

YOGA
ON THE
LAKE

2 0 0 H R

P O W E R

T E A C H

E R T R A

I N I N G

YOGA ON THE LAKE

YOGA TEACHER STUDENT PRAYER

Om saha navatu
saha nau bhunaktu
saha vīryam karavahai
tejasvi navadhi tamastu ma vidvishavahi
Om shanti, shanti, shanti

May the Divine protect us while we are together.

May all obstacles be removed which stand in the way
of our understanding the truth that all is one;
that there is no division or separation between us.

May we grasp this understanding with full comprehension
and without doubt so that all misunderstanding dissolved within is.

May we not cherish hatred, anger or displeasure.

May our hearts be full of love.

May perfect friendship reign between us.

Om peace, peace, peace

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the Lake, LLC is owned & operated by Kohler Co. Yoga on the Lake, LLC
(FRS) Registered Yoga School 200 hr. 6/6/2018 Volume 3



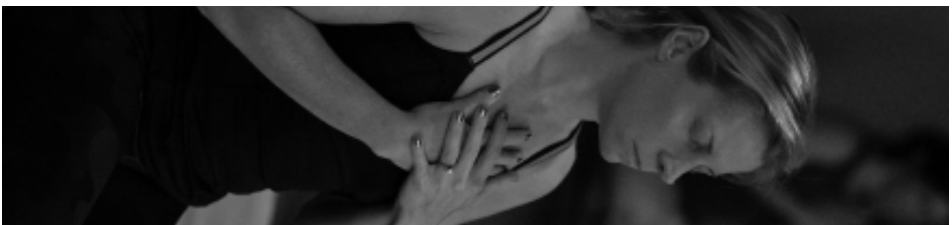
BELIEVE IN YOUR
TRUTH
DISCOVER YOUR
POWER



006

WELCOME TO TEACHER TRAINING

Tuition and Pricing Tool
Application Process
School Policies
Graduation Requirements
Journaling and
Tracking Hours
Reading Requirements
Training Expectations
Meet Your TT Leads



032

TEACHING TOOLS

Authentic Feedback
Special Sauce Cue Formula
Language 101
Bandha
Pranayama



048

YOGA PHILOSOPHY

History of Yoga
8-Limbed Yogic Path
Sanskrit
Seven Major Chakras



066

YOGA ANATOMY

Anatomy Terminology
Why Anatomy is Important
Anatomical Positioning
Fundamental Terminology
Planes of Motion
Bones
Connective Tissue
Fascia, Ligaments, Tendons
Muscles
Spinal Safety
Nervous System



094

ASANAS

Posture Breakdowns
Continued Education:
Advanced Posture Research



162

ASSISTS, MODIFICATIONS AND CONTRAINDICATIONS

Assists and Adjustments
Prenatal
Props



208

SEAT OF A TEACHER

Music
Theming
Ethics
Business of Yoga



236

NOTES

Additional handouts
will be included in large
group lectures

You are about to embark on an incredible journey of self-exploration, transformative wellness training and continued yoga education.

Our Yoga on the Lake community is here to support and uplift you as you follow your own unique path into teaching. Whether you plan to teach or not, this program is designed for self-study and personal growth. Make your light shine brighter than ever.

Congratulations on your commitment and efforts. We are excited to move forward on this journey with you.

YOGA ON THE LAKE MISSION STATEMENT

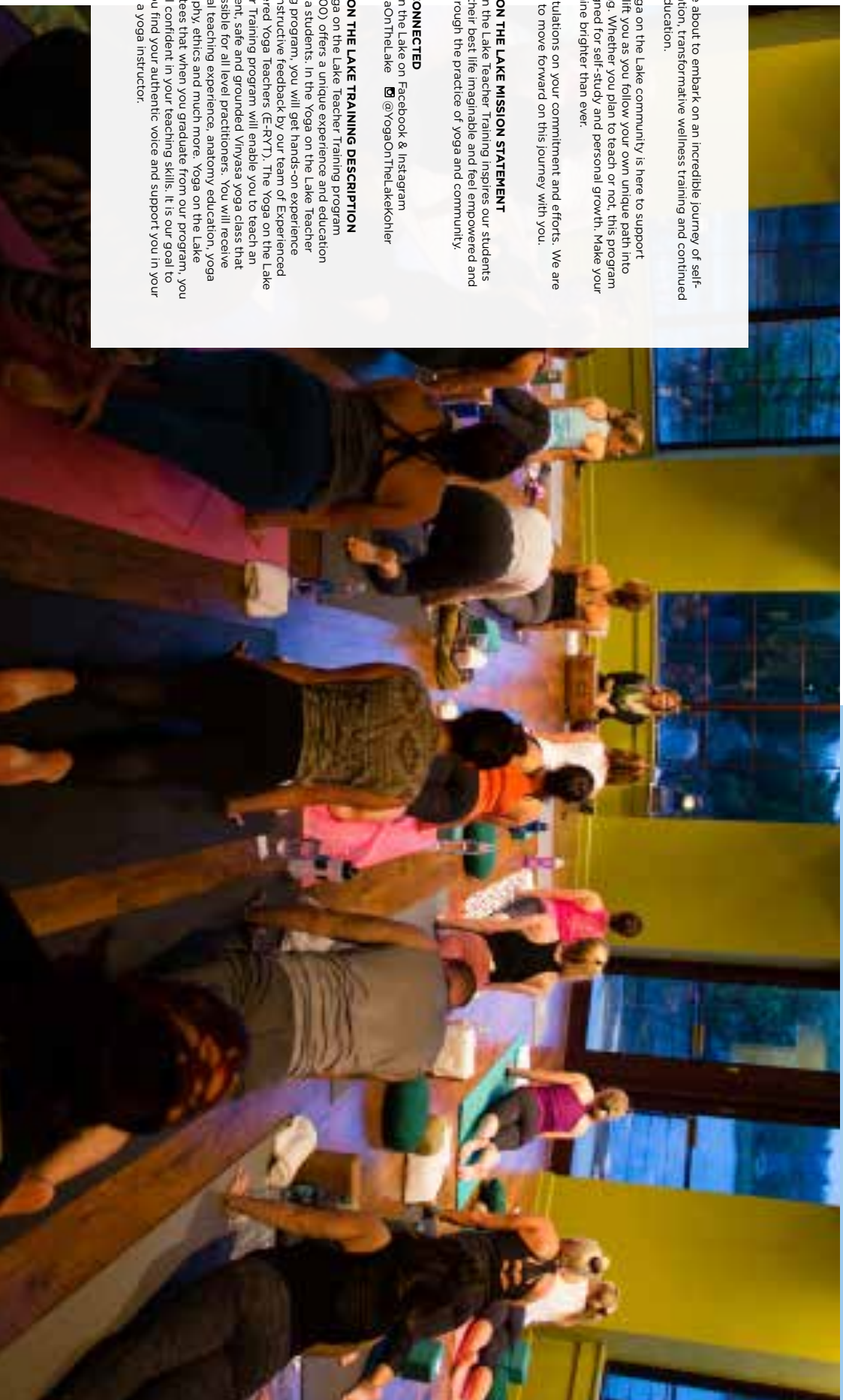
Yoga on the Lake Teacher Training inspires our students to live their best life imaginable and feel empowered and alive through the practice of yoga and community.

STAY CONNECTED

Yoga on the Lake on Facebook & Instagram
f /YogaOnTheLake @YogaOnTheLakeKohler

YOGA ON THE LAKE TRAINING DESCRIPTION

The Yoga on the Lake Teacher Training program (RYT-200) offers a unique experience and education for yoga students. In the Yoga on the Lake Teacher Training program, you will get hands-on experience and constructive feedback by our team of Experienced Registered Yoga Teachers (E-RYT). The Yoga on the Lake Teacher Training program will enable you to teach an intelligent, safe and grounded Vinyasa yoga class that is accessible for all level practitioners. You will receive practical teaching experience, anatomy education, yoga philosophy, ethics and much more. Yoga on the Lake guarantees that when you graduate from our program, you will feel confident in your teaching skills. It is our goal to help you find your authentic voice and support you in your goal as a yoga instructor.



APPLICATION PROCESS

ADMISSION REQUIREMENTS

- 18 years of age or older. Exceptions will be considered if the applicant has written permission from his or her parent or legal guardian.
- Applicant must review program details thoroughly.
- Applicant must have computer literacy and access to a computer. Website for research as needed.
- Basic yoga experience. Applicant must have a willingness to develop a regular vinyasa practice that is appropriate for his or her health. A student is not expected to practice asanas that are not appropriate for his or her health.
- In-person interview with Yoga on the Lake school director.
- \$1000 deposit to reserve a spot in the program

HOW TO APPLY

To be accepted into the Yoga on the Lake Teacher Training program, an applicant must set up an in-person interview with the school director/studio manager to discuss program dates, class requirements and payment options. A \$1000 deposit is taken to reserve your spot. Payment plans are available.

DEADLINE

Application deadline for Teacher Training is the start date of the program.

ACCEPTANCE

Once enrolled in the Yoga on the Lake Teacher Training program, a welcome email of acceptance will be sent to the participant from the school director.

REFUND/CANCELLATION POLICY

The student will receive a full refund of all money paid if the student:

1. Cancels within the three-business-day cancellation period under EAB 6.04.
2. Accepted was unqualified, and the school did not secure a disclaimer under EAB 9.04.
3. Enrollment was procured as the result of any misrepresentation in the written material used by the school or in oral representation made by or on behalf of the school.

Refunds will be made within 10 business days of cancellation.

A student who withdraws or is dismissed after attending at least one class, but before completing 60 percent of the instruction in the current enrollment period, is entitled to a prorated refund as follows:

AT LEAST	LESS THAN	TUITION REFUND
1 class session	10%	90%
10%	20%	80%
20%	30%	70%
30%	40%	60%
40%	50%	50%
50%	60%	40%
60%	70%	No Refund

As part of this policy, the school may retain a one-time application fee of no more than \$100. The school will make every effort to refund prepaid amounts for books and other charges. A student will receive the refund within 40 days of termination date. If a student withdraws after completing 60 percent of the program, and withdrawal is due to circumstances beyond the student's control, the school may refund a prorated amount. A written notice of withdrawal is not required. Yoga on the Lake will automatically issue a student refund based on the student's last date of attendance if student withdraws or is dismissed from the program.

SCHOOL POLICIES

ADVANCED STANDING

Yoga on the Lake (YOTL) Teacher Training does not offer advanced standing for any previous training.

NONDISCRIMINATION POLICY

Yoga on the Lake does not discriminate on the basis of age, race, color, religion, sexual orientation, gender, marital status, national or ethnic origin.

LODGING

Yoga on the Lake offers 20 percent Wellness Rate off lodging at Inn on Woodlake, The American Club, and Carriage House in Destination Kohler. Please email ashley.kohler@kohler.com for more information.

EMPLOYMENT SERVICES

Yoga on the Lake does not offer employment services. Yoga on the Lake staff will help mentor and support students pursuing a career in yoga. Completion of YOTL Teacher Training does not guarantee a candidate a teaching job at YOTL. After YOTL Teacher Training is complete, the student must set up an audition and formal interview with the studio manager.

STUDENT RECORDS

Yoga on the Lake will keep a copy of a student's 200-hour completion certificate, progress records and written final exam on file permanently. If a student is dismissed or withdraws from the program, the student records will be kept for a minimum of 6 years. Records are confidential and privately locked-in in the school director's office. Records are only available upon request by the trainee. Duplicate certificates can be obtained for a \$35 fee.

ATTENDANCE

Attendance at all Teacher Training sessions is required for graduation. If a student must miss a session, he or she must contact the school director to make up the hours. An additional fee of \$45 per hour may apply for missed sessions if a student requires one-on-one teaching instruction from our Yoga on the Lake Teacher Training staff. Mandatory lectures students must attend for graduation are Yoga Philosophy, Anatomy, Chakras, Prenatal Modifications and Contraindications. If a mandatory lecture is missed, the student must contact the school director to make up the hours and cover subject material before the end of the training. Missed sessions must be made up and may not exceed three, unless otherwise approved. Attendance will be kept on file electronically on Yoga on the Lake's Mind Body Online system and be taken manually each day of the scheduled class sessions by the lead instructor. A student will be considered to be in a probationary period if they have three or more unexcused absences by the school director. *Please refer to the Probation/Dismissal/Readmittance section for more details.*

TARDINESS

Students must arrive to class sessions on time and prepared. If a student is more than 20 minutes late for a class session, he or she will be considered tardy. One hour will be deducted from the total contact hours. Deducted hours due to tardiness must be made up by the student before the end of the program. An additional fee of \$45 per hour may apply if a student requires extra one-on-one teaching instruction from our Yoga on the Lake Teacher Training staff.

UNEXCUSED ABSENCE

If a teacher trainee fails to attend three sessions without contacting the lead trainer ahead of time, he or she will be on probation and will need to meet with the lead trainer to discuss further options to make up missed sessions in order to be reinstated to good standing. If three sessions are missed without contact with the lead trainer, the trainee may be eligible for dismissal from the program. The refund policy will apply for this situation. A student who has been dismissed may apply for readmission to a future training, but acceptance is not guaranteed.

LEAVE OF ABSENCE

Yoga on the Lake will not grant a leave of absence. If a student must discontinue participation in the Teacher Training due to circumstances beyond the student's control, the refund policy will be applied. Please contact the school director.

ETHICS/STUDENT CONDUCT

Ethics are essential to Yoga on the Lake Teacher Training. Yoga on the Lake adheres to the Yoga Alliance Code of Conduct.

Our Code of Conduct is a declaration of acceptable ethical and professional behavior by which all registrants agree to conduct the teaching and business of yoga. It is not intended to supersede the ethics of any school or tradition but is intended to be a basis for yoga principles. As a Registered Yoga Teacher (RYT), Experienced Registered Yoga Teacher (E-RYT) or representative of a Registered Yoga School (RYS), I agree to uphold the following ethical principles:

- Conduct myself in a professional and conscientious manner. This includes, but is not limited to, ensuring that I live up to any commitments I make to my students or to the public and ensuring that my practices and behavior conform to the representations I make about myself in holding myself out as a yoga practitioner who adheres to certain precepts.
- Acknowledge the limitations of my skills and scope of practice and where appropriate, refer students to seek alternative instruction, advice, treatment or direction.
- Create and maintain a safe, clean and comfortable environment for the practice of yoga.
- Encourage diversity by respecting all students regardless of age, physical limitations, race, creed, gender, ethnicity, religion or sexual orientation.
- Respect the rights, dignity and privacy of all students.
- Avoid words and actions that constitute sexual harassment or harassment based on other legally protected characteristics.
- Adhere to the traditional yoga principles as written in the yamas and niyamas.
- Follow all local government and national laws that pertain to my yoga teaching and business.



PROBATION/DISSMISSAL/READMITTANCE

Any criminal activity associated with the training program such as theft or illegal drug possession will result in immediate dismissal from the program. Students who violate the code of ethics will receive a written warning, and a corrective plan will be discussed with the student. If a second violation occurs, dismissal from the program will result. The school director will implement the dismissal. Refunds will be applied per the refund policy. A student who has been dismissed may apply for readmission to a future training, but acceptance is not guaranteed. A student will be considered to be in a probationary period if he or she has assignments that need additional refinement, is not up-to-date with homework assignments or has three or more unexcused absences. The student will have up to two additional opportunities within a one-month period to convert a "Needs More Refinement" to "Pass." Students will have up to one month to turn in assignments past the time that they are due. If they have an assignment in that time that "Needs More Refinement," they will have up to two additional opportunities within a one-month period to convert a "Needs More Refinement" to "Pass." Students who may need additional help on homework will be paired with a Yoga on the Lake Teacher Training instructor. An additional fee of \$45 per hour may apply if a student requires one-on-one teaching instruction from our Yoga on the Lake Teacher Training staff. A student will be considered off probation when the assignment is turned in, and a "Pass" is achieved. The exception to the probationary policy is a student who wishes to audit the course. A student who is auditing the course will sign an agreement that states that he or she has no expectation of receiving a completion certificate. If a student is not grasping the content in the course or satisfactorily completing the home study but wishes to remain in the training without expectation of receiving a completion certificate, the student will sign an agreement to that effect. A student who has an expectation of receiving a completion certificate but is unable or unwilling to develop a personal practice, complete assignments or complete the final written exam, will be dismissed from the program after the probationary period is over. Unused tuition will be refunded per the refund policy. A student who has been dismissed due to an inability or unwillingness to complete assignments and other program requirements may be re-admitted if all attendance and assignment requirements to date are turned in and receive a "Pass."

STUDENT COMPLAINTS/APPEALS

If a teacher trainee has a complaint about the program, another trainee or the instructor, the complaint or any issues should be brought to the lead instructor for discussion and resolution. If no resolution can be found, the student may contact School Director Ashley Kohler. If the student wishes to appeal any decision made about continued enrollment by the school director, he or she may file a written statement with the Wisconsin Educational Approval Board.

WISCONSIN EDUCATIONAL APPROVAL BOARD

(608) 266-1996 | eab.state.wis.us
431 Charmany Drive, Suite 102, Madison, WI 53719



TEACHER TRAINING 200-HOUR POWER VINYASA YOGA ALLIANCE

YOGA ON THE LAKE
200-HR TEACHER TRAINING
IS DESIGNED TO PROVIDE
YOU WITH THE KNOWLEDGE
AND YOGA PHILOSOPHY TO
TEACH AN INSPIRING, SAFE
AND INTELLIGENT POWER
VINYASA CLASS.

OVERVIEW OF YOTL POWER TT

AUM, 8-Limbed Path, Yoga Sutras of Patanjali,
History of Yoga
ANATOMY
Anatomy education as it relates to teaching
yoga postures, including precautions and safety
ASSISTS
How to give grounded and safe physical adjustments
to your students
PRANAYAMA
Breathing techniques used in many different
yoga styles and traditions

PRENATAL MODIFICATIONS AND CONTRAINDICATIONS

How to provide safe modifications to your
pregnant students
CHAKRAS
Energy bodies/Koshas
MEDITATION
Learn different meditation techniques
AYURVEDA
Sister science of yoga including the doshas and gunas
INTELLIGENT SEQUENCING
Learn how to sequence an intelligent
vinyasa class for all levels

LANGUAGE AND CUES

How to speak from the heart and be authentic in your
teaching; Cue 101; active language; fillers
BUSINESS OF YOGA AND ETHICS
Tools to become a successful yoga teacher; how to market
yourself as a Yoga instructor; Yoga ethics faced by instructors
TAKING THE SEAT OF THE TEACHER
Build confidence; learn how to work the room
and use open body language
FEEDBACK FROM (E-RYT) TT LEADS
Receive consistent verbal and written feedback from your
Yoga on the Lake Teacher Training leads

YOTU TT BREAKDOWN

TECHNIQUES, TRAINING AND PRACTICE 88 HOURS

(Taking class in the studio 60 hours)

Topics in this category include, but are not limited to, asanas, pranayamas, chanting, mantras, meditation and traditional yoga techniques. Hours include how to teach and practice these techniques including special attention to language, taking the seat of the teacher and use of props.

ANATOMY AND PHYSIOLOGY 21 HOURS

Students will learn anatomy and physiology of the human body. This includes studying the bones, muscles and bodily systems. Energetic studies include Chakras, Koshas and nadis.

TEACHING METHODOLOGY 39 HOURS

Teaching methods such as demos, observation, teaching styles, confidence and authentic voice.

YOGA PHILOSOPHY, ETHICS AND LECTURES 30 HOURS

Students will study yogic philosophies, lifestyle and teaching ethics of being a yoga instructor. Students will explore the Yoga Sutras of Patanjali and the 8-limbed path through readings and group discussion. Students are encouraged to explore their unique connections to these teachings and how they can communicate these philosophies in their own teaching.

PRACTICUM 10 HOURS

Practice teaching, receiving feedback from E-RYT leads, giving peer feedback and class observations.

SPECIAL WORKSHOPS

Inversions and Arm Balances, Pranayama, Sanskrit, Prenatal, Chakras, Meditation, Seat of the Teacher, Business of Yoga, Ethics and more.



