



SOUL SANCTUARY



TEACHER TRAINING HANDBOOK

Soul Sanctuary Core Values

Soul Sanctuary focuses on the psychology of yoga. Soul Sanctuary Studio is somewhere you can just be you. Our classes are not about how good you are at yoga poses, but what you learn about yourself during your practice. It's not about what you look like, it's all about how you feel. Through the challenge of the poses, we start to see where we doubt ourselves, when we hold ourselves back or when we push too hard. And

then we ask ourselves, where else do we do this off the mat? And that's when the real yoga begins. When we have the time, space and guidance to shine a light on our current way of being, we can gain clarity on which aspects of ourselves serve us and which drain us. After regular practice, the welcomed bi-product is a strong, aligned, healthy body, which is an added bonus, after your healthy, resilient, authentic and energised mind!

We EMPOWER

We CARE

We are PASSIONATE

We are AUTHENTIC

We DO NOT JUDGE

We are HONEST

We CHALLENGE

We are KIND

We SHARE

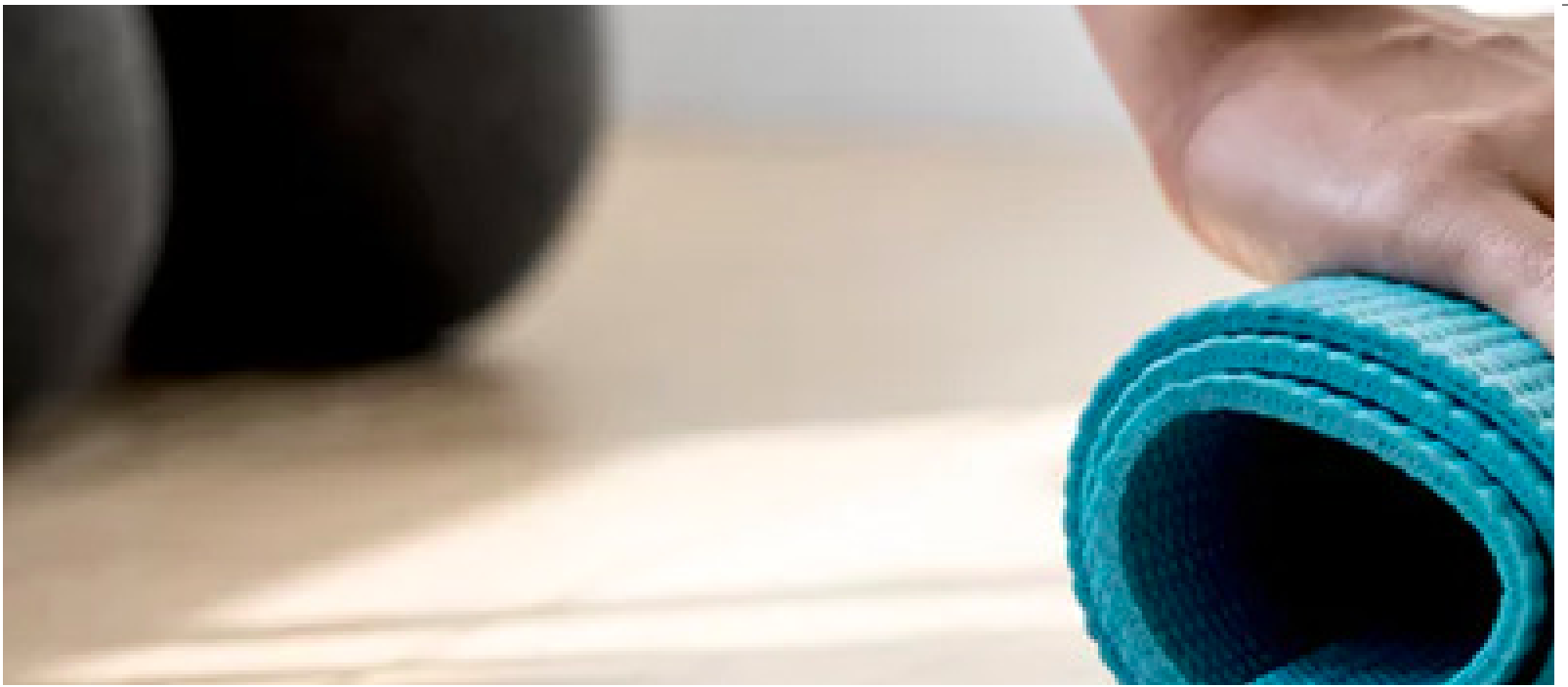
We BUILD COMMUNITY

"PRACTICE, PRACTICE, AND ALL IS COMING"

SRI K. PATTABHI JOIS

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Welcome!

You are about to embark on a life changing journey of self-discovery AND you will learn how to become a powerful yoga teacher, ready to inspire others in the way that you have been inspired.

Firstly, acknowledge yourself for stepping into this training. There will have been plenty of hurdles you had to jump through, bridges you had to cross, barriers you had to climb over to get here, yet here you are – well done.

One of the BIGGEST, most common reasons people don't step into teacher training is not feeling 'enough'... 'good enough', 'fit enough', 'young enough', 'old enough', 'strong enough', 'smart enough' and that's what this training is all about, stepping out of your own way into greatness. We have to acknowledge that voice of doubt and exhale it away, it doesn't serve us!

For most of us, the voice of doubt is not new, it may speak loudly every day, in every challenge, whether that is on your mat or off your mat. But, the game is to train ourselves to not listen to the voice of doubt that holds us back, so that we can move forward and pursue our dreams. That process, and coming here today, is the same process you went through before coming to your first yoga class, trying your first crow pose, headstand or handstand. And, it's the same process you are going to continue to go through during this training, and beyond! There are going to be moments of doubt, which feel so real that you want to walk out and never come back, and you will be convinced that this time you really can't do it. But please remember, it's just the same voice, and when you are tired and the challenge is big, you feel weaker, but you are not, you are stronger every day, so turn the volume of that voice of doubt down and keep moving forward.



Through practicing that process you will learn how to achieve your dreams, no matter what the odds, there is ALWAYS a way, because once you step out of your own way, nothing can hold you back, obstacles are only there to get around. Once you start to live that way you will truly inspire others. Your way of being will shine through your teaching, as you infuse your classes with more than just a good yoga sequence, with PASSION and INSPIRATION! You will see students come into your class who have decided that they 'can't'...downward dog / crow / headstand / balance / achieve / be loved... and through your teaching you will help them see that they can. As they start to step out of their own way on the mat they will step out of their own way off the mat, slowly beginning to see and believe that they can be whoever they want to be in this world. You will witness a beautiful TRANSFORMATION, which is the biggest payment for your teaching and reward for the work you put into yourself to get you there.

Soul Sanctuary Founder, Laura Butcher, has created this course through her own experience and training. Great inspiration will be taken from the work of Baron Baptiste, who also believes in EMPOWERMENT. This course will look into the history of the practice and compare and contrast other teachers, styles and schools of yoga, including Hatha, Ashtanga, Yin, Nidra and much more, and offer a well-rounded understanding of the whole practice. As the focus of Soul Sanctuary studios, there will be a heavy focus on the psychology of yoga, and you will learn to bring this into your teaching.

Above all, ENJOY THE PROCESS! This course is FOR YOU, to learn, to grow and to get to know yourself on a deeper level. A treat to yourself, an opportunity to spend time with like-minded individuals, a retreat at home! AND, you will gain a qualification that gives you the tools to empower people anywhere in the world, for the rest of your life. So please, don't be worried, be excited, be open-minded, be curious, stay positive and prepare to step into greatness!

Please remember, your course leaders are not trained psychologists, or therapists, so if anything comes up for you which you feel you need support with please see our professional services contact list on page 153.

The History of Yoga

The word Yoga has two Sanskrit roots; the first from yuj samadhau meaning concentration, to have an unbroken and constant connection to the object of thought. The second root is from yujir yoge meaning union or “to yoke”.

A few thousand years back, on the banks of the lake Kantisarovar in the Himalayas, Adiyogi poured his significant knowledge into the legendary Saptarishis or “seven sages”. The sages took this effective yogic science to various parts of the world, including Asia, the Middle East, Northern Africa and South America. Interestingly, present day researchers have noted and wondered about the nearby parallels found between ancient societies over the globe. However, it was in India that the yogic framework discovered its complete expression. Agastya, the Saptarishi who travelled across the Indian subcontinent, made this culture around a core yogic lifestyle.

The early writings on yoga were transcribed on fragile palm leaves that were easily damaged, destroyed or lost. The development of yoga can be traced back to over 5,000 years ago, but some researchers think that yoga may be up to 10,000 years old. Yoga’s long rich history can be divided into four main periods of innovation, practice and development.

Pre-Classical Yoga

The beginnings of Yoga were developed by the Indus-Sarasvati civilization in Northern India over 5,000 years ago. The word yoga was first mentioned in the oldest sacred texts, the Rig Veda. The Vedas were a collection of texts containing songs, mantras and rituals to be used by Brahmins, the Vedic priests. Yoga was slowly refined and developed by the Brahmins and Rishis (mystic seers) who documented their practices and beliefs in the Upanishads, a huge work containing over 200

scriptures. The most renowned of the Yogic scriptures is the **Bhagavad-Gîtâ**, (song of the Lord) composed around 500 B.C.E. This is a 700 – verse Hindu scripture in Sanskrit, a conversation between Arjuna and Krishna, who appears during a battle between Pandavas and Kauravas and talks through yogi ideals.

The Upanishads took the idea of ritual sacrifice from the Vedas and internalised it, teaching the sacrifice of the ego through self-knowledge, action (karma yoga) and wisdom (jnana yoga).

Classical Yoga

In the pre-classical stage, yoga was a mishmash of various ideas, beliefs and techniques that often conflicted and contradicted each other. The Classical period is defined by **Patanjali’s Yoga-Sûtras**, the first systematic presentation of yoga. Written some time in the second century, this text describes the path of Raja Yoga, often called “classical yoga”. Patanjali organized the practice of yoga into an “eight limbed path” containing the steps and stages towards obtaining Samadhi or enlightenment. Patanjali is often considered the father of yoga and his Yoga-Sûtras still strongly influence most styles of modern yoga.

Post-Classical Yoga

A few centuries after Patanjali, yoga masters created a system of practices designed to rejuvenate the body and prolong life. They rejected the teachings of the ancient Vedas and embraced the physical body as the means to achieve enlightenment. They developed Tantra Yoga,

with radical techniques to cleanse the body and mind to break the knots that bind us to our physical existence. This exploration of these physical–spiritual connections and body centered practices led to the creation of what we primarily think of yoga in the West: **Hatha Yoga**.

Modern Period

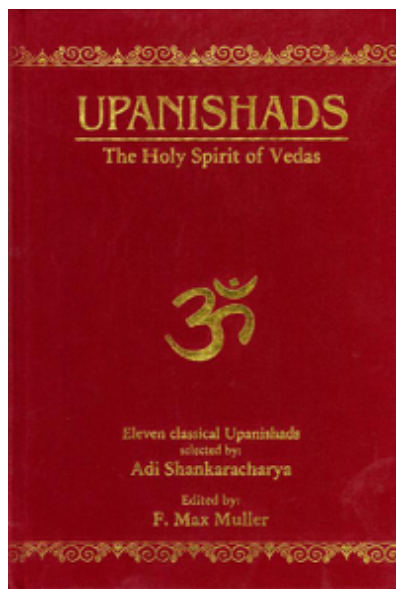
In the late 1800s and early 1900s, yoga masters began to travel to the West, attracting attention and followers. This began at the 1893 Parliament of Religions in Chicago, when Swami Vivekananda wowed the attendees with his lectures on yoga and the universality of the world’s religions. In the 1920s and 30s, Hatha Yoga was strongly promoted in India with the work of T. Krishnamacharya, Swami Sivananda and other yogis practicing Hatha Yoga. Krishnamacharya opened the

first Hatha Yoga school in Mysore in 1924 and in 1936 Sivananda founded the Divine Life Society on the banks of the holy Ganges River. Krishnamacharya produced three students that would continue his legacy and increase the popularity of Hatha Yoga: B.K.S. Iyengar, T.K.V. Desikachar and Pattabhi Jois. Sivananda was a prolific author, writing over 200 books on yoga, and established nine ashrams and numerous yoga centers located around the world.

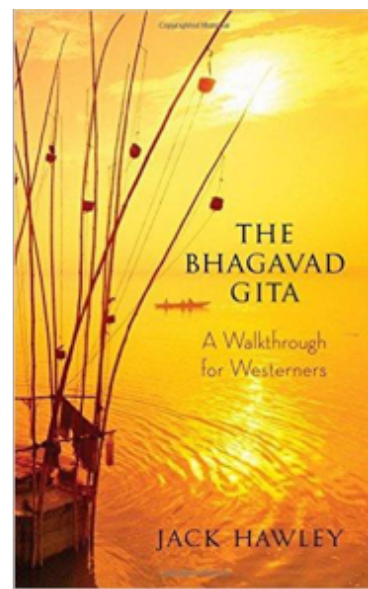
The importation of yoga to the West still continued at a trickle until Indra Devi opened her yoga studio in Hollywood in 1947. Since then, many more Western and Indian teachers have become pioneers, popularizing hatha yoga and gaining millions of followers.



Rig Veda



Upanishads



The Bhagavad Gita

3000 BC	2000 BC	1000 BC	0	1000	2000
Yoga begins, first documented pose	Earliest scriptures written	Definition of yoga emerges	Yoga Sutras are written	Birth of Ashtanga Yoga	Illustrations of poses emerge
		Bhagavad Gita written		Gita translated to English	



The People of Yoga

Swami Vivekananda



Swami Vivekananda was a Hindu monk and one of the most celebrated spiritual leaders of India. He carried on the free-thinking philosophy of his guru, Ramakrishna Paramhansa. He worked tirelessly towards bettering society, in servitude of the poor and needy, dedicating himself to his country. He was responsible for the revival of Hindu spiritualism and established Hinduism as a revered religion on the world stage. The young monk and his teachings have been an inspiration to many, and his words have become goals of self-improvement especially for the youth of the country. For this very reason, his birthday, January 12, is celebrated as the National Youth Day in India.

Although his mother was a devout woman and he had grown up in a religious atmosphere at home, he had a spiritual crisis at the start of his youth. His well-studied knowledge led him to question the existence of God

and for some time he believed in Agnosticism. Yet he could not completely ignore the existence of a Supreme Being. Earlier, to satisfy his intellectual quest for God, Narendranath visited prominent spiritual leaders from all religions, asking them a single question, "Have you seen God?" Each time he came away without a satisfying answer. He put forward the same question to Sri Ramakrishna, without hesitation, Sri Ramakrishna replied: "Yes, I have. I see God as clearly as I see you, only in a much deeper sense."

In 1884, Narendranath underwent a considerable financial distress due to the death of his father as he had to support his mother and younger siblings. He asked Ramakrishna to pray to the Goddess for the financial welfare of his family. On Ramakrishna's suggestion he himself went to the temple to pray. But once he faced the Goddess he could not ask for money and wealth, instead he asked for 'Vivek' (conscience) and 'Bairagya' (reclusion). That day marked the complete spiritual awakening of Narendranath and he found himself drawn to an ascetic way of life.

During the course of his wanderings, he came to know about the World Parliament of Religions being held in Chicago, America in 1893. He was keen to attend the meeting, to represent India, Hinduism and his Guru Sri Ramakrishna's philosophies. On 11 September 1893, when the time came, he took the stage and stunned everyone with his opening line "My brothers and sisters of America". He received a standing ovation from the audience for the opening phrase. He went on to describe the principles of Vedanta and their spiritual significance, putting Hinduism on the map of World Religions. He spent the next two and a half years in America and

founded the Vedanta Society of New York in 1894. He also travelled to the United Kingdom to preach the tenets of the Vedanta and Hindu Spiritualism to the western world. Swami Vivekananda had predicted that he would not live till the age of forty. On July 4, 1902, he went about his days' work at the Belur Math, teaching Sanskrit grammar to the pupils. He retired to his room in the evening and died during meditation at around 9pm. He is said to have attained 'Mahasamadhi' and the great saint was cremated on the Banks of river Ganga.

T. Krishnamacharya



Though his name is perhaps less well-known than his most famous students', it's not an overstatement to call T. Krishnamacharya the father of modern yoga. His development of a unique approach to hatha yoga, together with his tireless promotion and exceptional acolytes, led directly to yoga's increased availability to western students. Krishnamacharya (1888–1989) was an Indian yogi and scholar. He claimed to have received his

training in hatha yoga during seven years spent with his guru, Ramamohana Brahmacharya, who lived in a cave in a remote region of the Himalayas. Krishnamacharya also spent many years studying, and then teaching Sanskrit, Vedic rituals, and philosophy. His approach to yoga is the first known to have incorporated movement through a series of poses coordinated with breathing, a style that is now known as vinyasa yoga. From 1926 to 1946, Krishnamacharya ran a yoga school (mostly for young boys) at the palace of the Maharaja Krishnaraja Wodeyar in Mysore, India.

During that time, Krishnamacharya had **three prominent students** who would go on to play pivotal roles in popularizing yoga in the west. **K. Pattabhi Jois** was a devoted, long-time student whose vigorous Ashtanga style of asana was closely based on Krishnamacharya's teachings.

Modern Ashtanga is the best window we have into Krishnamacharya's yoga. **B.K.S. Iyengar**, whose sister was Krishnamacharya's wife, received his first yoga instruction from his brother-in-law before branching off to develop his own alignment-based style.

Indra Devi, who became the yoga teacher to the Hollywood starlets in the 1940s and 50s, was Krishnamacharya's first female student.

After his yoga school closed, Krishnamacharya taught privately from his home in Chennai. His method of tailoring a yoga practice to an individual's needs and abilities influenced his son, **T.K.V. Desikachar**, who would eventually turn this method into Viniyoga.

B. K. S. Iyengar



B. K. S. Iyengar taught for over 75 years in all five continents, he won worldwide respect and recognition for his achievements and made yoga accessible and relevant to people everywhere, no matter what their physical or mental ability.

Triumphing over poverty and serious childhood illness, B. K. S. Iyengar began his study of yoga at a young age with his guru, T. Krishnamacharya. Practicing hour after hour, year after year, he acquired the encyclopedic knowledge, which fired his teaching.

Yogacharya Sri B.K.S. Iyengar brought yoga to the West with his pioneering teaching in the 70s, the beginning of today's explosive growth in yoga. His seminal manual **Light on Yoga**, called "**the Bible of Yoga**" and continuously in print since 1966, has been the source book for generations of yoga students. **His invention of yoga props** – now ubiquitous in yoga studios of all styles – revolutionised the art. Blankets, belts and other devices allow students of all skill levels to work safely in the classical yoga asanas. Iyengar also revolutionized the therapeutic applications of yoga, gaining recognition for yoga as treatment for serious medical conditions.

Mr Iyengar continued his daily practice at the **Ramamani Iyengar Memorial Yoga Institute** in Pune, India, until shortly before his death at the age of 95 on August 20, 2014. Named for Mr. Iyengar's late wife, who died shortly before it was completed, RIMYI is where Mr Iyengar's daughter, Geeta, and son, Prashant (now the chief teachers of his method) carry on his work. His granddaughter, Abhijata Sridhar Iyengar, also teaches at RIMYI.

Indra Devi



Indra Devi was infact her stage name, her real name was Eugenie Peterson. Eugenie was born in Riga, Latvia on May 12, 1899. Her father was a Swedish bank director and her mother was a Russian noblewoman who worked as a theater actress under the name Labunskaja. Eugenie studied theater in Moscow and when she was 15 she read "Fourteen Lessons in Yogi Philosophy and Oriental Occultism" by Yogi Ramacharaka. Ramacharaka was an American attorney who left his practice to join the

religious New Thought movement at the turn of the century. Eugenie became so excited reading these books; she vowed to go to India someday.

After the Russian Revolution and civil war, Eugenie fled to Berlin. As a trained actress and dancer she joined a theatre troupe and travelled Europe. One evening she went to Annie Besant's Theosophical Society in Holland where she heard the renowned yoga master, poet and philosopher Jiddu Krishnamurti chanting in ancient Sanskrit. She was instantly moved and said that time at the congress changed her life.

In 1927, Hermann Bolm, a wealthy banker asked her to marry him, she agreed with the caveat that he pay for a trip to India for her before they were married. She spent three months in India. When she came back, she returned the engagement ring, telling Bolm her place was in India. She sold what jewels and furs she had and returned to India. Under the stage name of Indra Devi, she became a rising star as a dancer and actress in Indian films. There she married Jan Strakaty in 1930 and through him she met the Maharaja and Maharini of Mysore, who maintained a yoga school in their palace where Krishnamacharya taught.

Indra became a colonial socialite attending receptions, balls, and horse races. She tried to meet Indians of all castes and ranges. She became friends with Mahatma Gandhi, Rabindranath Tagore and Jawaharlal Nehru. Her husband was very open and understanding, even though she was violating social convention. This lifestyle soon took its toll on her and she began experiencing chest pains. She spent four years taking unsuccessful treatments for her condition. A yoga practicing friend of hers suggested she try practicing yoga.

