow the living of life to be your practice. You'll be amazed at just how powerful this can be.
- Document your entire asana, breath and meditation practice at least once a week. You will turn in one of these practices each month with your journal entry.

A NOTE ON MEDITATION

Just like your mat practice, you do not have to spend an hour of time sitting in meditation, and contrary to popular misunderstanding, you do not have to sit with a still, quiet mind the whole time. The work in meditation is observing the movement of the mind in order to cultivate a path to stillness. If meditation is the path, stillness is the destination. Two minutes or 60 minutes, just as long as you spend some time observing the workings of the mind, you are on the right track. It is also helpful to journal about your insights and experiences in meditation. If an experience resonates with you strongly at one moment or mediation time, it may be helpful to return to this insight in later meditations or on the mat.

HOME PRACTICE GUIDELINES

Here is an example of a Sun Salutation Sequence (Surya Namaskar). You may use it as a springboard for your mat practice if you wish.



"Cycles of the Sun" S. Lalitananda, Ascent Magazine Issue 22, Summer 2004

MEDITATION PRACTICE EXAMPLE

Sit in a comfortable position, either cross-legged on the floor or in a chair. Sit up tall with the spine straight, the shoulders relaxed and the chest open. Rest the hands on the knees with the palms facing up. Lightly touch the index finger to the thumb. Relax the face, jaw, and belly. Let the tongue rest on the roof of the mouth, just behind the front teeth. Allow the eyes to lightly close. Breathe slowly, smoothly and deeply in and out through the nose. Let the inhale start in the belly and then rise gently up into the chest. As the breath slows and deepens, let go of any thoughts or distractions and allow the mind to focus on the breath. Feel the breath as it moves in and out of the body, feeling it move through the nose, throat, windpipe and lungs. Feel the body as it rises and falls with each breath. Bring as much of your awareness and attention to your body and breath as possible with each moment. As the thoughts return to the mind, let them go, and return the focus back to the body and breath. Practice this meditation for 10-20 minutes. To end, gently let the eyes blink open, inhale the palms together in front of the heart, exhale and gently bow. Take a moment or two before moving on with the rest of your day.

- From yogabasics.com

JOURNALING GUIDELINES

MANUAL PG.124

Yoga master B.K.S. Iyengar says we should have neither love nor hate for any yoga asana, only equanimity. Interestingly, the practice of keeping a journal is one of those tasks you either love or hate. Do your best to approach this ongoing teacher training assignment as Iyengar approaches asana, with a heart of equanimity. This assignment is not intended to be a droning, ongoing list of asana and pranayama practices, but instead that it is a point of connection to your practice both on and off the mat and an experience that will keep you connected to the training even when we are not sharing the same physical space.

There isn't a right or wrong way to journal, so there isn't a design to follow or a template to fill in. Reflect your individuality and creativity in your journaling process. Do what feels right to you. Draw a picture, write a song, ask questions, make reflections, list your asanas and pranayamas. Whatever feels right to you is the correct approach to this journaling assignment. Your journal will not be collected as a whole, so we encourage you to make it personal.

Each of your training weekends is framed with an intention. Each weekend you will receive reflective readings for the next training session, and you will have a month to read and reflect on these pieces in relationship to your own personal journey. In addition to the reflective readings, refer back to the required reading, *Bringing Yoga to Life*, as a guiding text. You can utilize these reflections as a guide to deeper insights in your practice on the mat, on the cushion and in life.

FOR YOUR JOURNALING ASSIGNMENT

- You might be writing several times a day, or maybe you skip a day now and then. We want you to write as much or as little as you need to capture your thoughts and insights.
- Come to your journal as often as you feel inspired
- You are required to journal at least three times each week.
- Copy and bring a ONE PAGE selection of your choice to training each weekend to turn in. This can be only a portion of an entry, and does NOT have to be a complete entry.
- Please do not encode communication to your teachers within your Journal entries. If you have something you want to share or express, please communicate directly with your teachers.

The process of Journaling will serve to keep you connected to your ongoing experience of teacher training during the time between our group meetings, as well as provide sufficient documentation of your non-contact training hours for certification.

ASANA INTENSIVE ASSIGNMENT

ASANA NAME: _____

This assignment provides the opportunity for you to get to know one asana intensively from many different angles. Over the remaining eight months of your training, you will dissect your asana in several different ways to begin to create a deeper understanding of the power of your physical practice in relation to the larger path of Yoga. We suggest that you start slowly, and as your knowledge of the practice grows begin to apply this knowledge to your asana specifically. You can incorporate your asana study into your home practice, or explore it independently of your structured practice. Take your time, research in texts and question other teachers and your fellow trainees. Enjoy the process of creating a new level of understanding.

SUGGESTED AREAS OF STUDY

ANATOMICALLY: Explore the physical anatomy of the asana. Identify key muscles, organs, and physical structures that work and/or that may be at risk in the asana. Develop an understanding of proper preparation and counter posing.

ENERGETICALLY: Develop an understanding of the deeper workings of the asana. What are the mental and emotional components of the posture? How does it effect the energy of the mind and body? Explore the posture in relation to the doshas and the gunas.

METAPHORICALLY: As you spend time with your asana, begin to uncover the more subtle workings of your asana. What does it represent in the context of a vinyasa practice? How is it a reflection of life off the mat?

INSTRUCTIONAL LANGUAGE: Create a repertoire of appropriate language to instruct your asana. Be aware of the anatomy, energetic, and metaphoric intentions of the asana and direct your language of instruction appropriately.

BREATH: Explore the workings of the breath in your asana. Notice how changing the breath changes the posture, and explore different effects that can be initiated from the control of the breath.

VARIATIONS/MODIFICATIONS/ADJUSTMENTS: Become comfortable with a variety of techniques to support a wide variety of risks and populations. Develop an understanding of how to create safety, comfort, and deepening in your asana.

AWARENESS: In what ways does this asana deepen your own inner awareness, physically, mentally and emotionally. Develop techniques to convey this unfolding awareness to your students. This might include breath, point of focus, alignment, etc.