TEACHER TRAINING SUPPLIES

Cost of the Yoga on the Lake Teacher Training manual is included in your tuition. Required books are available for purchase in the Yoga on the Lake boutique or at your preferred retailer. Please bring your manual, yoga mat, water, pen and journal to each session.

REQUIRED READINGS

Yoga Anatomy by Leslie Kaminoff,
Amy Matthews and Sharron Ellis
Yoga and the Path of the Urban Mystic
by Darren Main
Yoga Sutras of Patanjali by Sri
Swami Satchidananda
*The Heart of Yoga: Developing a
Personal Practice*
by T. K. V. Desikachar

200-HOUR GRADUATION REQUIREMENTS

- Attendance at all Teacher Training classroom sessions (A minimum of 180 contact hours is required.)
- Class observations (3)
- Outside class visits (3)
- Mandatory lectures: Yoga, Philosophy, Anatomy, Chakras, Prenatal Modifications and Contraindications
- Final written exam (Pass 75 percent or higher)
- Practical Teaching demonstrations: Round Robin and Partner Teach
- Journal & omwork with completed reading and writing assignments
- Completion of 60 asana classes
- Full payment of the Teacher Training program

GRADING SYSTEM

- Excellent 93-100 = A / PASS
- Very Good 85-92 = B / PASS
- Satisfactory 75-84 = C / PASS
- Unsatisfactory Below 75 = Needs More Refinement

All assignments are graded Pass/Needs More Refinement. Students will receive PASS/NR feedback on their assignments within one week (3-7days). If a passing grade is not achieved on the final exam, students must retake the Teaching Training program. Student progress will be communicated through both written and verbal feedback from the (E-RYT) Teacher Training leads throughout the training. If student progress is not satisfactory, students will be notified immediately by the school director. Students who may need additional help on homework will be paired with a Yoga on the Lake Teacher Training instructor. An additional fee of \$45 per hour may apply if a student requires one-on-one teaching instruction from our Yoga on the Lake Teacher Training staff.

Students will be considered to be in a probationary period if they have assignments that need additional refinement, are not up-to-date with homework assignments or have three or more unexcused absences. Students will have up to two additional opportunities within a one-month period to convert an assignment graded "Needs More Refinement" to "Pass". Students will have up to one month to turn in assignments past the time that it is due. A student will be considered off probation when assignments are turned in and a "Pass" is achieved.

Upon satisfactory completion of all academic and skill requirements and when all financial obligations to the school have been met, Yoga on the Lake will award an official certificate of completion to the student. The student is then able to submit credentials to Yoga Alliance and pay the applicable fee to receive their Yoga Alliance 200-Hour Registered Yoga Teacher (RYT) card via mail. Completion of YOTL Teacher Training does not guarantee a candidate a teaching job at YOTL. After YOTL Teacher Training is complete, the student must set up an audition and formal interview with the studio manager.

YOGA ALLIANCE ACCREDITATION

Yoga Alliance registry marks are globally recognized symbols of standards-based knowledge in the field of teaching yoga.

YOTL recommends all yoga graduates register with Yoga Alliance, a voluntary body which promotes standards for training and practice, allowing you to increase your credibility as a teacher. By maintaining your Yoga Alliance Accreditation and registration on an annual basis, you may use the Registered Yoga Teacher (RYT) designation following your name and on your marketing materials and website.

Yoga on the Lake is a registered Yoga School with Yoga Alliance and is listed on their online directory. Registration acknowledges that our programming meets standards for curriculum, and that training is conducted by experienced teachers.

All graduates of a Registered Yoga School (RYS) are eligible to register and hold Yoga Alliance accreditation as Registered Yoga Teachers (RYT). Yoga Alliance reserves the right to suspend or revoke an RYS registration based on evidence that the school no longer meets RYS standards.



YOGA CLASS REVIEWS/OBSERVATIONS
3 YOTL CLASS OBSERVATIONS
3 OUTSIDE CLASS VISITS

- What to include in your one-page journal entry:
- Teacher's name, studio, class attended, date
- How did the teacher welcome students?
- How did the teacher cue the postures?
- Assists?
- Anything stand out to you?
- What would you do differently?

JOURNALING AND TRACKING HOURS

Journaling is a requirement during YOTL. TT Please purchase your own journal and bring it with you to every session. You are expected to journal on yoga practice and every large-group lecture you participate in. You will turn in your journal to the TT lead when you have completed your hours for review. You will receive your journal back to keep.

Keep a running log of classes attended in your journal as well as in an Excel spreadsheet at home. Check in for every class at the front desk. You are always welcome to cross-reference your hours through the YOTL Mind Body Online (MBO) system. Please contact the YOTL studio manager for assistance. You do not have to complete all practice (asana) hours within the 10-week training. There is no deadline when your hours must be complete. Yoga on the Lake recommends you complete your 60 asana practice hours within one year of your training graduation.

CONTACT HOURS

Time spent with your E-RYT leads or RYT at YOTL.

NONCONTACT HOURS

Time spent journaling at home, conducting research and practicing teaching. Time you are not in the presence of an E-RYT/RYT.

BUILD YOUR OWN YOGA LIBRARY

YOTL READING RECOMMENDATIONS

- *Journey Into Power* by Baron Baptiste
- *Light on Yoga* by B. K. S. Iyengar
- *Yoga Masters* by Mark Forstater and Jo Manuel
- *The Power of Now* by Eckhart Tolle
- *Myths of the Asanas* by Alanna Karvalya and Arjuna Van Der Kooij
- *The Four Agreements* by Don Miguel Ruiz and Janet Mills
- *The Anatomy Coloring Book* by Wynn Kapit and Lawrence M. Eison
- *Yoga Posture Adjustments* and Assisting by Stephanie Pappas

Flashcards are great study tools. Our YOTL team recommends you start creating and studying your own flash cards ASAP.

Example: Side 1 - Breath, Posture name in English and Sanskrit. Set-up cue / Side 2 - List your three developmental posture cues

Example: Side 1 - One of the five yamas or niyamas / Side 2 - Description

YOGA ON THE LAKE
THE SHOPS AT WOODLAKE
725B WOODLAKE ROAD
KOHLER, WI 53044
920-453-2817
YOGAONTHELAKE.COM

Yoga on the Lake is a premier yoga studio located in Kohler, Wisconsin. We offer more than 30 classes a week. The overall focus and design of Yoga on the Lake is to create a comfortable space where you can experience a connection to mind, body and spirit. We offer workshops and special events throughout the year including celebrity yoga instructor workshops, yoga for athletes, 200-Hour Power Yoga Vinyasa Teacher Training and more. All sessions are led by certified Yoga on the Lake instructors, registered through Yoga Alliance.

YOTL Studio and Equipment: The YOTL Studio and props including mats, straps and blocks are available for you to use during your training. Please reach out to the studio manager, Ashley Kohler, ashleykohler@kohler.com to schedule open studio time to practice-teach with your partner and fellow trainees when public classes are not in session.

Two restrooms are located for use in the back of the studio room. One small refrigerator is located next to the front desk. Please feel free to store snacks and beverages in the cooler.

YOTL Studio Etiquette: Be respectful, be on time and keep your studio clean.

TRAINING EXPECTATIONS

Be an active participant, attend all sessions, be attentive, practice often, practice nonjudgment, communicate openly, give and receive feedback. Please check in at the front desk when you arrive for class.

THINGS TO REMEMBER

You are your own best teacher. Stay humble. Take what works and leave the rest. Laugh at yourself and move on. Remember your commitment to your own yoga journey. Smile.



ASHLEY KOHLEER

YOTL SCHOOL DIRECTOR AND STUDIO DIRECTOR

200-Hour Experienced Registered Yoga Teacher (E-RYT)
with Yoga Alliance

Ashley has been a certified E-RYT with Yoga Alliance since 2009. She has a passion for music, vibrational and spiritual flow. Ashley incorporates a fusion of vinyasa, kundalini, and pranayama into many of her classes. She is certified in Advanced Power Vinyasa, Yin Yoga, Hot Power Fusion, and Yoga Sculpt. She is a 200-hour Teacher Training lead for Yoga on the Lake. Ashley holds a Master of Arts in Journalism from DePaul University with a certificate in Women's Studies.

KRISTIE HAASS SPLIVALLO

YOTL TEACHER TRAINING LEAD
YOTL INSTRUCTOR

Kristie is a 200hr E-RYT, 95hr RPYT (Registered Prenatal Yoga Teacher), and YACEP (Yoga Alliance Continuing Education Provider) through Yoga Alliance. Kristie has been teaching yoga since 2015 and practicing since 2011. She came to yoga purely for the physical aspect but it soon morphed into a much deeper practice that shifted her entire life both physically and mentally. Being able to share that with other people is what brought her to focus on yoga both in her home and work worlds.



CARRIE GREEN

YOTL TEACHER TRAINING FACULTY
YOTL INSTRUCTOR

Carrie is a 500 hour (E-RYT) with Yoga Alliance. Carrie has been practicing yoga for almost 20 years and teaching yoga since 2008. She loves the joy and challenge within the physical practice but it is the other limbs, the breath, meditation, and practice off the mat that fuel her passion for her own practice and her desire to share the practice of yoga with others. Carrie has a BS in Rehabilitation Psychology from UNV, Madison and a Masters in Social Work from Boston College. As a mother of three active children and as a long term cancer survivor, Carrie loves spending time with her husband and children as well as planting seeds of wellness in her family and in the community through her work with other cancer survivors.



JO GASSNER

YOTL TEACHER TRAINING FACULTY
YOTL INSTRUCTOR

Jo is a 200hr E-RYT, 500hr RYT, and YACEP (Yoga Alliance Continuing Education Provider) through Yoga Alliance as well as a Yoga Personal Trainer. Having a strong Ashtanga and Vinyasa background, Jo teaches a potent physical yoga practice that is both empowering and mindful. With over 14 years of teaching and a lifetime yoga practice, Jo has brought the full yoga practice into her everyday life – weaving the Yamas, Niyamas and the other eight limbs of the yoga practice into both her classes and into a full lifestyle.



ALEX BIOMDO

YOTL TEACHER TRAINING FACULTY
YOTL INSTRUCTOR

Alex began practicing yoga in 2003, after the birth of her daughter, with the intention of becoming a calm and centered mom. From her very first class, she recognized the transformative power of the practice, and has been a dedicated student ever since.

She received her first 200 hour yoga teacher training from the Temple of Kriva Yoga in Chicago in 2007. She is a Licensed Anusara Elements Teacher and was recently nominated to serve on the Anusara School's Board of Directors. Alex's teaching style is a dynamic blend of alignment-based hatha yoga and flowing sequences. She loves to throw in some chanting and Hindu mythology as well. As her own practice has become more meditative and spiritual, so has her teaching.

The practice of asana soon led Alex to discover Ayurveda, yoga's sister science. She has been studying and practicing an Ayurvedic lifestyle since 2009. She is a Certified Yoga Health Coach and Life Coach, in which role she coaches groups and individuals to thrive in their bodies and find their life's true calling.





TEACHING TOOLS





SPECIAL SAUCE CUE FORMULA

BREATH-POSTURE NAME-ACTION VERB-BODY PART-DIRECTION

Example: Inhale-Tadasana/Mountain Pose-Lift-Your Hands-Up Towards the Sky

USE POSTURE NAMES FIRST, AFTER FIRST BREATH

Students who know posture names will perform them automatically. After calling out the posture name, you can then cue to transition those who don't know posture names with better success. In fact, it helps you if students in the room automatically go to the posture you have named. The more advanced students may act as your demo to newer students.

When you cue random transitions without saying where you are going, more advanced students get frustrated and your beginners will not learn the postures.

Ex. 1 - Inhale-Warrior 2-Spiral your back foot flat, etc.

Ex. 2 - Spin the back foot flat, lift your chest (Warrior 2? Warrior 1?)



CUE THE BREATH

You are your students' guide to understanding the importance of breath in the practice and how to link breath to flow postures together.

DIFFERENCES IN BREATH CUES:

Engage, Disengage, Reengage Breath

Inflow/linking postures together. Cue breath to keep students on track.

Example: Inhale Tadasana, Exhale Utanasana, Inhale Ardha Utanasana...

In strength and balancing sections: Cue only transition breaths before you move the body.

Example: Inhale to prepare (prep breath) or/last inhale here, Exhale Extended Side Angle

CUEING BREATH WITH POSTURES:

Inhale for moving away from the ground or lengthening.

Exhale for moving closer to the ground or compression or twist.

TRANSITIONAL/SETUP CUES

You get your students from one place to another with these cues that transition the body. Think about the major body parts that move to transition to the next posture.

Example: Inhale, Reverse Warrior, Flip your palm up to the sky.

DEVELOPMENTAL CUES

Develop the posture in depth.

Developmental cues take your students deeper into postures or find corrections in their alignment once they have arrived in the posture. Once you have transitioned them to a new posture, you will give three strong cues to develop the posture.

CUT OUT YOUR FILLERS

DISEMPowering WORDS

These words detract from the clarity, intention and strength of your teaching.
Eg. *Kind of, sort of, maybe, ummm, try to.*

PLURALS

convey an "everyone is the same" experience. Instead, lead a class in which students feel their individuality through your words.
Eg. *"Step the left leg back; inhale as you raise your arms to the sky. Move into mountain. Each of us is going to..."*

CONTINUOUS CUES

These words keep students in the present moment by cueing in the present.
Instead of: reaching, lifting, floating, melting. Take out the "ing". Be concise.
Use: Reach your arms high to the sky. Lift your left leg towards the lake. Extend your right arm towards the prop closest.

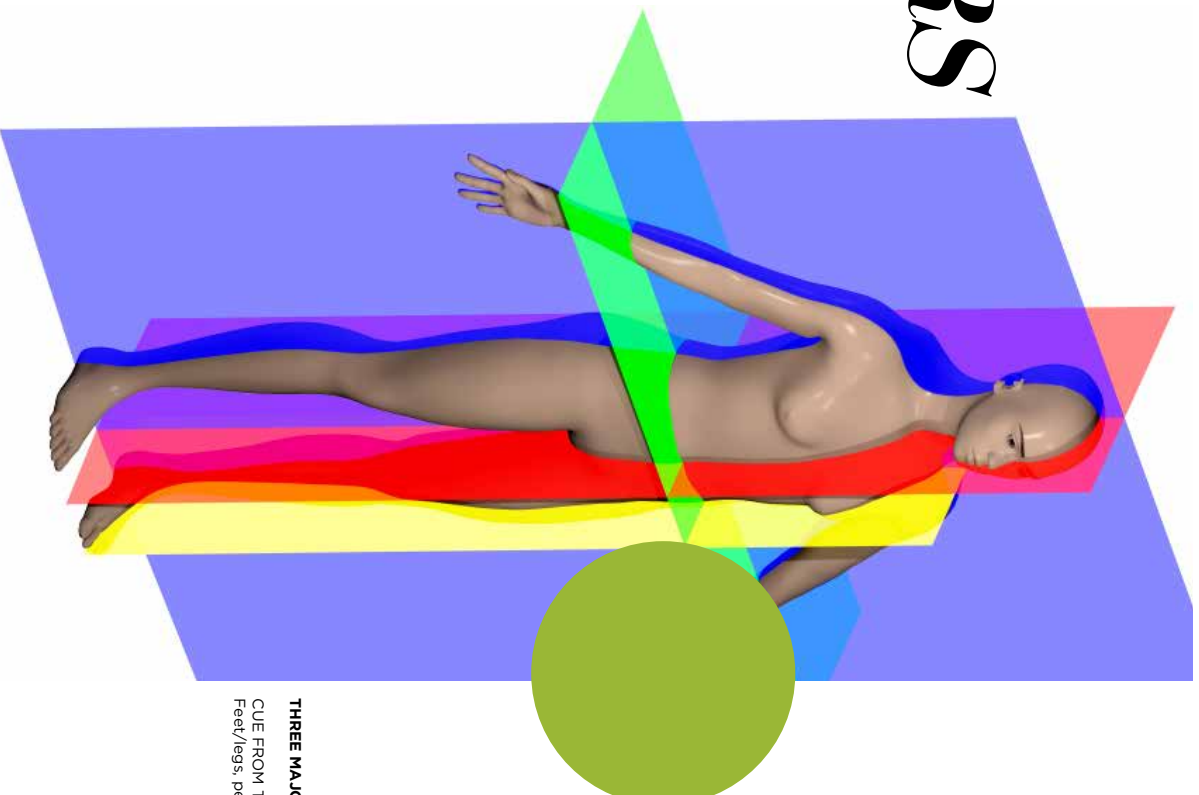
NEGATIVES

The yoga room is a place for constant positivity. Take out: "don't, it's bad to, you shouldn't." Negative cues cause students to focus on what they are not doing versus what they could be doing. Use cues to tell your students what you want them to do, not what they shouldn't do.
Eg. *"Don't dump into your side body."* vs. *"Lift up through your bottom oblique."* Use rather, instead, or avoid and explain why!

Eg. *In tree pose "avoid pressure of your foot to your knee. Place your foot above or below your kneecap."*

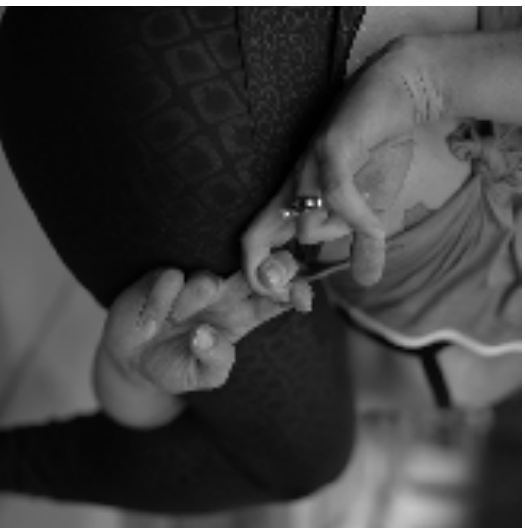
POSITIVE FILLERS AND SILENCE

"Beautiful, great job, nice, inhale, exhale."
Silence is a valuable tool. Be mindful or constantly talking.



THREE MAJOR BODY PLANES

CUE FROM THE GROUND UP
Feet/legs, pelvic bowl/spine, arms/head



YOGIC BREATH BREAKDOWN

Diaphragm moves down to bring more air into lungs

Intercostal muscles (ribcage) stretch outward

Oblique Muscles lengthen and stretch

Stomach softens and expand

Utilize the entire volume of your lung capacity to breathe: front to back, side to side, top to bottom of your torso.

INHALE

Diaphragm moves down and rib cage expands

EXHALE

Diaphragm relaxes and moves upward and ribs relax

VINYASA FLOW

"VINYASA" TO PLACE "VI" IN A SPECIAL WAY

Relates to certain style of yoga
Dynamic flow of breath/prana linked between asanas
Synchronized breath to movement

- Our asana practice opens up channels of energy and our breath helps direct prana to where we need it: inside the body
- Tiny pathways called nadis. According to old tantric texts we have 72,000 nadis that channel prana to every cell. Nadi is the channel where energy "prana" is directed.
- Sanskrit root for nad- means flow, vibration and movement
- When nadis are blocked, mental impurities and emotional and physical blocks can be caused

THREE IMPORTANT NADIS

Sushumna nadi runs from the base of the spine to the crown of your head and passes through each of seven Kundalini chakras

- *Kundalini energy rises through the spine like a serpent.*
- *Sushumna nadi is the path of enlightenment- root to spiritual awakening.*
- *IDA and PINGALA spiral around sushumna crossing at every chakra point.*
- *Eventually all three points meet at third eye center—(seat of enlightenment).*
- *IDA represents feminine, lunar energy (left) PINGALA on the right represents masculine, solar.*
- *The interaction of three nadis creates a chakra.*

BANDHA

A SUBTLE INTERNAL ENERGY LOCK

Coactivation of opposing muscles around a joint complex that helps stabilize, strengthen and energize the body.

Controlling and guiding energy gathered and generated by internal body pressures

MULA

ROOT LOCK

Lifting action of the pelvic floor
Root chakra energy

Sphincter or Kegel exercises, difference between men and women

UDDIYANA BANDHA

BELLY LOCK

Uddiyana = flying upward
Belly draws upwards toward spine

Uddiyana—stabilizes central tendon of the diaphragm, which helps move prana (life force energy)

The transverse abdominal most affects breath because it originates at the same place as the diaphragm.