She approached Krishnamacharya. He refused on the grounds she was a Westerner and a woman. The Maharaja finally intervened and Krishnamacharya agreed to take her on as a student. She met every challenge: strict discipline, long hours of practice, diet restrictions, no use of a stove to keep warm. She had to keep up with all the requirements of the male students. The master admired her zeal so much he took her on as a private student. She experienced a complete recovery from her heart ailment.

In 1938, her husband learned he would be transferred to China. In 1939, she opened a yoga school in Shanghai. Indra returned to India after the war and wrote her first book "Yoga, the Art of Reaching Health and Happiness", believed to be the first book on yoga written by a Westerner to be published in India. She was also the first Westerner to teach yoga in India. In the meantime, her husband returned to Czechoslovakia where he died in 1946. Indra departed for Shanghai to retrieve her belongings and couldn't decide whether to go back to India or go to the United States. Her decision was to go to the United States. About a year later she opened a yoga school in Hollywood.

In an effort to publicise and spread word about yoga, she cultivated movie stars and other famous people to come to her school. Gloria Swanson, Yehudi Menuhin, Pandit Nehru, Ben Gurion, Roman Navarro, Jennifer Jones, Greta Garbo and Robert Ryan were just some of her students. She became friends with Elizabeth Arden, the expert cosmetologist who incorporated yoga into her health spa programs. Indra wrote two more books, "Forever Young, Forever Healthy" and "Renew Your Life by Practicing Yoga" which soon became best sellers. They were sold in 29 countries and translated into ten different languages.

Yogacharaya Shri K. Pattabhi Jois (Guruji)



Yogacharaya Shri K. Pattabhi Jois (Guruji) was born on the full moon of July 1915, in Kowshika, a small hamlet located 150 kilometers from Mysore. His father was an astrologer and a priest in the village of nearly seventy families. Guruji was the middle of nine children, and from the age of five, like most Brahmin boys, began to study the Vedas and Hindu rituals. At 12, he attended a yoga demonstration at his middle school that inspired him to learn more about the ancient practice. He was so excited about this new discovery that he arose early the next morning to meet the impressive yogi he had seen, Krishnamacharya.

Krishnamacharya agreed to take him on as his student, and for the next two years, unbeknownst to his family, Guruji practiced under the great yogi's strict and demanding tutelage every day before school, walking five kilometers early in the morning to reach Krishnamacharya's house.

When Guruji turned fourteen, he was given the Brahmin thread initiation – the ceremony in which a Brahmin boy becomes a man and is initiated into the spiritual life. Soon after the significant ceremony, and with two rupees in his pocket, Guruji secretly ran away from home to seek Sanskrit study at the Sanskrit University of Mysore. After getting off the train, he went straight to the admissions department, showed his thread as proof of being Brahmin [this would gain him free admission], and was accepted to the school. It was three years before he wrote to his father to tell him where he was and what he was doing.

In 1932, he attended a yoga demonstration at the university and was pleased to discover that the yogi on stage was his guru, Sri Krishnamacharya. Having lost touch after Guruji left Kowshika, they recommenced their relationship in Mysore, which lasted twenty-five years.

During this time, Mysore's Maharaja, Sri Krishna Rajendra Wodeyar, fell suddenly ill. Krishnamacharya cured him through yoga. In gratitude, the Maharaja established a Yoga shala for him and model students on the palace grounds. The Maharaja was especially fond of Guruji and would call him to the palace at four in the morning to perform yoga demonstrations. In 1937, he ordered Guruji to teach yoga at the Sanskrit University, in spite of his desires to remain a student. Guruji established its first yoga department, which he directed until his retirement in 1973. The department was permanently closed after that.

Guruji passed away at home in Mysore on May 18th, 2009 at the age of 93. His death came as a tragic loss to the worldwide yoga community.

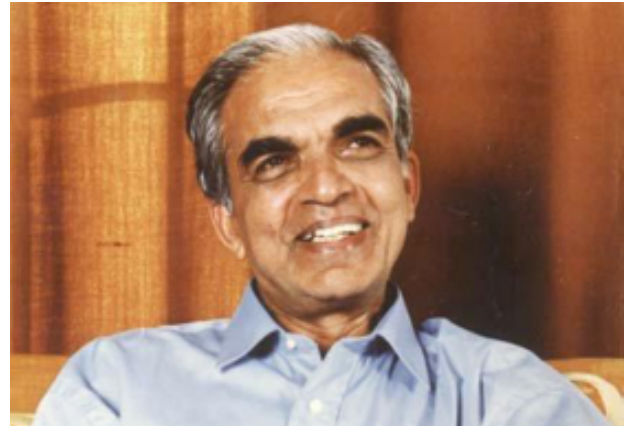
Sharath Jois (Son of Pattabhi Jois)



Sharath Jois (Son of Pattabhi Jois) was born on September 29, 1971 in Mysore, India. Growing up in a house full of yoga practitioners, Sharath learned his first asanas at age seven and experimented with postures from the primary and intermediate series until he turned fourteen. Though he spent the next three years focused on his scholastic education, earning a diploma in electronics from JSS in Mysore, Sharath knew that he would one day follow the ashtanga path. Sharath embarked on his formal yoga study at the age of nineteen. He would wake every day at 3:30am and cross the town of Mysore to his grandfather's Lakshmiapuram yoga shala. There, he would first practice and then assist his guru, Pattabhi Jois.

Today, Sharath's sincere devotion and discipline to the study and practice of yoga compels him to rise six days a week at 1:00am to complete his practice before the first students arrive at the K. Pattabhi Jois Ashtanga Yoga Institute, where he serves as Director. Sharath is Pattabhi Jois's only student who has studied and continues to practice the complete six series of the ashtanga yoga system. He presently resides in Mysore with his wife Shruthi, daughter Shraddha, and son Sambhav.

T.K.V Desikachar

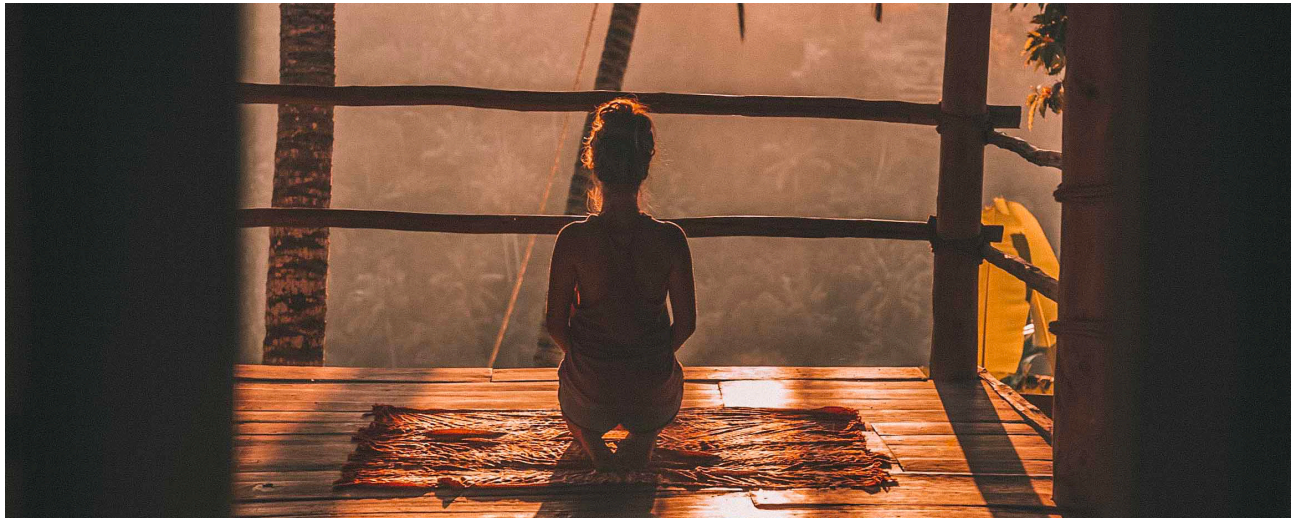


T.K.V Desikachar was born on June 21st 1938, in Mysore, Karnataka, the fourth child of Sri Tirumalai Krishnamacharya and his wife, Shrimati Namagiriammal, sister of BKS Iyengar. As the son of the eminent Sri Krishnamacharya, Desikachar could not help but be exposed to the richness and depth of Indian culture while growing up. However, in spite of the portent of his namesake, the great sage Vedanta Desika, the young Desikachar was encouraged to seek a modern education.

Accordingly, he completed a bachelor's degree in civil engineering and his early adult life saw him successfully pursuing his career as a civil engineer. Yet the influence of his father's teaching was still present and able to cause a change of direction in Desikachar's life.

This happened in 1961, when Desikachar was visiting his parents' house in Madras on route to northern India. One morning about 6.00am he was awakened by the sound of a foreign woman knocking at the door and demanding to see "the professor". Before he could take stock of what was happening, Desikachar was astonished to see this Western woman run down the path, and fling her arms around Sri Krishnamacharya as he emerged from his quarters while exclaiming, "I slept! I slept!"

Despite his Western style education, the young Desikachar was unprepared for the sight of a foreign woman hugging



the austere and reverential figure of his South Indian Brahmin father. Witnessing her relief at overcoming her chronic and severe insomnia led Desikachar to appreciate the healing power of Yoga and Krishnamacharya's extraordinary mastery of its art and application. He determined to find out more about it, and very soon thereafter gave up his engineering pursuits in favour of extensive studies with his father. He continued with his studies for nearly three decades, and went on to co-found an Institute that bears his father's name.

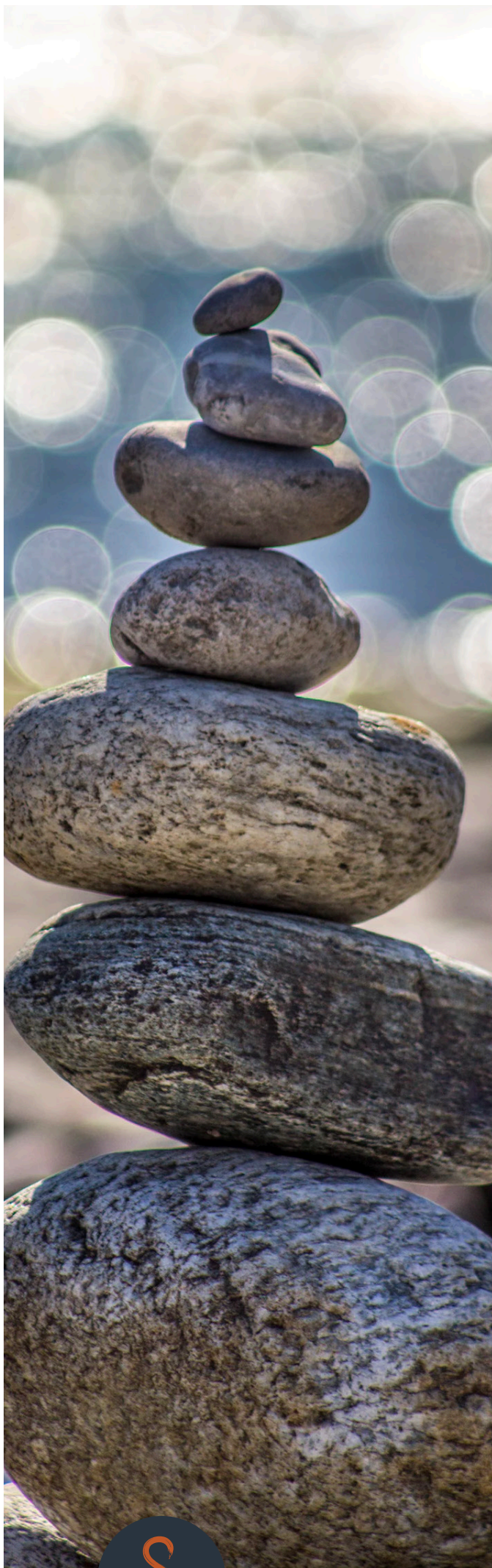
The Krishnamacharya Yoga Mandiram was founded in 1976 in Madras with the aim of making available the heritage of Yoga and in later years Vedic Chanting as taught by Sri Krishnamacharya. T.K.V Desikachar was one of the founders and a managing trustee of the KYM. It provides assistance to people coming from all over India as well as elsewhere, by means of careful assessment and individualised treatment.

Accordingly, it is recognised by the Health and Family Welfare Department of the Government of Tamil Nadu. The KYM also provides ongoing training and consultation on a number of special projects, including for example, training programmes for teachers of children with learning difficulties. In addition it offers a special two year teacher

training diploma course in Yoga studies.

In 1999 due to the tremendous interest in Vedic Chanting, a separate unit called Vedavani was established solely to teach Vedic Chanting with specialised teachers in individual and small group situations.

Immersed in the yoga tradition by his father Sri Tirumalai Krishnamacharya, **T.K.V. Desikachar went on to develop Viniyoga** - a highly individualised approach to yoga that tailors the practice to each student's specific physical condition, emotional state, age, cultural background and interests. In addition to offering teacher training and individual instruction in asana, Pranayama, meditation, yoga philosophy, and Vedic chanting, Yoga Mandiram has pioneered research into the impact of yoga on people suffering from schizophrenia, diabetes, asthma, and depression. **"Yoga is basically a program for the spine at every level—physical, respiratory, mental, and spiritual"** says Desikachar.



Historic Overview

Pre classical / Pre vedic 12700 BC

Rig Veda, oldest sacred texts – Vedas, songs, mantras, rituals used by Brahmins

Brahmins & Rishis documented refined practices and beliefs = Upanishads 200 scriptures

Most renowned was Bhagavad-Gītā, (song of the Lord)
500 BC 700–verse Hindu script

Classical Yoga 500 BC – 800 AD

Patanjali's Yoga-Sūtras organises yoga into 8 limbed path in 2nd Century

Post Classical 800 AD – 1700 AD

Embraced the physical body as the means to achieve enlightenment. They developed Tantra Yoga, with radical techniques to cleanse the body and mind to break the knots that bind us to our physical existence – Hatha Yoga.

Modern Period 1700 – 1900 AD

Late 1800s and early 1900s, yoga masters began to travel to the West. Hatha Yoga was strongly promoted in India with the work of T. Krishnamacharya, Swami Sivananda and other yogis practicing Hatha Yoga.

Modern Period

Ramamohana Brahmacharya

Krishnamacharya's Guru
Lived in a cave in the Himalayas

Ramakrishna Paramhansa

Swami Vivekananda's Guru

Swami Vivekananda 1863 – 1902

Swami had a religious mother but experienced a spiritual crisis. He asked everyone "have you seen god". He spoke at the World Parliament Religions and got a standing ovation. He knew he would die young – in meditation.

Krishnamacharya – Hatha 1888 – 1989

Taught Ashtanga & Vinyasa Yoga, 1926 to 1946, ran a yoga school (mostly for young boys) at the palace of the Maharaja Krishnaraja Wodeyar in Mysore, India. He had three prominent students. Modern Ashtanga is the best window we have into Krishnamacharya's yoga.

B.K.S. Iyengar 1918 – 2014

In 1925 Krishnamacharya married Iyengar's sister. Iyengar was 7 years old at the time. When Iyengar was 16, he became Krishnamacharya's student. Iyengar is Desikachar's uncle.

Indra Devi 1899 – 2002

Russian Actress, (real name Eugenie Peterson), married a banker to go to India. She left him and married Jan Strakaty who introduced her to Maharaja, who convinced Krishnamacharya to let her study under him. She became the yoga teacher to the Hollywood starlets in the 1940s and 50s, was Krishnamacharya's first female student.

T.K.V Desikachar 1938 – Present – Viniyoga

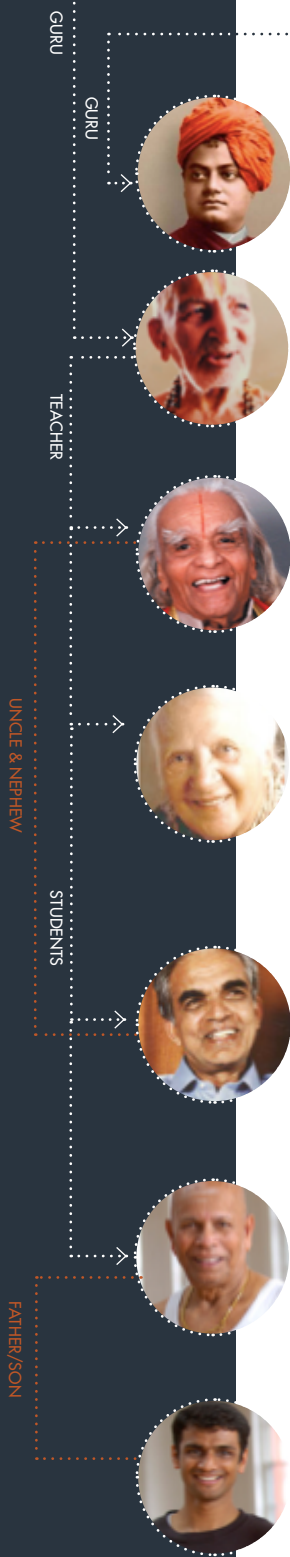
Desikachar is Krishnamacharya's son. He was a civil engineer. TKV Desikachar was one of the founders and a managing trustee of the KYM (Krishnamacharya Yoga Mandiram). It provides assistance to people coming from all over India as well as elsewhere, by means of careful assessment and individualised treatment.

K. Pattabhi Jois (Guruji) 1915 – 2009 – Ashtanga

Walked 5 kilometres every morning to practice with Krishnamacharya in secret. Ran away to study Sanskrit in Mysore, met Krishnamacharya again. Vigorous Ashtanga style of asana was closely based on Krishnamacharya's teachings.

Sharath Jois 1971 – Present

Patthabi Jois' son. Sharath's sincere devotion and discipline to the study and practice of yoga compels him to rise six days a week at 1:00am to complete his practice before the first students arrive at the K. Pattabhi Jois Ashtanga Yoga Institute, where he serves as Director.



The Bhagavad Gita

The Bhagavad Gita, often referred to as the “Song of the Lord”, is part of the Mahabharata – a great Indian epic which tells the story of a great struggle between two branches of a single ruling family, the Kauravas and the Pandavas, over the fertile and wealthy land at the confluence of the Ganges and Yamuna Rivers near Delhi, ending in an awesome battle.

Before the battle, Arjuna the head of the Pandava army, is asked to choose to be supported by either Lord Krishna’s army or Lord Krishna himself, who will not fight. Arjuna chooses his friend Lord Krishna who says he will act as Arjuna’s charioteer.

The 700 verses of the Gita arranged in 18 chapters are a conversation between Lord Krishna and Arjuna. Krishna represents the Supreme Soul, Arjuna the individual soul and the battle represents the ethical and moral struggles of human life. It is often thought of as a summary of the Upanishads (the Vedanta or essence of Veda) and is called the Upanishad of the Upanishads. The Gita takes place before the battle begins. Arjuna realises that his enemies are his own relatives, beloved friends, and revered teachers and refuses to fight. He turns to his charioteer and friend, Krishna, for advice. Krishna explains to Arjuna his duties as a warrior and prince, and through the course of the Gita, imparts to Arjuna wisdom, the path to devotion.

Chapter 1: The Distress of Arjuna

Arjuna has requested Krishna to move his chariot between the two armies. His growing dejection is described as he fears losing friends and relatives as a consequence of war.

Chapter 2: The Way of Ultimate Reality

After asking Krishna for help, Arjuna is instructed into various subjects such as, Karma yoga, Jnana yoga, and the immortal nature of the soul. This chapter is often considered the summary of the entire Bhagavad Gita. This is where Lord Krishna begins his teachings.

Chapter 3: The Way of Action – Karma Yoga

Krishna explains how performance of prescribed duties, but without attachment to results, is the appropriate course of action for Arjuna. “Better ones own dharma though imperfectly performed than the dharma of another well performed. Better is death in the doing of one’s own dharma. The dharma of another is fraught with peril.”

Chapter 4: The way of Knowledge

Krishna reveals that he has lived through many births, always teaching yoga for the protection of the pious and the destruction of the impious and stresses the importance of accepting a guru.

Chapter 5: The Way of Renouncing the Fruits of Work. Karma-Sanyasa yoga

Arjuna asks Krishna if it is better to forgo action or to act. Krishna answers that both are ways to the same goal but that acting in Karma yoga is superior.

Chapter 6: The Way of Meditation. Dhyana yoga

Krishna describes the Ashtanga yoga, difficulties of the mind and the techniques to master the mind. “Let a man be lifted up by his own self, let him not lower himself, for he himself is his friend and he himself is his enemy.” “The yogi is greater than men of austerities, greater than men of knowledge, greater than men of action. Therefore be a yogi!”

Chapter 7: The Way of Realisation

Krishna describes the absolute reality (himself) and its illusory energy Maya. “Those who know Me as the One that underlies all material things, all the gods and sustains all, will know Me even at the hour of death.”

Chapter 8: The way to the Imperishable Brahman – Devotion to the One Supreme God

The knowledge of end of ordinary reality and reunion with the Divine. Importance of the last thought before death, differences between material and spiritual worlds, and light and dark paths that a soul takes after death.