MEDITATION PRACTICE EXAMPLE

Sit in a comfortable position, either cross-legged on the floor or in a chair. Sit up tall with the spine straight, the shoulders relaxed and the chest open. Rest the hands on the knees with the palms facing up. Lightly touch the index finger to the thumb. Relax the face, jaw, and belly. Let the tongue rest on the roof of the mouth, just behind the front teeth. Allow the eyes to lightly close. Breathe slowly, smoothly and deeply in and out through the nose. Let the inhale start in the belly and then rise gently up into the chest. As the breath slows and deepens, let go of any thoughts or distractions and allow the mind to focus on the breath. Feel the breath as it moves in and out of the body, feeling it move through the nose, throat, windpipe and lungs. Feel the body as it rises and falls with each breath. Bring as much of your awareness and attention to your body and breath as possible with each moment. As the thoughts return to the mind, let them go, and return the focus back to the body and breath. Practice this meditation for 10-20 minutes. To end, gently let the eyes blink open, inhale the palms together in front of the heart, exhale and gently bow. Take a moment or two before moving on with the rest of your day.

- From yogabasics.com

ASANA REFLECTIONS

HOW DO WE FIND OUR AUTHENTIC VOICE AS TEACHERS? WHAT HOLDS US BACK?
WHAT HABITS DO WE HAVE AND HOW CAN WE WORK TO BE MORE EFFECTIVE WHEN WE SPEAK?

WHO ARE THE TEACHERS (YOGA OR OTHERWISE) WHO HAVE INSPIRED YOU WITH THEIR VOICE OR LANGUAGE? CAN YOU NAME SPECIFIC ASPECTS OF THEIR TEACHING THAT HAVE INFLUENCED YOU? AND WHAT ABOUT THEIR TEACHING WOULD YOU DO DIFFERENTLY?

PATANJALI TAUGHT VERY LITTLE OF THE PRACTICE OF ASANA. WHAT HE DID SAY WAS IMPACTFUL. ASANA SHOULD BE SUKHA & STHIRA= EASEFUL & STEADY. HOW ARE WE INVITING OURSELVES AND OUR STUDENTS TO EXPERIENCE ASANA IN THIS WAY? IN THE MIDST OF PHYSICAL AND MENTAL CHALLENGE, HOW DO WE SUPPORT THE EASE AND STEADINESS OF THE ASANA?

JUST AS WE PUT ALL OF THE SIMPLER PIECES OF AN ASANA TOGETHER TO CREATE A MORE COMPLEX POSTURE, HOW DO WE TAKE INTO WEAVE TOGETHER VOICE, INFLUENCE, & IMPACT IN OUR TEACHING TO INSPIRE OUR ASANA TEACHING TO BE MEANINGFUL AND AUTHENTIC?

SAVASANA ASSIGNMENT

Create a 3 minute Savasana to teach to the class. Pay attention to:

01 TONE OF VOICE

Savasana requires a softening and easing of the active tone used to instruct asana. Be aware that as you soften your voice that it doesn't slip into inauthentic or inaudible. NEVER do Savasana as you instruct it.

02 SPACE FOR SILENCE Leave ample time for silence.

03 LENGTH OF SAVASANA 1 minute for every 10 minutes of Asana.

04 HANDS-ON ADJUSTMENTS

MENTOR PROGRAM OVERVIEW

"IT ISN'T BY GETTING OUT OF THE WORLD THAT WE BECOME ENLIGHTENED, BUT BY GETTING INTO THE WORLD...BY GETTING SO TUNED IN THAT WE CAN RIDE THE WAVES OF OUR EXISTENCE AND NEVER GET TOSSED BECAUSE WE BECOME THE WAVES."

~KEN KESEY, KESEY'S GARAGE SALE

On the first weekend of 200 hour YTT there will be a half hour of time scheduled to provide an overview of the mentor program to the students. Generally, this will be scheduled the half hour prior to the 108 om class, so that the mentors can stay and participate in that class.

This overview will be offered by either the mentor coordinator or the lead teacher, and should include the following:

- Provide mentor overview handout to students
(see separate doc, titled 'student handout: mentor program')
- Go over purpose of the program
- Go over student rights and responsibilities
- Discuss nature of mentor/mentee relationship
- Reiterate that it is the student's responsibility to connect with mentors
- Pair up students/mentors
- Save last 10-15 minutes for break out sessions to allow meet and greet in mentor groups

DETERMINING INDIVIDUAL ASANA ASSIGNMENT

TEACHER'S COMPANION TO ASANA INTENSIVE ASSIGNMENT

1. WATCH: Observe students practice and understanding closely during the first weekend of training. Make notes on strengths and weaknesses observed in asana and in overall energetics.
2. ASANA LIST: In the past, we have done our best to choose asanas that are not covered in our formal Techniques & Methodology time. This allows the students to broaden their understanding of principles and concepts as applied to their individual asanas.
3. CONTEMPLATE: Sit quietly and invite each student into your mind. Ask your highest self what asana would best support their growth during the TT process.
4. ASSIGN: Assign each student an individual asana to explore throughout the duration of training. Write the asana name in Sanskrit on the top of the Asana Intensive Assignment for each individual student. Give to students at the beginning of Weekend 2, along with their Mentor assignment.

**Note that the asana that will facilitate the most individual growth in your students isn't always one that they will like or enjoy getting to know. Be aware of what your student needs, and the potential for growth within each of them, and be cautious about acquiescing to student's wants and debates. Our procedure is not to change or amend the original assignment once it is made.

TRUST YOUR INNER VOICE AS A TEACHER AND GUIDE.

BREATHING BOOK ASSIGNMENT

Please read The Breathing Book, by Donna Farhi.

Complete the Inquiry on page 36.

Create a representation of your observations. This can be in any format with which you feel the greatest ease (essay, poem, song, collage, dance, painting, etc). Seek to relay less on description and more on the feeling of your breath. This project should illicit a feeling (*bhavana*) about your experience.

BHAGAVAD GITA ASSIGNMENT

MANUAL PG.129

Rename all 18 Chapters of The Bhagavad Gita in your own words to more clearly define the relationship between Arjuna and his evolution. Then, briefly discuss (in approximately 1 paragraph per chapter) how you empathize or relate to each phase of Arjuna's situation based on your own personal experiences.