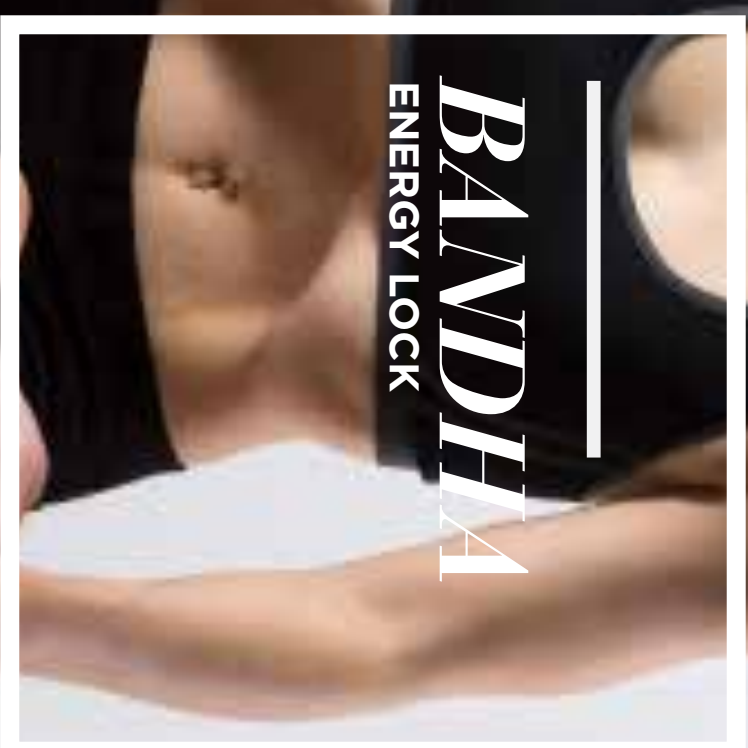
Inhaling while bandha is active requires a release of the attachments of the upper abdominal wall. This permits the diaphragm to lift the base of the ribcage upward

JALANDHARA BANDHA

CHIN LOCK

Works directly with the vocal diaphragm to help promote ujjayi breath

Axial extension lengthens the cervical spine



NADI SHODHANA

ALTERNATE NOSTRIL BREATH

Find a tall seat. Use your thumb, middle finger and ring finger for the anchor. Close the right nostril, inhale through the left and close. Exhale through the right and close. Inhale through the right, close and hold. Exhale through the left...continued. Match length of inhale to your exhale. This breath clears the channels of circulation. Restores right and left hemispheres of the brain. Improves focus, removes toxins and cleanses the lungs. This breathing technique may help folks who struggle with insomnia.

KAPALABHATI

SKULL SHINING BREATH

Kapala=Skull/Bhati=Light
Short exhale busts with force so your stomach contracts inward. Cures indigestion, constipation and heart-related issues. Cleanses lungs and respiratory system. Releases toxins, warms your body, strengthens abdominal muscles and energizes the mind. *Not for pregnant women.

SAMA VRIITI

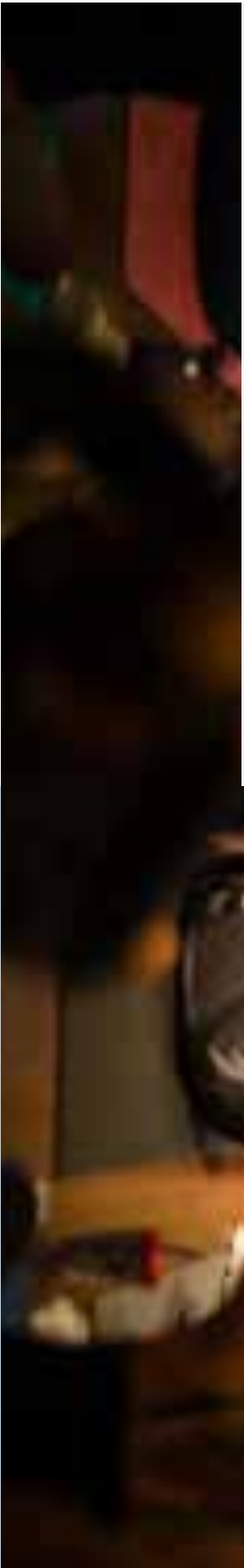
EQUAL PART BREATH

Inhale to a count of four. Exhale to a count of four. Experiment lengthening the breath to a longer count. Calms the mind and nervous system. Helps reduce anxiety & stress.

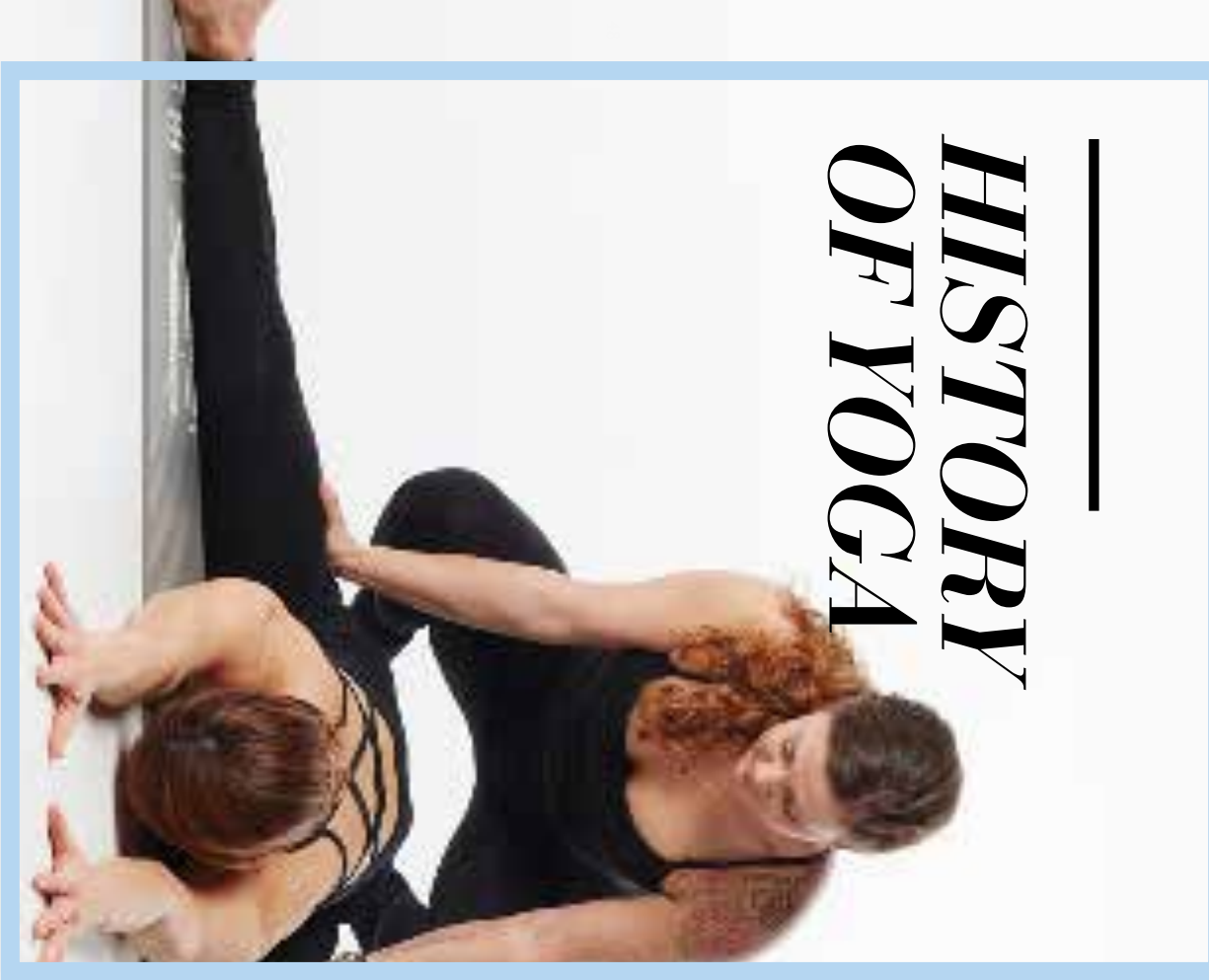




YOGA PHILOSOPHY



HISTORY OF YOGA



The history of yoga has been traced back 5,000 years, though many scholars believe yoga is over 10,000 years old.

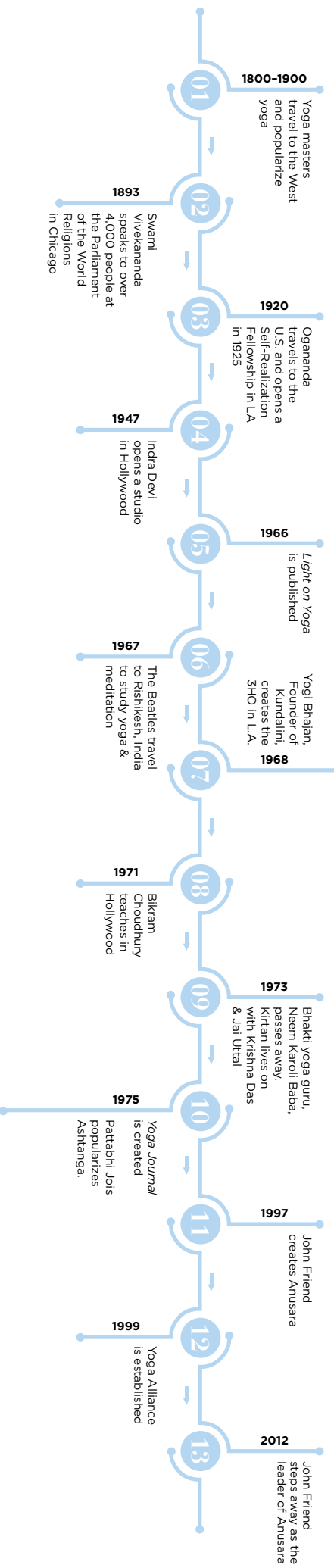
PRECLASSICAL YOGA THE VEDAS

- Hinduism has the oldest scripture and literature in Sanskrit and originated in India.
- Scripture verses (mantras) were used in rituals by Vedic priests.
- Yoga was developed by Rishis and Brahmins (mystics).
- Vedic Yoga- ceremonies were designed to pass the limitations of the mind.
- The Upanishads are oral and sacred texts with over 200 scriptures.
- The Bhagavad Gita is famous scripture with 700 verses written in 500 B.C.E. It contains the story of Arjuna and Krishna
- Karma Yoga evolved.

CLASSICAL AND POSTCLASSICAL

- Patanjali's Yoga Sutras were written in the second century.
- 8-limbed path was documented.
- Raja Yoga is Classical yoga.
- Patanjali is considered the great master of yoga.
- Hatha Yoga is a post-classical creation.
- Hatha Yoga uses the physical movement of the body to achieve enlightenment.
- Many forms and styles of yoga form based on the Yoga Sutras using physical asanas (postures).
- Gandhi protests for independence using nonviolent resistance.

MODERN YOGA



8-LIMBED YOGIC PATH

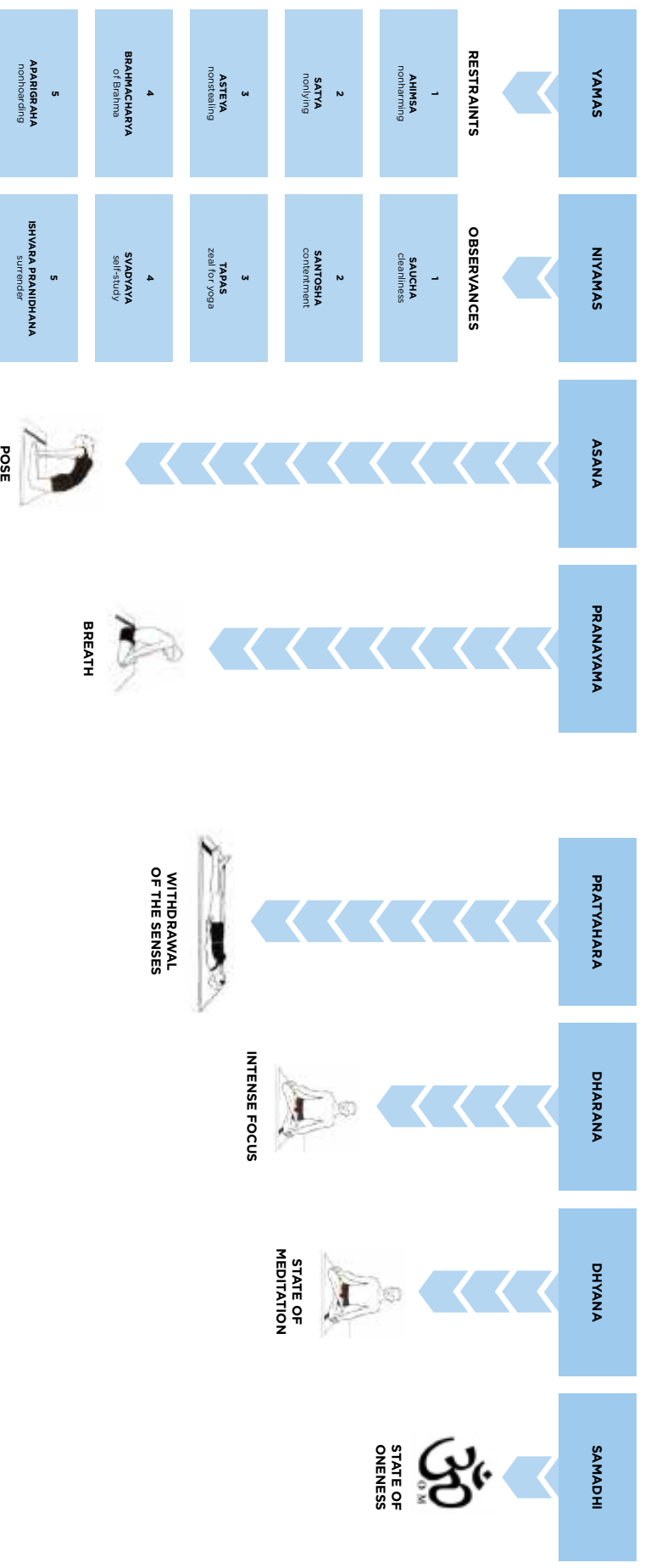
THE 8-LIMBED FOLD PATH IS THE PATH TOWARD REALIZATION OF YOGA WITH THE HIGHEST SELF.

YOGA
"yuj" meaning "yoke" or "to join"

PATANJALI'S YOGA SUTRA
Yogas citta vrtta nirodah- "yoga is the cessation of the fluctuations of the mind."

BHAGAVAD GITA
Yoga is clear discerning, dynamic participation in one's life.

Yoga is the realization of ones of being. Yoga is the experience that we are one.



THE LIMBS

LIMB 1

YAMAS=Restraints, universal vows. The first limb, yama, deals with one's ethical standards and sense of integrity, focusing on our behavior and how we conduct ourselves in life. Yamas are universal practices that relate best to what we know as the Golden Rule, "Do unto others as you would have them do unto you." The five yamas, or moral restraints are:

- Ahimsa-nonviolence
- Satya-truthfulness
- Asteya--nonstealing
- Brahmacharya--moderation
- Aparigraha--nonhoarding

AHIMSA

This is nonharming. Do not cause pain to others through thought, word or action. Show compassion for all living things.

SATYA

This is a commitment to truthfulness. Be true to yourself and to others, always. Satya means "to speak the truth." We have to consider what we say, how we say it, and in what way it could affect others.

ASTEYA

This is nonstealing. Do not take what isn't yours. Steya means "to steal", asteya is the opposite- to take nothing that does not belong to us. This includes fostering a consciousness of how we ask for another's time, for inconsiderate behavior demanding another's attention when not freely given is, in effect, stealing.

BRAHMACHARYA

This is sense control. Practice moderation sexually and materially. Brahmacharya suggests that we should form relationships that foster our understanding of the highest truths.

APARIGRAHA

This is neutralizing the desire to acquire and hoard wealth. Do not take more than you need. We should only take what we have earned; if we take more, we are exploiting someone else. Aparigraha also implies letting go of our attachments.

LIMB 2

NIYAMAS=Rules or laws. Personal observances. Compared with the yamas, the niyamas are more intimate and personal. The niyamas deal with how we relate to ourselves inwardly. They refer to the attitude we adopt toward ourselves as we create a code of living soulfully. The five niyamas, or personal observances, disciplines are:

- Saucha-purity, cleanliness
- Santosha--contentment
- Tapas-self-discipline
- Svadhyaya--self-study
- Isvara--Pranidhana-devotion to a higher power

SAUCHA

This is cleanliness, purity. Saucha has both an inner and an outer aspect. Outer cleanliness simply means keeping ourselves clean. Inner cleanliness is attained in body and mind.

SANTOSHA

This is contentment. It means having modesty and being content with what we have. We should be at peace with and content with our lifestyle even while experiencing life's difficulties. Life becomes a process of growth through all kinds of circumstances. Concentrate on what you have rather than what you don't have.

TAPAS

This is self-discipline. Tapas means disciplined use of our energy, our fire and our endurance. Literally it means to heat the body, and, by doing so to cleanse it. Behind the notion of tapas lies the idea that we can direct our energy to enthusiastically engage life and achieve our ultimate goal of creating union with the Divine. Attention to what we eat, attention to body posture and attention to breathing patterns are all tapas.

SVADHYAYA

This is self study or inner examination. Sva means "self" and adhyaya means "inquiry" or "examination." Any activity that cultivates self-reflective consciousness can be considered svadhyaya. It means to intentionally find self-awareness in all our activities and efforts.

ISHVARA-PRANIDHANA

This is devotion to a higher power or dedication to your greatest. Isvara-Pranidhana means "to lay all your actions at the feet of God." Recognize with some form of acknowledgment that there is a larger force than ourselves that is guiding and directing the course of our lives.

LIMB 3

ASANAS=body poses "seat"
Asanas are the postures practiced in yoga. In the yogic view, the body is a temple of spirit to be cared for. Through the practice of asanas, we develop the habit of discipline and the ability to concentrate, both of which are necessary for meditation.

LIMB 4

PRANAYAMA

This is breath control. Mindful of the connection between the breath, the mind and the emotions and as implied by the literal translation of pranayama, "life force extension," yogis believe that it not only rejuvenates the body but actually extends life itself. Use breath to find the ebb and flow of life's balance.

LIMB 5

PRATYAHARA

This is control of the senses. Pratyahara means "drawing back" or "retreat." Keenly aware of, yet cultivating a detachment from, our senses, we direct our attention internally. The practice of pratyahara provides us with an opportunity to step back and take a look at ourselves. It is a mental preparation to increase the power of our mind.

LIMB 6

DHARANA

This is concentration or cultivating inner perceptual awareness. Having relieved ourselves of outside distractions, we can now deal with the distractions of the mind itself. We focus our attention on a single point. Hold the mind in a state of suspension, stillness. Extended periods of concentration naturally lead to meditation.

LIMB 7

DHYANA

This is meditation or devotion and contemplation on the Divine. An uninterrupted flow of concentration means being keenly aware without focus. The mind has been quieted and stilled, producing few or no conscious thoughts at all.

LIMB 8

SAMADHI

This is union of self with the Divine. Samadhi means "to bring together, to merge." The body and senses are at rest, while mind and reason go beyond consciousness. As the experience of truth and unutterable joy, Samadhi is a blissful state of oneness with the Universe. Peace and enlightenment reside here and are the ultimate gift to the dedicated and committed practitioner.

SANSKRIT



WHAT IS SANSKRIT?

Classic language in India
Vedic Hindu text - 54 letters
Official language of India – 1500 B.C.
Devangari pre-Sanskrit

WHY DO WE USE SANSKRIT?