Chapter 9: The Way of the Kingly Wisdom and the Kingly Mystery

Krishna explains how His eternal energy pervades, creates, preserves, and destroys the entire universe. "Whatever you do, whatever you eat, whatever you offer in sacrifice, whatever you give away and whatever you practice in the form of austerities, do it as an offering to Me."

Chapter 10: The Divine Manifestations

Krishna is described as the ultimate cause of all material and spiritual existence. Arjuna accepts Krishna as the Supreme Being.

Chapter 11: The Vision of the Universal Form, Darsana yoga

On Arjuna's request, Krishna displays his "universal form" of a thousand suns, containing all other beings and material in existence.

Chapter 12: The Way of Divine Love. Bhakti yoga

Krishna glorifies the path of devotion to God. Krishna describes the process of devotional service. He also explains different forms of spiritual disciplines.

Chapter 13: The Discrimination between Matter and Spirit

The difference between perishable physical body and eternal soul is described. The difference between individual consciousness and universal consciousness is also made clear.

Chapter 14: The Discrimination of the Three Gunas

Krishna explains the three modes (gunas) characteristics, sattva (goodness, constructive, harmonious), rajas (passion, active, confused), and tamas (darkness,

destructive, chaotic). "The three gunas, sattva, rajas and tamas, born of Prakriti, bind fast in the body the immortal embodied soul."

Chapter 15: The Way to the Supreme Self

Krishna identifies the transcendental characteristics of God such as omnipresence and describes a symbolic tree (material existence), with roots in heaven and foliage on earth. The tree should be felled with the "axe of detachment", after which one can go beyond to his supreme abode.

Chapter 16: The Division of Divine and Demonic Treasures

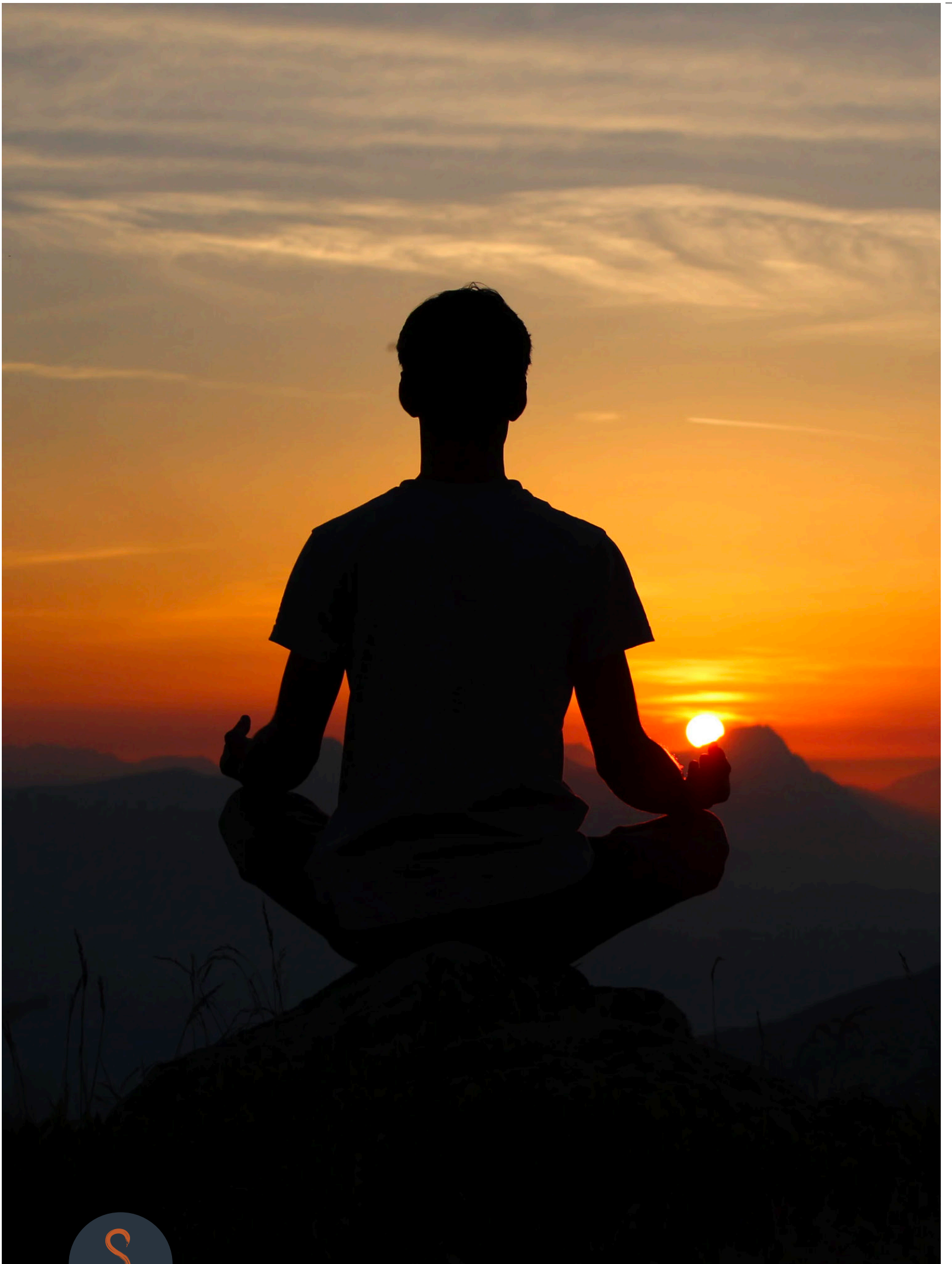
Krishna identifies the human traits of the divine and the demonic natures. To attain supreme destination one must give up lust, anger, greed, and discern between right and wrong action. "There are two types of beings created in this world, the divine and the demonic".

Chapter 17: The threefold Division of Faith

Krishna qualifies the three divisions of faith, thoughts, deeds, and even eating habits corresponding to the three gunas. "Food that promotes longevity, vitality, strength, health, pleasure, appetite, that is succulent, unctuous and agreeable is favored by people with sattva. Food that is excessively bitter, sour, salty, hot, acrid, dry and burning is liked by people with rajas. Food that is ill-cooked, tasteless, putrid, stale, unclean, left-over is favored by people with tamas."

Chapter 18: The Way to Liberation Through Renunciation. Moksha-Sanyasa yoga

In this chapter, the conclusions of previous seventeen chapters are summed up. Krishna asks Arjuna to abandon all forms of dharma and simply surrender unto him and describes this as the ultimate perfection of life.



The Yoga Sutras

The Yoga Sutras of Patanjali must have been composed orally since 1500–1000 BC but came into the written form much later around 500 BC–300 AD. The sutras were always kept short, as they were intended to be learned, memorised and chanted with reverence and understanding in order to facilitate the development of a deep sense of quiet, inner contemplation. The 195 or 196 sutras, depending on the version, are arranged placed into four chapters.

Chapter 1: Samadhi Pada

The definition of Yoga as a process of mental purification.

The classical definition of Yoga as a discipline to control the whirlpools of the subconscious or unconscious mind (yogah chitavritti nirodha, 1.2) is given along with the understanding of the process of oneness with the vrittis, which occurs in the absence of the control.

In sutras 1.17–1.18, Patanjali deals with the concept of samadhi, classifying it into numerous levels and sublevels. Sutras 1.19–1.22 address the importance of qualities such as shraddha (faithful devotion), veeraya (strength of body and mind), smriti (ability to remember and learn from previous experiences) and samadhi prajna (mental competence for the higher states) that are essential for spiritual success. He also classifies the seekers as mridu (dull and incompetent ones), madhya (the average ones) and adimatra (the excellent ones) but then tells us that for the extremely motivated and energetic one who doesn't give up, the attainment is much easier (1.21).

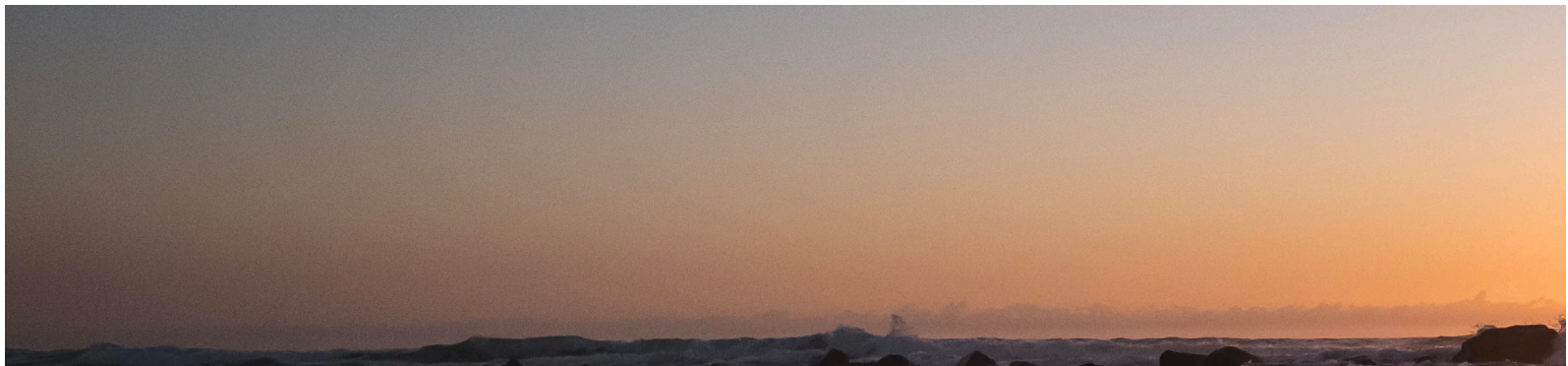
The concept of the Divine is addressed in sutras 1.24–1.26 where Patanjali stresses the importance of the pranava (OM) and its repetition. The pranava consists of the three sacred sounds (akara, ukara and makara nada) that may represent creation, sustenance and dissolution. Patanjali further states that pranava japa (1.28) can eradicate all obstacles on the path toward attaining realised oneness with the Divine (1.29).

In sutras 1.24–26, Patanjali defines the Divine Self (Ishvara) as a special soul (Visheshha Purusha) who is

beyond the kleshas (inherent psychological afflictions) and karma. He also describes Ishvara as the eternal teacher (1.26) who is beyond time itself and is the seed of all wisdom (1.25).

Patanjali is blessed with foresight, and cautions seekers that there are many obstacles on the Yogic path to kaivalya (liberation) and offers the solutions to these. In 1.30–1.32 he describes the nine obstacles faced in one's sadhana and enumerates them (1.30). He also details the four-fold external manifestations of these internal obstacles (1.31). Patanjali then goes on to suggest different methods to stabilise and clear the mind in sutras 1.32–1.39. Focused practice of one principle (1.32) is stated to be the best method to prevent and deal with the obstacles and their manifestations.

He advocates the adoption of positive attitudes (1.33) such as maitri (friendliness towards those who are at ease with themselves), karuna (compassion towards the suffering), mudita (cheerfulness towards the virtuous) and upekshanam (avoidance and indifference towards the non-virtuous). Single-minded concentration on the prana (1.34), the sensory experiences (1.35) and the inner light (1.36) is also mentioned, while he recommends a detached attitude (1.37) with deepening of one's knowledge through an understanding of dream (1.38) and meditative states (1.39). Once we stabilise the restless mind, it attains the highest clarity and becomes crystal-like in its ability to truthfully transmit the highest experiences (1.41). This clarity is attained through different stages of samadhi, which he describes in 1.40–1.51.



Chapter 2: Sadhana Pada

Chapter Two begins with an exploration of the kleshas (mental poisons – attachment, aversion, ignorance, pride, and jealousy) and the methods of their removal. Kriya Yoga, the potent combination of tapas (discipline), svadhyaya (self-study), and ishvara pranidhana (devotion) (2.1), is prescribed as the method to facilitate attainment of samadhi through the elimination of the kleshas (2.2).

In sutras 2.12–2.25 Patanjali describes the process of this gradual disengagement from the karmic bondage. According to sage Vasishtha, Atma Jnana (knowledge of the Self) is the only way we can escape from the clutches of the never-ending cycle of births. Patanjali echoes this when he says that it is only the wise one endowed with viveka (discerning intellect), who can see clearly that all worldly experiences are ultimately nothing but suffering and pain (2.15). It is only the highest state of kaivalya that is the real bliss and anything less is pain according to Patanjali. This is similar in many ways to the core of the Buddhist philosophy that views all life as suffering. All suffering is, in fact, ultimately due to avidya, ignorance of the reality (2.24).

The real purpose of Yoga sadhana is expressed in sutra 2.28 when he states that the sustained practice of the various limbs of Yoga is meant for the destruction of the impurities, thus enabling one to cultivate the highest wisdom of enlightenment. To this end he enumerates the eight-fold royal path of Ashtanga Yoga in 2.29. Patanjali describes yama and niyama as great vows (2.31).

He further advises us to cultivate pratipaksha bhavana, the contrary view when one is faced with negative thoughts that cause suffering (2.33). Even if we cannot replace negative thoughts with emotion-laden positive reinforcements, we must at least make an attempt to stop them in their track!

In sutra 2.46, Patanjali defines asana as a state that radiates stability and ease. Such a state may be attained only through regular, disciplined and determined practice. The key to attaining this state is given in 2.47, where he advises us to practice asana with a relaxation of effort and contemplation on the infinite. Through the practice of asana, one attains the state of balanced equanimity (described in the Bhagavad Gita as samatvam) that enables one to overcome the dualities that normally torment us into imbalance (2.48).

Patanjali defines pranayama as the “cessation of the processes of inhalation and exhalation” (2.49). Such a state of going beyond the breath is another example of Patanjali’s genius in explaining the higher concepts with simplicity. When faced with something that amazes us, we say, “It took my breath away!” Imagine then, the state of our breath, when we are face-to-face with the divine experience itself! Having described pranayama as a bridge between the external and internal worlds, he goes on to define pratyahara in 2.54 and 2.55 as the “withdrawing of the mind from the sensory engagements.” Just as a tortoise withdraws its limbs into its shell, the senses cease to function as soon as the mind (the main energy source for sensory function) starts the journey inwards.



Chapter 3: Vibhuti Pada

Now ready for the onward, inner journey, Patanjali starts the third Pada, giving definitions of the three internal aspects (antaranga) of Yoga, namely dharana, dhyana and samadhi. He defines dharana as the process of binding consciousness to a point, place, region or object (3.1) and dhyana as the state in which there is a steady and continuous flow of attention and concentration to a point, place, region or object (3.2). The state of absorptive super-consciousness (samadhi) is an omnipresent state in which the mind loses itself and the object alone shines without differentiation (3.3). These three internal limbs are known together as samyama (flowing together seamlessly, 3.4). He describes special experiences and powers (siddhis) that result from performing samyama, he warns us that the siddhis are both an attainment as well as an obstacle to spiritual progress.

He strongly tells us that we must give up even the desire for that highest state, if that state is to occur (para vairagya, dispassionate objectivity). The importance of this para vairagya that destroys the very seed of the impurities, thus blessing us with liberation, is described in 3.51. He concludes the Vibhuti Pada by telling us that it is only the equality between buddhi and Purusha that brings about liberation (3.56). Purity of thought, word and deed is of paramount importance if we are to become the purest vehicles of Divine Grace.

Chapter 4: Kaivalya Pada

Chapter Four has a mere 34 verses, but Patanjali gives us an insight into that highest state of liberation known as kaivalya. He explains how siddhis, which are mere milestones of progress, may be obtained by different methods (4.1). He examines the concept of karma and describes the relationship between action and reaction (4.7–4.8). He discusses the concept of reincarnation in sutra 4.9 when he states that the deep habit patterns (samskaras) have an unbroken continuity and play out from lifetime to lifetime by giving rise to the different types of incarnations, locations and time frames.

He gives us an excellent concept of the threefold nature of time, he implies that, by knowing the present reality, one can also gain the knowledge of the past and future (4.12).

He helps us understand the gunas by explaining how the same object may be perceived differently by the different minds because the minds themselves manifest differently (4.15–4.17). He says, “No object depends upon only one mind” (4.16).

Patanjali concludes the Kaivalya Pada by saying that, once we reach this point in our spiritual journey, the pure consciousness becomes established in its own true nature (4.34). With the attainment of this absolute and most dynamic state of being, our evolutionary journey ends, as we have reached the pinnacle by attaining our true essence, where a division of any kind ceases to exist anymore. Indian philosophical thought tells us over and over again that our essential, true nature is Sat-Chit-Anandam (absolute reality-consciousness and bliss).

Pathways of Yoga

The main paths of Yoga which are still in practice today are:

1. **Raja Yoga** – Royal Yoga
2. **Jnana Yoga** – The Yoga of Knowledge
3. **Bhakti Yoga** – The Yoga of Devotion
4. **Karma Yoga** – The Yoga of Action
5. **Hatha Yoga** – The Yoga of Force
6. **Mantra Yoga** – The Yoga of Sound
7. **Tantra Yoga** – The Yoga of Dissolution

Raja yoga is considered to encompass Hatha, Jnana, Bhakti and Karma yoga in its path, so it is sometimes referred to as Integral Yoga. Similarly Hatha, Tantra and Mantra yoga are sometimes grouped under the heading Kriya Yoga, The Yoga of Technique. Although the paths are very different they all grow from the same moral code and lead to the same goal, enlightenment. When we look at these paths together they are known as the Wheel of Yoga.

The Wheel Of Yoga

Imagine a bicycle wheel. The tyre that forms the outer part of the wheel is symbolic of the Yamas and Niyamas (ethical and moral principles of living). These are the basis of all of the paths of yoga. The very centre of the wheel is Samadhi (enlightenment). This is the end goal, which all of the paths are leading. The various paths of yoga are symbolised in the spokes that lead from the outer tyre to the inner hub.

Raja Yoga

Royal Yoga The dualist metaphysics of Patanjali's Yoga Sutras aim to lead the practitioner from the illusion of the mind to liberation through the eight limbs of yoga. Refers to Ash-tanga, only when all 8 limbs are realised is it referred to as Raja Yoga. The Eight limbs of Raja Yoga are:

1. **Yama** – The five restraints (code of conduct)
2. **Niyama** – The five observances (positive behaviours)
3. **Asana** – Physical yoga postures
4. **Pranayama** – Control of prana
5. **Pratyahara** – Withdrawal of the senses
6. **Dharana** – Concentration
7. **Dhyana** – Meditation
8. **Samadhi** – Super-conscious state/ Liberation

These first four stages of Patanjali's ashtanga yoga concentrate on refining our personalities, gaining mastery over the body, and developing an energetic awareness of ourselves, all of which prepares us for the second half of this journey, which deals with the senses, the mind, and attaining a higher state of consciousness.

Hatha Yoga

Yoga of Forceful Effort Hatha Yoga is by far the most popular yoga technique of modern times. It developed out of Tantra yoga during the medieval era and translates as the Yoga of Forceful Effort. Based on two Tantric texts (the Gheranda-Samhita and the Hatha Yoga Pradapika) it utilises not only physical yoga poses (asana) but also breath control, sensory inhibition, concentration and meditation. In addition it outlines six preliminary cleansing practices (Shat Karmas) as vital preparation for the body.

Jnana Yoga

Yoga of Knowledge is in theory a very simple and direct path however in practice proves to be difficult. It's like seeing a mountain and deciding to go straight up to the peak rather than to follow the winding path. Jnana Yoga is often mistaken as a path of studying scriptures, but it is not referring to that type of knowledge. In fact it could be better translated as the Yoga of Knowing. Through deep meditation the practitioner drops away all external attachments and all thoughts. They keep peeling away layers until they are unable to strip away anything more. At this point they will have discovered their True Self (Atman). In order to follow this direct path the practitioner must be extremely disciplined and have complete control over their energy (Prana) and their senses. This requires the practitioner to renounce 'worldly' life and live with strict control over their diet and day to day activities. It is a path of complete renunciation and as such is the reserve of those who devote their lives solely to a spiritual path (sanyasin/renunciates). According to Jnana Yoga there are four ways of becoming liberated:

1. **Discernment**
2. **Renunciation**
3. **The urge for Liberation**
4. **The six accomplishments** (tranquility, sense restraint, cessation, endurance, faith and mental collectedness)

For those wishing to participate in worldly life – family, work, etc – it can still be useful to utilise the Jnana techniques of meditation and rational thinking.

Bhakti Yoga

Yoga of Devotion is the path of love and devotion. The subject, by immersing themselves so completely with devotion for their chosen object, merges into it. The subject and object become one – which is the Ultimate Truth (Brahman–Atman). Bhakti Yoga is very open, and the object of the love and devotion can be anything or anyone. Hinduism offers a number of 'objects' for that affection including Vishnu, Shiva or the avatar Krishna; but it could just as easily be a deity from any other religion. The bhakti or devotion could also be directed towards formless 'objects' such as Love. According to Bhakti Yoga there are nine forms of devotion:

1. **Listening to devotional songs and scriptures can arouse feelings of devotion and love in the listeners.**
2. **Chanting and Mantra**
3. **Constant thought of the 'object' of devotion**
4. **Worshipping the feet of the Guru**
5. **Ritualistic worship**
6. **Prostration**
7. **Self-less Service**
8. **Friendship with the 'object' of devotion**
9. **Self-offering**

Although these are prescribed practices their performance should be done quite spontaneously, inspired by the devotion that the practitioner feels.