MEDITATION PAPER

Read *Moving Inward: The Journey to Meditation* by Rolf Sovik. In 500-1000 words, discuss the concepts of relaxation, breath, and posture as they relate to an effective meditation practice. Then address the purpose and tools for a formal meditation practice and how they have (or haven't) helped in your own personal exploration of meditation. Please cite at least 3 references from the text.

KARMA PROJECT

The purpose of this assignment is to support your understanding of the idea of service as Yoga. You will work with your mentor group to facilitate one Seva project. The role of your group is to plan, coordinate, and execute one Seva project between now and your last training weekend. The project will culminate in a group presentation on our last weekend together. The theme of all the projects should be Service as Yoga though that can take whatever shape and form that you deem appropriate. Your group should be prepared to give a 5-10 minute presentation including visual aids which can include poster board presentation, power point, or video (just to name a few!) then facilitate a brief discussion with the whole group about your experience. Each member of your group should be prepared to speak about their experience.

Take care to ensure that your chosen project is one of direction action. Your work has an immediate and positive impact on those you are serving. Indirect or passive projects will not be accepted (i.e. money collection, showcasing of personal skills, anything not directly related to the group you have chosen to serve.)

I encourage you to open up the possibility of community participation in your projects, though this is not mandatory or necessary. Contact local papers and post announcements about the ways that you are connecting with your community. Make fliers and post them here at the studio and at other places in town. Think about painting a picture about the essence of Yoga through your good work, and maybe even include an asana class for the group that is working with you and/or for the group you're working with.

TIPS TO RUN SUCCESSFUL KARMA PROJECT:

- Use personal connections to choose project site, if possible (librarys, non profits, churches, etc.)
- ID contact person at project site
- Consider location, time of day, distance
- Have a back-up plan for rainy day
- Create a list of project supplies, if needed
- Projects should be emotionally engaging and address an meaningful need in the community
- Be creative, let go of expectations

TIME LINE:

- *4 weeks out:* Select and confirm project
- *3 weeks out:* Market your event if you want public participation/ extra assistance (not mandatory or necessary)
- *1 week/ 3 days out:* Confirm project and details with group members, participants, and project locations, create sign in sheet for participants
- *Day of:* Distribute directions to site and supplies if needed

TIPS FOR DAY OF PROJECT:

- Registration and sign in (bring signup sheets)
- Waiver for participants (Project site will distribute if needed)
- If you choose to lead an Asana Practice (1 hours or less)- align the practice with an intention for the day
- Be creative and make project accessable for multi levels

KARMA PROJECT GRADING RUBERIC

KARMA PROJECT		YES OR NO
VISUAL PRESENTATION	Did the group present their Karma Project in a modality that those viewing could see the experience they had?	
VERBAL PRESENTATION	Did the group discuss their project in a way that enabled other to understand and relate with their experience?	
LENGTH OF PRESENTATION	Did the length of this presentation accurately portray the Karma Project? Or was it too short or too long?	

If the group received 3 or more “Yes” they pass the Karma Project. This is also up to the instructor. Please see this as a loose rubric and a platform to move from.

QUESTIONS FOR GROUP MEMBERS

DID EVERYONE IN YOUR GROUP PARTICIPATE?

IF THE ANSWER IS NO, WHO DID NOT PARTICIPATE?

IF YOU NEED TO EXPRESS ANYTHING ELSE TO YOUR LEAD INSTRUCTOR, PLEASE DO SO HERE:

PRAKRUTI TEST (CONSTITUTION AT CONCEPTION)

These are statements of your characteristics that are unlikely to change. Please answer according to what has been present throughout your lifetime as a long-term tendency. No need to over think this!

Put a mark by all the answers that pertain to you, if they do not pertain to you leave them blank. Total up your number after each section and write it down by 'Score'.

OVER ALL BUILD	longer bonges, narrow, slight	moderate in size, proportional all over	bigger bones, broad shoulders and hips
SKIN	dry, thinner, transparent	oily, moles	soft, moist, oily, smooth
WEIGHT TENDENCY	underweight, hard to gain weight, easy to lose	steady, consistent, neither thin nor stocky, easy to lose	stocky, easy to gain weight and hard to lose
BODY TEMPERATURE	hands and feet tend to always be cold	run warm, prefer cooler climates	tend to feel cool, but easily adaptable
SPEECH	enthusiastic, rambling	clear, concise, direct	soft, smooth, slow
SLEEP	lightly, can be difficult to fall asleep	soundly, awaken easily	deep and long, difficult to wake up
STAMINA	rather delicate, easily exhaustible	moderate, can push myself when needed	sustainable, though do not tend to push it
APPETITE	lightly, forgets to eat	punctual on eating, eats 3x daily	prefers to eat 2x daily can miss meal without problem
DIGESTION	often have gas, bloating	often have indigestion or heartburn	often feel heavy and sluggish after eating
ELIMINATION	tend towards dryer/harder, with strain	tend towards hot and looser stool	well-formed, slow, easy evacuation
PROJECTS	tend to start many, hard to finish	it is important to finish every project started	like projects, but rarely start them
DECISION MAKING	indecisive	easily make decisions with facts	nonchalant
PERSONALITY AS A CHILD	imaginative, creative, enthusiastic	disciplined, ambitious, wise	loving, compassionate, gentle
ENJOYMENT	travel, change	physical and intellectual challenges, competitive	rest, relaxation
SCORE	V	P	K

VIKRUTI TEST (CURRENT STATE AND IMBALANCES)

Please answer based on what is true for you recently. Exam what has been happening over the past month (what is not a typical symptom for you).

Put a mark by all the answers that pertain to you, if they do not pertain to you leave them blank. Total up your number after each section and write it down by 'Score'.