- Sam + kṛta = sum totality of the creature = sum of the vibration
- Universal language for yoga teachers
- Honor the lineage and history
- Language of sound and vibration



THE LANGUAGE

HASTA = hand
PADA = foot
PADANG = big toe
PARSYVA = side
PARIVRTTA= revolved or twisted
ARDHA= half
CHANDRA= moon
SUPTA = reclined
UTTANA = intense stretch
JANU = knee
MATSYA = fish
ASANA = pose

BAL = child
ADHO = downward
MUKHA = face
SVANA = dog
URDHVA = upward
DHANU = bow
UTTHTA = extended
KONA = angle
TRI = three
TRIKONA = three angle or triangle

MALAS

Used for keeping count while reciting, chanting or mentally repeating a mantra or the name or names of a deity. This practice is known in Sanskrit as Japa.

Held in right hand for projecting energy

Held left hand for receiving energy

MANTRA

MIND EXPANSION

- Used in the positive
- Assumed to be true already
- 108 repetitions or in asana
- Use with Pranayama to emphasize Prana

MANTRA EXAMPLES

- "May I be filled with loving kindness
May I be well."
- "Om mani padme hum"
- "Om Namo Guru Dev Namo"

MEANING OF OM
 Om is the sound, symbol, vibration of the entire universe. It is existence and everything that exists. Om is the original sound that contains all other sounds, all words, all languages and mantras. The vibration clears the energy of the physical body and energy of a room. It is a simple mantra with extreme healing benefits and a declaration of respect to the practice. Om represents EVERYTHING.

4 Parts: A U M SILENCE

A
 (AAAH)
 Activates the first and second chakras
 Symbol of creation
 Waking of consciousness
 Root Chakra
 Brahma

U
 (OOOH)
 Activates the third and fourth chakras
 Energy of the universe
 Dream state of consciousness
 Vishnu

M
 (MMM)
 Activates the fifth and sixth chakras
 Transformation
 Connectedness
 Shiva the Destroyer

SILENCE
 Activates the seventh chakra
 Pure Self
 Atman
 Liberation
 Samadhi





ENERGETIC BODY: KOSHAS-LAYERS

MANTRA OM VIBRATES THROUGH THE KOSHA LAYERS

Physical: Annamaya Kosha (interaction)

Energetic: Pranamaya Kosha (life force)

Mental: Manomaya Kosha (emotions)

Wisdom: Vijnanamaya Kosha (meditation)

Bliss: Anandamaya Kosha (consciousness)

Self: ATMAN

7 MAJOR CHAKRAS

SANSKRIT FOR “WHEEL” OR “DISC,” CHAKRAS ARE ENERGY CENTERS INSIDE THE BODY THAT RUN THROUGH THE SPINAL COLUMN WHERE THE THREE MAJOR NADIS INTERSECT.



MULADHARA
 “ROOT” CHAKRA
 LOCATION: Mula, tailbone base of spine, pelvic floor
 COLOR: Red
 NOTE C
 BJA/SEED SOUND: Lam

Governs vigor, heredity, survival, security, shelter, passion, feet, legs, survival, trust and your relationship with money, home, job

POSTURE FOCUS
 Standing, balancing and grounding postures, WI, Lotus, Stand at Attention.



SWATISTHANA
 “SACRAL” CHAKRA
 LOCATION: sex organs, near belly button, hips
 COLOR: Orange
 NOTE D
 BJA/SEED SOUND: Yam

Governs sexuality, creativity, emotions, anger, fear, instinct to nurture, spleen, perceptions concerning food and sex

POSTURE FOCUS
 Hip openers ignite, forward folds calm: Pigeon, Ragdoll, and Prasanta.



MANIPURA
 “SOLAR PLEXUS” CHAKRA
 LOCATION: Between the sternum and the belly, abs, internal organs and spine.
 COLOR: Yellow
 NOTE E
 BJA/SEED SOUND: Ram

Governs power, accomplishments, will, ego projections, vital energies, digestive system, control, freedom to be yourself

POSTURE FOCUS
 Twists and core: Navasana and Prayer Twist



ANAHATA
 “HEART” CHAKRA
 LOCATION: Heart, center of chest
 COLOR: Green
 NOTE F#
 BJA/SEED SOUND: Yam

Governs love, compassion, mediates between higher and lower planes of being, healing, lungs, breath, prana, sense of time and the area of relationships in your life

POSTURE FOCUS
 Backbends and restorative postures: camel and Supported Fish With Blocks



VISHUDDHA
 “THROAT” CHAKRA
 LOCATION: Base of throat
 COLOR: Blue
 NOTE G#
 BJA/SEED SOUND: Ham

Governs speech, hearing, communication and self-expression.

POSTURE FOCUS
 Throat openers: Lion’s Breath, Reverse Table Top, and Camel.



ANJA
 “BROW” CHAKRA
 LOCATION: Center of forehead above the eyes
 COLOR: Indigo
 NOTE A
 BJA/SEED SOUND: Om

Governs intuition, thought, inner and outer sight, visions, dreams

POSTURE FOCUS
 Third-eye connection: Child and Namaste



SAHASRARA
 “CROWN” CHAKRA
 LOCATION: Top of head
 COLOR: Violet
 NOTE B
 BJA/SEED SOUND: Aum

Governs connection to cosmic consciousness, spirituality, wisdom, aspirations and knowledge of truth

POSTURE FOCUS
 Crown: Headstand and Rabbit.

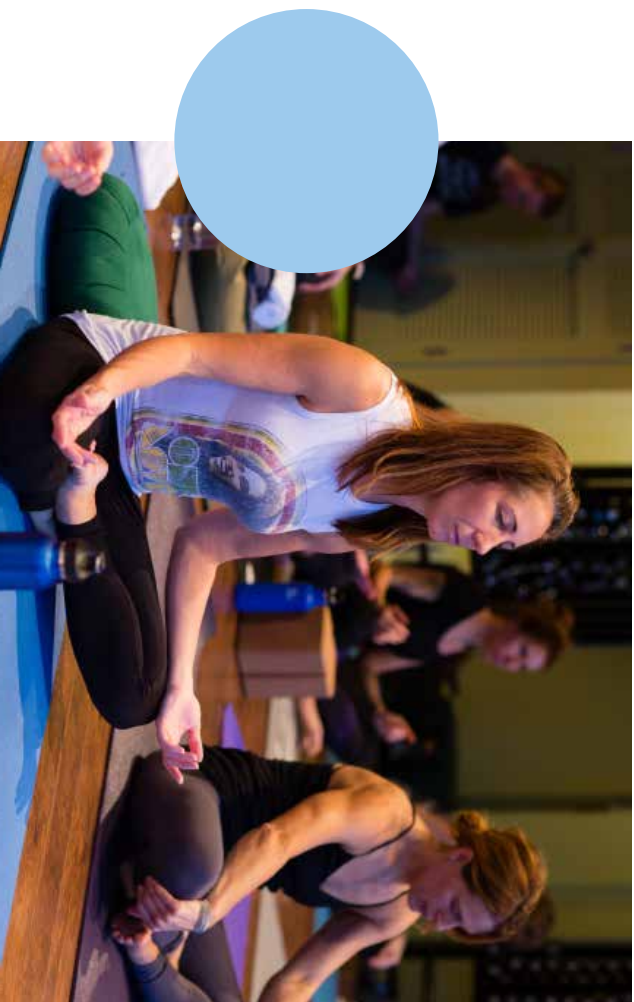


YOGA ANATOMY



FUNDAMENTAL ANATOMY TERMINOLOGY

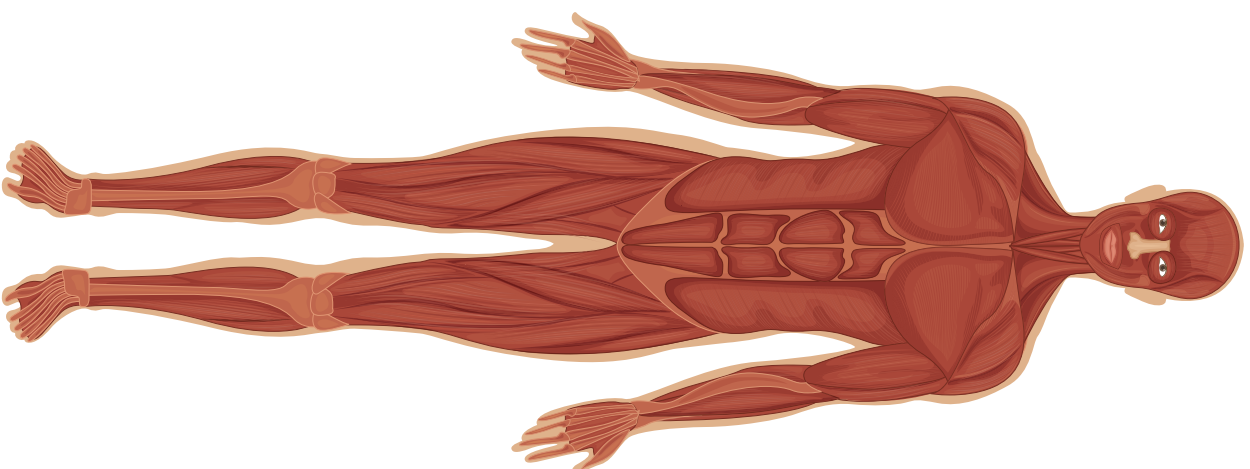
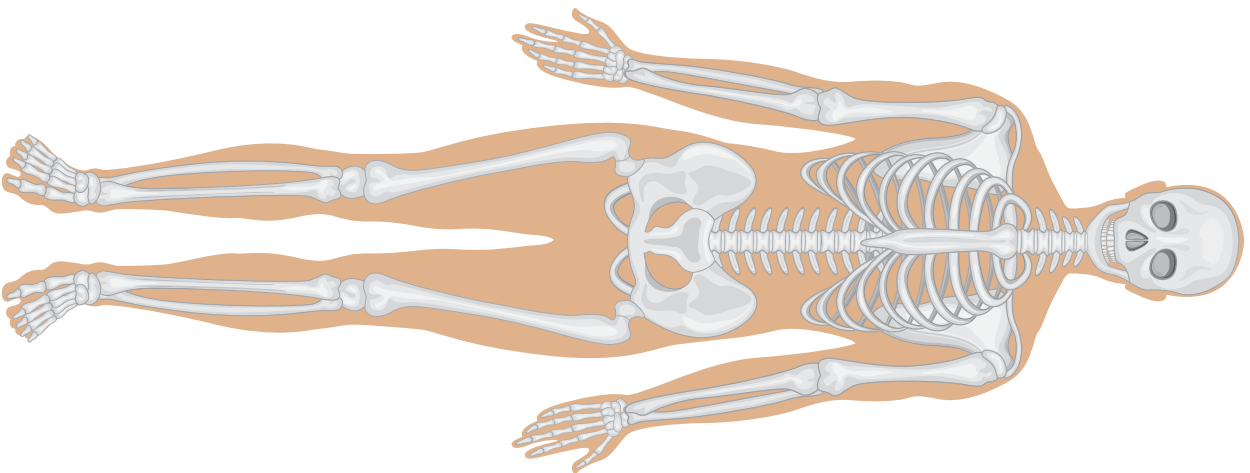
- FLEXION _____
- EXTENSION _____
- ABDUCTION _____
- ADDUCTION _____
- INTERNAL ROTATION _____
- EXTERNAL ROTATION _____
- PRONATION _____
- SUPINATION _____
- DORSIFLEXION _____
- PLANTARFLEXION _____
- PROTRACTION _____
- RETRACTION _____
- ELEVATION _____
- DEPRESSION _____
- ROTATION _____
- CIRCUMDUCTION _____
- LATERAL FLEXION _____
- SAGITTAL PLANE _____
- FRONTAL PLANE _____
- TRANSVERSE PLANE _____



BONES

IDENTIFY THE FOLLOWING

CARPALS
CERVICAL VERTEBRE
CLAVICLE
FEMUR
FIBULA
HUMERUS
LUMBAR VERTEBRE
METACARPALS
METATARSALS
PATELLA
ILIUM
RADIUS
SCAPULA
STERNUM
TARSALS
TIBIA
ULNA



MUSCLES

IDENTIFY THE FOLLOWING

ADDUCTORS
BICEPS
DELTOID
ERECTOR SPINAE
EXTERNAL OBLIQUES
FOREARM EXTENSORS
FOREARM FLEXORS
GASTROCNEMIUS
GLUTEUS MAXIMUS
HAMSTRINGS
LATISSIMUS DORSI
PECTORALIS MAJOR
QUADRICEPS
RECTUS ABDOMINIS
RHOMBOIDS
SARTORIUS
SERRATUS ANTERIOR
TENSOR FASCIAE LATAE
TIBIALIS ANTERIOR
TRAPEZIUS
TRICEPS

A BASIC FOUNDATION

INTENTION OF ANATOMY IN YOGA TT

1. To learn and understand basic anatomy and how it relates to the practice and teaching of yoga.
2. Create a background that will allow you to notice alignment and misalignment in bodies and be confident in your ability to adjust and cue accordingly while you teach.
3. Allow for a deeper connection with students as you are able to recognize and make adjustments for injury, physical contraindications and body specific alignment corrections.
4. Have fun learning more about yoga!

WHY I LOVE ANATOMY AS IT RELATES TO YOGA

- A strong, basic knowledge of anatomy gives me confidence to teach, cue and assist for all students in any class.
- My ability to perform accurate and appropriate hands on assists in class is supported by my ability to see each body as it is...not as a generalization of what bodies can be or usually are.
- Cueing postures and transitions becomes much easier and more focused when you can "read" the bodies in front of you and cue to them...not at them.
- My personal practice is much stronger and seated more firmly in the integrity and alignment of each posture. The postures are built, not just gotten into.

WHY IS ANATOMY SO IMPORTANT

- Keeps practitioners safe and helps to avoid injury
- Provides teachers and students with knowledge of the body and how it moves
- Gives a clear understanding behind the intention of the posture
- You are able to speak and cue to what you see happening with the students
- Allows you to speak to the various modifications and amplifications of postures
- Creates a safe environment for hands on adjustments
- Assists in the ability to create intelligent sequencing
- Prepares you to be confident in responding to questions

PLANES OF MOTION IN THE BODY

- Sagittal Plane - Up, down and forward movement when the body is facing the side.
- Frontal Plane - Up, down and out movement when the body is forward facing.
- Transverse Plane - Side to side movement when the body is facing forward.

THE IMPORTANCE OF BONES IN A MUSCLE FOCUSED PRACTICE

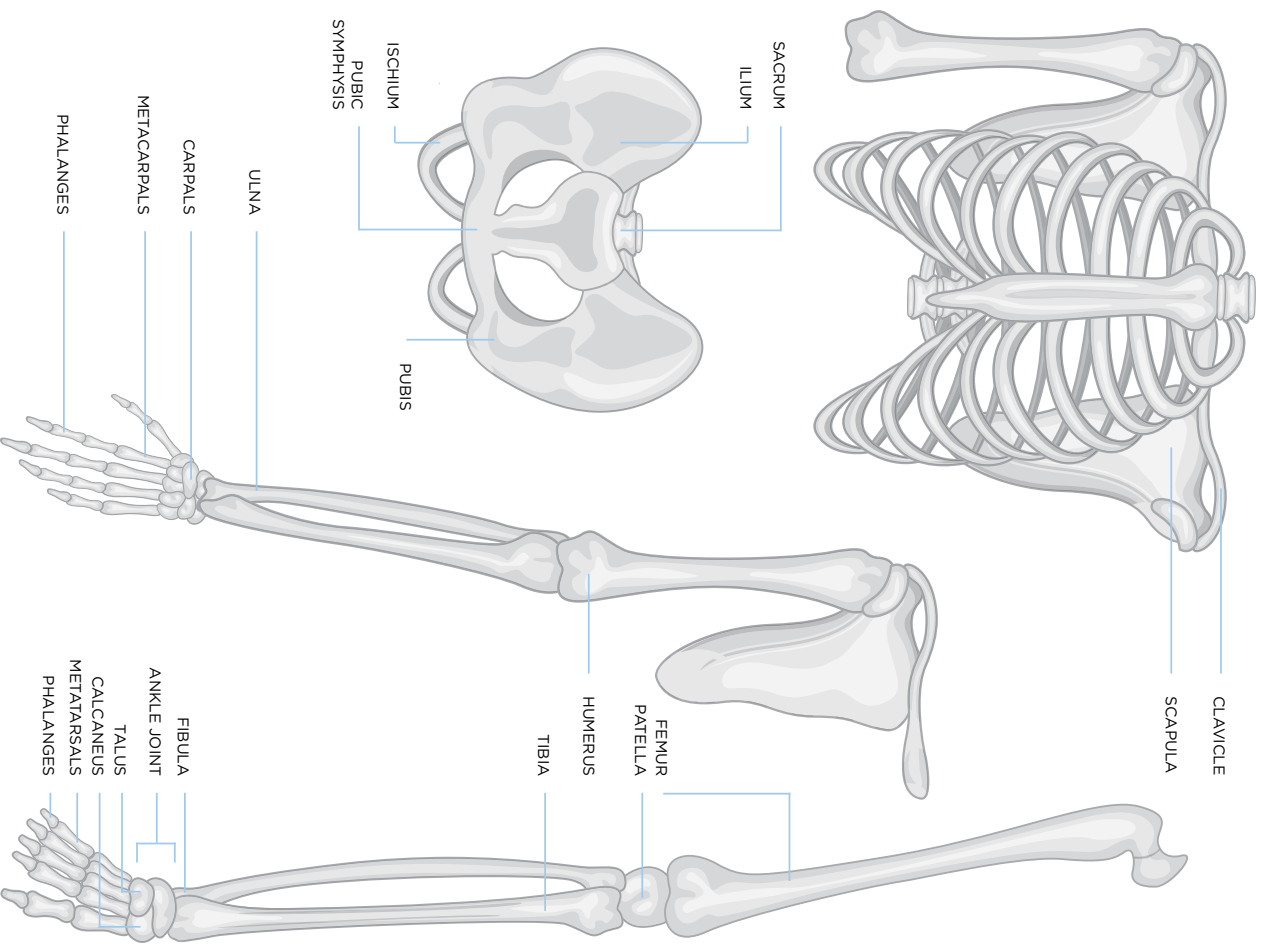
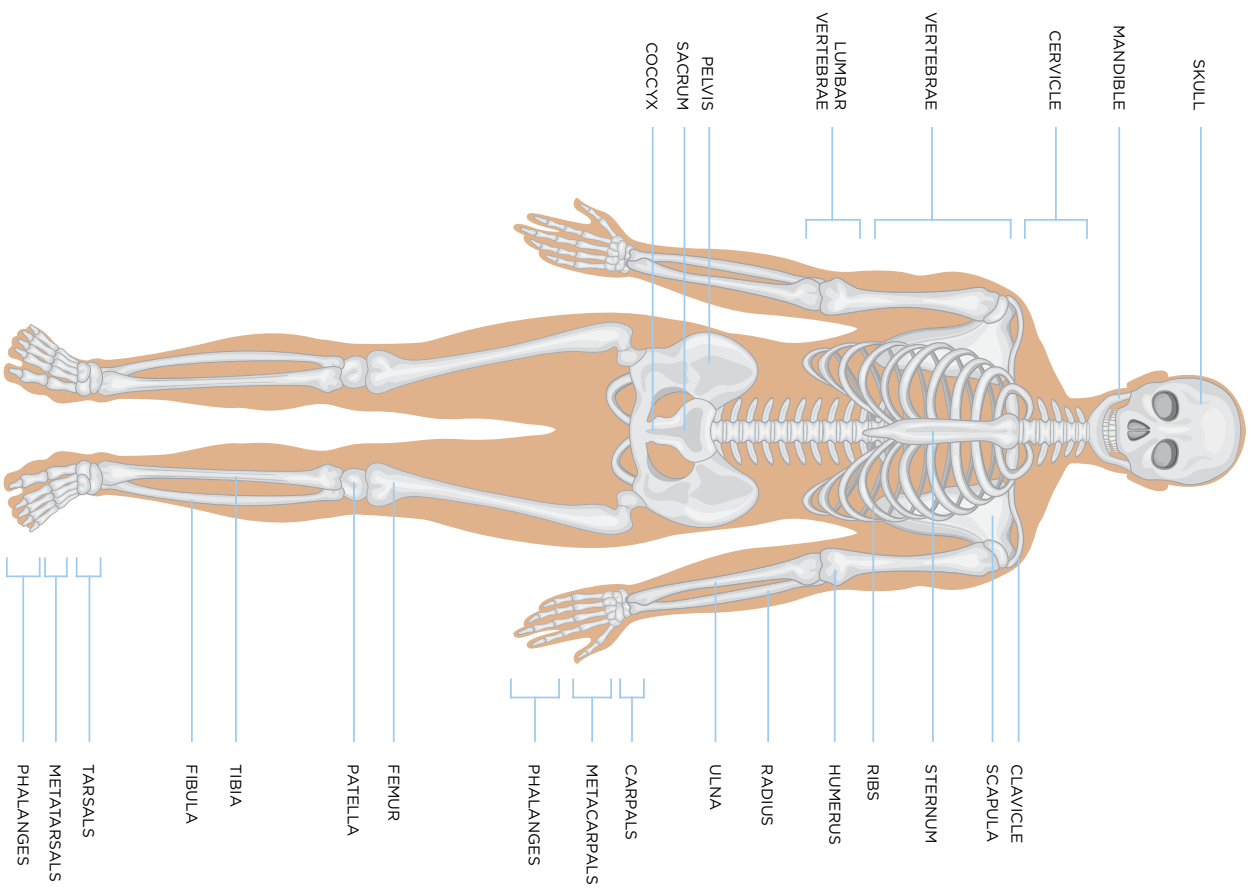
- Bones create alignment in the body.
- Seeding our students and the alignment they create by stacking the bones in various postures, allows for more accurate and appropriate adjustments and cueing.
- The bones create the postures and the muscles then "follow suit" by creating support for the bones.
- The skeletal body, created by bones, provides support and also protects the internal organs.
- Healthy stress, for example from yoga and/or weight training, help to strengthen the bones and keep them from becoming fragile.