Karma Yoga

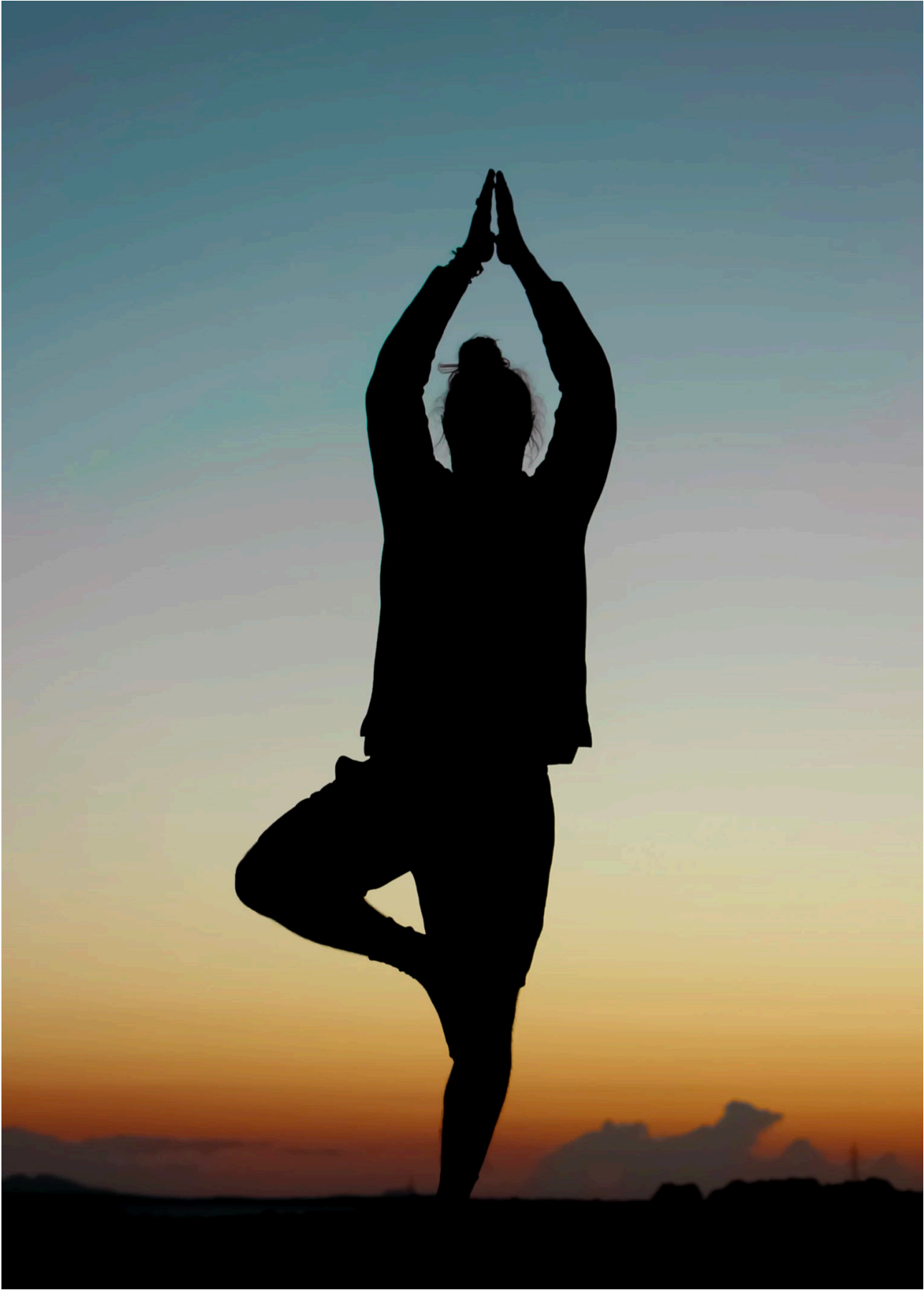
Yoga of Selfless Action, The Bhagavad Gita is the first text to speak directly about Karma Yoga. In this Yoga of Selfless Service every action is turned into a spiritual act, and is a form of sacrifice. Any action or work done by the practitioner is done without any thought of reward, incentive or attachment to any outcome. Through the selfless work the practitioner loses their own identity and all that remains is the 'action'. It is the process of completely dissolving the ego or sense of self. Karma Yoga is closely tied in with the concept of reincarnation, and running through it is the idea that no effort is ever lost. Mahatma Gandhi was a famous example of a modern day Karma Yogi. In our action we sow seeds that later affect our life, Karma that needs to be cleared in this life or the next. Our actions leave Karmic scars, the yogis call them 'samskaras' which become future challenges we need to face with virtue to be cleared or they roll on again.

Tantra Yoga

Yoga of Dissolution, central to Tantra Yoga is the concept of Kundalini-Shakti. The focus is on the subtle body, prana, chakras and awakening Kundalini energy. This path uses mantra, yantra (geometric designs), visualisation and devotional worship as its main techniques. As a philosophy Tantra peaked in popularity in 1200 CE. The teachings formed a new approach which was created for people living in the Kali Yuga.

Mantra Yoga

Yoga of Repetition, mantras can be thought of as asana for the mind. The use and repetition of mantra helps focus the mind and develops sense withdrawal (pratyahara). A practitioner is usually given a personalised mantra by their guru. If the student does not have a guru from whom they can receive a mantra, they may choose a universal mantra (such as Om). The three methods of reciting mantras are audible, whispered and mental. The mantra is usually repeated with the aid of a Mala or rosary of 108 beads. Each time the practitioner repeats the mantra they move along one bead. This path of yoga has very strong links with Bhakti Yoga and is an integral part of Tantra Yoga. The mother of all Mantras is called the Gayatri Mantra.



The 8 Limb path

Introduction

Patangali loved lists, and many believe he ordered lists in ranking of importance, keep that in mind when studying the sutras. However, we must also remember that a body does not grow one limb at a time. Limbs of the body are also not considered 'goals' they are just stages of development and growth. And so it is with the 8 limbs of yoga, although often assumed that if we practice these limbs in order we will reach 'enlightenment' it could be more helpful to consider this a framework to notice which areas we could develop. It is also important to remember that Patanjali was not coming from the assumption that we are all 'broken' and thus a pathway to being 'fixed' rather we are all on a journey, and this is a path of excellence, but we are already enough just as we are.

Just as with the practice of yoga, it is never about 'achieving' the pose, it's all about what we learn about ourselves on the way, we will never 'complete' the asana. In the same way, these limbs are not to be considered goals to achieve, but it is through practicing them daily that we develop and grow, it's a constant journey and practice.

Also be aware that these limbs do not work in isolation, it is by the 'friction' of balancing one with the other that we often access their fruits. For example, practicing Ahimsa (kindness) with Satya (truth), a constant practice and balance, which is not black and white and comes with applying feeling, empathy, integrity, intuition and more.

It may be helpful at this stage, to grossly simplify the process by grouping the final four limbs as a process of meditation - Pratyahara (sense withdrawal), Dharana (concentration), Dhyana (meditation), Samadhi (liberation).

1. Yama (see page 30)

The first limb, yama, deals with ethical standards and 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 are:

- **Ahimsa:** nonviolence
- **Satya:** truthfulness
- **Asteya:** non-stealing
- **Brahmacharya:** continence
- **Aparigraha:** noncovetousness

2. Niyama (see page 32)

Niyama, the second limb, has to do with self-discipline and spiritual observances. Regularly attending temple or church services, saying grace before meals, developing your own personal meditation practices, or making a habit of taking contemplative walks alone are all examples of niyamas in practice.

The five niyamas are:

- **Saucha:** cleanliness
- **Samtosa:** contentment
- **Tapas:** heat; spiritual austerities
- **Svadhyaya:** study of the sacred scriptures and of one's self
- **Isvara pranidhana:** surrender to God

3. Asana

Asanas, the postures practiced in yoga, comprise the third limb. In the yogic view, the body is a temple of spirit, the care of which is an important stage of our spiritual growth. Through the practice of asanas, we develop the habit of discipline and the ability to concentrate, both of which are necessary for meditation.

4. Pranayama

Generally translated as breath control, this fourth stage consists of techniques designed to gain mastery over the respiratory process while recognising the connection between the breath, the mind, and the emotions. 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. You can practice pranayama as an isolated technique (i.e., simply sitting and performing a number of breathing exercises), or integrate it into your asana practice.

5. Pratyahara

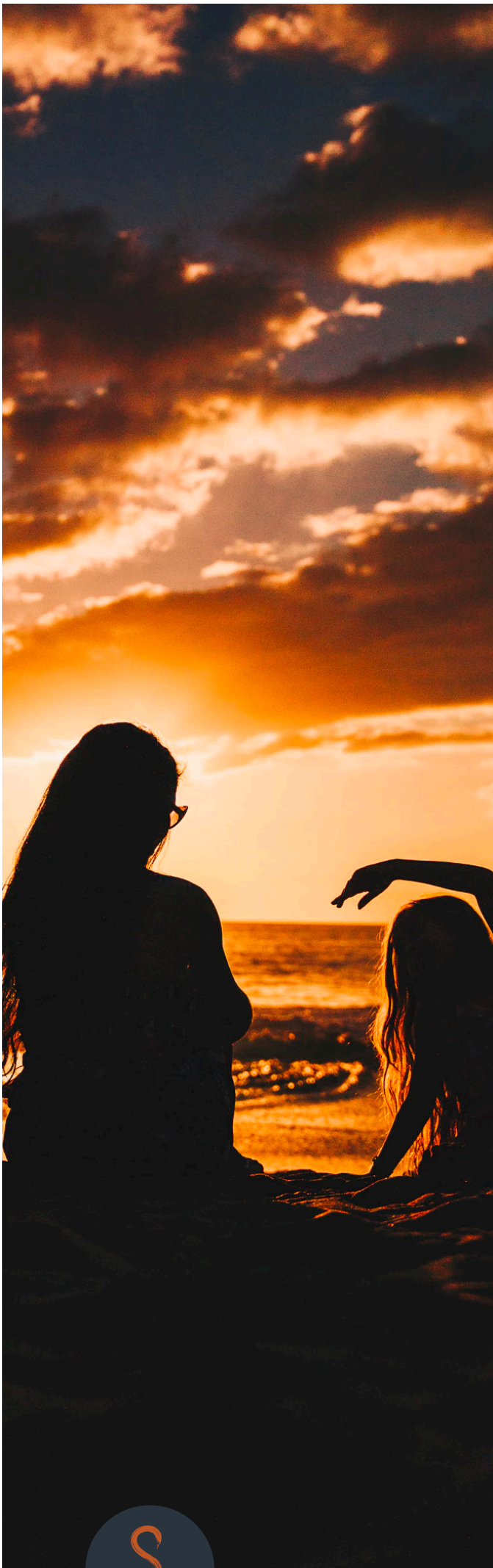
Pratyahara, the fifth limb, means withdrawal or sensory transcendence. It is during this stage that we make the conscious effort to draw our awareness away from the external world and outside stimuli. Keenly aware of, yet cultivating a detachment from, our senses, we direct our attention internally. The practice of pratyahara provides us with an opportunity to step back and take a look at ourselves. This withdrawal allows us to objectively observe our cravings: habits that are perhaps detrimental to our health and which likely interfere with our inner growth.

6. Dharana

As each stage prepares us for the next, the practice of pratyahara creates the setting for dharana, or concentration. Having relieved outside distractions, we can deal with the distractions of the mind itself. In the practice of concentration, which precedes meditation, we learn how to slow down the thinking process by concentrating on a single mental object: a specific energetic centre in the body, an image of a deity, or the silent repetition of a sound. In asana and pranayama, although we pay attention to our actions, our attention travels. Our focus constantly shifts as we fine-tune the many nuances of any particular posture or breathing technique. In pratyahara we become self-observant; now, in dharana, we focus our attention on a single point. Extended periods of concentration naturally lead to meditation.

7. Dhyana

Meditation or contemplation, the seventh stage of ashtanga, is the uninterrupted flow of concentration. Although concentration (dharana) and meditation (dhyana) may appear to be one and the same, a fine line of distinction exists between these two stages. Where dharana practices one-pointed attention, dhyana is ultimately a state of being keenly aware without focus. At this stage, the mind has been quieted, and in the stillness it produces few or no thoughts at all. While this may seem a difficult if not impossible task, remember that yoga is a process. Even though we may not attain the “picture perfect” pose, or the ideal state of consciousness, we benefit at every stage of our progress.



8. Samadhi

Patanjali describes this eighth and final stage of ashtanga, samadhi, as a state of ecstasy. At this stage, the meditator merges with his or her point of focus and transcends the Self altogether. The meditator comes to realise a profound connection to the Divine, an interconnectedness with all living things. With this realisation comes the “peace that passeth all understanding”; the experience of bliss and being at one with the Universe. What Patanjali has described as the completion of the yogic path is what, deep down, all human beings aspire to: peace. We also might give some thought to the fact that this ultimate stage of yoga enlightenment can neither be bought nor possessed. It can only be experienced, the price of which is the continual devotion of the aspirant.

The Yamas

Ahimsa - non-violence

Ahimsa traditionally meant “do not kill or hurt people.” This can be extrapolated to mean that we should not be violent in feelings, thoughts, words, or actions. At root, ahimsa means maintaining compassion towards yourself and others. It means being kind and treating all things with care.

In class, we often see students being violent toward themselves—pushing when they should be pulling back, fighting when they need to surrender, forcing their bodies to do things they are not yet ready to do. When we see this kind of behavior, it is an opportune time to bring up the topic of ahimsa and explain that to be violent to the body means we are no longer listening to it. When we are forcing, we are not feeling.

Asteya - non-stealing

Asteya, or “not stealing,” refers to the stealing that grows from believing we cannot create what we need. We steal because we misperceive the universe as lacking abundance or we think that there is not enough for everyone and that we will not receive in proportion to our giving. Because of this, asteya does not only consist of “not stealing,” but also of rooting out the subconscious beliefs of lack and scarcity that cause greed and hoarding in all their various manifestations.

When students hold back in a posture, or when they don’t work to their full capacity, they may fear that there is not going to be enough energy to do the next pose. Teach your students that each pose gives the energy required to do it. It is only when we persist in feeling a lack of abundance that we hold back and do not put our whole selves into every pose, a self-fulfilling cycle.

Satya - truthfulness

Satya means “truth,” or “not lying.” Practicing satya means being truthful in our feelings, thoughts, words and deeds. It means being honest with ourselves and with others.

When a student tries a challenging pose and compensates by cheating, this is being dishonest because a part of the body is actually not doing the pose at all. Teach your students to always assess themselves honestly, and to work at their own level. Encourage them to look at the whole of their pose, not just the flattering parts (nor just the unflattering parts). Teach them that a pose is too expensive if it is bought by selling ahimsa and satya.

Brahmacharya - continence

Brahmacharya reminds us that our life force is both limited and precious, and sexual activity is one of the quickest ways to deplete it. As yogis, we choose to use the power behind sexuality to create, to fulfill our mission, to find and joyously express our inner selves. The practice of brahmacharya is not some archaic form of moralising, but rather a reminder that, if we use our energy wisely, we possess the resources to live a fulfilling life.

We can teach brahmacharya by helping our students learn to use the minimum energy to achieve the maximum result. Teach them not to use small muscles to do the work of large muscles, and to bring their minds into the poses so that their bodies do not become fatigued. Lift the pit of their abdomen to conserve the life force, dropping the lower belly splatters our life force out in front of us. Once conserved, this pelvic energy can be channeled up to the heart. In this way, we can continually teach brahmacharya in class, encouraging students to lift the pelvic energy toward the heart center, the home of the indwelling Self.



Aparigraha - non-covetousness

Aparigraha means not wanting what isn't ours. It is different from asteya, which asks us to avoid stealing that is motivated by a perceived lack of abundance. Aparigraha is the greed that is rooted in jealousy. Jealousy means that we desire to be what someone else is, or to have what someone else has. Rather than finding who we are, we look at someone else and say, "I want to be that." Aparigraha, in its essence, helps us discover our own selves so that we no longer feel the need to covet what someone else has, or be what someone else is.

Teach your students to always do their practice alone, even in a large class. Tell them not to look at others in the room and compare. Remind them to keep their gaze inward. This way, they will be working in their own body, at their own capacity, and not coveting what others have.

The Niyamas

Saucha - cleanliness

The most common translation of saucha is “cleanliness.” But saucha, at its root, is concerned with keeping different energies distinct.

We can teach saucha through focusing on the grossest physical concerns (such as asking students to come to class without strong body odors, and to wipe off sweat-drenched mats) as well as more subtle energetic issues. Teach students put away their mats, props, and blankets in an orderly manner, with all the edges aligned, so that no one else will have to arrange them. Be mindful of other students’ mats and to refrain from stepping on them as they cross the room to get props or go to the wall. Not only is this a hygienic practice, it also teaches the importance of keeping the energy of their own practice distinct from the energy of others. In asana practice, the mat represents the world – the way we treat our mat reflects the way we treat our world. As we teach our students to handle their mats with care, we are helping them learn the essence of respect for all things.

Tell your students that when they sit in straight lines or circles, the energies around them flow in an orderly fashion, and this keeps the energy of the room clean. If the mats are not arranged in an orderly way, one student’s energy interferes with the energy of another. When students are positioned neatly, a synergistic effect takes place – the effect of one student’s work and energy helps the rest of the class do the pose. Likewise, the energy of the collective group helps each individual do the pose.

Chanting om or leading similar chants at the beginning of class creates a separation between the outward focus of the normal day and the inward focus of the yoga practice. Chanting om again at the end of class seals the energy of the practice before moving back out into the world. Such a separation of energies is, once again, saucha.

Samtoshha - contentment

Contentment – tell those students who are working excessively hard that it is time to practice samtoshha, being content with what they have attained. Encourage them to accept that they may not yet be ready for what they are attempting to do. Instead, they are simply as good as they can be today, and they will be better tomorrow. In *Light on Yoga* (B.K.S. Iyengar, Schocken), you won’t see a single pose in which Iyengar looks tense or upset. If you notice students’ faces contorting and overexerting in a pose, tell them to stop and reestablish a calm breath and the feeling of samtoshha. Only then, in that spirit, should they resume the practice of the pose. This quality of contentment leads to mental peace.

Tapas - heat, spiritual austerities

Heat – when a student is not working hard enough, it’s time to encourage the practice of tapas. Effort is required to make anything bear fruit in the physical world, and yet we have to balance tapas with contentment.

Svadhyaaya - study of the sacred scriptures and of one's self

Sva means "self" and adhyaya means "education of." Svadhyaaya is, in essence, the study of one's self. This is largely accomplished through careful self-observation. During class, we must constantly encourage our students to look within and feel what is going on inside their bodies. After working in a pose, ask them to pause, become still, and feel the changes. This builds self-awareness, the foundation of svadhyaaya.

From the very first class, tell your students that, when they are practicing, they are all alone, even though they are in a class full of people. Emphasise that they are not in competition with their neighbours. The focus during yoga practice has to be completely internal. As yoga teachers, it's our responsibility to help students develop a practice of constant inner reflection so that they will become aware of the changes that yoga is making. Another way to encourage svadhyaaya is to quote from respected scriptures in class. If you regularly quote from Patanjali's Yoga Sutra, you encourage your students to develop an interest in further exploring them on their own.

Ishvara pranidhana - surrender to God

Most students are very concerned with "getting there." They want results. They want to achieve. Explain to them that it is not the results that matter, because the results lie in the hands of the universe, it is our intention and effort that count. Teach your students that they are part of a universal force. In a sense, we are actors playing out our own part – our own dharma on the massive stage of life. When yoga students truly understand this, they become less obsessed with themselves and the results they create. They will be able to do yoga with both intensity and calmness when they dedicate practice to a universal life force of which we are all a part.



Class Styles

Ashtanga

In Sanskrit, 'Ash' means 8 and 'tanga' means limbs. So, 'Ashtanga' symbolises the 8 limbs of yoga, expounded by Patanjali in his Yoga Sutras. As one of the original styles of yoga, Ashtanga classes are traditional – taught in sanskrit, following a set sequence of poses, which you hold for a certain amount of breaths, counting from one to ten, called out by the teacher.

Ashtanga is a traditional practice, historically it was a male only practice, where teachers use very strong assists (even canes!) to pull their students bodies into poses. The sequences move from Primary to Secondary up, all the way up to the fifth series, but you are only allowed to move to the next series once the former has been completed. Typically the sequence is 90 minutes and you have your own practice, going to an open yoga shala (space to practice yoga) at any time to practice yourself, not relying on a class environment.

Often 'Ashtangees' wake up at the break of dawn for their first self-practice of the day and can practice several times a day. Obviously the practice has since become Westernised, especially in beginners style classes, everyone comes to practice together in a Western class environment and there will often be a mix of English and Sanskrit used by the teacher, with more explanation given around each pose rather than just breath counts.