SKIN	dry, rough, chapped, cannot get enough moisture	sensitive, red, inflamed, acne, eczema, rash	clammy, too moist
GENERAL SYMPTOMS IN BODY	dryness, coldness, arthritis/ joint discomfort	inflammation, ulcers, coldsores, blood shot eyes, infections	congestion, mucous build-up, getting more colds than usual
BODY TEMPERATURE	colder than usual, cannot get warm	hot, sweating without physical movement in cool environment	retaining water, feeling full/swollen
SLEEP	light, restless, interrupted by worry/anxiety	decreased hours due to mental engagement/planning	excessive, heavy, over 9-10hours, difficult to wake
ENERGY	exhausted, depleted, fatigued	burned out, fried	sedentary, unmotivated
APPETITE	forget to eat, get spacey, light-headedness/ headaches	become "hangry", agitated if do not have meal exactly on time	pacify emotions with food, even when not hungry
DIGESTION	more gas/ bloating than usual	burning sensation in belly, acidity, tightness in gut	sluggish digestions, feeling more heavy and sleepy after eating
ELIMINATION	dry, hard, going towards constipation	more soft, going towards diarrhea	slower than usual, evacuation feels incomplete
THOUGHTS	scattered, cannot remember	blaming, self-destructive	stubborn, stuck
DECISION MAKING	more indecisiveness, causing anxiety	sticking to a decision intensely with tight grip	being extremely passive, uncaring
PERSONALITY	frazzled, ungrounded, spacey	wired, intense, critical	greed, envy, having attachments
EMOTIONS	anxiety, nervousness, overwhelm, worry	irritable, anger, intensity, jealousy, resentment	lack of motivation, lethargic, depression
SCORE	V	P	K

SANSKRIT OVERVIEW

Sanskrit is a perfectly phonetic language meaning that each letter represents one and only one sound (unlike English which has many sounds for the letter “a”). The alphabet is systematically arranged according to the structure of the mouth and is grouped into 2 major divisions: vowels and consonants.

VOWELS

Vowels can be either short or long. Short vowels are held for one count and long vowels are held for two counts. In the roman script a horizontal line (a diacritical mark) is placed over the long vowels. Some vowels do not have both short and long sounds because these are naturally sounded for two counts.

SUPPORT VOWELS

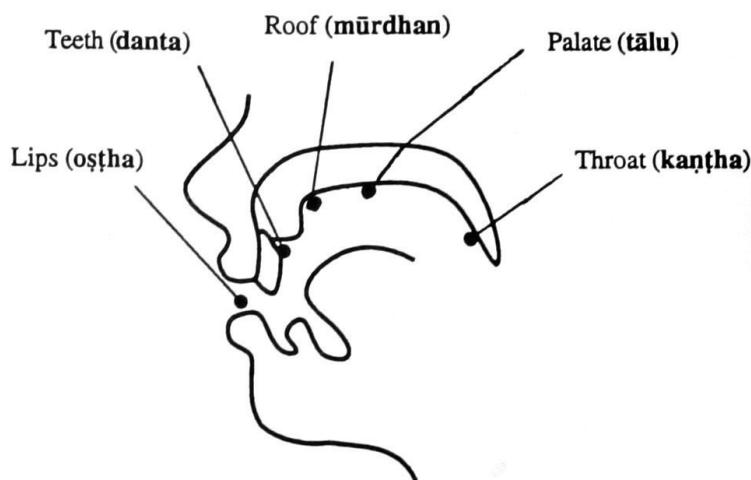
There are two support vowels that are appended to syllables and are not used independently like other vowels.

ANUSVARA अ̄ (ṁ): adds a sound similar to the sound of ‘m’ in “sum” to the syllable.

VISARGA अः (ḥ): adds a ‘h’ sound followed by an echo of the preceding vowel. The vowel sound is shortened and subtle. [Example: ah̄ = aha, iḥ = ihi]

CONSONANTS

The consonants are arranged according to the five points of articulation in the mouth. There are five sounds for each point of articulation with the fifth being nasal sound (variations on the ‘na’ sound).



ASPIRATES: All consonants, with the exception of the nasals, have an aspirated and unaspirated sound. Aspirated sounds carry a clearly audible breath immediately following the consonant as indicated in transliteration by the letter ‘h’.

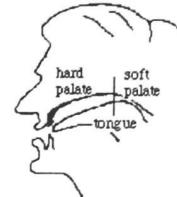
SANSKRIT OVERVIEW

Below is a brief summary of the five groups of consonants based on articulation of the tongue in the mouth. Only sounds particular to Sanskrit are highlighted. Most important of these are the difference between retroflex and dental which applies to the 'sh' sounds of the sibilants. With the exceptions of the retroflex and aspirates the rest of the consonants are naturally pronounced similar to English.

GUTTERAL (THROAT)

Sounded in the back of throat, similar to English.

ṅ like the 'n' in sing



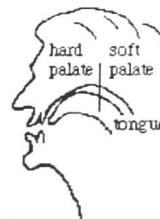
PALATAL

Sounded with tongue at hard palate, similar to English.

c like the 'ch' in church

ch aspirated 'c'

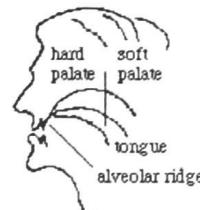
ñ like the 'n' in pinch



CEREBRAL (RETROFLEX)

Sounded with the tongue tip higher in the mouth than in English, and slightly turned back.

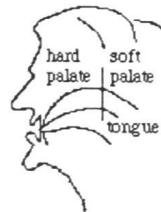
Note: in English these sounds (ta, da, na) are made somewhere in between the Cerebral and Dental areas.



DENTAL

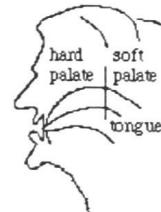
Sounded with the tongue nearly between the teeth. This placement comes naturally when following an 's' sound (shown below).

t like the 't' in stub



LABIAL

Sounded by bringing the lips together. Similar to English placement.



SIBILANTS

ś Palatal like the 'sh' in shine

ṣ Cerebral like the 'c' in efficient

s Labial like the 's' in sweet

CONFERENCE GUIDELINES

Refer to the practical final rubric. Speak to the progression from start to finish of the program based on these topics:

- Sequencing
- Projection
- Voice
- Assisting/Adjustment
- Modifications/Variations
- Teaching Principles
- Individuality & Creativity

Be brief, be concise, be honest, be encouraging, be clear, be positive.