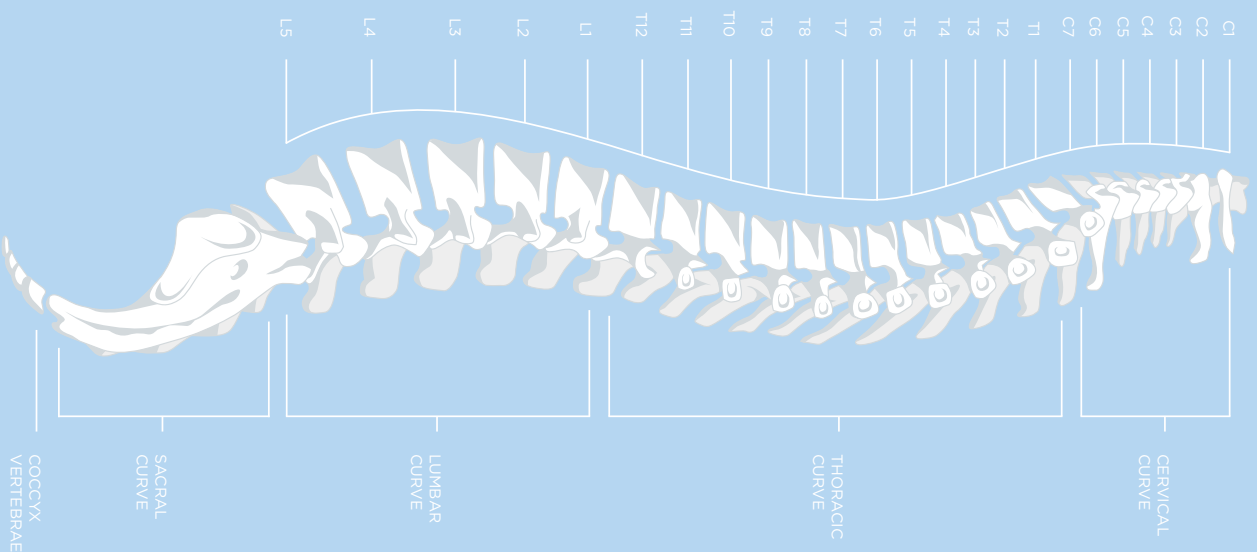
ANATOMICAL POSITIONING

- Stand up straight
- Extend arms out to the sides, palms are forward facing
- Firmly ground all four corners of the feet into the ground
- Toes are spread yet relaxed with no gripping
- Arches of the feet lift to engage the legs and keep knees aligned over the middle toe
- Engage the pelvic floor muscles and knit the front ribs in toward the spine
- Draw the shoulders down and back while maintaining core engagement
- Keep the back of the neck long and the crown lifted

ANATOMICAL MOVEMENT VARIATIONS

- Flexion - Movement that bends the joints and brings bones closer to one another. Hugging in.
- Extension - Moving the distal ends of the bones away from one another.
- Abduction - Moving away from the midline of the body. Dropping out.
- Adduction - Moving toward the midline of the body. Turning in.
- Rotation - Turning movement around the axis of a bone. Seated twist.
- Circumduction - An open circular movement that includes flexion, extension, abduction and adduction. Arm circle.
- Hyperextension - When the joint extends beyond the neutral anatomical position. Knees lock in triangle.
- Inversion - Dropping in toward the midline. Feet out, knees together.
- Eversion - Dropping away from the midline. Arches and big toes lifting, knees open out.
- Elevation - Lifting motion with movement going toward the head. Shrugging the shoulders up toward the ears.
- Depression - Pressing motion with movement going toward the feet. Dropping the shoulders down away from the ears.
- Protraction - Moving forward, toward the frontal midline of the body. Rounding the shoulders in toward the heart.
- Retraction - Moving backward, toward the midline of the back body. Squaring the shoulder blades together.
- Supination - Rotation that is external causing an appendage to face upward. Flipping the palms to face the sky. Related to the feet, lifting the arch away from the floor.
- Pronation - Rotation that is internal causing an appendage to face downward. Palms to the earth. Pressing the inner arch towards the floor.
- Dorsiflexion - Moving the toes and the top of the foot toward the shin. Flexed foot.
- Plantarflexion - Moving the toes and the top of the foot away from the shin. Pointed foot





SPINE DUMPING

- Dumping is placing unwanted and unnecessary weight into different areas of the spine.
- This is most commonly seen in standing poses such as Mountain, chair, tree and warrior poses.
- When we allow the chest to puff out or the ribs to flare we are causing compression in the Thoracic and lumbar spine.
- Another tendency in yoga is to allow the upper body to rest heavily on the low back. By using the intercostal and oblique muscles we can more appropriately support our standing postures and keep the spine healthy.
- By working to more fully engage the bandhas we build the strength needed to find healthy, strong alignment in the spine.



SPINAL SAFETY

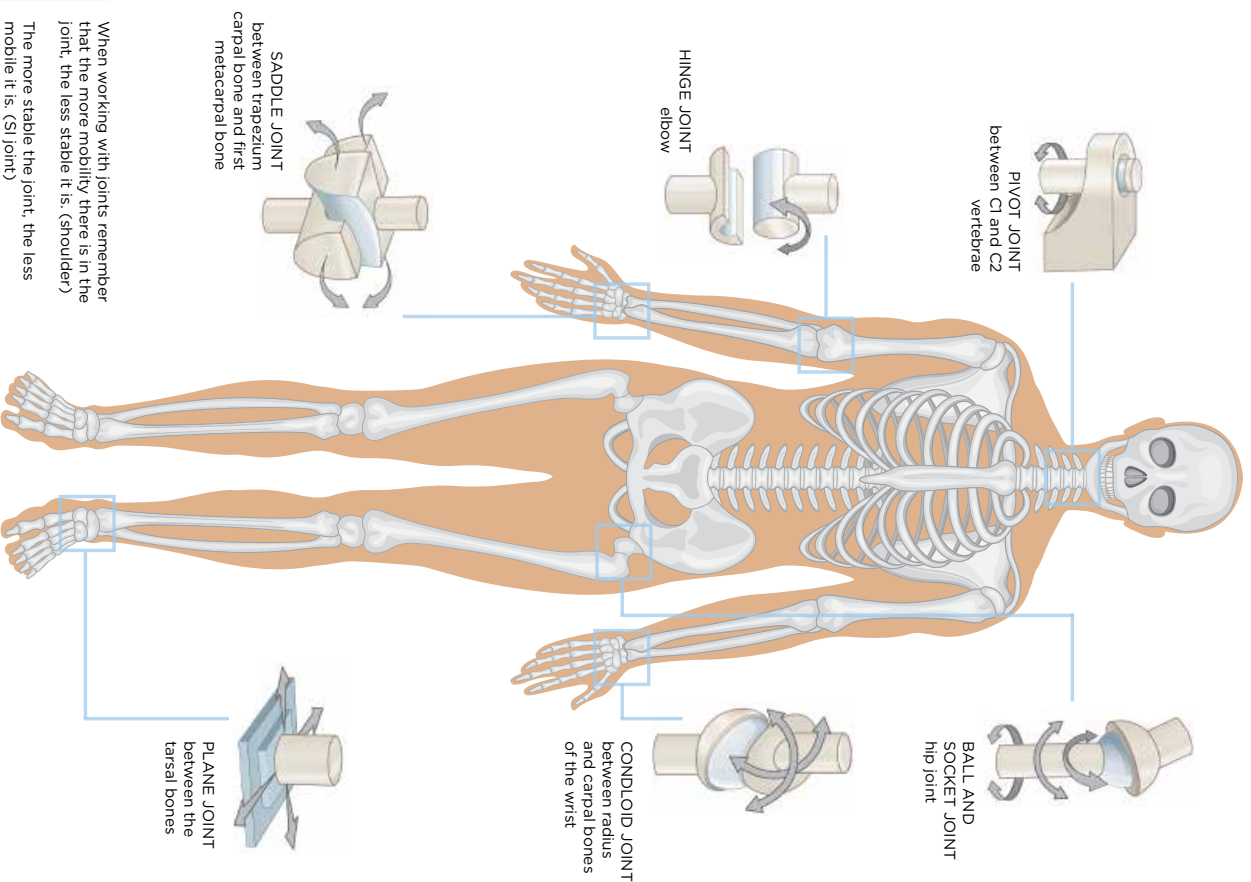
- When folding forward in yoga it is important to begin the fold at the hips by tilting the pelvis slightly forward.
- This forward bending motion is spinal flexion. Notice too that this is a separate movement that is done in addition to tilting the pelvis.
- A safe forward fold requires that these two movements be done together.
- If this alignment is not practiced, additional strain and pressure are placed on the discs of the lumbar spine.
- When folding forward also consider the flexibility of the hamstrings. If there is not adequate length in the hamstrings to execute a forward fold with straight legs, it is essential for the safety of the practitioner, to bend at the knees.



TYPES OF JOINTS

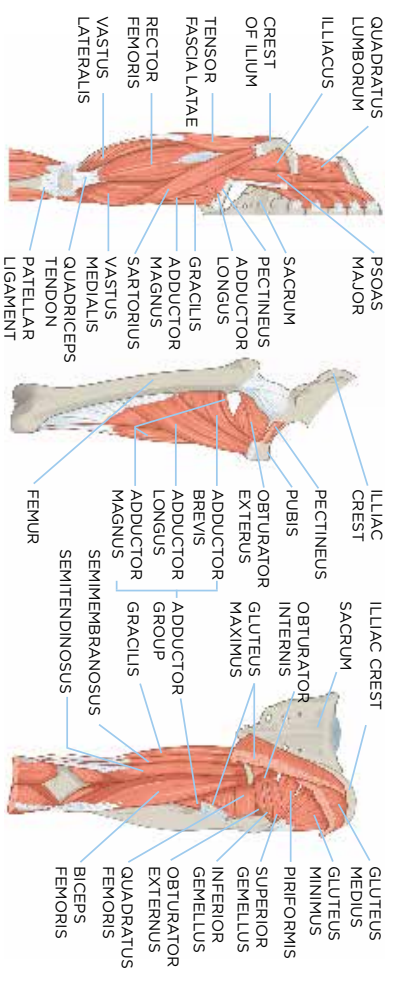
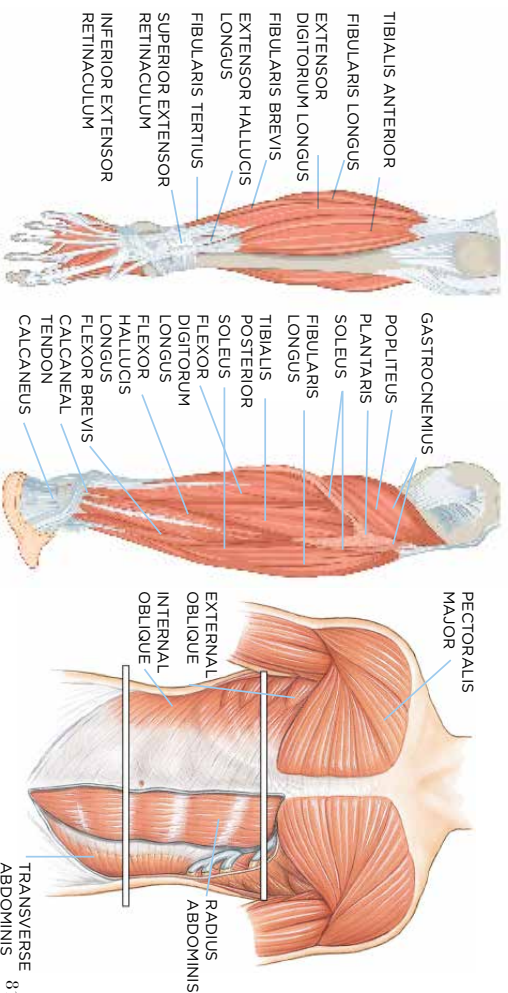
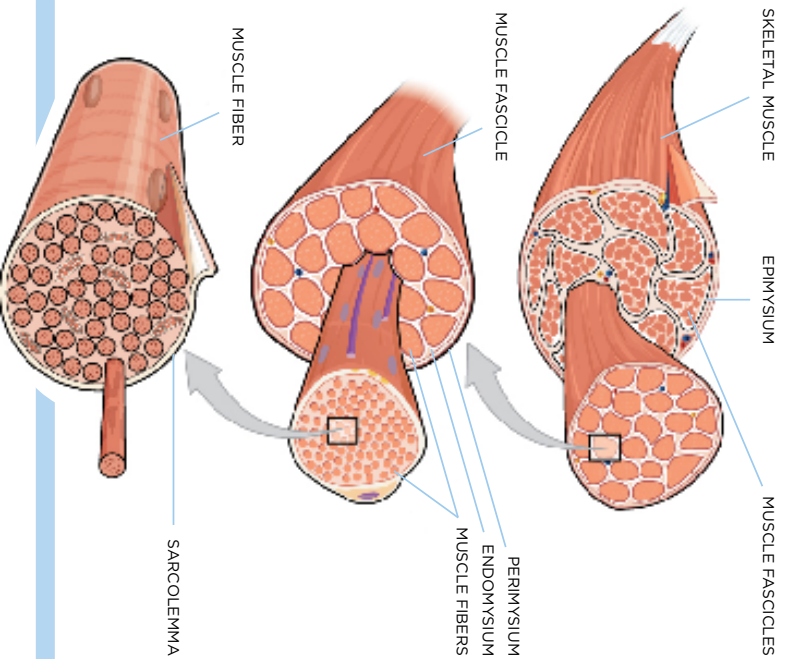
CONNECTIVE TISSUE

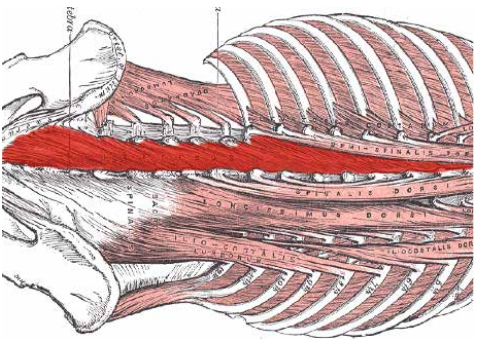
- Fascia - Continuous sheets of fibrous tissue that surround everything in the body beneath the skin. It is similar to a sausage casing and cannot be created or destroyed but can be rearranged slightly. Fascia is more firm when the body is cool and becomes a bit softer as the body warms.
- Ligaments - Connect bones to other bones at a joint. Ligaments are thicker than fascia and allow stability as well as mobility for our joints. They vary in size based on the location in the body and have limited to no flexibility. Overstretching may cause injury that can compromise the stability of the affected joint.
- Tendons - Connect muscle to bone.



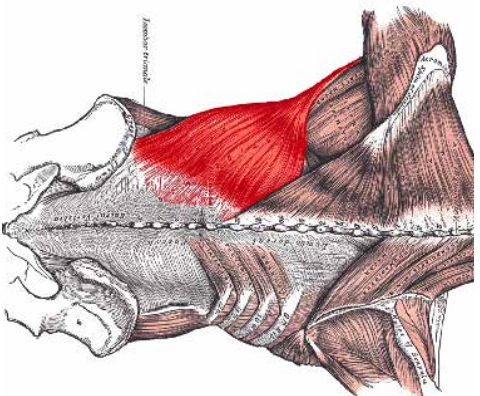
MUSCLES

- Elastic, fibrous tissue bundles that support and allow alignment throughout the body.
- Muscles contract based on stimuli sent from the Central Nervous System.
- This stimulation causes calcium from the bones to be released into the muscle. The calcium causes the muscle fibers to shorten or contract which in turn causes the entire muscle to contract and create movement of the joint.

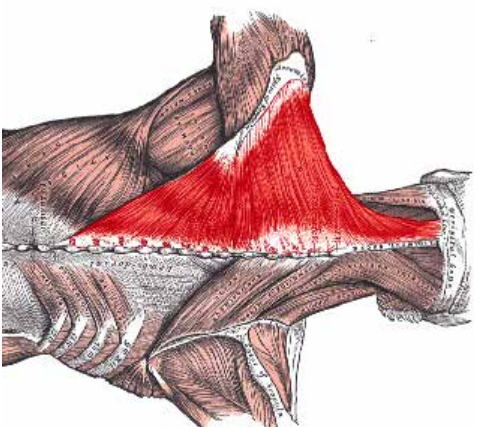




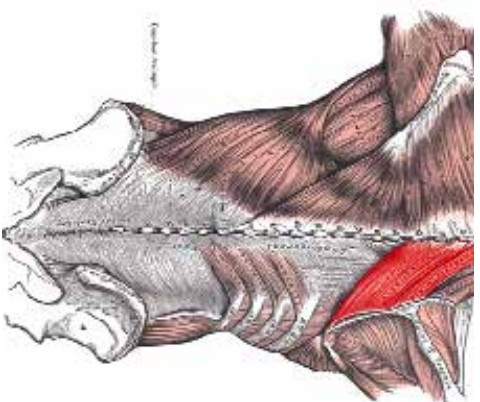
- ERECTOR SPINAE**
- One muscle on either side of the spine, running parallel to the spine.
 - The erector spinae help to keep the spine erect and they aid in extension.



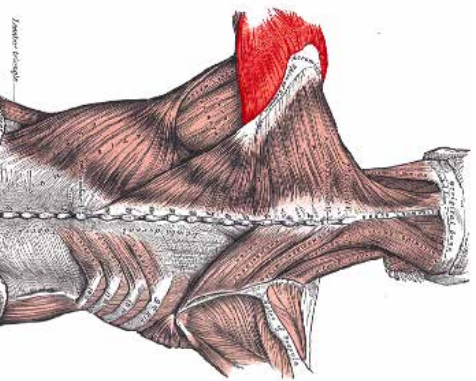
- LATISSIMUS DORSI**
- A large triangle of muscle that covers the majority of the back from the pelvis up to the arm pits.
 - The latissimus dorsi helps to stabilize the scapula (shoulder blades) and also helps support the lengthening of the spine.



- TRAPEZIUS**
- Covering the mid and upper back, the trapezius is a large triangularly shaped muscle.
 - Contraction of the trapezius helps to create proper posture and alignment.