The Ashtanga practice is traditionally started with the following Sanskrit mantra:[31]

vande gurūṇāṃ caraṇāravinde saṃdarśita svātma
sukhāvabodhe
niḥśreyase jāṅgalikāyamāne saṃsāra hālāhala
mohaśāntyai
ābāhu puruṣākāraṃ śaṅkhacakrāsi dhāriṇam
sahasra śirasam śvetam praṇamāmi patañjalim

which is roughly translated into English as:

I bow to the lotus feet of the gurus,
The awakening happiness of one's own self
revealed,

Beyond better, acting like the jungle physician,
Pacifying delusion, the poison of Samsara.
Taking the form of a man to the shoulders,
Holding a conch, a discus, and a sword,
One thousand heads white,
To Patanjali, I salute.

and closes with the mangala mantra:[32]

svastiprajābhyaḥ paripālayantām nyāyena māṛgeṇa
mahīm mahīśāḥ
gobrāhmaṇebhyaḥ śubhamastu nityam lokāḥ
samastāḥ sukhinobhavantu

which is roughly translated into English as:

May all be well with mankind,
May the leaders of the Earth protect in every way
by keeping to the right path.
May there be goodness for those who know the
Earth to be sacred.
May all the worlds be happy.

Vinyasa

Vinyasa means 'flow' in Sanskrit. As the class environment became more frequent, 90 & 60 minute flows were created, where each pose is linked to the pose before and after. Typically Vinyasa classes include Sun salutations (A & B) which are repetitive and used to warm the body before moving into holding poses later in the sequence. Always ending with Savasana (corpse pose) where you lay on your mat in stillness for 5–10 minutes to let the goodness of your practice soak into your body and enjoy a moment stillness out of your day.

Power Vinyasa

Signals that the flow is going to be more challenging, hot, and often including arm balances and inversions.

Our founder, Laura Butcher comes from the only yoga school in the UK (all others in the US) which offers Baptiste training, The House of Yoga. Baron Baptiste sees yoga through eyes of empowerment – creating a sequence which promotes breaking down your own psychological barriers which might be holding you back (e.g self doubt, self criticism, lack of confidence, lack of authenticity etc). Baptiste yoga encourages us all to step out of our own way to find our true self! Baptiste classes encourage teachers to share from their heart, resulting in strong connections with their students and often result in magnificent shifts in students' way of being. A practice which promotes warmth, community and connection, exactly what you feel at Soul Sanctuary.

Slow Vinyasa

Signals that the flow is going to be much slower, not so warming and more restorative.

Hatha

In fact, most forms of asana yoga in the West can be classified as Hatha Yoga, as 'Hatha' simply refers to the practice of physical yoga postures, so strictly speaking Ashtanga, Vinyasa, Iyengar and Power Yoga classes are all Hatha Yoga. The word "hatha" can be translated two ways: as "willful" or "forceful," or the yoga of activity, and as "sun" (ha) and "moon" (tha), the yoga of balance. Hatha practices are designed to align and calm your body, mind, and spirit in preparation for meditation. Today, the term hatha is used in such a broad way that it is difficult to know what a particular hatha class will be like. In most cases, however, it will be relatively gentle, slow and great for beginners or students who prefer a more relaxed, style where they hold poses longer.

In the 15th century Swatmarama compiled the Hathapradipika, based on a collection of eight scriptures. Though now known as physical yoga, an important principle of Hatha is that the physical body comprises both materiality and mentality. Hatha yoga aims to transform the body-mind complex in order to obtain supernatural powers (siddhi's) and Liberation.

The Practice of Hatha Today

Hatha today usually is a slowly-paced class, consisting of asanas. It does not have the flow one might find in Vinyasa but its a great place to start if you are new to yoga or to advance or deepen your practice. You get the time and space to become familiar with yoga poses and relaxation techniques. The practice of Hatha historically, was used to prepare the body for extreme and prolonged meditation so it is designed to release tension and stress in body and mind. Hatha Yoga is the basis for all contemporary, physical yoga practices. When you do Iyengar, this is hatha yoga; when you do Ashtanga, as different as this may seem, it's Hatha too.

Iyengar

Iyengar yoga was developed by B.K.S Iyengar, considered by many as one of the foremost yoga teachers in the world. Iyengar was a direct student of Krishnamacharya who is referred to as the Father of Modern Yoga. Iyengar had health problems when he was younger which improved through his asana practice. He developed Iyengar yoga as practice which would be suitable for all ages, abilities and disabilities.

Iyengar Yoga's attention to alignment and detail makes it ideal for beginners to yoga, and for intermediate and advanced students who want to gain a deeper understanding of their asana and Pranayama practice. Iyengar Yoga requires effort and attention to detail as the poses are held for longer periods than in many other styles such as Vinyasa Flow. This improves concentration and focus. The attention to specific alignment in the postures and the use of lots of props means it can be very therapeutic for people with postural issues as well as many different ailments including chronic pain, insomnia and depression.

Yin

A passive practice, Yin Yoga involves variations of seated and supine poses typically held for 3 to 5 minutes, using props and blankets, accessing deeper layers of fascia in a relaxing environment. Yin Yoga is restorative, originally introduced by Paulie Zink. A more meditative approach to yoga, yin aims at cultivating awareness of inner silence. Yin yoga as taught by developers Paul Grilley and Sarah Powers is not intended as a complete practice in itself, but rather as a complement to more active forms of yoga and exercise.



Scaravelli-inspired yoga

Yoga must not be practiced to control the body: it is the opposite, it must bring freedom to the body, all the freedom it needs." ~ Vanda Scaravelli. Vanda Scaravelli, born in 1908, was introduced to the practice of yoga through BKS Iyengar in her forties. She was reluctant to have her approach turned into a "method" – so you will often see the style described as 'Scaravelli-inspired' or 'In the Spirit of Vanda Scaravelli'. Scaravelli-inspired yoga is revolutionary. It is a never-ending, continuous exploration of the miracle that is our body. Scaravelli-inspired yoga guides you through a beautiful journey of waves and spirals which can encourage a slow and safe release of tension, and enable you to experience a new and profound way of moving. The most amazing thing about this approach to Hatha yoga in the spirit of Vanda Scaravelli is that there are no "methods". Like love itself, yoga has a texture. When we can immerse ourselves in our own personal sensations, and pay attention to them, then there is space for spontaneous and integrated movement to reveal itself when practising postures or breath awareness, it also gives space to dive into our tension with the idea of softening it rather than fighting it.

Nidra

Nidra means 'sleep' in Sanskrit – Yogic sleep being a state of consciousness between waking and sleeping, the "going-to-sleep" stage. Your body is completely relaxed, allowing you to become aware of your inner world by following a set of verbal instructions, or a story spoken aloud by the teacher.

This state of consciousness (yoga nidra) is different from meditation in which concentration on a single focus is required. In yoga nidra the practitioner remains in a state of light pratyahara with four of his or her senses internalised, that is, withdrawn, and only the hearing still connects to the instructions. The yogic goal of both paths, deep relaxation (yoga nidra) and meditation are the same, a state called samadhi. It is understood that by putting your sympathetic nervous system to rest, the healing effects of the practice are absorbed to the deep level of the parasympathetic nervous system, healing your immune system, building our defence against stress and disease. The practice of yoga Nidra has been found to reduce tension and anxiety. The autonomic symptoms of high anxiety such as headache, giddiness, chest pain, palpitations, sweating and abdominal pain respond well. It has been used to help soldiers from war cope with post traumatic stress disorder (PTSD).

Pranayama

What is Pranayama?

The name “pranayama” is derived from the Sanskrit words: “prana” (life force) and “ayama” (control). Translated, it means ‘mastery of the life force’ or ‘removing obstacles to free the flow of the life force.’ Prana refers to the universal energy that runs through the human body and that animates, controls, and permeates everything in the world.

In yoga, pranayama are breathing exercises for the purpose of clearing one’s physical and emotional obstacles so that the life force or energy can flow freely. Pranayama also greatly enhances the practice of meditation, as breathing in yoga is used to achieve inner quiet, stillness, and integration.

How Pranayama in Yoga Works

Through the practice of pranayama, natural breathing becomes conscious and controlled, thereby entering the spiritual realm. Performed properly, it helps develop the skill of focusing complete awareness on the present moment because it is impossible to focus on the breath without being in the here-and-now. The moment we notice the breath, we begin to change it.

In practice, pranayama involves varying the lengths of inhalations and exhalations, as well as retaining or suspending breath altogether. Yet while control of the breath is the goal in the initial phases of pranayama, the ultimate goal is to remain aware of the breath and not control it. That is the highest form of pranayama and is the essence of meditation. Almost all forms of meditation begin with the simple breath and techniques to make one aware of the breath, which is a barometer of how we react to the events of our life and a means of connecting us to spirit.

Dirga Pranayama (Three Part Breathing)

The dirga pranayama is a bit different from other types as it involves lying down on your back instead of being in a seated position. This technique involves very deep inhalation and exhalation.

- To perform this pranayama, lie down on your back and close your eyes. Breathe normally and then slowly take deep breaths, relaxing your body.
- Now inhale a lot of air in slowly to fill your belly up. Your belly should rise up like a balloon. Hold this position for a few seconds and exhale drawing the belly inwards ensure there is no air left.
- In the second step, inhale deeply to fill up the belly. Inhale a bit more to fill up air in your rib cage. When you exhale, exhale air from your rib cage and then from your belly.
- In the third step, inhale deeply to fill up your belly and rib cage with air. Inhale a bit more to fill up your heart center (area around the heart) with air. When you exhale, exhale air from the heart center, then the rib cage and then the belly.
- Repeat the whole process for five to six times

Kapalabhati Pranayama (The Skull-Shining Breath)

To perform the kapalabhati pranayama technique, sit in a comfortable position crossing your legs. Perform two to three deep inhales and exhales.

- Now inhale deeply and exhale forcefully drawing all the air out. Your belly should be drawn in, as you exhale.
- When you inhale, let it happen passively without you making any effort to inhale as the belly goes back to normal position.

- Exhale forcefully again and continue doing this for about 20 to 30 times.

Nadi Shodhana or Alternate Nostril Breath (Sweet Breath or Sukha Pranayama)

This style is a form of Kumbhaka (Breath Retention), the following steps instruct on how to perform the nadi sodhana pranayama:

- Sit down in a comfortable place assuming a cross legged position
- Now use your thumb (right hand) to close the right side of your nose. Inhale deeply using the left nostril
- Now close the left nostril and exhale using the right one
- In the same way, now with the left nostril still closed, inhale using the right nostril and exhale with the left one
- You can continue doing this exercise for around 10 – 15 times.

Ujjayi Pranayama (also known as Ocean Sounding or the Victorious Breath)

Ujjayi means the ocean and this pranayama is about mimicking the oceanic sound or the sound of the waves.

To do this, be seated in a comfortable position crossing your legs. Now start to inhale and exhale deeply using your mouth.

- While doing this, constrict your throat as if something is choking it when you exhale and inhale the air. This will produce a sound similar to the ocean when you breath.

- Now close your mouth and start to breath using your nose, but maintain the same tone to your throat so you still continue to make the same sound as you breathe.
- You can repeat this pranayama breathing exercise for about ten to fifteen times.

Shitali Pranayama (Cooling Breath)

To perform shitali pranayama, be seated in a comfortable position. Cross your legs and take five to six deep breaths to get yourself prepared.

- Now open your mouth in a “o” shape and start to inhale through the mouth. When you exhale, do so with your nose.
- This can be repeated five to ten times.

Viloma Pranayama (Paused Breath)

Viloma Pranayama involves paused breathing at regular intervals and can be divided into two stages. The first stage is called ‘paused inhalation’ and the second stage is called ‘paused exhalation’. Let’s look at these stages in detail:

- Inhale for 2 to 3 seconds and pause. Hold your breath for two seconds and then restart inhalation. Pause inhalation again after 2 to seconds. Inhale again. Repeat this process until the lungs feel full of air. Exhale now, slowly, till you feel empty of air.
- The paused exhalation is the exact opposite of the inhalation process. In this case, you inhale deeply and normally without interruption, but exhale with regular pauses.

The Chakra System

What are Chakras?

Chakras are the concentrated energy centers of the body. Chakra is a Sanskrit term and it means “wheel” or “disk” and is derived from the root word “cakra”. Chakras are spinning wheels of energy / light. Chakras have the loving responsibility of taking in, incorporating and emanating energy to keep us functioning at optimal levels.

We have Major and Minor Chakras

We have major and minor chakras in our energetic body systems. When a chakra is not functioning properly or if it is blocked, illness is more prone to occur. Our wellbeing on all levels can affect and is affected by the chakras. If we are feeling depressed, then we may not be taking in the maximum amount of energy for our needs. If we do not nourish our bodies with the proper food and nutrients, then we may take in less energy than more. If we “block” feelings such as anger, etc., or do not speak our truth, we may be unconsciously impeding our healthy energy flow.

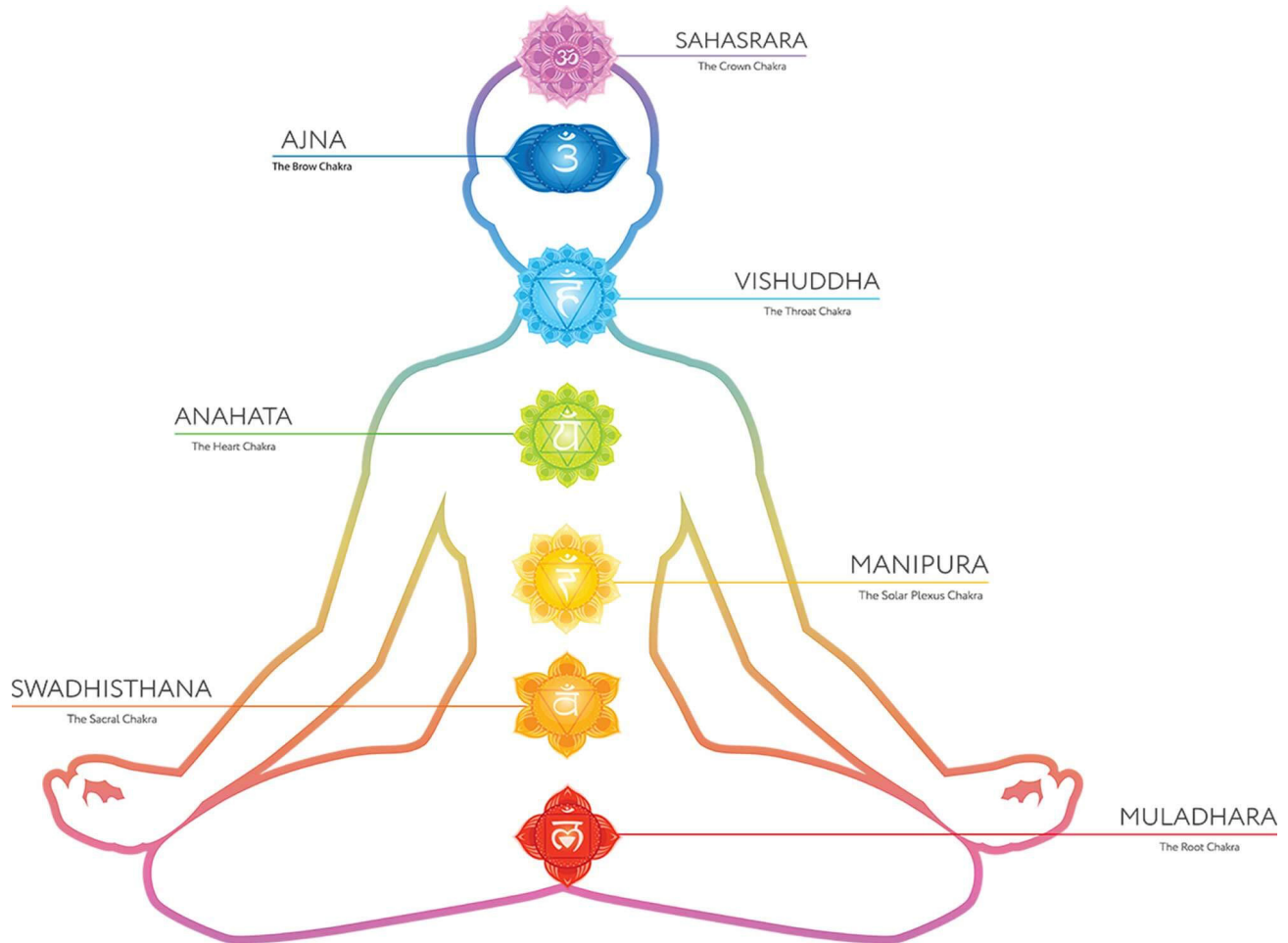
The chakras are directly linked to the endocrine system which is the system in the body that controls the hormones. This is very important to note when we meditate on our emotional and spiritual blocks. Our hormones are chemical messengers that travel through the body, regulating the reactions that can affect everything from growth, metabolism, and emotion. Our hormones are created by the glands of the endocrine system and each chakra is like bioenergy that interacts with these important glands. We’ve all heard the saying, “she’s hormonal,” meaning, she is uncontrollably emotional. Our hormones need to function properly in order for our emotions to function properly. This physical link is important in our spiritual growth. Our physical, mental and emotional states are all interrelated as our mind, body, and hormones work together to create a healthy bio-machine.

Base or Root Chakra (adrenal glands) - *Muladhara*

The first chakra is at the base of your spine. When practicing chakra meditation, you will find that the base chakra supports your entire body. Its symbol is earth, and you’ll connect to your base chakra when you hear the musical note C. The root chakra links to the colour red, and when the base chakra is off balance, you will feel disconnected. If you place all of your attention on an item that is red, then you will find your physical and emotional balance. The base chakra is also in control of several physical parts of your lower body such as your immune system and kidneys along with your legs and feet. The chakra will affect several areas of your emotional self that include your sense of loyalty, survival instincts and self-esteem.

Sacral Chakra (testicals / ovaries) - *Swadhisthana*

You’ll find your sacral chakra near the lower section of your stomach around your naval. This chakra affects several physical areas of your body such as your adrenal gland, liver and upper intestines along with your sexual organs, pancreas and stomach. In addition to influencing your physical body, the sacral chakra will help your creativity and personal relationships. The symbol for this chakra is water, and the musical note D will help you balance it. When your sacral chakra is out of balance, your body may react with back problems and fertility issues. You may also feel that you lack control. The chakra’s colour association is orange, and you can rebalance it by focusing on objects that are bright orange or red-orange.



Solar Plexus Chakra (pancreas) - *Manipura*

With the solar plexus chakra, you'll be focusing your attention on your ego in addition to several of your body's physical areas such as the middle section of your spine, spleen and upper abdomen. The solar plexus chakra also influences your gallbladder and small intestines. The chakra's associated colour is yellow, and when it's out of proportion, it may make you sensitive to critical comments. You may also fear rejection and face eating disorders. By concentrating on a yellow item, you can rebalance this chakra. The symbol for the solar plexus chakra is fire, and the musical note associated with it is E.

Heart Chakra (Thymus gland) - *Anahata*

Your heart chakra is in the middle of your chest, and it is responsible for your compassion, love, forgiveness and trust. When you have a balanced heart chakra,

you will be kind, loving and generous towards others. However, you will be hateful, fearful in your relationships and jealous when your heart chakra is wounded. You can realign this chakra by focusing on the colours green and pink. The symbol for the heart chakra is air, and you may feel more compassionate when you hear the musical note F. When you've aligned your heart chakra, your physical body may heal more quickly. During the balancing process, you should spend time outdoors and eat a large number of green vegetables.

Throat Chakra (thyroid glands) - *Vishudda*

Your throat chakra will affect your decision-making skills and your honesty. You will find the chakra in your throat area where it has control over your throat muscles and voice. When your throat chakra has balance, you will reduce the risk of cavities in your teeth along with healthy gums. Another physical benefit to balancing this chakra is

that you may not experience throat disease. The chakra's colour alliance is blue, and its symbol is sound. You may encourage balance in your throat chakra by listening to the musical note G. You should also drink plenty of water when you are focusing on the balance of this chakra.

Third Eye Chakra (pituitary gland) - *Anja*

Your third eye chakra's connection to your physical body is through your brain and nervous system. The chakra is responsible for affecting your perspective and wisdom. Its location is between your eyebrows, and when the third eye chakra is in balance, you will likely make principled decisions. If the chakra is out of balance, then it can physically affect your body through your spine and cause dysfunction. An imbalanced third eye chakra can cause learning problems and a high amount of focus on fantasy related activities. The colour indigo will help you stabilize this chakra, and when you hear the musical note A, you will feel emotionally and physically steady. The symbol associated with the third eye chakra is light.

The Crown Chakra (pineal gland) - *Sahasrara*

The crown chakra is the seventh chakra, and its position is in the top section of your head. The crown chakra controls your body's spirituality. When you have this chakra in balance, your other chakras will receive widespread energy. You will also feel linked to the universe. The chakra will physically affect your body through the pineal gland along with numerous areas of your nervous system. The crown chakra is in control of the right side of your brain and when you meditate, you can bring balance to the chakra. The colours violet and white will help you balance the crown chakra, and its connecting musical note is B. The symbol associated with the chakra is information, and when you have the crown chakra in balance, you will feel optimistic. Also, your awareness of the world will increase.

Once you begin focusing your attention on the meanings and effects of the seven chakras, you can use the elements to align your body physically and mentally.



Mudras

The universe is made of five elements, and each of the five fingers is represented by one of these elements. The thumb represents the fire, as well as universal consciousness. The index finger represents air and individual consciousness. The middle finger represents akasha, or connection. The ring finger represents earth, and the little finger the element of water.