Additional Comments/Kudos/Suggestions/Improvements:

GRADUATION CEREMONY

GRADUATION CEREMONY AND PRESENTATION OF CERTIFICATES

Build an altar & give space to bring closure to the process.

The structure of this ceremony can be tailored to the individual group. The purpose is to bring your time together to a close through a simple ritual designed to honor and support their efforts and continued growth.

Keep the ceremony closed to outside participants so as to honor the intimacy of the group.

PROCEDURE

- Build a simple altar. Light a candle and some incense.
- Invite the group to sit in a circle around the altar.
- Say a few closing thoughts about the process you have all just completed.
- Make a personal altar offering that represents the closing of your time with your group.
- Invite everyone to make their own offering and offer their own words.
- Hand out Grad/Completion certificates to each student.
- Close the circle with a simple reflection/meditation and a chant of your choice.

ASANA EVALUATION FORM

MANUAL PG.134

OF

NAME: _____ DATE: _____

PLACE: _____ INSTRUCTOR: _____ # OF STUDENTS: _____

PRESENTATION OF THEME

CLASS STRUCTURE & THEME

QUALITY OF DEMONSTRATION & VERBAGE

QUALITY OF INDIVIDUAL INSTRUCTION & ASSISTING

WHAT FROM THIS CLASS CAN YOU INTEGRATE INTO YOUR OWN PERSONAL PRACTICE AND/OR TEACHING?

ASANA OBSERVATION FORM

OF

NAME: _____ DATE: _____

PLACE: _____ INSTRUCTOR: _____ # OF STUDENTS: _____

Please remember that it is our jobs as Yoga Teachers to facilitate a safe and expansive experience for our students, not to project our perfect image of an asana or an asana experience onto another's practice. In observing, we learn to view the experience of an already whole person working toward more fully experiencing the beauty and grace of who they are. As teachers, we hope to facilitate more ease and grace in that unfolding. Please comment on the following points.

TAKE A MOMENT TO FOCUS ON YOURSELF, WHAT DO YOU OBSERVE?

OBSERVE THE WHOLE CLASS FIRST BEFORE MOVEMENT BEGINS. WHAT DO YOU SEE?

WHAT IS THE GENERAL ATTITUDE OF THE CLASS AT THE BEGINNING?
HOW DID THAT ATTITUDE SHIFT THROUGHOUT THE CLASS?

CAN YOU DESCRIBE THE "ENERGY" OR PRANA SHAKTI OF THE CLASS?
DO YOU NOTICE MOMENTS WHEN THAT SHIFTS?

ASANA ASSISTING FORM

MANUAL PG.136

OF

NAME: _____ DATE: _____

PLACE: _____ INSTRUCTOR: _____ # OF STUDENTS: _____

EVALUATE YOUR STATE OF MIND PRIOR TO THE START OF CLASS

EXPLAIN HOW YOU PREPARED TO STEP INTO THE ROLE OF ASSISTANT

DESCRIBE YOUR EXPERIENCES ASSISTING THIS CLASS

WHAT PARTS DID YOU FEEL MOST CONFIDENT ABOUT?

ADDITIONAL COMMENTS

UNSUPERVISED TEACHING FORM

MANUAL PG.137

OF

NAME: _____

DATE: _____

PLACE: _____

INSTRUCTOR: _____

OF STUDENTS: _____

HOW DID YOU PREPARE FOR THIS CLASS?

DID YOU HAVE A THEME OR INTENTION FOR THE CLASS? DID THE CLASS PROGRESS WISELY?

WHAT WERE YOUR TEACHING STRENGTHS IN THIS CLASS?

ASANA TEMPLATE

MANUAL PG.138

TEACHING POINTS

ILLUSTRATE & NAME ASANA

ANATOMY & PHYSIOLOGY

PRINCIPLES/BENEFITS/ENERGETICS

VAYUS AFFECTED

ASANA TEMPLATE

RISKS & COMMON MISALIGNMENTS

MODIFICATIONS

CONTRAINdicATIONS

ADJUSTMENTS/ASSISTS

NOTES

FINAL PRACTICAL EXAM

PRACTICAL FINAL EXAM

Teach 10 minute flow to TT group

Exhibit competency in:

- Presentation & Movement through space
- Observation of students
- Appropriate Sequencing of Asana
- Use of Prep/Counter poses,
- Proper Use of Metaphor/Theme,
- Breath Cues,
- Teaching Language
- Modifications & Accommodations
- Assists & Adjustments

Note to Evaluator: Each student must demonstrate competency in the key areas listed on the grading sheet. Using the scales below as a guideline, please rate each area. In addition to this scale, please add comments under each category relative to where they excel, where they need to improve, and any suggestions for how they can make improvements.

OPENING/CENTERING:

No rating, please comment on quality and relevance.

EVALUATION OF SEQUENCES (RATE EACH OF THESE ON SCALE OF 1-5)

- Appropriate Placement of Asana & Use of Prep/Counter poses: _____
- Proper Use of Metaphor/Theme: _____
- Breath Cues, and Focus: _____

1. Sequencing principles are not clear, and theme is either absent or unclear. No cuing for breath or focus.
2. Theme is presented but not consistent throughout class, prep or counter poses are inconsistent with asana. Inconsistent or inappropriate with breath cues and focus.
3. Sequencing is good with appropriate prep and counter poses. Themes are relevant and generally clear. Breath cues are good, beginning to incorporate appropriate focus.
4. Clear and precise sequencing, good use of prep and counter posing. Beginning to deepen the use of themes. Breath cues are appropriate and timely.
5. Clear and precise sequencing, prep and counter posing can be modified for individuals and adjusted for needs of group. Exceptional use of theming. Cues for breath and focus are highly relevant.

APPROPRIATE USE OF VERBAL CUES AND DEMONSTRATIONS RATING 1-5 _____

1. Difficulty with verbal cues, demonstrations of asana may not be clear. No transitional language.
2. Able to demonstrate asana, but verbal cues and transitional cues may still be absent or unclear.
3. Verbal cues are generally good for the group. Beginning to adjust verbal cues for individuals. Transitional language may still be inconsistent.
4. Verbal cues are precise, and beginning to be able to modify them based on different body types/individuals. Use of transitional language is good.
5. Verbal cues are precise convey info without the need for a demo. Demos are used appropriately and not excessively. Consistent use of quality transitional language.