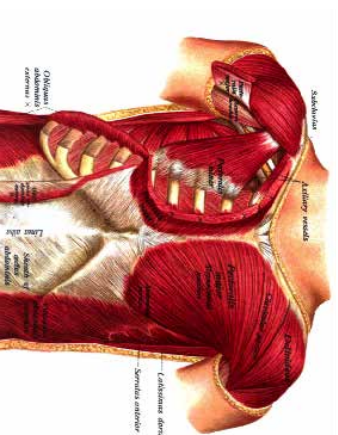
- RHOMBOIDS AND SERRATUS ANTERIOR**
- The rhomboids attach the spine and the scapula
 - Assist in drawing the shoulders "down the back"
 - The serratus anterior attach to the first 9 ribs and the scapula
 - Assist in "punching" the shoulders forward and keeping the shoulders from "dipping" in chaturanga.



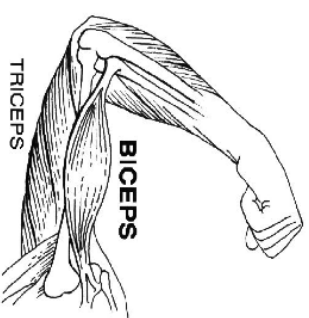
- DELTOIDS**
- Posterior, anterior and lateral deltoids are the primary muscles of the shoulder.
 - Combined they allow for flexion, extension and abduction.
 - Often used in yoga to help create the feeling of "pressing away" or lifting.



- ROTATOR CUFF**
- The four muscles that support the ball and socket joint of the shoulder.
 - The four muscles are the Subscapularis, Supraspinatus, Infraspinatus, and Teres.
 - These muscles not only help to stabilize the joint they allow for great mobility.



- PECTORALIS**
- A large, fan shaped muscle that connects the front walls of the chest with the bones of the upper arm and shoulder.
 - Compression of the pectoralis muscles helps to press away from the floor.



- BICEPS AND TRICEPS**
- Biceps run down the front/top of the humerus
 - When the muscle contracts the elbow bends
 - Triceps run down the back/bottom of the humerus
 - When the muscle contracts the elbow

TYPES OF MUSCLES

MUSCLE CONTRACTIONS

- **CONCENTRIC** - WHEN THE MUSCLE SHORTENS
This is easily seen in abdominal crunches. The muscles contract and cause flexion in the spine lifting the shoulder and head off of the earth.
- **ECCENTRIC** - WHEN THE MUSCLE LENGTHENS
Continuing to focus on an abdominal crunch, the eccentric contraction is when the muscles begin to lengthen as they allow the body to return to a resting space with control.
- **ISOMETRIC** - NO MOVEMENT, SHORTENING OR LENGTHENING, A STEADY ENGAGED HOLD
When you press down through the arms in warrior II while, simultaneously drawing the scapulas together and releasing the shoulders down the back.

AGONIST AND ANTAGONIST MUSCLES

- Agonist muscles are the muscles that are primarily responsible for a desired movement at the joint.
- Antagonist muscles are directly opposite of the agonist muscle at the joint.
- When one muscle is favored or stronger, we find imbalance in the body.
- Building postures with proper alignment and control help us to create balance between the agonist and antagonist muscles.
- Forcing and "muscling" into postures that the body is not yet prepared for can easily cause imbalance and injury.

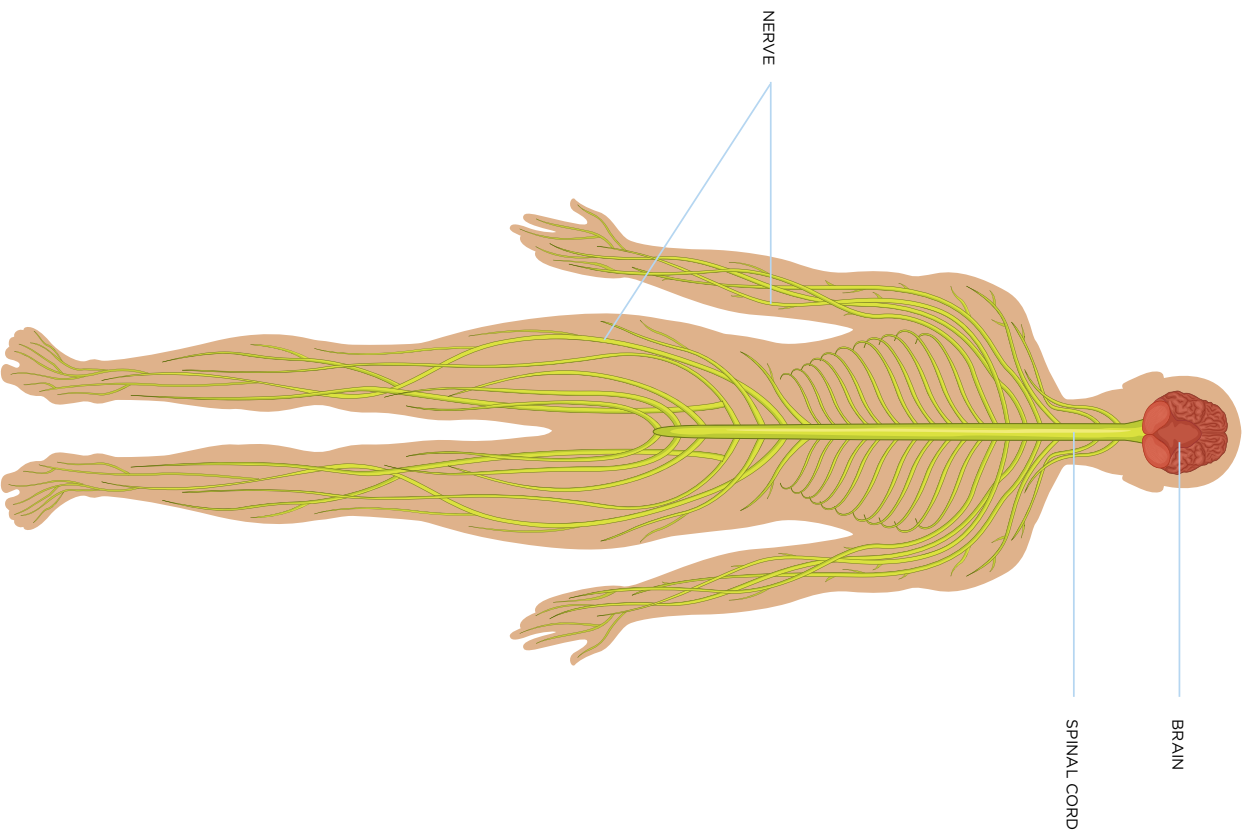
EXAMPLES OF AGONIST AND ANTAGONIST MUSCLES

AGONIST

- Bicep
- Pectoralis
- Quadriceps
- Abdominals

ANTAGONIST

- Tricep
- Trapezius/Rhomboids/Latissimus Dorsi
- Hamstrings
- Erector Spinae



NERVOUS SYSTEM

- Consists of fibrous bundles that weave throughout the body.
- Changes in and outside of the body are monitored by millions of sensory receptors
- These changes are processed, interpreted and reacted to each moment
- Made up of two divisions: Sensory and Motor

SENSORY DIVISION OF CNS

- Comprised of three main receptors
- Exteroceptors - recognize and take in external stimuli
- Interoceptors - recognize and take in internal stimuli
- Proprioceptors - constantly monitor where our body is in space

An example of this process is balancing in tree pose. When the eyes are open the exteroceptors can find external focus. When that occurs, that sensory input is processed by the CNS and the motor output helps us find balance. When the eyes are closed there is less sensory input received making balance a bit more challenging.

MOTOR DIVISION OF CNS

- There are two main parts to the motor division
- Somatic - monitors the parts of the body that we can voluntarily control
- Autonomic - monitors and responds to stimuli without conscious or voluntary effort. The autonomic nervous system has two parts.
- Sympathetic - is responsible for our fight or flight responses. Making the body react.
- Parasympathetic - is responsible for our relaxation responses. Allowing the body to rest, restore and repair itself.



THE APPEARANCE OF YOGA

WHY DOES YOGA LOOK DIFFERENT IN EVERY BODY?

- Genetics
- Lifestyle
- Bone shape and size
- Strength and length of soft tissue
- Body proportions
- Muscle and fat mass
- Injury and illness

AS TEACHERS, HOW DO WE ACCOUNT FOR AND WORK WITH THESE DIFFERENCES?

- Teaching proper alignment
- Conveying the importance of listening to your body
- Cueing breath, alignment and muscular engagement
- Continuing to have a dedicated personal practice that allows for exploration and understanding of your own body and how it works
- Teach and cue to the bodies in the room. See your students and assist them as they need. Not as a "typical" or "text book" body or posture would require.

- The more you know about and understand the anatomy of the body, the more confident and prepared you will be to teach class, assist students, understand bodies and answer questions appropriately.
- The basics of anatomy are the same however, every body is different.
- Understanding the anatomy of the human body allows us to be a more effective teacher and practitioner of yoga.



ASANAS

**POWER VINYASA
CLASS INTENTION**

INTEGRATION
Ground the physical body
Introduce breath
Set your intention/home

SUN A
Warm
Energize
Flow

SUN B
Heat
Energize
Flow

CORE
Strength
Heat

STANDING SERIES
Twist
Strength
Balance

HIPS
Open
Release

BACKBENDS
Energize
Open
Emotional Release

FORWARD FOLDS
Restore

SURRENDER SERIES
Slow down
Relax
Rejuvenate
Meditation
Class closing



INTEGRATION OPTIONS



CHILD'S POSE



RECLINED BOUND ANGLE



CAT



COW



DOWNWARD FACING DOG



RAGDOLL



STAND AT ATTENTION

POSTURE CLINIC

- Posture Name in English/Sanskrit
- Breath
- 3-5 Cues/Ground Up
- Basic Anatomy
- Flexion/Extension
- Muscle Groups
- Energy Lines
- Variations/Modifications
- Benefits
- Risks
- Assists
- Practice Teach

Postures held for average 3-5 breaths

Flow: Link one breath to one movement

BALASANA

CHILD'S POSE | EXHALE

bah-LAHs-anna

INTENTIONS OF THE POSTURE

Calms
Centers
Opens
Integration
Rest
Slows heart rate

DRISHTI

Down
Eyes closed

VARIATIONS

Knees apart/together
Arms at sides - embryo
Hands in reverse prayer

MODIFICATIONS

Blocks under head/torso
Blanket between calf and thighs
Embryo

RISKS

Overstretch Knees

3-5 CUES

- Bring your knees wide to your mat
- Draw your big toes to touch
- Push your hips back to your heels
- Ground your forehead to the mat
- Stretch your fingertips forward to the top of your mat

TRANSITION

Press yourself up to table-top. Inhale Cow Pose, drop your belly and take your gaze up towards the sky. Exhale, Cat Pose. Press into your palms as you round your spine. Look toward your navel. Inhale curl your toes. Exhale Downward Facing Dog. Lift your hips up to the sky.



SUPTA BADDHA

KONASAMA

RECLINED BOUND ANGLE POSE | EXHALE

SOUP-tah BAH-dah cone-NAHS-anna

INTENTIONS OF THE POSTURE

Calms
Centers
Hip/Groin Opening
Integration
Rest
Stretch

DRISHTI

Eyes to ceiling
Eyes closed

VARIATIONS

Arms overhead
Opposite elbows overhead
Hand to heart and belly

MODIFICATIONS

Blocks under knees (supported)
Feet further away from groin

RISKS

Overstretch Groin

3-5 CUES

- Lie down on your back
- Bring the soles of your feet together to touch
- Open your knees wide like a book
- Draw your shoulder blades together and down your back
- Relax your abdominals
- Rest your arms long to the sides of your body
- Flip your palms to face up to the sky



ADHO MUKHA SWANASANA

DOWNWARD-FACING DOG | EXHALE

AH-doh MOO-kah shvah-NAHS-anna

INTENTIONS OF THE POSTURE

Ground
Calm
Open
Stretch
Inversion
Strength

DRISHTI

Toes
Eyes Closed

VARIATIONS

DD Twist
DD Kick

MODIFICATIONS

Bent Knees
Short stance

RISKS

Locked Knees



INTENTIONS OF THE POSTURE

Ground
Opens
Spinal release
Calms
Oxygen to the nervous system
Detox
Integration, Sun A, Flow

DRISHTI

Forward to shins
Eyes closed

VARIATIONS

Rag Doll
Hands at neck
Chest expansion
Big toe pose
Gorilla pose

MODIFICATIONS

Knees bent
Feet apart

RISKS

Locked Knees
Low back injury



UTTANASANA

FORWARD FOLD | EXHALE

OOT-tan-AHS-ahna

3-5 CUES

- Find equal weight through the four corners of your feet
- Lift your kneecaps
- Draw your inner thighs toward the back of the room
- Lift your tailbone
- Draw your belly inward to fold
- Hang your head heavy to the floor
- Free your neck and shoulders away from your ears

DRISHTI

Forward to shins
Eyes closed

TRANSITION

Release your fingertips to the ground. Toe heel your feet together to touch. Bring your hands to your hips. Take a slight bend to your knees. Inhale, with a flat back rise to stand.

TADASANA

MOUNTAIN POSE | INHALE

tah-DAHs-anna

+

SAMASTHITI

STAND AT ATTENTION | EXHALE

sah-mah-stee-tee-HEE

INTENTIONS OF THE POSTURE

Ground
Focus
Balance
Strong Posture
Integration of Sun A

DRISHTI

Forward
Horizon

VARIATIONS

Urdhva Hastasana – Arms high
Samasthiti – Hands at heart

MODIFICATIONS

Knees bent, Feet apart

RISKS

Locked knees

3-5 CUES

- Ground down the four corners of your feet
- Lift your quadriceps up toward your pelvis
- Feel your tailbone underneath your shoulders
- Engage your abdominal lock
- Draw your low ribs inward
- Relax your shoulders away from your ears
- Lengthen your fingers up toward the sky
- Roll your pinky fingers toward the back wall



SURYA NAMASKARA SUN SALUTATION A OPTIONS



MOUNTAIN POSE



CHATURANGA



FORWARD FOLD



COBRA



HALFWAY LIFT



UPWARD FACING DOG



HIGH PLANK



DOWNWARD FACING DOG

ARBDHA UTTANASANA

HALFWAY LIFT | INHALE

are-dah-oot-tan-NAHS-anna

106

INTENTIONS OF THE POSTURE

- Opens
- Lengthens
- Strength
- Transition into chaturanga

DRISHTI

Floor in front of feet

VARIATIONS

None

MODIFICATIONS

- Blocks
- Hands to shins
- Bend knees



3-5 CUES

- Bring equal weight to the four corners of your feet
- Lift your kneecaps up to the sky
- Draw your inner thighs to the back wall
- Extend your tailbone to the back wall
- Lengthen your crown toward the front wall
- Draw your shoulder blades together and down your back
- Place your hands to your shins

CHATURANGA

DANDASANA

EXHALE

chah-tour-ANG-ah don-DAHs-anna

107

INTENTIONS OF THE POSTURE

- Ground
- Strengthen
- Build heat
- Sun/Sun B

DRISHTI

Forward

Eyes Closed

VARIATIONS

Double/Triple chaturanga

MODIFICATIONS

- Knees
- Hold High Plank to DD
- Props- blocks/strap

RISKS

Shoulder Injury- dip forward

3-5 CUES

- Stack your shoulders over your wrist
- Keep your feet hip-distance apart
- Engage your belly
- Shift forward and bend your elbows to a 90-degree angle
- Lengthen the back of your neck
- Gaze forward and down



URDHVA MUKHA

SVANASANA

UPWARD-FACING DOG | INHALE

OORD-vah MOO-kah shvah-NAHS-anna



INTENTIONS OF THE POSTURE

Backbend
Strengthen
Lung capacity
Sun A/B
Spine strengthening

DRISHTI

Forward
Eyes Closed

VARIATIONS

Neck stretch

MODIFICATIONS

Cobra
Sphinx

RISKS

Back injury
Neck injury

3-5 CUES

- Flip the tops of the feet to your mat
- Lift your quadriceps off the ground
- Lift your pelvis off the mat
- Straighten your elbows
- Stack your shoulders over your wrist
- Lengthen your shoulders away from your ears
- Gaze forward toward the front of the room

SURYA NAMASKARA B

SUN SALUTATION B OPTIONS



CHAIR POSE



FORWARD FOLD



HALFWAY LIFT



CHATURANGA HIGH TO LOW PLANK



UPWARD FACING DOG



DOWNWARD FACING DOG



WARRIOR I

ADVANCED SEQUENCING OPTION
Link/Flow Postures

Example: Inhale W2, Exhale Extended Side Angle, Inhale Reverse Warrior

UTKATYASANA

CHAIR POSE | INHALE
OOT-kah-TAHS-anna



INTENTIONS OF THE POSTURE

Strengthen
Energize
Heat
Increases heart rate
Activates metabolism
Sun B

DRISHTI

Forward
Up

VARIATIONS

Palms touch
Airplane Arms
Chest Expansion
Half Chair - Arms forward

MODIFICATIONS

Hands to heart
Feet hip distance
Soft bend in knees

RISKS

Knees forward
Back pain

3-5 CUES

- Draw your big toes together to touch
- Bring your weight into your heels
- Flex your knees and your hips
- Squeeze your inner thighs together
- Lengthen your tailbone down to the floor
- Lift your chest up
- Draw your ribcage together
- Lift your fingers up toward the sky
- Draw your shoulder blades down your back
- Gaze forward

112

VIRABHADRASANA 1

WARRIOR ONE | INHALE
veer-ah-bah-DRAHS-anna



INTENTIONS OF THE POSTURE

Strengthen
Energize
Focus
Flexibility
Sun B

DRISHTI

Forward
Up

VARIATIONS

Palms touch
Shorten Stance

MODIFICATIONS

Shorten Stance

RISKS

Hips

3-5 CUES

- Spin your back foot down to your mat
- Point your front foot forward and stack your front knee over your ankle
- Press the outer edge of your back foot down to your mat
- Square your hips forward to the front wall
- Lengthen your tailbone down to the ground
- Lift your chest up and draw your shoulders away from your ears
- Reach your arms up to the sky
- Take your gaze forward to the front wall

113

ABDOMINAL STRENGTHENING HIP OPENING OPTIONS

ADDITIONAL CORE OPTIONS
NOT PICTURED
- Plankwork
- Bicycle Situps



BOAT POSE 1



BOAT POSE 2



BOAT POSE 3



YOGI SQUAT



YOGI SQUAT



CROW-SIDE VIEW (MODIFIED)



CROW-SIDE VIEW



CROW-FRONT VIEW

MALASANA

GARLAND POSE YOGI SQUAT | EXHALE

mah-LAHS-anna

INTENTIONS OF THE POSTURE

Opens Hip/Groin
Ground

DRISHTI

Forward
Up or Slightly Down

VARIATIONS

Twist
Bound
Prone
Arms Fly

MODIFICATIONS

Block
Lift Heels

RISKS

Knee injury
Tight hips
Flexible ankles

3-5 CUES

- Bring your toes out and heels in
- Squat down low to the ground
- Bring your hands to heart center
- Press your elbows inside your knees to leverage your knees wide
- Extend your shoulder heads forward
- Press your shoulder heads back
- Extend your spine long



BAKASANA

CROW POSE | INHALE

bahk-AHS-anna

INTENTIONS OF THE POSTURE

Inversion
Arm Balance

DRISHTI

Forward
Down

VARIATIONS

Side Crow
One Legged

MODIFICATIONS

One foot down
Block

RISKS

Carpal tunnel

3-5 CUES

- Place your hands down shoulder-width apart
- Squat down low to the ground
- Bring your knees high up on your triceps towards your armpits
- Gaze six inches in front of you
- Tilt forward toward the ground
- Engage your abdominals
- Round your back like cat pose
- Lift one or both feet off the ground
- Bring your big toes together to touch