When these five elements are not in balance, we can experience disease in the body. Mudras are one way of creating a balance between all of these elements within us. Read on and attune yourself with some of these common mudras.

1. Gyana Mudra

This is perhaps the most used mudra in yoga and is also known as the chin mudra. To do this, bring the tips of the thumb and index finger together, and keep the other three fingers together, lightly stretched. This symbolises the unity of fire and air as well as the unity of universal and individual consciousness.

The Gyana mudra increases concentration, creativity, and is a gesture of knowledge. Keep your palms facing upwards when feeling receptive or rest your palm on your leg when you wish to feel more grounded.

2. Shuni Mudra

Bring the tip of the middle finger and thumb together, uniting the elements of fire and connection. This mudra symbolises patience and discipline, and helps us generate a feeling of stability. Use this mudra when you feel you need additional strength to follow through with tasks.

3. Surya Ravi Mudra

Unite the tip of the ring finger and the thumb, and you bring together the elements of fire and earth. This mudra represents energy and health, and it provides us with a feeling of balance. It can also help with bringing positive changes into our lives.

4. Buddhi Mudra

By touching the tips of the little finger and thumb together, you are enhancing intuitive communication. The elements of fire and water are brought together, and this symbolises communication and openness. It can also help strengthen your intuitive knowledge.

5. Pran Mudra

The Pran mudra activates the dormant energy within the body. To do this, place the tips of your thumb, ring finger, and little finger together. This mudra symbolises the vital energy of prana, and will encourage the flow of this energy, making you feel energised and strong.

6. Dhyana Mudra | Credit: leben-ohne-limit

This mudra provides calming energy for meditation and is used for deep contemplation and reflection. To do this, place your hands on your lap, left palm under, palms facing up, and the tips of the thumbs touching.

7. Anjali Mudra

Bringing the palms together in front of the heart space symbolises honor and respect toward yourself and toward the universe. This mudra expresses love and gratitude. Namaste.

Use these mudras while meditating or practicing pranayama. Pick one that you feel most connected to each time, or based on the feeling you would like to generate.

Involve both hands, keep a slow and steady breath, and hold each mudra for at least 2 to 3 minutes, or even 10 minutes if you wish.

Credit: Omsica/Mind Valley

Ayurveda

One of the best systems for developing us to deal with stress and find a way back to inner peace is yoga, which has had a long and investing relationship with Ayurveda.

Both developed in India, Yoga and Ayurveda have their roots in ancient Indian Vedic culture, but they are two distant traditions that have only come together in the last few hundred years, 16th century. They began to adopt aspects of each other's tradition.

Yoga was invested solely in the mind and became fascinated with how this can be achieved through the body.

Ayurveda began to focus on the purification of the body as part of its journey towards mental refinement. So we see the six cleanses (shatkarma) come into the regular yogic practice as well as dietary advice to help the yogi/yogini to liberation. Ayurveda adopted insight from yoga about incorporating Tantric practice (channeling the divine energy expressed in every part of life to heighten awareness) of using mineral substances like gold, silver to optimise health and extend life.

We each have a constitution, which can be determined by an Ayurveda practitioner, there are also basic quizzes available by PUKKA. Our constitution will be made up of one or more of the following 'doshas':

Vata

Dry, Cold, Light, Irregular – Like the wind.

Vata represents movement and communication. Vata types are creative, quick, inspirational, often "sensitive souls", musicians or artists. Impulsive, adapt well to change, active mind and body, restless and always "on the go". Prone to anxiety, dry skin / acne, changeable / low body weight, IBS (constipation, flatulence), insomnia, irregular menstruation, poor circulation / vertigo, arthritis, both sociable and prone to periods of "shutting self away" to restore energy.

Diet & Lifestyle Factors

Focus: Nourishing the nervous system – practice relaxation / meditation / yoga daily. Raise digestive fire (Agni), to aid absorption of nutrients – eat at regular times. **Emphasise** warm, soupy, heavy and oily foods e.g. avocado, beetroot, asparagus, carrot, leafy greens, berries, oats / easily digestible grains such as rice / quinoa, sweet potato, white meats / tofu, fish, honey, olives, nuts, seeds e.g. flaxseed. **Limit** nightshade family (tomatoes / aubergine) and refined sugar. **Avoid** cold,

light and dry foods such as rice cakes, popcorn & raw salad / vegetables – Steam or boil veg. **Remember:** Like increases like, we are often drawn to the very foods that raise our predominant dosha beyond its healthy threshold. Opposite qualities are used to restore balance. **Herbs and spices:** Ashwagandha, Ginger, Chamomile, Fennel, Black pepper, Triphala and Tulsi (Holy basil) are often indicated with Vata imbalance. These are available as capsules or herbal teas.

Yoga to balance Vata

Feel: Grounding

Physically: Strength

Mentally: Centering / Calming

Speed: Slow

Breath: Linked with movement / Centering

Poses: Childs pose, mountain, camel, inversion, dancer

Breath: Observational

Meditation: Crossed legged / Lotus pose





Pitta

Hot, Oily, Irritable, Fast, Penetrating. Pitta represents passion and metabolism, leading to transformation – Like Fire.

Pitta types are charismatic, fun, dynamic, colourful, competitive, intelligent, efficient, good planners, sharp, effective managers, “get things done”. Prone to loose stools, heartburn, anger / irritation / frustration, acne, high blood pressure, poor liver function, skin rashes, fever, inflammation, hot flushes / menstrual heavy bleeding.

Diet & Lifestyle Factors

Focus: Heat reducing – include cooling aloe vera juice daily, emphasise foods that are cool, refreshing & liquid. Reduce spicy / salty foods. Limit alcohol, coffee, red meat, cheese and cow’s milk (try almond / soya / rice milks). **Emphasise** well-tolerated grains such as gluten-free oats, rice, quinoa; lentils, avocado, cooked beetroot, sweet potato, leafy green veg, wheatgrass / spirulina / greens juice, hazelnuts, flaxseed, chicken and turkey / tofu. **Avoid** nightshade family (tomatoes / aubergine / white potatoes). **Herbs and spices:** Turmeric, Cinnamon, Andrographis, Peppermint and Neem are often indicated with aggravated pitta. These are available as capsules or herbal teas. **Avoid** chilli powder and cayenne.

* Supplements are advised to be taken under the guidance of an ayurvedic, nutritional or herbal therapist only. Only then can full medical history and contraindications be checked.

Yoga to balance Pitta

Feel: Cooling

Physically: Stretching, easy, comfort zone

Mentally: Relaxing

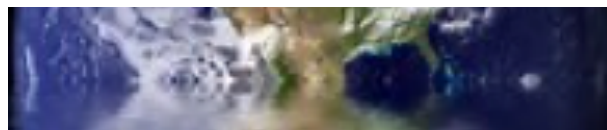
Speed: Slow

Breath: Cooling

Poses: Twists, plough, bow pose, cobra, triangle.

Breath: Cucumber, open lips, count inhale 5, hold 2, exhale 7

Meditation: Accomplish pose / relaxed crossed legged



Kapha

Cold, Wet, Heavy, Stable, Sticky, Sweet, Slow, Damp – Like Earth / Water. Kapha represents love & structure – stability, storage, lubrication and form.

Kapha holds the body together. Kapha types are full of love & compassion, loyal, devout, good endurance, kind and thoughtful, prone to weight gain, very solid physically and emotionally, and give great hugs. Can be stubborn and a tendency to block out thoughts that may disrupt their equilibrium. Prone to mucous congestion, phlegm, glue ear, wet cough, sluggish digestion, resistance to change, diabetes, cysts / fibroids, low thyroid function. The tendency to “hold on” can make it difficult for kapha types to “let go” and resist excess.

Diet & Lifestyle Factors

Focus: Reducing fluid and congestion. Emphasise foods that are light, dry or warm. Try to include ginger in your daily diet. Try gluten-free grains such as buckwheat / edamame bean pastas, almonds, quinoa, beans and basmati rice. **Increase** beetroot, carrot, all green vegetables, asparagus, potato, garlic, all spices, fish, white meats / warm cooked tofu & use coconut oil for cooking / spreading. **Reduce** heavy, oily, sweet, salty, cold or raw foods. **Avoid** “binging”; Limit yeast, cheese, red meats, salt (sodium increases water retention), cow’s milk (try almond / soya alternatives), refined sugars (use a little honey / agave nectar) and wheat. **Herbs and Spices:** Trikatu, Cinnamon, Fennel and Ginger are all indicated for Kapha imbalance. These are available as capsules, tinctures or herbal teas.

Yoga to balance Kapha

Feel: Warming

Physically: Stimulating / challenging / New moves

Mentally: Invigorating / Awakening

Speed: Fast

Poses: Sun salutations, locust, wheel, camel

Breath: Ujai, warming constrict belly and throat, lips sealed

Meditation: Tiger / cat cows

Sanskrit

Body Parts / Movement

AngaBody	JanuKnee	Purva.....East
SirshaHead	PadaFoot	PaschimaWest
KapalaSkull	AngushtaToe	Ardha.....Half
MukhaFace	YoniVagina	PoornaFull
NetraEye	PindaEmbryo	SamanaEqual
AgnaEye Center	BalaChild	DeergaLong
KarnaEar	SanchalanaMovement	LolaSwing
NasikaNose	UttanaRaised	ChakraWheel
GrivaNeck	UttitaStanding	NatarajaDancer
BhujaShoulder	Urdhwa.....Upward	NidraSleep
KaphoniElbow	SuptaLying	Shava.....Corpse
Manibandha...Wrist Joint	ParivrittaRevolved	DolaPendulum
HastaHand	Pida.....Pressure	

Animal / Elements

BakaCrane	Kurma.....Tortoise	SankhyaNumber
BhuEarth	Makara.....Crocodile	Sarpa.....Snake
BandhaLock	MarjariCat	Setu.....Bridge
DhanuBow	MatsyaFish	Siddha.....Perfect
DrishtiFocus	Mayura.....Peacock	SuryaSun
Garuda.....Eagle	NavaBoat	Ushtra.....Camel
HalaPlough	ParvataMountain	Utkata.....Chair
KakiCrow	PamaLotus	VayuBreath
KarmaAction	Pawana.....Wind	VeeraWarrior
Kona.....Angle	PranaEnergy	VrikshaTree
KriyaCleanse	PrasaritaFlowing	VyaghraTiger
KukkutaCockerel	SalabaLocust	

Numbers

Ekam.....One	Shat.....Six	EkadasaEleven
DveTwo	SaptaSeven	Dwadasa.....Twelve
TriniThree	AshtaEight	TryodasaThirteen
ChatvariFour	NavaNine	Chatwaridasa.. Fourteen
PanchaFive	Dasa.....Ten	PanchadasaFifteen

Chakras

Sahasrara-Cakra Top of the Head	Manipura-Cakra Navel
Ajna-Cakra Centre of the Head	Muladhara-Cakra Base of Spine
Vishuddhi-Cakra Throat	Svadhishthana-Cakra Genitals
Anahata-Cakra Heart	

Yoga Poses

Padangusthasana	Big Toe Pose	Viparita Karani	Legs-Up-The-Wall Pose
Navasana	Boat Pose	Salabhasana	Locust Pose
Baddha Konasana	Bound Angle Pose	Natarajasana	Lord Of The Dance Pose
Dhanurasana	Bow Pose	Padmasana	Lotus Pose
Setu Bandha Sarvangasana	Bridge Pose	Anjaneyasana	Low Lunge
Ustrasana	Camel Pose	Tadasana	Mountain Pose
Marjaryasana	Cat Pose	Eka Pada Rajakapotasana .	One-Legged King Pigeon Pose
Bitilasana	Cow Pose	Mayurasana	Peacock Pose
Utkatasana	Chair Pose	Kapotasana	Pigeon Pose
Balasana	Child's Pose	Kumbhakasan	Plank Pose
Bhujangasana	Cobra Pose	Halasana	Plough Pose
Savasana	Corpse Pose	Parivrtta Parsvakonasana . .	Revolved Side Angle Pose
Gomukhasana	Cow Face Pose	Parivrtta Trikonasana	Revolved Triangle Pose
Bakasana	Crane (Crow) Pose	Paschimottanasana	Seated Forward Bend
Adho Mukha Svanasana . .	Downward Facing Dog	Parsva Bakasana	Side Crane (Crow) Pose
Garudasana	Eagle Pose	Dandasana	Staff Pose
Astavakrasana	Eight-Angle Pose	Ardha Uttanasana	Half Way Lift
Utthita Hasta Padangustasana .	Extended Big-Toe Pose	Uttanasana	Forward Bend Yoga Poses
Uttana Shishosana	Extended Puppy Pose	Salamba Sirsasana	Supported Headstand
Utthita Parsvakonasana	Extended Side Angle Pose	Salamba Sarvangasana . . .	Supported Shoulderstand
Utthita Trikonasana	Extended Triangle Pose	Vrksasana	Tree Pose
Tittibhasana	Firefly Pose	Parivritta	Twist
Matsyasana	Fish Pose	Urdhva Dhanurasana	Upward Bow (Wheel) Pose
Ardha Chandrasana	Half Moon Pose	Urdhva Mukha Svanasana .	Upward Facing Dog
Adho Mukha Vrksasana	Handstand	Virabhadrasana	Warrior
Ananda Balasana	Happy Baby Pose	Upavistha Konasana	Wide-Angle Seated Bend
Janu Sirsasana	Head-To-Knee Bend		
Virasana	Hero Pose		

Terminology

Abhyasa	Practice	Bodhi	Enlightenment	Nada	Sound
Acarya	Guru	Buddha	Awakened	Nirodha	Restriction
Ahamkara	Ego	Cit	Consciousness	Prajna	Wisdom
Ahimsa	Non-Harm	Darshana	Seeing	Prana	Life/Breath
Akasha	Space	Dharana	Concentration	Pranayama	Breath Control
Amrita	Immortality	Dharma	Law	Pratyahara	Withdrawal
Ananda	Bliss / Joy	Dhyana	Meditation	Recaka	Exhalation
Anga	Limb / Body	Drishhti	View/Sight	Samskara	Activator
Arjuna	White	Duhkha	Suffering	Shakti	Power
Asana	Seat	Guna	Qualities	Shishya	Student/Disciple
Atman	Transcendental Self	Jnana	Knowledge	Tapas	Glow/Heat
Avidya	Ignorance	Manas	Mind	Ujjayi	Victorious breath
Ayurveda	Life Science	Mandala	Circle		
Bindu	Point	Mudra	Seal/Hand Gesture		

Frequency

All things have frequency. Even a concrete block, if we used a microscope to look deep into the cells of an object, we would see that atoms are vibrating at a certain level. Atoms are made of energy, so even something as rigid as concrete is made of energy. This phenomenon gives way to the idea that our thoughts, which are made of energy are as real as concrete, which is referred to heavily in 'The Secret', Rhonda Byrne reminding us frequently that 'thoughts become things'.

With that idea in mind, human cells also vibrate at a certain frequency. If we were to grossly over simplify, we could say that if our frequency is too low, we could experience depression, if our frequency is too high, we could experience anxiety. There is an optimal frequency, which allows us to heal physically and emotionally, and be in our most creative state.

We can reach this frequency in a number of ways. We can focus the mind, which focuses the amount of thoughts, thus frequency of the mind. We can do this through yoga, by focusing on pose and breath and feeling, which keeps us present, without the mind running off to the future, or the past.

Yoga is a form of meditation, so we could also simply practice meditation to focus the mind and regulate our frequency. We can also use sleep zones to change our frequency - this is where Yoga Nidra becomes so powerful, as we are able to experience hypnagogic state (just between wakefulness and sleep) where we are our most creative and most able to heal.

We can also use sound - our frequency synchronises with the frequency around us, we see this by watching Newton's Cradle, so if we surround ourselves (or bathe) in sound which is vibrating at the optimal frequency for healing, our body will synchronise and so we can experience healing through that synchronisation.

Chanting can also be extremely powerful for similar reasons, arguably even more powerful as there is no barrier of the physical body before the sound vibrations reach us. So, frequency play's a huge part in our wellness, and various yogic techniques (yoga, meditation, nidra, sound baths, chanting) offer us the chance to adjust our frequency in order to heal.

The A (aahhh) – creation of the universe and all objects within it. It connects us to our sense of self, the ego. When you chant this sound notice that it is produced in the throat and back of the mouth where the tongue is rooted, the truth of your existence.

The U (oooh) – maintaining energy of the universe and the subtle impressions of the mind. It connects us to an inner sense of something greater than that which we can see and feel with our senses, lets in lightness, clarity, balance and goodness. Pure wisdom.

The M (mmm) – the transformative energy of the universe. This sound unites you to the awareness of oneness. It allows you to slow down in order to feel the connectedness of all that is. The sound “mmm” is produced by closing the lips and it vibrates the crown of the head.

The fourth sound is silence. It is pure consciousness of the Self.

The true power of Om lies in the experience of Om. Reading this can help the mind understand but it cannot give you the experience. Chant this, by yourself, with your friends, in your community. Feel the power each syllable has as the sound vibrations move from the low abdomen, up through the solar plexus and chest all the way to the tip top of the head. Let the vibrations clear and cleanse your energy system and chakras. Find wholeness and healing in this easy to remember mantra. This mantra allows the energy of the group to begin the process of harmony by breathing together and sharing in this mantra.



Sound Bath

A Sound Bath is an immersion in beautiful sounds and vibrations that are healing for your body, mind and spirit. Sound Baths are a deeply relaxing, meditative experience, a journey of healing and self discovery. Everything in the Universe, including our body, is composed of vibrations. Every organ and every cell in our body vibrates at a particular frequency. Sound and vibration travels up to five times more effectively through water. As the human body is made up of over 70% water we can understand that sound and vibration can effect us at a cellular level.

You will lie on a yoga mat, with a cushion under their head, covered with a comfy blanket. The healing frequencies and vibrations will wash away all your stress, tension, and cares. Time is suspended as you enter a world of vibration, sensation and experience. Physical injuries can be healed and old emotional traumas released. Great insights can be accessed. You feel truly, vibrantly alive. Once you've had your first Sound Bath you'll certainly want more!

One way sound can help create deep states of relaxation is through altering our brainwave states. When our brainwave state moves from the normal waking state (Beta) down to Alpha (conscious relaxed state), Theta (dreamlike state), and sometimes even delta (deep sleep) we experience a decrease in heart rate and blood pressure, our bodies relax, our breath deepens, and we move into a receptive state where deep healing can occur.

Sound has profound affects on our nervous system – helping to turn on our parasympathetic nervous system which is our relaxation response. Many of us spend too much time with an active sympathetic nervous system, which is our fight or flight response... when we can activate our parasympathetic nervous system we give our bodies a chance to relax and heal. Through all of the various tones of the bowls, gongs and other instruments, the body is offered an opportunity to resonate with a healing frequency. You are in essence giving your body, mind, and energy an opportunity to shift to a higher frequency

and let go of lower vibrational thoughts, emotions, and other issues. Using sound and vibration is one of the oldest healing modalities and was used thousands of years ago in the Aboriginal, Greek and Egyptian cultures. The Aboriginal peoples in Australia were among the first cultures known to heal with sound more than 40,000 years ago. The ancient Egyptians used vowel sound chants in healing, as they believed vowels

were sacred. The Greeks used similar healing chants and a variety of musical instruments in their sanatoriums. And, of course, Tibetan monks have used singing bowls, whose vibrations have been described as “the sound of the universe manifesting” for thousands of years. It is interesting to note that most creation stories started with the introduction of sound, including Vedic texts and the Bible.

Frequencies

Everything in the universe is energy in vibration at a certain frequency

Beta (14–40Hz)

The Waking Consciousness & Reasoning Wave

Most of us are living our lives in a state of predominant beta brain wave frequency, which translates as aroused, alert and somewhat anxious stimulation.

Alpha (7.5–14Hz)

The Deep Relaxation Wave

Nodding off is called being in a hypnogogic state. This is where we are at our most creative and able to heal. We have a deeper state of calm and connectedness within which enables improved focus and an increased ability to think new thoughts and learn new information. We can train our brains to reach an alpha frequency through yoga, meditation and other such disciplines. We can also reach such a state through sound; the human brain has a tendency to change its prevailing frequency towards the frequency of a dominant, external stimulus, such as sound or a piece of music.



Theta (4–7.5Hz)

The Light Meditation and Sleeping Wave – Dreams

Delta (0.5–4Hz)

The Deep Sleep Wave

Gamma (above 40Hz)

The Insight Wave

Brain waves	Stage	Effects
Alpha (7.5 – 14Hz)	Pre sleep 2 – 5 mins	Problem solving / creativity
Alpha Theta (4 – 7.5Hz)	Sleep stage 1 5 – 10 mins 'I wasn't asleep'	Sleepiness decreases Concentration increases Mood improves
Alpha Theta (4 – 7.5Hz)	Sleep stage 2 10 – 18 mins 'I was asleep'	Refreshed and alert
Delta (0.5 – 4Hz)	Sleep stage 3 and 4 35 – 45 mins	Clear memory Repairs tissue Improves access to memory Reduced cortisol in blood Increases metabolism

Aum

Om is an ancient Sanskrit “word” that was first felt by rishis as they meditated. Chanting Om brings into your awareness the physical reality of this world and your body, the subtle impressions of the mind and emotions and the thoughts and beliefs of your life and this world. The sound can also be displayed in its more complete form of AUM – 4 parts.