FINAL PRACTICAL EXAM

APPROPRIATE USE OF HANDS ON ADJUSTMENTS RATING 1-5 _____

Adjustments (hands on) are absent, too light, too heavy, or not appropriate to the alignment.

1. If making hands on adjustments they are still very tentative, and may not be appropriate to individual.
2. Generally good hands on adjustments that are mostly appropriate to individual students. May still be a bit tentative with pressure.
3. Hands on adjustments are confident and appropriate for alignment.
4. Hands on adjustments are used appropriately, and are an extension of precise verbal cuing. Confident and compassionate touch.

APPROPRIATE USE OF MODIFICATIONS AND VARIATIONS RATING 1-5 _____

1. Modifications and variations are not offered or addressed.
2. Variations or modifications are mentioned, but may be unclear
3. Offers modification and variations as an option for all students.
4. Beginning to see a more individual approach for modifications and variations.
5. Modifications and variations are appropriate and more specific to individual differences. Can 'see' each individual's optimal pose in that moment.

DEPTH OF UNDERSTANDING OF TEACHING PRINCIPLES: RATING 1-5 _____

1. Student does not demonstrate understanding of asana and/or is unable to translate personal practice into role of teacher
2. Demonstrates understanding of asana, inconsistently translates personal practice into role of teacher.
3. Understands poses personally and can guide average students through poses both verbally and through demo, clearly stepping into role as teacher.
4. Embracing the role of teacher and beginning to teach to multiple individuals as well as the group.
5. Has clearly stepped into the role of teacher, listening and learning from students. Able to teach multiple levels simultaneously.

INDIVIDUALITY & CREATIVITY:

No rating, please comment on student's ability to find their own voice

OVERALL RATING FOR ALL KEY AREAS

Consider all of the key areas listed above as you rate them one to five for overall teaching:

- Teaching is consistently below expectations in most essential areas and/or significant progress is needed in one or more key areas
- Teaching does not consistently meet expectations in one or more key areas
- Teaching consistently meets expectations in all key areas and the overall quality of teaching is very good.
- Teaching consistently exceeds expectations in most key areas, and overall quality of teaching is excellent.
- Teaching consistently exceeds expectations in all key areas, and overall quality of teaching is exceptional.

ADDITIONAL COMMENTS/KUDOS/SUGGESTIONS/IMPROVEMENTS -

Note any exceptional teaching moments. Also, please add any information or suggestions that you feel would benefit the student in terms of practice, continuing study, etc.

FINAL EXAM STUDY GUIDE

- Be able to identify and define the Paths of Yoga
- Define Yoga
- Be able to name at least two of the ancient texts of Yoga
- Define Vinyasa
- Name the six movements of the spine
- Define Mantra and it's purpose
- Define Hatha Yoga
- Who was the first person to introduce Yoga to the West?
- Who was T. Krishnamacharya and why is he important to Yoga in the West?
- Name types of touch and understand their purpose.
- Define Prana and its roll in a Yoga class
- Name the main structures of breathing
- Know the main goals of Pranayama
- Name and explain at least two types of Pranayama
- What is the purpose of assisting in an asana class?
- Who are the main characters in The Bhagavad Gita?
- Of what text is the Bhagavad Gita a part?
- What are the main teachings of the Bhagavad Gita?
- Define Karma Yoga
- Define Bhakti Yoga
- Understand the main purposes and functions of Meditation (Sovik book)
- What is Iyengar Yoga?
- Who was the founder of Iyengar yoga?
- Name all 5 Prana Vayus and identify their location and main function.
- Understand the principles of Prep/counter posing.
- Know the Author of the Yoga Sutras
- Define Sutra
- What is the main theme of the Yoga Sutras?
- Know Sutra 1:2 in English and Sanskrit
- Know the difference between dualism and nondualism
- Know the eight limbs (Ashtanga) as listed in the Yoga Sutras
- Know some considerations for special populations
- Know the structure and function of the spine.
- What are the most important actions to protect the spine?
- Name all three doshas and be able to define yours
- Name three important points about class theming
- Name all 7 chakras in Sanskrit and what they represent
- Asana: Know all the asanas we've covered in Sanskrit and English, be familiar with their teaching points, benefits, energetics, risks, common misalignments, and modifications.

TAKE HOME FINAL

Take Home Final

Short Essay Maximum 500 Words

O1 Please talk about what you believe to be the 2 main teachings of The Bhagavad Gita and why. Give examples from the text to support your ideas.

O2 Briefly describe the 7 Chakras and provide examples of asana that would affect (balance, stimulate or pacify) each Chakra.

O3 Plan a short asana class using a theme of your choosing. Show how you will weave the theme throughout the class and choose appropriate asana and sequencing to support it.

FINAL EVALUATION RUBERIC

PRACTICAL FINAL EXAM

- A. Teach 10 minute flow to TT group
- B. Exhibit competency in
 - 1. Presentation & Movement through space
 - 2. Observation of students
 - 3. Appropriate Sequencing of Asana
 - 4. Use of Prep/Counter poses,
 - 5. Proper Use of Metaphor/Theme,
 - 6. Breath Cues,
 - 7. Teaching Language
 - 8. Modifications & Accommodations
 - 9. Assists & Adjustments

PRACTICAL FINAL - RATING SCALE KEY

Note to Evaluator: Each student must demonstrate competency in the key areas listed on the grading sheet. Using the scales below as a guideline, please rate each area. In addition to this scale, please add comments under each category relative to where they excel, where they need to improve, and any suggestions for how they can make improvements.