STANDING SERIES



RUNNERS LUNGE



SIDE PLANK



PRAYER TWIST



HORSE



WIDE LEGGED FORWARD FOLD



CRESCENT LUNGE



WARRIOR II



EXTENDED SIDE ANGLE



REVOLVED CRESCENT TWIST



TRIANGLE



REVERSE WARRIOR

ANJANEYASANA

CRESCENT LUNGE | INHALE

AHN-jah-nay-AHS-uh-nuh



INTENTIONS OF THE POSTURE

Strengthen
Energize
Balance
Opens hips
Stretches spine

DRISHTI
Forward
Up

VARIATIONS

Palms to touch overhead
Chest expansion
Backbend
Revolved

MODIFICATIONS

Shorter Stance
Rest to back knee
Bend back knee
Widen stance

RISKS

Hips
Low back

3-5 CUES

- Keep your feet hip-distance apart
- Stack your front knee directly over your front ankle
- Bring your back heel over your ball mount
- Keep your back heel lifted off the earth
- Square your hips to the front wall
- Draw your tailbone down to your mat
- Engage your belly.
- Soften your low ribs.
- Lengthen your spine up toward the sky
- Draw your shoulder blades down your back
- Lift your palms up toward the sky

RUNNER'S LUNGE

EXHALE



INTENTIONS OF THE POSTURE

Groin
Hips
Balance
Focus

DRISHTI
Forward
Down

VARIATIONS

Arms fly
Quad stretch
Forearms
Bound
Hurdler prep

MODIFICATIONS

Drop back knee

RISKS

Neck
Hips

3-5 CUES

- Bring your top foot to the outside edge of your mat
- Place both of your hands inside your front foot
- Stack your front knee over your front ankle
- Press your back heel toward the back wall
- Lengthen your spine forward
- Keep your neck in-line with your shoulders
- Gaze forward and down to your mat

PARIVRITTA

UTKATASANA

PRAYER TWIST | EXHALE

par-ee-vrit-tah OOT-kah-TAHS-anna

INTENTIONS OF THE POSTURE
Twist
Strength
Detox
Flexible spine

DRISHTI
Up
Side

VARIATIONS
Arms Open
Bound

MODIFICATIONS
Look down
Open arm twist

RISKS
Knees
Pregnancy

3-5 CUES
- Bring your big toes together to touch
- Flex into your knees and your hips
- Squeeze your inner thighs together
- Keep your knees even together
- Square your hips forward to the front wall
- Twist your torso to the side wall
- Bring your elbow to the outer edge of your thigh
- Stack your shoulders on top of each other
- Lengthen the crown of your head forward to the front



PARIVRITTA

ANJANEYASANA

REVOLVING CRESCENT LUNGE | EXHALE

par-ee-vrit-tah Aan-Jha-Nay-AHS-anna

INTENTIONS OF THE POSTURE
Twist
Detox
Strength
Balance
Chest Open

DRISHTI
Forward
Up

VARIATIONS
Arms extended
Bound
Reverse Birds of Paradise

MODIFICATIONS
Ground back knee
Hand inside foot

RISKS
Knee
Hips
Spine
Pregnancy

3-5 CUES
- Lift your back heel off the ground
- Straighten your back leg long
- Stack your front knee directly over your front ankle
- Pull your belly away from your thigh
- Bring your shoulder blades down your back
- Stack your shoulder heads
- Bring your palms in prayer
- Roll your top shoulder open to the sky
- Gaze up toward the ceiling



VIRABHADRASANA II

WARRIOR TWO | INHALE/EXHALE

veer-ah-bah-DRAHS-anna

UTTHITTA

PARS-VAKONASANA

EXTENDED SIDE ANGLE | EXHALE

oo-TEE-tah parsh-vah-cone-AHS-anna

INTENTIONS OF THE POSTURE

Strength
Stretch
Stimulate
Stamina
Sculpt
Open
Concentration

DRISHTI

Over front middle finger

MODIFICATIONS

Shorten stance

3-5 CUES

- Spiral your back heel down to your mat to a 45-degree angle
- Point your front foot forward and stack your knee over your ankle
- Lift your chest up and square to the side wall
- Lengthen your spine and draw your tailbone toward the ground
- Stack your shoulders over your hips
- Draw your arms long to the sides of the room
- Find your gaze over your front hand



RISKS
Knees
Neck
High Blood Pressure

INTENTIONS OF THE POSTURE

Strength
Stretch
Stamina
Sculpt
Open
Concentration

DRISHTI

Up
Side
Down

VARIATIONS

Top hand straight up
Bound

MODIFICATIONS

Forearm rests on quad
Shorten stance
Hand inside bottom foot
Block
Gaze down

RISKS

Knees
High blood pressure

3-5 CUES

- Bring your back foot at a 45 degree angle
- Point your front toes forward toward the top of the room
- Parallel your front thighbone to the mat
- Place your front elbow to your thigh
- Lift your belly away from your thigh
- Take your top hand straight up or over your head



PARIVRTTA

VIRABHADRASANA II

REVERSE WARRIOR POSE | INHALE

par-ee-vrit-tah veer-ah-bah-DRAHS-anna



INTENTIONS OF THE POSTURE

Stretch
Strength

Open

DRISHTI

Up

VARIATIONS

Bound

Extend arms to back

MODIFICATIONS

Shorten stance

RISKS

Shoulder

Knee

High blood pressure

3-5 CUES

- Bring your foot back at a 45-degree angle
- Point your front toes forward toward the top of the room
- Parallel your front thighbone to the mat
- Reach your front arm up toward the sky
- Place your back hand to rest lightly on your back leg
- Draw your gaze up to the sky

TRIKONASANA

TRIANGLE

EXHALE

trik-cone-AHS-anna



INTENTIONS OF THE POSTURE

Strength

Stretch

Stimulate

Open

DRISHTI

Up

Side

Down

VARIATIONS

Revolved triangle pose

Bound Variations

MODIFICATIONS

Block

Shorten stance

RISKS

Neck

High blood pressure

3-5 CUES

- Point your front toes forward and angle your back foot slightly inward
- Straighten your front and back knee
- Square your chest to the side wall
- Lean your torso back in-line with your hips
- Place your bottom hand to your shin, block or ankle
- Reach your top arm straight up to the sky
- Lengthen through your spine
- Relax your shoulder heads away from your ears
- Bring your gaze up to the sky

UTKATA

KONASAMA

GODDESS SQUAT/HORSE POSE | EXHALE

oot-KAH-tuh cone-AHS-uh-nuh



INTENTIONS OF THE POSTURE

Stretch
Strength

Heat

Open

DRISHTI

Forward

Up

VARIATIONS

Twist
Goal post arms Arm variations

MODIFICATIONS

Hands to heart

Less squat

RISKS

Hips

Knees

Shoulder

3-5 CUES

- Bring your feet wide to your mat
- Point your toes out and heels in
- Bend your knees directly over your ankles
- Sink your pelvic bowl down until you are in a wide-legged squat
- Pull in through your belly
- Bring your hands to your heart center
- Stack your shoulders over your hips
- Gaze forward to the wall

PRASARITTA

PADOTTANASAMA

WIDE LEGGED-FORWARD BEND | EXHALE

pra-sa-REE-tah pah-doh-tahn-AHS-anna



INTENTIONS OF THE POSTURE

Strength

Calm

Stretch

Inversion

DRISHTI

Floor

Nose

VARIATIONS

Chest expansions

Twist

Prep for headstand

MODIFICATIONS

Wider stance

Bend knees

Block

RISKS

Hips, Low back

3-5 CUES

- Spread your feet wide to your mat
- Parallel your feet to each other
- Bring your toes slightly in and your heels out
- Draw more weight into your ball mounts of your feet
- Lift your inner arches of your feet and press through the outer edges
- Flex at your hips and hinge your torso between your legs
- Lean forward from the hip joints
- Press your palms underneath your shoulders
- Bring your shoulder away from your neck
- Gently rest the crown of your head toward the floor

VASISTHASANA

SIDE PLANK | INHALE

vah-sish-TAHS-anna



INTENTIONS OF THE POSTURE

Stretch
Strength
Balance

DRISHTI

Forward
Up
Down

VARIATIONS

Big toe
Tree
Scissor-legs
Leg variations
Top arm variations



MODIFICATIONS

Drop bottom knee

RISKS

Wrists
Shoulder

3-5 CUES

- Bring your big toes together to touch in high plank
- Roll to the outer edge of your foot and stack your feet
- Squeeze your inner thighs together
- Draw your hips in line with your heels and your shoulders
- Lift your hips up away from the floor
- Engage your belly inward
- Spread your fingertips wide to your mat
- Stack your bottom shoulder over your wrist
- Extend your top arm up to the sky

TWIST OPTIONS



REVOLVED CRESCENT TWIST



PRAYER TWIST

BALANCING OPTIONS



TREE



EAGLE



DANCERS



HALF MOON

VRIKSASANA

TREE POSE | INHALE

vrik-shahs-anna

INTENTIONS OF THE POSTURE

Balance
Strength
Center
Stretch
Focus

DRISHTI

Unmoving spot
Forward
Up
Eyes closed

VARIATIONS

Arm variations
Hand mudras
Hot style tree

MODIFICATIONS

Kick stand foot on ankle
Draw foot to calf

RISKS

Avoid knee
High/low blood pressure

3-5 CUES

- Ground one foot down to your mat
- Lift through the inner arch of your grounded foot
- Place the sole of your other foot onto your upper thigh above your knee
- Press your foot and thigh together
- Lengthen your tailbone down to the floor
- Square your hips forward to the front
- Draw your shoulder blades down your back
- Reach the crown of your head up toward the sky
- Place your palms in prayer in front of your heart



GARUDASANA

EAGLE | EXHALE

gah-rue-dahs-anna

INTENTIONS OF THE POSTURE

Focus
Balance
Flexibility
Detox

DRISHTI

Unmoving point
Forward

VARIATIONS

Crouching

MODIFICATIONS

Bear hug arms
Kickstand toes

RISKS

Knees

3-5 CUES

- Cross your right arm under your left
- Clasp and interlace elbows and wrists
- Sit back in your chair pose
- Bring your right leg up and over the left
- Bind at the legs and bring your top foot around the back of your calf
- Lengthen your head up to the sky



NATTARAJASANA

DANCER | EXHALE
not-ah-raj-AHS-anna



INTENTIONS OF THE POSTURE

Balance
Backbend
Focus
Lung capacity
Flexibility
Strength

DRISHTI

Unmoving object
Forward
Slightly up

VARIATIONS

Mudras
Standing Bow

MODIFICATIONS

Wall
Strap

RISKS

High/low blood pressure

3-5 CUES

- Root down through your standing foot
- Reach for your back foot with your palm faced away from your body
- Reach your opposite arm up toward the sky
- Kick into the back hand
- Relax your face
- Gaze forward

ARDHA

CAMDRAJASANA

HALF MOON | EXHALE
are-dah chan-DRAHS-anna



INTENTIONS OF THE POSTURE

Balance
Stretch
Strength

DRISHTI

Up
Down
Side

VARIATIONS

Chapasana
Hover hand
Revolved

MODIFICATIONS

Block
Hand to hip
Gaze down

RISKS

Knees

3-5 CUES

- Ground through standing leg
- Bend your front knee and lift your back leg to be parallel to the floor
- Flex your lifted toes toward the face
- Reach your front hand forward toward the little toe side of your foot
- Bear the body's weight on the standing leg
- Press the lower hand to the floor
- Stack top hip over your bottom hip
- Gaze up with hand lifted toward the sky

HIPS



ONE-LEGGED KING PIGEON

EKA PADA

RAJJAKAPOTASANA

ONE-LEGGED KING PIGEON POSE | EXHALE

aa-KAH pah=DAH rah-JAH-cop-poh-TAHS-anna



INTENTIONS OF THE POSTURE

Open
Surrender
Release
Backbend

DRISHTI

Forward
Eyes closed

VARIATIONS

Upright
Sleeping
Twist
Mermaid
Double

MODIFICATIONS

Supine
Block
Blanket

RISKS

Hips
Knees

3-5 CUES

- Bring your knee to the outside of your wrist
- Draw your shin forward toward the top of your mat
- Flex your top foot to protect your knee
- Extend your back leg toward the back wall
- Press the top of your back foot down to your mat
- Square your hips forward to the front of the room
- Lengthen your spine up
- Extend both arms forward
- Draw your shoulders away from your ears
- Rest your forehead to your palms, mat or block

BACKBEND OPTIONS



BOW



CAMEL



BRIDGE

DHANURASANA

BOW POSE | INHALE
don-your-AHS-anna

INTENTIONS OF THE POSTURE

Detox
Backbend
Open
Lung capacity
Flexibility
Emotional release

DRISHTI

Forward

VARIATIONS

One legged
Flip on side

MODIFICATIONS

Strap

RISKS

Back
Neck
Knees

3-5 CUES

- Bend your knees and keep your knees hip-width distance apart
- Reach back and grasp the outside edges of your feet
- Kick back into your hand to lift your quads off the ground
- Feel the soft part of your belly press into the ground
- Bring your shoulder blades together
- Lengthen the back of your neck and gaze slightly forward and down



USTTRASANA

CAMEL | EXHALE
oosh-TRAHS-anna

INTENTIONS OF THE POSTURE
Strength
Backbend
Detox
Open
Emotional release

DRISHTI
Sky

VARIATIONS
One arm up
Mudra
Lion's breath

MODIFICATIONS
Hand cradle low back
Toes curled



RISKS
Low Back
Knees
High/low blood pressure

3-5 CUES
- Rise up to stand on your knees
- Bring your knees hip-width distance apart
- Press the tops of your feet into your mat
- Stack your hips directly over your knees
- Lift your heart up to the sky
- Rest your palms to your lower back for support
- Squeeze your shoulder blades together and down your back
- Draw your gaze up toward the sky

SETU BANDHA

SARVANGASANA
BRIDGE POSE | INHALE
SET-too BAHN-dah

INTENTIONS OF THE POSTURE
Open
Ground
Tones
Stabilize
Lung capacity

DRISHTI
Up

VARIATIONS
One legged
Figure Four

MODIFICATIONS
Block



RISKS
Knees
Neck

3-5 CUES
- Lie down on your back
- Bend your knees and parallel your feet hip-width distance apart
- Bring you knees directly over your ankle bones
- Lift your pelvis up toward the sky
- Gently tuck one shoulder, then the other underneath and down your back
- Interlace your fingers underneath your chest and press your forearms down into the mat
- Bring your gaze straight up to the sky

PASCHIMOT- TAMASAMA

SEATED FORWARD BEND | EXHALE
POSH-ee-moh-tan-AHS-anna

INTENTIONS OF THE POSTURE

Cool
Flexibility
Open
Calm
Stimulate

Detox
Stretch
Restore

DRISHTI

Down
Eyes closed

VARIATIONS

Wide legs- Upavishtha Konasana

MODIFICATIONS

Block
Strap
Bent knees
Round back

RISKS

Knees
Back

3-5 CUES

- Take a seat on your mat
- Bring your legs long in front of you
- Flex at your hips and reach forward
- Flex your feet back to your face
- Squeeze your inner thighs together
- Spin in your inner thighs down
- Pull your chest away from your hips and fold forward
- Relax your shoulders away from your ears
- Feel long through the back of your cervical spine
- Inhale lengthen, exhale fold yourself deeper



SURRENDER



HAPPY BABY



SUPINE TWIST



CORPSE POSE



SEATED MEDITATION

ANANDA

BALASANA

HAPPY BABY POSE | EXHALE

ah-NAN-dah bah-LAHS-anna



132

INTENTIONS OF THE POSTURE

Stretch
Open
Release
Slows heart rate
Surrender

DRISHTI

Up

VARIATIONS

Straight legs

MODIFICATIONS

Grab back of thighs
Grab back of calf muscle



133

RISKS

Knees
Hips
Back

3-5 CUES

- Lie down on your back
- Bring your knees into your chest
- Spread your knees wide toward your armpits
- Pull your knees down and bring your feet straight up to the sky
- Lengthen your low back down to your mat
- Pull your shoulder blades together and down your back
- Grasp for the outer edges of your feet to protect your shoulders
- Gaze up toward the sky

JATHARA

PARIVARTANASANA

BELLY TWIST POSE | EXHALE

jut-uh-ruh par-ee-var-tuh-NAHS-ana

- INTENTIONS OF THE POSTURE**
- Detox
 - Release
 - Stimulate
- DRISHTI**
- Side
- VARIATIONS**
- Legs together
 - Eagle legs
 - Top leg extended
 - Seated twist- Ardha Matsyendrasana
- MODIFICATIONS**
- Legs together



SAVASANA

CORPSE POSE | EXHALE

shah-VAHS-anna

- INTENTIONS OF THE POSTURE**
- Stretch
 - Surrender
 - Healing
 - Meditative
 - Restore
 - Relax
 - Center
- DRISHTI**
- Eyes closed
- VARIATIONS**
- Palms face up or down
 - Arms overhead
 - Bend knees resting inward
- MODIFICATIONS**
- Blankets
 - Blocks



CONTINUED EDUCATION

ADVANCED POSTURE BREAKDOWN



PYRAMID



WHEEL



HEADSTAND



FOREARM STAND



STANDING SPLIT



HANDSTAND



SHOULDER STAND

CONTINUED EDUCATION

ADVANCED POSTURE BREAKDOWN



FLOW



DEAF MAN'S POSE



FISH



REVOLVED TRIANGLE



FULL SPLIT

*ASSISTS,
MODIFICATIONS &
CONTRAINdications*



ASSISTS & ADJUSTMENTS

TYPES OF ASSISTS

- Verbal
- Directional
- Physical
- Demonstration

THINGS TO REMEMBER

Ask your students if they are okay with touch

Safety first: Tend to those out of alignment or at risk

Protect yourself

- Be present
- Ground yourself
- Stay in safe neutral alignment
- Stack joints
- Bent knees

Be Confident

Intention of the assist & your intention going into it

Move with breath & energy lines

Brace/Support yourself & your student

Know your student

- Trauma
- Emotion
- Illness
- Practice level
- Weight/height

Entry & exit of the assist

Pressure, duration & both sides of the body

Avoid sensitive areas of the body

Make it a conversation

Make a connection with everyone in the room



BASIC ASSISTS YOU ARE ALWAYS ABLE TO DO IN CLASS

- Child's pose
- Downward facing dog
- Forward fold
- Mountain pose
- Corpse/ Savasana





PRENATAL YOGA

BENEFITS

- Circulation
- Relieves swelling
- Relieves bloat
- Sleep
- Stress management
- Prepare for labor
- Ujjayi breath practice for labor
- Meditation
- Hip opening
- Strength
- Community
- Recovery after childbirth
- Focus
- Balance



QUESTIONS TO ASK

- How long have you been practicing yoga prior to pregnancy?
- Are you new to yoga?
- Are you familiar with prenatal modifications or need one on one attention?
- Do you have permission from your Doctor to practice yoga?

FIRST TRIMESTER
0-13 WEEKS | 1-3 MONTHS
SECOND TRIMESTER
14-28 WEEKS | 4-6 MONTHS
THIRD TRIMESTER
29-BIRTH | MONTHS 7-9

STANDING POSTURES:

FORWARD FOLDS:

BACKBENDS:

CORE:

SUPINE:

PRONE:

TWISTS:

BALANCE:

INVERSIONS/ARM BALANCES:

TRANSITIONS:

ASSISTS:





PROPS

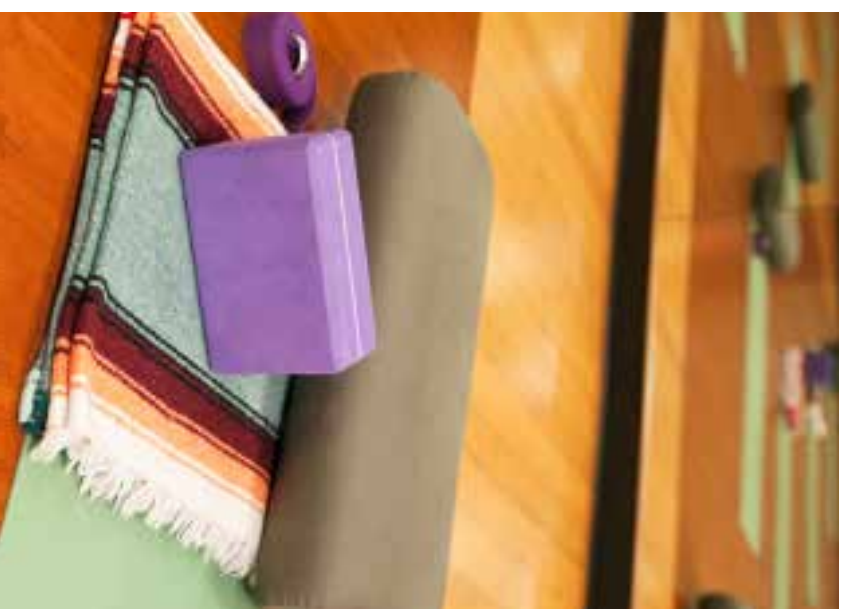
Yoga Props can be anything to help support, aid & grow your practice.