True North Alignment

1. Find and feel your feet.

Focusing on your feet is the first step toward finding your center: Draw your attention to each foot, and feel its contact with the earth. In Mountain Pose, the feet are grounded and activated, a few inches apart. Your feet are like antennas that tune in to the physical universe below, above, and around you. Locating your feet in real time creates a physical “presencing.” It wakes up your whole body and its sensory doorways up to your pelvic core and your centerline—your physical true north.

2. Find and feel your centerline.

Locating your physical center creates the physical container for your mind: Integrate your whole body, from periphery to centerline and drop your attention into your spine. In Mountain Pose, your spine is stacked and relaxed. Your muscles are drawing in toward the bones, and there is a general organization of all physical parts toward your centerline—as if they were notes in an orchestral arrangement.

3. Drop into yourself.

Physical presencing lets you mentally stop, drop into your center, and just be: Notice the ebb and flow of breath, in and out of your chest. In Mountain Pose, the eyes are focused with a calm determination—the drishti is steady, alert, and relaxed. Much like a ballerina’s performance, the pose appears effortless yet dynamic. Through the pose, you are comfortable in your own skin. This space allows for the natural, organic arising of what’s in the heart. You can be open and receive the inner guidance to follow the true north of what matters most to you, and then allow your body and attention to move in that direction and manifest what matters most. Sometimes you will lose your center and fall back. When you do, simply begin again, finding Mountain Pose, and again working to restore your true north.

TRUE NORTH ALIGNMENT

1. Ground down like earth

FEET

- Both feet face 12 o’clock
- Ground down the 4 corners of your feet
- Stretch your toes out on the mat

LEGS

- Inner ankles back, outer ankles down
- Outer shins in
- From the skin to the muscle to the bone hug in

2. Flow like water

- Soften your joints
- Keep your pelvis neutral
- Lift the front of your pelvis as your tail bone descends

3. Build an inner fire

- From the skin to the muscle to the bone hug in
- Pull the pit of your belly in and up
- Draw your front ribs together, expand your mid-back
- Expand from the inside out

4. Soften like air

- Thoracic spine draws in
- Upper arm bones back
- Shoulder blades move towards spine & press into your body
- Expand from the inside out

5. Create space for something new

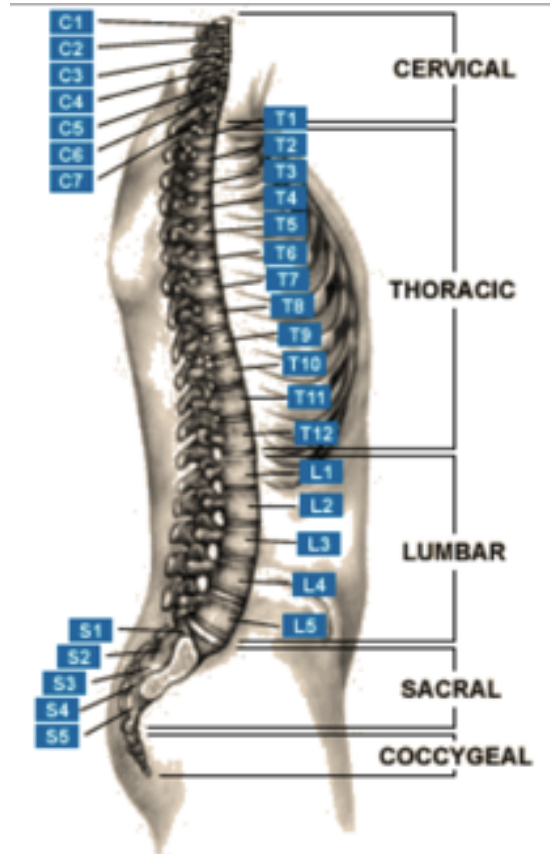
- Draw in to create full expression out

Reference: Baron Baptiste, Journey Into Power



Key Anatomy

Spine



Scoliosis
(lateral curvature)

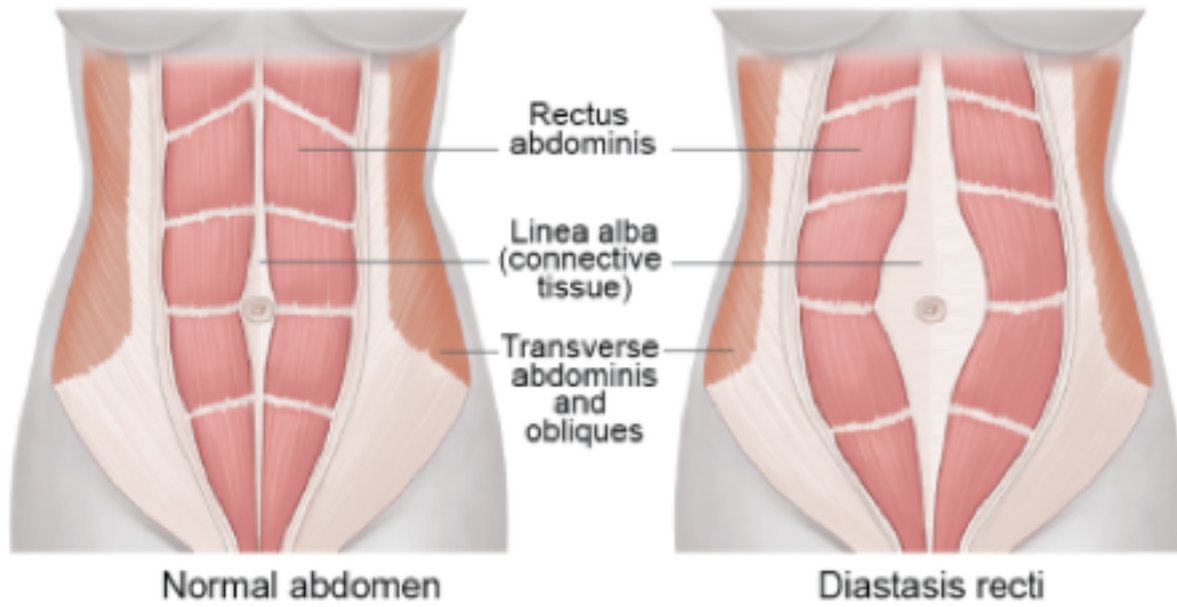


Lordosis
(excessive anterior lumbar curvature - swayback)



Kyphosis
(excessive posterior thoracic curvature - hunchback)

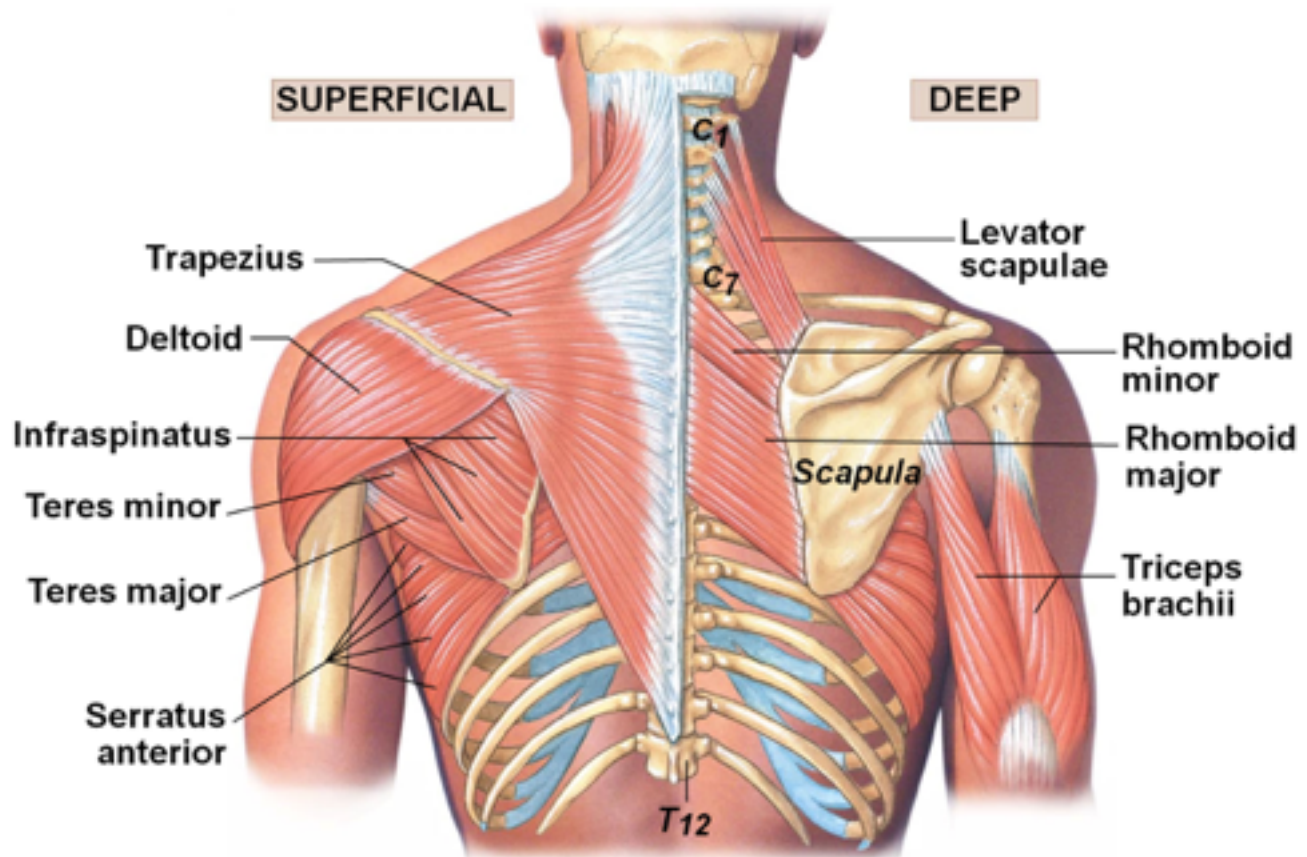
Abdominals



Normal abdomen

Diastasis recti

Shoulders





Specialist Populations

Kids yoga

- Ensure kids have signed a waiver
- Ensure you are DBS checked (and have a safeguarding process)
- Determine whether you will allow parents in class.
- Tell a story to bring in the poses – it could be a walk through the jungle, a visit to the farm, under the sea, and bring in the animal names of poses
- Encourage their input – what else can you see?!
- Set the age of your kids in class – affects the class style significantly
- Don't expect the level of concentration from adults, they often just run around
- Get them interacting with each other

Teen Yoga

Use your empathy skills to understand their world – LOTS of comparison / social media / not feeling good enough / at a time when they need to develop a sense of inner confidence and intuition with lots of decisions to make. Give them a break from competition, teach them to be okay as they are and take the easier option. Teach them about self-care, and protecting their energy. Teach them about discipline, mastering the mind through meditation. Teach non-judgment, on themselves and others – refer to 8 limbs and see how you could apply that to their world.

Pregnancy Yoga

A lot of what we are learning in pregnancy yoga is to LET GO – we have to let go of the old self to make space for the new self, and that holding on can cause a lot of anxiety. Even if they feel they can (and often want to!), they need to be ok with, NOT practicing in heat, for long durations, pushing themselves etc. Life is about change, being flexible in the MIND not the body. This will help broaden the mind for the rest of the change they are going to experience from now on. Remember, your mindset is that you want the best for your woman, and this will be a tiny moment in time they want to relax, enjoy and remember, not push through. This is a time to CONNECT with their baby, in such a busy world, its about slowing down and breathing.

Previously, the rule was, no yoga before 16 weeks. Now been updated, NO YOGA BEFORE 12 WEEKS, to be safe, we say 13 (due dates can be subjective). Reason – 80% miscarriages happen in the 1st Trimester, woman are looking for blame, so they may well associate miscarriage with your class. Hence classes should be RESTORATIVE and focus on BREATH WORK.

If a student is trying to get pregnant – you look after her as if she is pregnant.

Check list

Ensure they have seen and signed medical screening form (include IVF as they will have added anxiety). They must complete the form BEFORE they come to class. Let them know you have their form (know their personal history) but give them space.

Set up room before they enter – tell them where props are and where they are in the space.

Check temperature of the room – cool but not cold.

- Introduce people at the beginning of class
- Name? Weeks pregnant? Feeling?
- Remind them to TAKE REST, give them permission to rest in this space.
- Be aware that in yoga class 75% of the students may never have done yoga before – use layman terminology – sanskrit not necessary.
- Usually they are coming in with their first baby, brilliant if they come for 2nd or 3rd but usually too busy and less worried.

Health issues (Pregnancy)

You CANNOT diagnose, presume or suggest any issues – always advise kindly & positively to check in with their midwife. If you are told they have any of these issues, you need to know what it is so that they feel safe and trust you.

Common health issues:

Public Symphysis Dysfunction / Pelvic Girdle Pain (broader area) – Due to the hormone changes, ligaments soften, it can affect the whole body, not just the pelvic area, maybe shoulder etc.

Pre Eclampsia – Occurs during the second half of pregnancy / post natal. Can signal a problem with the placenta. Signs – swelling feet, ankles, hands, face (oedema). High blood pressure and anxiety, headaches, problems with vision. Women at higher risk: family history of the condition, had it before, over 40 years old, multiple birth (twins / triplets etc.)

Oedema / Swelling – Swelling of the feet/hands/face, can be worse in the summer with the heat. Do floor work, keep them seated, use ice bags, elevation of swelling. Encourage circulation of hands, butterfly hand movements.

Obstetric Cholestasis – Liver disorder, affects the bile salts in the body, creates build up of salts rather than going to gut to digest food. Mild itching common due to increased bloody supply to the skin & stretching skin. Yellowing skin and whites of eyes.

Low lying placenta / 'placenta previa' – Reassure that you will keep an eye on them and they must let you know how your next scan goes. As the baby grows the placenta moves up the body, if not then it becomes low lying.

Retroverted Uterus – Just means that their uterus is tilted the wrong way – need to be aware when looking at their poses.

Carpal tunnel – Repetitive strain, hormones exacerbate it. Use forearms and shift weight to legs. We have carpal nerves in hands and wrists. Very painful, can disturb sleep, so expect fatigue. Ice hands, not directly onto skin.

Stress Urinary Incontinence (SUI) – Involuntary loss of urine during physical exertion / coughing sneezing.

Rectus Abdominal Dilations (RAD) – Abdominals 'split' vertically to make space for the baby, they don't knit back together so can experience 'coning' when engaging abs, as internals protrude through the space in the abdominals, can see it, can be frightening. They do not come back together through exercise, thousands of pounds are lots on personal training... only surgery can correct this, but not until you don't want any more kids / be aware of letting go of perfection / old self.

Coccydynia – Incredibly sensitive coccyx – need donut cushions and do lots of pelvic exercises

Prolapse – Genital prolaps, slipping of pelvic organic, bladder / bowel / uterus.

Fatigue – Remember that the body is working around the clock to fuel both the baby and the placenta. Breath / pranayama is great to oxygen x2 beings, side angles great for this and golden thread breath, used in labour too (visualise gold thread entering and leaving the mouth, filling the room around you)

Heart Burn – Organs are shifted and squashed up into the ribs. Until baby engages and drops into pelvis, it is nice to create space by lengthen body in small seated back bends.

Cramps – Stretch out sciatic nerve and venus return. Piraforums is secondary to SI joint pain. Can do pigeon pose, propped and place foot under pelvis.

Lower back pain – Weight increase, bigger breasts, softened ligaments, growing bump, spine alterations change in centre of gravity, pelvis tilts forward, lower back aches and shoulder hunch. Breathing techniques tone internally, lower rectus and transfers abdominals, stabilising pelvis and preventing 'sway back'. Wagging tail takes pressure out of spine.

Optimal Foetal Positioning (where the baby is situated)

OPTIMAL: Occipital Anterior (OA) baby is sitting forward, a shorter more comfortable position

Occipital Posterior (OP) baby has spine on your spine, needs intervention (forceps / c-section) – see Jean Suttons book about ‘Spinning babies’ changing their position without intervention – pregnancy yoga can spin the baby)

Trimesters (remember that shorter period cycles = shorter pregnancy)

- 1st: 0–12 weeks (weary)
- 2nd: 13 –27 weeks (cheery)
- 3rd: 27 – 40 weeks (teary)

Teaching points

- Introduce with mindfulness and breath, stretch, neck, shoulders, gentle twist, chest openings, butterflies
- Keep the energy lifted, positive, fun, light hearted, mindful, easy
- Encourage mothers to talk to, breath to and connect with their babies
- Prop child pose, prop all poses where you can
- Dristi forward rather than up
- Use hands to lift up from any pose, support yourself, accept support, give yourself support
- Cat cows – wag tail, circular motions, give them time to connect with their body and their baby
- Tiger pose – good way to stretch the legs, encourage flat back, avoid pelvis form dropping (PSD do not lift legs)
- Always encourage easiest option
- Encourage that they MAKE NOISE, sound is good, get them cwmofrabtl and farmilar with hearing their own voice and their baby hear their voice. Get THEIR NEEDS MET, not their doctors needs / ease!

For all of the above reasons, Soul Sanctuary do not let pregnant students practice in any other yoga class. Nobody wins – the pregnant student is at risk, and does not get enough attention and the rest of the class do not get a full, powerful practice.

Useful links:

NICE : National Institute of Clinical Excellence

Teaching rules

- NO wide strides
 - NO long strides
 - NO squats
 - NO twists
 - NO balances (ok if supported)
 - NO core
 - NO arm balances
 - NO heat
 - NO over stretching / holding (no longer than 5 breath count, maximum).
 - NO over complicated routines, repetition is comforting at a time of change.
 - NO lying on back, can lead to blood pooling, need the blood moving. Prop in savasana
 - NO lying on RIGHT as restricts blood flow to Vena Cava *
- *However, be aware of FIXATION, if women start to get paranoid (common in pregnancy) and they can't sleep for fear of lying RIGHT, its better that they SLEEP.**



Sequencing

Full Sequence

Series	Breath	Pose	Sanskrit	
Integration	In & Ex	Childs pose (breath focus)	Balāsana	
	In & Ex	Table top	Bharmānasana	
	In & Ex	Cat cows	Marjāriāsana–Bitilāsana	
	In	Shoulders over wrists		
	Ex	Lower to the mat / Chaturanga	Chaturanga Dandasana	
	In	Up dog	Urdhva Mukha Svanāsana	
	Ex	Down dog	Ardho Mukha Svanāsana	
	In	Bend your knees		
	Ex	Step / float forward to front of mat		
	In & Ex	Ragdoll	Baddha Hasta Uttanāsana	
	In	Mountain	Tadasana	
	Ex	Hands to heart centre		
	In & Ex	Three aums		
	Sun Salutation A x3	In	Mountain	Tadasana
Ex		Forward fold	Uttanāsana	
In		Halfway lift	Urdhva Mukha Uttanāsana	
Ex		Chaturanga	Chaturanga Dandasana	
In		Up dog	Urdhva Mukha Svanāsana	
Ex		Down dog	Ardho Mukha Svanāsana	
In		Bend your knees		
Ex		Step / float forward to front of mat		
In		Halfway lift	Urdhva Mukha Uttanāsana	
Ex		Forward fold	Uttanāsana	
		Repeat Sun Salutation A x 3		

Sun Salutation B x2	In	Chair	Utkatasana	
	Ex	Forward fold	Uttanasana	
	In	Halfway lift	Urdhva Mukha Uttanasana	
	Ex	Chaturanga	Chaturanga Dandasana	
	In	Up dog	Urdhva Mukha Svanasana	
	Ex	Down dog	Ardho Mukha Svanasana	
	In	3 legged dog - (right)	Eka Pada Adho Mukha Svanasana	
	Ex	Step through		
	In	Warrior I - (right)	Virabhadrasana I	
	Ex	Chaturanga	Chaturanga Dandasana	
	In	Up dog	Urdhva Mukha Svanasana	
	Ex	Down dog	Ardho Mukha Svanasana	
	In	3 Legged dog - (left)	Eka Pada Adho Mukha Svanasana	
	Ex	Step through		
	In	Warrior 1 - (left)	Virabhadrasana I	
	Ex	Chaturanga	Chaturanga Dandasana	
	In	Up dog	Urdhva Mukha Svanasana	
	Ex	Down dog	Ardho Mukha Svanasana	
	In	Bend your knees		
	Ex	Step / float forward to front of mat		
	In	Halfway lift	Urdhva Mukha Uttanasana	
	Ex	Forward fold	Uttanasana	
	Repeat Sun Salutation B x 2			
	In	Chair	Utkatasana	
	Ex	Forward fold	Uttanasana	
	In	Halfway lift	Urdhva Mukha Uttanasana	
	Ex	Chaturanga	Chaturanga Dandasana	
	In	Up dog	Urdhva Mukha Svanasana	
	Ex	Down dog	Ardho Mukha Svanasana	
	Side Angles	In	3 Legged dog - (right)	Eka Pada Adho Mukha Svanasana
		Ex	Step through	
		In	Warrior I - (right)	Virabhadrasana I
Ex		Warrior II - (right)	Virabhadrasana II	
In		Reverse warrior - (right)	Viparita Virabhadrasana	
Ex		Side angle - (right) / option for extended and bind	Utthita Parsvakonasana	
In		Reach		
Ex		Chaturanga	Chaturanga Dandasana	
In		Up dog	Urdhva Mukha Svanasana	
Ex		Down dog	Ardho Mukha Svanasana	
In		3 Legged dog - (left)	Eka Pada Adho Mukha Svanasana	