OPENING/CENTERING: No rating, please comment on quality and relevance

EVALUATION OF SEQUENCES (rate each of these on scale of 1-5)

Appropriate Placement of Asana & Use of Prep/Counter poses: _____

Proper Use of Metaphor/Theme: _____

Breath Cues, and Focus: _____

- 1. Sequencing principles are not clear, and theme is either absent or unclear. No cuing for breath or focus.
- 2. Theme is presented but not consistent throughout class, prep or counter poses are inconsistent with asana. Inconsistent or inappropriate with breath cues and focus.
- 3. Sequencing is good with appropriate prep and counter poses. Themes are relevant and generally clear. Breath cues are good, beginning to incorporate appropriate focus.
- 4. Clear and precise sequencing, good use of prep and counter posing. Beginning to deepen the use of themes. Breath cues are appropriate and timely.
- 5. Clear and precise sequencing, prep and counter posing can be modified for individuals and adjusted for needs of group. Exceptional use of theming. Cues for breath and focus are highly relevant.

APPROPRIATE USE OF VERBAL CUES AND DEMONSTRATIONS rating 1-5 _____

- 1. Difficulty with verbal cues, demonstrations of asana may not be clear. No transitional language.
- 2. Able to demonstrate asana, but verbal cues and transitional cues may still be absent or unclear.
- 3. Verbal cues are generally good for the group. Beginning to adjust verbal cues for individuals. Transitional language may still be inconsistent.
- 4. Verbal cues are precise, and beginning to be able to modify them based on different body types/individuals. Use of transitional language is good.
- 5. Verbal cues are precise convey info without the need for a demo. Demos are used appropriately and not excessively. Consistent use of quality transitional language.

FINAL EVALUATION RUBERIC

APPROPRIATE USE OF HANDS ON ADJUSTMENTS rating 1-5 _____

1. Adjustments (hands on) are absent, too light, too heavy, or not appropriate to the alignment.
2. If making hands on adjustments they are still very tentative, and may not be appropriate to individual.
3. Generally good hands on adjustments that are mostly appropriate to individual students. May still be a bit tentative with pressure.
4. Hands on adjustments are confident and appropriate for alignment.
5. Hands on adjustments are used appropriately, and are an extension of precise verbal cuing. Confident and compassionate touch.

APPROPRIATE USE OF MODIFICATIONS AND VARIATIONS rating 1-5 _____

1. Modifications and variations are not offered or addressed.
2. Variations or modifications are mentioned, but may be unclear
3. Offers modification and variations as an option for all students.
4. Beginning to see a more individual approach for modifications and variations.
5. Modifications and variations are appropriate and more specific to individual differences. Can 'see' each individual's optimal pose in that moment.

DEPTH OF UNDERSTANDING OF TEACHING PRINCIPLES: rating 1-5 _____

1. Student does not demonstrate understanding of asana and/or is unable to translate personal practice into role of teacher
2. Demonstrates understanding of asana, inconsistently translates personal practice into role of teacher.
3. Understands poses personally and can guide average students through poses both verbally and through demo, clearly stepping into role as teacher.
4. Embracing the role of teacher and beginning to teach to multiple individuals as well as the group.
5. Has clearly stepped into the role of teacher, listening and learning from students. Able to teach multiple levels simultaneously.

INDIVIDUALITY & CREATIVITY: no rating, please comment on student's ability to find their own voice

OVERALL RATING FOR ALL KEY AREAS - consider all of the key areas listed above as you rate them one to five for overall teaching:

1. Teaching is consistently below expectations in most essential areas and/or significant progress is needed in one or more key areas
2. Teaching does not consistently meet expectations in one or more key areas
3. Teaching consistently meets expectations in all key areas & the overall quality of teaching is very good.
4. Teaching consistently exceeds expectations in most key areas, & overall quality of teaching is excellent.
5. Teaching consistently exceeds expectations in all key areas, & overall quality of teaching is exceptional.

ADDITIONAL COMMENTS/KUDOS/SUGGESTIONS/IMPROVEMENTS -

Note any exceptional teaching moments. Also, please add any information or suggestions that you feel would benefit the student in terms of practice, continuing study, etc.

FINAL EVALUATION SHEET

Student: _____ Evaluator: _____

ID Asana: _____

OPENING/CENTERING:

No rating, please comment

EVALUATION OF SEQUENCES (RATE EACH OF THESE ON SCALE OF 1-5)

Appropriate Placement of Asana & Use of Prep/Counter poses: _____

Proper Use of Metaphor/Theme: _____

Breath Cues, and Focus: _____

APPROPRIATE USE OF VERBAL CUES AND VARIATIONS: RATING 1-5 _____

APPROPRIATE USE OF HANDS ON ADJUSTMENTS RATING 1-5 _____

APPROPRIATE USE OF MODIFICATIONS AND VARIATIONS RATING 1-5 _____

FINAL EVALUATION SHEET

APPROPRIATE USE OF MODIFICATIONS AND VARIATIONS: RATING 1-5 _____

DEPTH OF UNDERSTANDING OF TEACHING PRINCIPLES: RATING 1-5 _____

INDIVIDUALITY & CREATIVITY:

No rating, please comment

OVERALL RATING FOR ALL KEY AREAS: _____

ADDITIONAL COMMENTS/KUDOS/SUGGESTIONS/IMPROVEMENTS

Final Exam

Matching (1 point ea.)

- | | |
|---------------|---|
| Mala | a. The practice of call and response chanting of Sanskrit mantra |
| Iyengar Yoga | b. A counting device used in meditation. |
| Kirtan | c. Steadiness |
| Bandha | d. To place with wisdom. |
| Tantra | e. The path of devotion. |
| Karma Yoga | f. A sound that sets the mind free. |
| Bhakti Yoga | g. The path of Action. |
| Vinyasa Krama | h. The style of Yoga that is focused primarily on alignment. |
| Mantra | i. Energetic seal or lock. |
| Sthira | j. Path of Yoga that means to weave or expand beyond limitations. |

Short Answer: (3 points ea.)

1. Provide (name and draw) an asana for each of the following movements of the spine: lateral flexion, spinal extension, spinal rotation.

2. Name the 7 steps of the Sequencing Blueprint and provide 1 asana example for each.

3. Write Yoga Sutra 1:2 in Sanskrit and in English.

4. Name two “special populations” and two modifications in an asana class for each.
5. Name and define all three doshas, describe yours in greater detail.
6. Name (in Sanskrit and English) and explain a pranayama technique?
7. Name and describe three types of touch use in an asana adjustment.
8. What are the 3 Focal Points to consider when choosing an apex asana?