QUESTIONS TO ASK

- Block
- Strap
- Blanket
- Bolster
- Meditation Cushion
- Wall

OTHERS

- Towel
- Water Bottle
- Ropes
- Partner
- Chair
- Wheel
- Wrist Support Blocks/Slate
- Resistance Bands



COMMON USE OF PROPS

BLOCK

- Triangle- under hand
- Half Pigeon- under glute or forehead
- Extended side angle- under hand
- Dolphin- between hands
- Hero Pose- under sits bones
- Bridge- supported/sacrum
- Camel- between thighs
- Fish- supported fish

STRAP

- Chaturanga-around arms
- Forearm Plank/Forearm Stand - arms
- Wheel- arms & legs
- Dancer's Pose- around foot
- Mermaid/King Pigeon- around foot
- Cowface Arms- hand grab
- Chest Expansion - hand grab

PROPS HELP

- Alignment
- Connection to the ground
- Deepen posture
- Build strength
- Balance
- Give confidence
- Make the posture accessible
- Safety
- Injury prevention

REMEMBER

- Try it out yourself FIRST
- May not work for all students
- Know your intention to use the prop
- Clearly demonstrate the use



SEAT OF THE TEACHER & BEYOND



- MUSIC**
- Mood
 - Empowerment
 - Tone
 - Theme

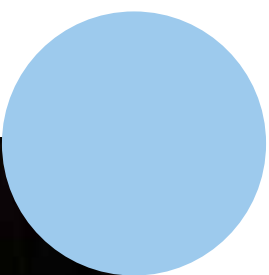
GOOD BASELINE

Instrumental, ambient, drums, tribal, relaxing
 Your playlist builds like a curve/arch.
 Integration (Soft) Sun A (Builds) Sun B/Core
 (PEAK) Standing Series, Hips/Backbends
 (Slows) Savasana.

Play with creating many playlists NOW!

MINDFUL CREATIVITY

- No profanity
- Listen to the message of the song
- Listen to the entire song (SURPRISE)
- Add your personality but KNOW you are there to SERVE
- Volume
- Uplifting, spiritual, expressive & powerful
- Mindful of lyrics in savasana
- Silence as a tool
- Meditation is sacred



TEACHING TOOLS

WORK THE ROOM

- Pacing
- Sparking
- Teach off the mat

DEMONSTRATION

- Teacher demo
- Student demo
- Chalkboard student

BODY LANGUAGE

- Open vs. closed

CONNECTION

- Utilizing Names
- Eye Contact
- Smile
- Humor
- Confidence



THEMING

Take your class from good to GREAT

Tying a theme into your class brings intention, spirituality, connection & depth.

- Use music to speak to your theme
- Favorite quote
- Seasons
- Yogic Philosophy
- Energy systems
- Nature
- Asana Mythology
- Area of the Body to Open/Focus
- Peak Posture

EXAMPLE: HEART OPENING-BACKBENDS

1. Weave your theme throughout your class (beginning/middle/end)
2. Know your audience, student level, & needs
3. Use descriptive language to develop your cues
4. Focus on your students & not YOU
5. Always leave your students feeling uplifted vs. dark
6. Simplify

ASK YOURSELF THESE QUESTIONS

TO DEVELOP A THEME

- How do you want your theme to resonate with your students?
- What feelings do you want your students to experience in class?
- Who is your audience?



YOGA ALLIANCE CODE OF CONDUCT

Our code of conduct is a declaration of acceptable ethical and professional behavior by which all registrants agree to conduct the teaching and business of yoga. It is not intended to supersede the ethics of any school or tradition but is intended to be a basis for yoga principles. As a Registered Yoga Teacher (RYT), Experienced Registered Yoga Teacher (E-RYT) or representative of a Registered Yoga Schools (RYS), I agree to uphold the following ethical principles:

- Conduct myself in a professional and conscientious manner. This includes, but is not limited to, ensuring that I live up to any commitments I make to my students or to the public, and ensuring that my practices and behavior conform to the representations I make about myself in holding myself out as a yoga practitioner who adheres to certain precepts.
- Acknowledge the limitations of my skills and scope of practice and where appropriate, refer students to seek alternative instruction, advice, treatment or direction.
- Create and maintain a safe, clean and comfortable environment for the practice of yoga.
- Encourage diversity by respecting all students regardless of age, physical limitations, race, creed, gender, ethnicity, religion or sexual orientation.
- Respect the rights, dignity and privacy of all students.
- Avoid words and actions that constitute sexual harassment or harassment based on other legal protected characteristics.
- Adhere to the traditional yoga principles as written in the yamas and niyamas.
- Follow all local government and national laws that pertain to my yoga teaching and business.

I understand that Yoga Alliance Registry may revoke my right to use the Registry Mark for cause, including failure to uphold the standards set forth in the code of conduct and agree to the Yoga Therapy Policy. Prior to revoking my right to use the Registry Mark, Yoga Alliance Registry will provide me notice of the basis for the potential revocation and an opportunity to respond in writing. After review of the evidence, Yoga Alliance Registry will issue a decision as to whether to revoke my credentials, based on its reasonable judgment of the evidence before it. I agree to hold Yoga Alliance Registry harmless for any losses or damage I may incur as a consequence of the revocation of my credentials



- ETHICS**
- Student-/Teacher Relationship
 - Gifts
 - Assists & Adjustments
 - Position of power
 - Ego
 - Drug or Alcohol Use
 - Privacy & Confidentiality
 - Photography/Recording- Advertising Permission

- ETHICAL REMINDERS**
- It is a privilege to teach yoga
 - Keep your students safe
 - Welcome all students regardless of gender, race, religion, nationality, sexual preference or cultural background
 - The practice is to serve your students & your community
 - Exude positivity, motivate & inspire
 - Support all yoga systems and fellow teachers
 - Self-study. You are always a student
 - Live your yoga
 - Maintain appropriate professional boundaries with your students





YOGA AS A BUSINESS

INSTRUCTOR

Insurance/ CPR
Waiver & Liability
Independent Contractor

- Create your own mission statement
- Brand yourself- social media, strengths, website, business cards
- Community- practice at the studio where you want to teach
- Teach/ sub as frequent as possible
- Teach for FREE
- No dream schedule- teach early morning & evening classes
- Ask for Feedback
- Keep studying & growing through continued education
- Studios, gyms, corporate offices, apartment buildings
- Research trends, know your audience and demographic
- Many styles of yoga to fit different needs- Be Creative

YOGA STUDIO

- Space/ Rent/ Parking
- Investors
- Financial projection 3-5 years
- Pay bills & teachers
- Vision & Brand
- Marketing/ Advertising
- Legal
- Membership
- Programming



STATISTICS ON GROWTH OF YOGA

\$27 Billion annually in the U.S. spent on yoga products
87% increase in yoga product spending in the last 5 years
20.4 million participants in the U.S. in 2012

INTRODUCTION TO AYURVEDA



YOGA ON THE LAKE TEACHER TRAINING

with

ALEX BIONDO

E-RYT 200 Certified, Yoga Health Coach, Ayurvedic Consultant

STUDENT-TEACHER RELATIONSHIP CHANT

Student-Teacher Relationship Chant (Adhikara)—YTT manual Adhikara translates as “studentship.” This means making a wholehearted, dedicated effort to being a student of yoga. Adhikara implies that we are open for deeper spiritual study and respect for what is being studied.

DEFINITION

Ayur = Life; Veda = science or knowledge

WHAT IS AYURVEDA?

- Ayurveda is the science of life
- Ayurveda originated in India approximately 4,000 years ago
- It is the oldest medical system in the world
- Is one of the Upavedas (secondary teachings) from the oldest spiritual texts in India, the Vedas
- Translated orally until around 500 BC
- Colonization of India forced Ayurveda underground
- Huge resurgence started in the 20th Century
- It is the diet and lifestyle (off the mat) practice of yoga

WHAT IS AYURVEDA NOT?

- It is not a separate thing from yoga. It is yoga.
- It is not too complicated to practice in daily life
- It is not all about the doshas
- It is not all about food
- It is not a rigid dogma

“Ayurveda states that the purpose of life is to know or realize the Creator, both within and without, and to express this Divinity in one’s daily life.” — Dr. Vasant Lad

DINACHARYA - AYURVEDIC DAILY HABITS

The Rhythm of the Day

WHY THEY ARE IMPORTANT:

"We are what we repeatedly do. Excellence then, is not an act, but a habit." — Aristotle

- Virayam—the cultured mannerism resulting from your discipline and training
- When your habits are in alignment with the way you want to feel, then you live a life of ease
 - Out of alignment = dis-ease
- Sets the rhythm of your day
- Cuts down on decision fatigue
- See, Body Habits to Thrive + Longevity Checklist
- Not a definitive or complete list
- Start slow, don't make drastic changes and get overwhelmed
- Other habits you may want to try
 - Journaling
 - Oil pulling
 - Tongue scraping
 - Nadi shodhana
 - Kitchen sadhana
- A few modern habit change experts
 - James Clear www.jamesclear.com
 - Charles Duhigg, author, *The Power of Habit*
 - Gretchen Rubin, author, *Better than Before + more*
 - Timothy Ferris, author, *Tools of Titans + more*

DIGESTION - AGNI & AMA

"If you worship agni, you will be blessed with perfect health," — Dr. Vasant Lad

(See power of digestion handout)

WHAT IS AGNI?

- Agni is the power of digestion, our digestive fire
- The primary function of agni is digestion, absorption, assimilation and transformation of food and sensations into energy.
- Agni's daily cycle—strongest at mid-day

WHAT IS AMA?

- Undigested gunk, the residue of poorly digested food and emotions that are stuck in your body and mind
- Ama leads to inefficiency and dis-ease

GUNAS, ELEMENTS & DOSHA

WHAT ARE THE GUNAS?

- Gunas are qualities
- There are thousands, but Ayurveda has defined the 20 most common
- 10 pairs of opposites

The Gunas make up the five elements.

The five elements make up the three doshas.

ALL ABOUT THE DOSHAS

- Doshas exist in our bodies and minds, in seasons, in times of day and in times of life
- Difference between Prakriti & Vikriti
 - The more we can pick up subtle imbalances, the more we can avoid bigger imbalances
- Qualities of the doshas—in and out of balance
- Working with the doshas to balance your body, mind and emotions
- Which habits are most important for your constitution?

EATING AYURVEDICALLY

- Six tastes
- Eating seasonally
- Eating for your dosha
- Detox

PRANA, TEJAS & OJAS

These are the subtler, energetic forms of the doshas

- Ojas is the pure essence of Kapha. Associated with water element and immune system

"The Juice of life"

- Tejas is the pure essence of Pitta. Associated with fire element and strength, glow, positive energy

- Prana is the pure essence of Vata. Associated with ether element, life force, respiration

KOSHAS & DHATUS (the deep stuff)

THE 5 KOSHAS (Sheaths of the Body)

- Annamaya kosha—Food Body
- Pranamaya kosha—Energy Body
- Manomaya kosha—Mental Body
- Jnanamaya kosha—Knowledge Body
- Vijnanamaya kosha—Intellectual Body
- Anandamaya kosha—Bliss Body

Five kosha hygiene—the care & feeding of each of the bodies.

THE 7 DHATUS (Layers of Bodily Tissue)

- Rasa—plasma
- Rakta—red blood cells
- Mamsa—muscle tissue
- Meda—fat tissue
- Asthi—Bones & cartilage
- Majja—marrow, nerve tissue & connective tissue
- Shukra—male reproductive tissue
- Artava—female reproductive tissue

224

HOW UNDERSTANDING AYURVEDA MAKES YOU A BETTER YOGA TEACHER

- When you understand and optimize your own body, you are living your yoga.
- Your students will see that in you and will be drawn to it.
- You can design your classes based on nature's rhythms
- You are better able to understand your students' abilities and limitations
- You are better equipped to help all of your students on their paths

YOGA ON THE LAKE YTT

AYURVEDA STUDY WITH ALEX BIONDO

INTRODUCTION TO THE DOSHAS

Doshas exist in seasons, times of day & human bodies. Doshas are related to the five elements & 20 gunas. Prakriti vs vikriti.

KAPHA

- Elements of Earth & Water
- Gunas - Heavy, moist, sticky, dense, cool
- Late winter/Spring
- 6:00-10:00 AM & PM

CHARACTERISTICS IN HUMANS

- Large build, big boned
- Cool in temp
- Thick, wavy or curly hair
- Slow metabolism
- Slow, low speech
- Sweet, gentle, kind, loving
- Stable
- Nurturing
- Good-listeners

WAYS TO BALANCE KAPHA

- Exercise vigorously
- Kaphas need the least food, can eat 2x per day, 3x max
- Rise early—Kaphas need the least sleep
- Eat seasonally
- Spend time with interesting, motivated people

EATING FOR KAPHA

- Eat highly spiced foods
- Eat warming foods
- Eat bitter and spicy greens
- Avoid/limit grains (especially wheat), dairy, sugar (except raw honey), greasy foods, cold foods

225

KAPHA OUT OF BALANCE

- Greedy, hoarding, unhealthy attachments
- Envy
- Depression + lethargy
- Weight gain
- Colds, mucous, congestion

WAYS KAPHA GETS IMBALANCED

- Overeating
- Emotional eating
- Not exercising
- Sleeping too much, being lazy, watching too much TV

- PITTA**
- Elements of fire and water
 - Gunas—hot, sharp, oily, acidic, light, moving
 - Related to Summer
 - 10:00-2:00 AM & PM

- CHARACTERISTICS IN HUMANS**
- Sharp intelligence
 - Natural leaders; high achievers
 - Organized
 - Courageous
 - Funny

PITTA OUT OF BALANCE

- Angry, frustrated
- Manipulative
- Overly competitive
- Aggressive
- Demeaning, controlling
- Overheating, hot flashes, heartburn
- Skin rashes, outbreaks
- Inflammation

WAYS PITTA GETS IMBALANCED

- Getting too hot
- Exercising in heat
- Drinking coffee or alcohol
- Eating spicy food
- Not making seasonal changes
- Watching violence of overly stimulating media

- WAYS TO BALANCE PITTA**
- Calming physical exercise
 - Meditation
 - Rest more
 - Avoid artificial stimulants
 - Keep cool
 - Laugh and smile a lot

EATING FOR PITTA

- Avoid/limit spicy & salty foods
- Eat lots of greens
- Eat sweets in moderation
- Eat lighter meats - poultry or fish, avoid red meat
- Dairy is good for pitta, except salty cheese

- VATA**
- Elements of Air & Ether
 - Gunas—light, dry, cold, rough, mobile
 - Late fall/early winter
 - 2:00-6:00 AM & PM

- CHARACTERISTICS IN HUMANS**
- Thin, light, bony
 - Dry skin
 - Often cold
 - Creative, artistic
 - Perceptive, spiritually inclined, intuitive
 - Spontaneous

VATA OUT OF BALANCE

- Anxiety
- Scattered, restless, ungrounded
- Disorganization
- Moody, emotionally unstable

WAYS VATA GETS OUT OF BALANCE

- Not having a daily routine
- Frequent travel, especially by plane
- Falling to make seasonal changes
- Staying up late—Vatas need the most sleep
- Eating irregularly—vatas need to eat at regular intervals, up to 4x per day
- Eating, cold or dry crunchy foods

WAYS TO BALANCE VATA

- Follow a regular daily routine
- Stay warm
- Get enough rest, 8-9 hours
- Gentle physical exercise

EATING FOR VATA

- Tend towards warming foods
- Eat root vegetables for grounding
- Avoid cold, dry or crunchy foods—chips, crackers, popcorn, cold cereal
- Dairy is good, but avoid it cold. Warm milk
- Vatas often need meat, as it is heavy and grounding
- Eggs are good for vata, especially yolks

THE SIX TASTES

1. Sweet
2. Sour
3. Salty
4. Bitter
5. Pungent
6. Astringent

10 HABITS FOR VIBRANT HEALTH

1. EARLIER, LIGHTER DINNER

When you eat dinner early, you digest your food before bed. You burn fat instead of waking up with a food hangover. Ideally, try to eat dinner before 6:30 p.m. Then, close your kitchen. Brush and floss to avoid temptation.

2. EARLY TO BED

An effective bedtime routine guarantees a good night's sleep. Reverse engineer your deep rest and start the day on top of the world. After dinner, take a walk or do some active chores. Unplug earlier. To create a soothing bedtime routine, take a bath, meditate, do yoga, massage your feet, or enjoy some contemplative reading.

3. START THE DAY RIGHT

Early to bed, early to rise, makes a man/woman healthy, wealthy, and wise. Night owls, be aware—you will age faster and fatter than you want to. Wake before dawn, hydrate with up to 1 quart of water, and poop. Now you're ready for action. You may add oil pulling, tongue scraping

4. BREATH BODY PRACTICES

Your energetic body needs to be aired out every morning—preferably before you hand it over to your mind. Take 20 minutes to move and breathe. Get regular with movement before your coffee to watch your stress decrease and your joy increase.

5. SITTING IN SILENCE

Take a few minutes every day to sit and do nothing. Let the world go by. Exhale your mind. You'll feel less stressed. Don't worry about getting it right; just give yourself some room to let go of your worries. Catch a few moments of silence at the same time every time to build the habit. Try this before bed or after Breath Body Practices.

6. PLANT-BASED DIET

This does not necessarily mean vegan. It means "plant-based." Eat more plants, and you'll feel more alive. Eat more plants that grow in your hood, and you'll feel more connected in general. Diversify the species you're eating to get more nutrient density. It makes you smarter and better looking from the inside out.

7. SELF-MASSAGE

Give yourself a rubdown with your hands. You can use oil, dry brush gloves, or naked hands. Awaken your inner super-healing powers. Practice this habit before or after your shower or bath.

8. FOCUS ON HEALTHIER EATING

Are you eating three meals a day without snacking? Did you already nail Habit 1? Feel free to check this off! However, most of you—yeah, you—are grazing through the day, gaining weight, and feeling grumpy and unproductive. Stop. Fast on water between meals. You'll shift into metabolizing your fats, stabilizing your moods, and syncing the other habits.

9. COME TO YOUR SENSES

Your eyes, ears, skin, tongue, and nostrils all hold the potential for longevity. Start by scraping your tongue each morning, lubing your nostrils with oil once a day, and resting your eyes on the horizon or out the window throughout the day. Use a neti pot.

10. EASEFUL LIVING

Flip your switch from stress to ease. Choose to relax, exhale, and orient yourself toward ease through your daily commitments, passions, and responsibilities. Ease is right there behind the stress. If you can't feel it, go back to sit in silence for a moment or two.

SEQUENCING WORKSHEET

THEME:

PEAK POSTURE:

Integration

230

Sun A

Sun B

Core

Standing Series

Hip Openers

Backbends

Forward Folds

Surrender Series

POSTURE STUDY WORKSHEET

Sanskrit Name

English Name

Intentions of the Posture

Primary Muscles Involved

Variations

Modifications

Amplifications:

Contraindications

5 Developmental Cues

231

OBSERVATION & ASSESSMENT

Did the teacher welcome students, give an introduction to the studio and themselves and answer any questions?

Continued Additional Observations

232

What do you believe was the theme of the class? How was this theme carried throughout with postures, cues, etc?

233

Was the cue formula being used and were there any cues that stood out for you?

Did the music help to enhance the class and did it fit with the overall feel, theme and intention of the class?

Were physical assists were given?

Additional observations

NOTES