Multiple Choice (1 point ea.)

1. _____ was the father of Yoga in the West.
a. Pattahbi Jois b. B.K.S. Iyengar c. Krishna Das d. T. Krishnamacharya
2. The text from which the Bhagavad Gita is a part is the _____.
a. Ramayana b. Mahabarata c. Yoga Sutras of Patanjali d. Hatha Yoga Pradipika
3. Sanskrit script is called _____.
a. Transliteration b. Translation c. Devanagri d. Cursive
4. _____ is not a an appropriate modification for Uttanasana.
a. Shortening stance b. Widening stance c. Bending knees d. Blocks under hands.
5. The word Sutra means _____.
a. Stillness b. Lesson c. Thread d. Song

6. Iyengar yoga uses props to support _____ in asana.
a. Movement b. Alignment c. Breath d. Energy
7. Which is the primary muscle of breathing?
a. Diaphragm b. Intercostals c. Abdominals d. Trapezius
8. In 1893, this man introduced yoga to the West at the Parliament of Religions in Chicago.
a. Vivekananda b. Krishna c. Patanjali d. Vyasa
9. The main goal of the Yoga Sutras of Patanjali is _____.
a. Stillness b. Liberation c. Breath d. Consciousness
10. “To place in a special way or to move with purpose” is the literal translation of what type of Yoga?
a. Vinyasa b. Bikram c. Viniyoga d. Integral
11. _____ is the example of late life Krishnamacharya asana instruction.
a. Satchidanada b. Baron Baptiste c. Pattabhi Jois d. T.K.V. Desikachar
12. “Seva” is one of the main practices of what path of Yoga?
a. Jnana b. Karma c. Kundalini d. Raja
13. Pacimottonasana is a pose that does not support _____.
a. Assimilation b. Enthusiasm c. Grounding d. Releasing
14. These elements make up Pitta Dosha:
a. All Earth b. Water & Air c. Fire & Earth d. Fire & Water
15. Which of these is NOT a reason to meditate?
a. Cleansing b. Strengthening c. Levitation d. The Delight of Being
16. You should refer to the theme of your class _____.
a. Only at the beginning b. Never c. Throughout d. Only at the end

Matching (1 point ea.)

- | | |
|----------------------|---------------------------------|
| Ahimsa | a. Truthfulness |
| 1. Satya | b. Self study |
| 2. Asteya | c. Purity |
| 3. Brahmacharya | d. Non-harming |
| 4. Aparighraha | e. Austerity |
| 5. Saucha | f. Non-stealing |
| 6. Santosha | g. Abstinence/ Moderation |
| 7. Tapas | h. Self-realization/ Liberation |
| 8. Svadhyaya | i. Contentment |
| 9. Isvara Pranidhana | j. Concentration |
| 10. Pratyahara | k. meditation |
| 11. Dharana | l. Non-hoarding |
| 12. Dhayana | m. Surrender to the Divine |
| 13. Samadhi | n. Withdrawal of the senses |
| 14. Avidya | o. Misunderstanding |

Asana: (5 points ea.)

Name each asana in Sanskrit and English. List an appropriate prep pose and counter pose. Name at least one common misalignment and an adjustment or modification to address it.

1.



2.



3.



4.



5.



Extra Credit: (5 points)

1. Name this asana in Sanskrit and English. List an appropriate prep pose and counter pose. Name at least one common misalignment and an adjustment or modification to address it. Then create a flow sequence with this asana as your apex, and using the asanas listed above to prep and counter.

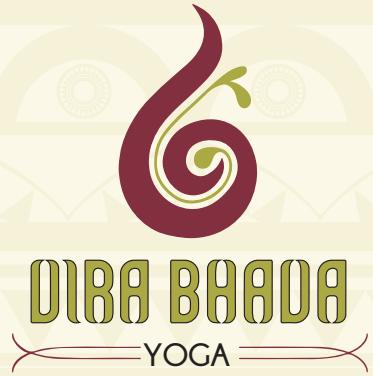


2. Give 3 asanas that are examples of Spinal Flexion.

CODE OF ETHICS

AS A GRADUATE OF THIS TEACHER TRAINING PROGRAM, I UNDERSTAND THAT IT IS MY RESPONSIBILITY TO UPHOLD THE ETHICAL AND PROFESSIONAL GOALS AS SET FORTH IN MY TRAINING AND STUDIES OF YOGA. I AGREE TO HONOR AND ABIDE BY THE FOLLOWING ETHICAL GUIDELINES. I WILL...

- Honor the integrity of the profession by offering only those services that I am qualified to provide.
- Acknowledge the limitations of my skills, and when appropriate, refer students to seek alternative instruction, advice or treatment.
- Maintain a safe and comfortable environment for the sharing and teaching of Yoga.
- Practice honesty, fairness, respect, and hold the highest regard to and for all students' beliefs and values.
- Honor and respect all styles and traditions of Yoga, even if they are different from my own.
- Adhere to the traditional yogic principles and ethical teaching as set forth in the ancient texts of this tradition.
- Offer my services of teaching yoga to all persons, regardless of sex, race, age, religion, or sexual orientation.
- Choose only actions that honor and recognize the highest interests of my students.
- Respect the rights, dignity, and privacy of all my students.
- Speak only in ways that are respectful and considerate, and refrain from any language or actions that could be construed as disrespectful or inappropriate.
- Avoid any words or actions that could constitute sexual harassment.
- Refrain from involving myself in romantic or sexual relationships with my students.
- Adhere to all local, state, and national laws that pertain to my teaching and business of yoga.
- Manage my business and teaching according to accepted business and accounting practices.



CERTIFICATE OF GRADUATION

230 Hour Teacher Training

180 CONTACT HOURS // 50 NON-CONTACT HOURS

For exemplary work on **mastering the skills of teaching, assisting methodologies, and practice.**

/ /

Kelly Golden

Kelly Golden, E-RYT 500