Side Angles	Ex	Step through	
	In	Warrior I - (left)	Virabhadrasana I
	Ex	Warrior II - (left)	
	In	Reverse warrior - (left)	Viparita Virabhadrasana
	Ex	Side angle - (left) / option for extended and bind	
	In	Reach	
	Ex	Chaturanga	Chaturanga Dandasana
	In	Up dog	Urdhva Mukha Svanasana
	Ex	Down dog	Ardho Mukha Svanasana
Twists	In	Bend your knees	
	Ex	Step / float forward to front of mat	
	In	Halfway lift	Urdhva Mukha Uttanasana
	Ex	Forward fold	Uttanasana
	In	Chair	Utkatasana
	Ex	Hands to heart centre	
	In	Lengthen	
	Ex	Chair twist - (right)	Parivrtta Utkatasana
	In	Expand your arms	
	Ex	Side crow - (right)	Parsva Bakasana
	In	Chair twist - (right)	Parivrtta Utkatasana
	Ex	Bound forward fold	Uttanasana
	In	Chair	Utkatasana
	Ex	Hands to heart centre	
	In	Lengthen	
	Ex	Chair twist - (left)	Parivrtta Utkatasana
	In	Expand your arms	
	Ex	Side crow - (left)	Parsva Bakasana
	In	Chair twist - (left)	Parivrtta Utkatasana
	Ex	Gorilla	Padahastanasana
	In	Bound halfway lift	Urdhva Mukha Uttanasana
	Ex	Bound forward fold	Uttanasana
	In	Halfway lift (unbound)	Urdhva Mukha Uttanasana
	Ex	Chaturanga	Chaturanga Dandasana
	In	Up dog	Urdhva Mukha Svanasana
	Ex	Down dog	Ardho Mukha Svanasana
	In	3 Legged dog - (right)	Eka Pada Adho Mukha Svanasana
	Ex	Step through	
	In	Crescent lunge - (right)	Anjaneyasana
	Ex	Hands to heart centre	

Twists	In	Lengthen		
	Ex	Crescent lunge twist - (right)	Paravritta Anjaneyasana	
	In	Expand your arms		
	Ex	Chaturanga	Chaturanga Dandasana	
	In	Up dog	Urdhva Mukha Svanasana	
	Ex	Down dog	Ardho Mukha Svanasana	
	In	3 Legged dog - (left)	Eka Pada Adho Mukha Svanasana	
	Ex	Step through		
	In	Crescent lunge - (left)	Anjaneyasana	
	Ex	Hands to heart centre		
	In	Lengthen		
	Ex	Crescent lunge twist - (left)	Paravritta Anjaneyasana	
	In	Expand your arms		
	Ex	Chaturanga	Chaturanga Dandasana	
	In	Up dog	Urdhva Mukha Svanasana	
	Ex	Down dog	Ardho Mukha Svanasana	
	In	Bend your knees		
	Ex	Step / float forward to front of mat .		
	In	Halfway lift	Urdhva Mukha Uttanasana	
	Ex	Crow / yogi squat	Malasana / Bakasana	
	In	Hold crow / yogi squat	Malasana / Bakasana	
	Ex	Chaturanga / shoot back	Chaturanga Dandasana	
	In	Up dog	Urdhva Mukha Svanasana	
	Ex	Down dog	Ardho Mukha Svanasana	
	In	Bend your knees		
	Ex	Step / float forward to front of mat .		
	In	Halfway lift	Urdhva Mukha Uttanasana	
	Ex	Forward fold	Uttanasana	
	Balances	In	Mountain	Tadasana
		Ex	Hands to heart centre	
		In	Tree - (right)	Vrksasana
		Ex	Expand your arms	
In		Reach		
Ex		Samasthiti	Samasthiti	
In		Mountain	Tadasana	
Ex		Hands to heart centre		
In		Tree - (left)	Vrksasana	
Ex		Expand your arms		
In		Reach		
Ex		Samasthiti	Samasthiti	

Balances	In	Mountain	Tadasana
	Ex	Eagle - (right), right arm over, right leg over	Garudasana
	In	Standing leg raise - (right)	Utthita Hasta Padangusthasana
	Ex	Airplane - (right)	Dekasana
	In	Lift	
	Ex	Half moon - (right)	Ardha Chandrasana
	In	Reach	
	Ex	Ragdoll	Baddha Hasta Uttanasana
	In	Mountain	Tadasana
	Ex	Eagle - (left), left arm over, left leg over	Garudasana
	In	Standing leg raise - (left)	Utthita Hasta Padangusthasana
	Ex	Airplane - (left)	Dekasana
	In	Lift	
	Ex	Half moon - (left)	Ardha Chandrasana
	In	Reach	
	Ex	Ragdoll	Baddha Hasta Uttanasana
	In	Mountain	Tadasana
	Ex	Dancer - (right)	Natarajasana
	In	Lift	
	Ex	Samasthiti	Samasthiti
	In	Mountain	Tadasana
	Ex	Dancer - (left)	Natarajasana
	In	Lift	
	Ex	Samasthiti	Samasthiti
Triangles	In	Mountain	Tadasana
	Ex	Forward fold	Uttanasana
	In	Halfway lift	Urdhva Mukha Uttanasana
	Ex	Chaturanga	Chaturanga Dandasana
	In	Up dog	Urdhva Mukha Svanasana
	Ex	Down dog	Ardho Mukha Svanasana
	In	3 Legged dog - (right)	Eka Pada Adho Mukha Svanasana
	Ex	Step through	
	In	Warrior I - (right)	Virabhadrasana I
	Ex	Warrior II - (right)	Virabhadrasana II
	In	Prepare for triangle	
	Ex	Triangle - (right)	Trikonasana
	In	Reach	
	Ex	Wide leg side facing forward fold - (right)	Prasarita Padottanasana A
	In	To stand	

Triangles	Ex	Turn to front of the room		
	In	Lift your chest		
	Ex	Front facing forward fold	Parsvottanasana	
	In	Look forward		
	Ex	Twisted triangle - (right)	Parivrtta Trikonasana	
	In	Reach		
	Ex	Chaturanga	Chaturanga Dandasana	
	In	Up dog	Urdhva Mukha Svanasana	
	Ex	Down dog	Ardho Mukha Svanasana	
	In	3 Legged dog - (left)		
	Ex	Step through		
	In	Warrior I - (left)	Virabhadrasana I	
	Ex	Warrior II - (left)	Virabhadrasana II	
	In	Prepare for triangle		
	Ex	Triangle - (right)	Trikonasana	
	In	Reach		
	Ex	Wide leg side facing forward fold - (left)	Prasarita Padottanasana A	
	In	To stand		
	Ex	Turn to front of the room		
	In	Lift your chest		
	Ex	Front facing forward fold	Parsvottanasana	
	In	Look forward		
	Ex	Twisted triangle - (left)	Parivrtta Trikonasana	
	In	Reach		
	Ex	Chaturanga	Chaturanga Dandasana	
	In	Up dog	Urdhva Mukha Svanasana	
	Ex	Down dog	Ardho Mukha Svanasana	
	Back Bends	In	3 Legged dog - (right)	Eka Pada Adho Mukha Svanasana
		Ex	Flip dog	Camatkarasana
		In	Reach	
Ex		High plank	Dandasana	
In		Side plank	Vasisthasana	
Ex		Chaturanga	Chaturanga Dandasana	
In		Up dog	Urdhva Mukha Svanasana	
Ex		Down dog	Ardho Mukha Svanasana	
In		3 Legged dog - (left)	Eka Pada Adho Mukha Svanasana	
Ex		Flip dog	Camatkarasana	
In		Reach		

Back Bends	Ex	High plank	Dandasana
	In	Side plank	Vasisthasana
	Ex	Lower to the mat	Chaturanga Dandasana
	In	Locust	Salabhasana
	Ex	Hold	
	In	Lift	
	Ex	Hold	
	In	Lift	
	Ex	Lower to the mat	Chaturanga Dandasana
	In	Bow	Dhanurasana
	Ex	Hold	
	In	Lift	
	Ex	Hold	
	In	Lift	
	Ex	Lower to the mat	Chaturanga Dandasana
	In	Up dog	Urdhva Mukha Svanasana
	Ex	Table top	Bharmanasana
	In	Lift your chest	
	Ex	Camel	Ustrasana
	In	Lift your chest	
Ex	Childs pose	Balasana	
In	Tuck your toes		
Ex	Down dog	Ardho Mukha Svanasana	
Hip Openers	In	3 Legged dog - (right)	Eka Pada Adho Mukha Svanasana
	Ex	Half pigeon - (right)	Ardha Kapotasana
	In	Lift your chest	
	Ex	Fold forwards	
	In	Tuck your toes	
	Ex	Down dog	Ardho Mukha Svanasana
	In	3 Legged dog - (left)	Eka Pada Adho Mukha Svanasana
	Ex	Half pigeon - (left)	Ardha Kapotasana
	In	Lift your chest	
	Ex	Fold forward	
	In	Lift your chest	
	Ex	Double pigeon - (right)	Dwapada Kapotasana
	In	lengthen	
	Ex	Fold	
	In	Lift your chest	



Hip Openers	Ex	Double pigeon - (left)	Dwapada Kapotasana
	In	Lengthen	
	Ex	Fold	
	In	Prepare for frog	
	Ex & In	Frog (10 breaths)	Bhekasana
	In	Table top	Bharmanasana
	Ex	Dolphin	Ardha Pincha Mayurasana
	In	Lift your hips	
	Ex	Childs pose / optional headstand	Balasana / Sirsasana
	In	Tuck your toes	
	Ex	Down dog	Ardho Mukha Svanasana
	In	Bend your knees	
	Ex	Jump through to boat	
	Core	In	Boat
Ex		Hold	
In		Lift	
Ex		Hold	
In		Lift	
Ex		Hold	
In		Lift	
Ex		Lower to the mat	
In		Prepare for scissors	
Ex & In		Scissors for 10... 1	
In		Hug knees to chest	
Ex & In		Prepare for 90, 60, 30 (repeat)	
In		Hug knees to chest	
Ex		Prepare for bicylces for 10... 1	
In		Hug knees to chest	
Ex	Rock to a seated position		

Forward Folds	In	Prepare for single seated leg extension - (right)	Janu Sirsasana
	Ex	Fold	
	In	Lengthen	
	Ex	Fold	
	In	Prepare for single seated leg extension - (left)	Janu Sirsasana
	Ex	Fold	
	In	Lengthen	
	Ex	Fold	
	In	Prepare for seated forward fold	Paschimottanasana
	Ex	Fold	
	In	Lengthen	
	Ex	Fold	
Heart Openers	In	Prepare for reverse table top	
	Ex	Reverse table top	Purvottanasana
	In	Lift	
	Ex	Hold	
	In	Lift	
	Ex	Hold	
	In	Lift	
	Ex	Lower to the mat, prepare for fish	
	In	Fish	Matsyasana
	Ex	Hold	
	In	Lift	
	Ex	Hold	
	In	Lift	
	Ex	Lower to the mat, prepare for bridge	
	In	Bridge	Setu Bandhasana
	Ex	Hold	
	In	Lift	
	Ex	Hold	
	In	Lift	
	Ex	Lower to the mat, prepare for wheel	
	In	Wheel	Urdhva Dhanurasana
	Ex	Hold	
	In	Lift	
	Ex	Hold	
In	Lift		
Ex	Lower to the mat		

Inversions	In	Prepare for happy baby	
	Ex	Happy baby	Ananda Balasana
	In	Lengthen your legs to the sky for viparita	
	Ex	Viparita	Viparita
	In	Option shoulder stand	Sarvangasana
	Ex & In	Option plough / deaf man's	Halasana / Karnapidasana
	Ex	Lower to the mat	
	In	Full body stretch	
Rest	Ex	Sleeping baby	Supta Baddha Konasana
	In	Supine twist - (right knee to chest)	
	Ex	Twist - (left)	
	In	Supine twist - (left knee to chest)	
	Ex	Twist - (left)	
	In	Hug both knees to chest	
	Ex	Deep rest	Savasana

90 Minutes

INTEGRATION

CHILDS POSE (BREATH FOCUS)
TABLE TOP
CAT COWS
CHATURANGA KNEES DOWN
UP DOG
DOWN DOG
STEP / FLOAT FORWARD TO
FRONT OF MAT
RAGDOLL
MOUNTAIN
THREE OMS

SUN A X3

MOUNTAIN
FORWARD FOLD
HALFWAY LIFT
CHATURANGA
UP DOG
DOWN DOG
STEP / FLOAT FORWARD TO
FRONT OF MAT
HALFWAY LIFT
FORWARD FOLD

SUN B X3

CHAIR
FORWARD FOLD
HALFWAY LIFT
CHATURANGA
UP DOG
DOWN DOG
3 LEGGED DOG - RIGHT
WARRIOR I - RIGHT
CHATURANGA
UP DOG
DOWN DOG
3 LEGGED DOG - LEFT
WARRIOR I - LEFT
CHATURANGA
UP DOG
DOWN DOG
STEP / FLOAT FORWARD TO
FRONT OF MAT
HALFWAY LIFT
FORWARD FOLD
CHAIR
FORWARD FOLD
HALFWAY LIFT
CHATURANGA
UP DOG
DOWN DOG

SIDE ANGLES

3 LEGGED DOG - RIGHT
WARRIOR I - RIGHT
WARRIOR II - RIGHT
REVERSED WARRIOR - RIGHT
SIDE ANGLE - RIGHT
EXTENDED SIDE ANGLE - RIGHT
SIDE ANGLE BIND - RIGHT
CHATURANGA

UP DOG
DOWN DOG
3 LEGGED DOG - LEFT
WARRIOR I - LEFT
WARRIOR II - LEFT
REVERSED WARRIOR - LEFT
SIDE ANGLE - LEFT
EXTENDED SIDE ANGLE - LEFT
SIDE ANGLE BIND - LEFT
CHATURANGA
UP DOG
DOWN DOG

TWISTS

STEP / FLOAT FORWARD TO
FRONT OF MAT
HALFWAY LIFT
FORWARD FOLD
CHAIR
CHAIR TWIST - RIGHT
SIDE CROW
CHAIR TWIST - RIGHT
BOUND FORWARD FOLD
HALFWAY LIFT (BOUND)
FORWARD FOLD (BOUND)
CHAIR
CHAIR TWIST - LEFT
SIDE CROW
CHAIR TWIST - LEFT
GORILLA
HALFWAY LIFT (BOUND)
FORWARD FOLD (BOUND)
HALFWAY LIFT (BOUND)
CHATURANGA
UP DOG
DOWN DOG
3 LEGGED DOG - RIGHT
CRESCENT LUNGE - RIGHT
TWISTED CRESCENT LUNGE -
RIGHT / STRAIGHT / BIND
CHATURANGA
UP DOG
DOWN DOG
3 LEGGED DOG - LEFT
CRESCENT LUNGE - LEFT
TWISTED CRESCENT LUNGE -
LEFT / STRAIGHT / BIND
CHATURANGA
UP DOG
DOWN DOG
STEP / FLOAT FORWARD TO
FRONT OF MAT
HALFWAY LIFT
CROW / YOGI SQUAT
CHATURANGA
UP DOG
DOWN DOG
STEP / FLOAT FORWARD TO
FRONT OF MAT
HALFWAY LIFT
FORWARD FOLD

BALANCES

MOUNTAIN
TREE - RIGHT
MOUNTAIN
TREE - LEFT
MOUNTAIN
EAGLE - RIGHT
STANDING LEG RAISE - RIGHT
AIRPLANE - RIGHT
HALF MOON - RIGHT
RAGDOLL
MOUNTAIN
EAGLE - LEFT
STANDING LEG RAISE - LEFT
AIRPLANE - LEFT
HALF MOON - LEFT
RAGDOLL
MOUNTAIN
DANCER - RIGHT
MOUNTAIN
DANCER - LEFT

TRIANGLES

MOUNTAIN
FORWARD FOLD
HALFWAY LIFT
CHATURANGA
UP DOG
DOWN DOG
3 LEGGED DOG - RIGHT
WARRIOR I - RIGHT
WARRIOR II - RIGHT
TRIANGLE - RIGHT
WIDE LEG SIDE FACING
FORWARD FOLD - RIGHT
FRONT FACING FORWARD FOLD
TWISTED TRIANGLE - RIGHT
CHATURANGA
UP DOG
DOWN DOG
3 LEGGED DOG - LEFT
WARRIOR I - LEFT
WARRIOR II - LEFT
TRIANGLE - LEFT
WIDE LEG SIDE FACING
FORWARD FOLD - LEFT
FRONT FACING FORWARD FOLD
TWISTED TRIANGLE - LEFT
CHATURANGA
UP DOG
DOWN DOG

BACKBENDS

3 LEGGED DOG - RIGHT
FLIP DOG
HIGH PLANK
SIDE PLANK
HIGH PLANK
CHATURANGA
UP DOG
DOWN DOG
3 LEGGED DOG - LEFT

FLIP DOG
HIGH PLANK
SIDE PLANK
HIGH PLANK - LOWER TO MAT
LOCUST X 2
BOW X 2
UP DOG
TABLE TOP
CAMEL X 2
CHILDS POSE
DOWN DOG

HIP OPENERS

3 LEGGED DOG - RIGHT
HALF PIGEON - RIGHT
DOWN DOG
3 LEGGED DOG - LEFT
HALF PIGEON - LEFT
DOUBLE PIGEON - RIGHT
DOUBLE PIGEON - LEFT
FROG (10 BREATHS)
OPTIONAL TABLE TOP
OPTIONAL DOLPHIN
OPTIONAL CHILDS POSE /
HEADSTAND
DOWN DOG - STEP
/ FLOAT THROUGH BOAT

CORE
BOAT
SCISSORS
90 / 60 / 30
BICYCLES

FORWARD FOLDS

SINGLE SEATED LEG EXTENSION
- RIGHT
SINGLE SEATED LEG EXTENSION
- LEFT
SEATED FORWARD FOLD

HEART OPENERS

REVERSE TABLE TOP
FISH
BRIDGE
WHEEL (LAST FOR 5 / 10
BREATHS)

INVERSIONS

HAPPY BABY
VIPARITA
SHOULDER STAND
PLOUGH
DEAF MAN'S POSE

REST

SUPTA BADDHA KONASANA
SUPINE TWIST R & L
SAVASANA

60 Minutes

INTEGRATION

CHILDS POSE (BREATH FOCUS)
TABLE TOP
CAT COWS
CHATURANGA KNEES DOWN
X 3
DOWN DOG
STEP / FLOAT FORWARD TO
FRONT OF MAT
RAGDOLL
MOUNTAIN
THREE OMS

SUN A X3

MOUNTAIN
FORWARD FOLD
HALFWAY LIFT
CHATURANGA
UP DOG
DOWN DOG
STEP / FLOAT FORWARD TO
FRONT OF MAT
HALFWAY LIFT
FORWARD FOLD

SUN B X3

CHAIR
FORWARD FOLD
HALFWAY LIFT
CHATURANGA
UP DOG
DOWN DOG
3 LEGGED DOG - RIGHT
WARRIOR I - RIGHT
CHATURANGA
UP DOG
DOWN DOG
3 LEGGED DOG - LEFT
WARRIOR I - LEFT
CHATURANGA
UP DOG
DOWN DOG
STEP / FLOAT FORWARD TO
FRONT OF MAT
HALFWAY LIFT
FORWARD FOLD
CHAIR
FORWARD FOLD
HALFWAY LIFT
CHATURANGA
UP DOG
DOWN DOG

SIDE ANGLES

3 LEGGED DOG - RIGHT
WARRIOR I - RIGHT
WARRIOR II - RIGHT
REVERSED WARRIOR - RIGHT
SIDE ANGLE - RIGHT
EXTENDED SIDE ANGLE - RIGHT

SIDE ANGLE BIND - RIGHT
CHATURANGA
UP DOG
DOWN DOG
3 LEGGED DOG - LEFT
WARRIOR I - LEFT
WARRIOR II - LEFT
REVERSED WARRIOR - LEFT
SIDE ANGLE - LEFT
EXTENDED SIDE ANGLE - LEFT
SIDE ANGLE BIND - LEFT
CHATURANGA
UP DOG
DOWN DOG

TWISTS

STEP / FLOAT FORWARD TO
FRONT OF MAT
HALFWAY LIFT
FORWARD FOLD
CHAIR
CHAIR TWIST - RIGHT
SIDE CROW
CHAIR TWIST - RIGHT
BOUND FORWARD FOLD
HALFWAY LIFT (BOUND)
FORWARD FOLD (BOUND)
CHAIR
CHAIR TWIST - LEFT
SIDE CROW
CHAIR TWIST - LEFT
GORILLA
HALFWAY LIFT (BOUND)
FORWARD FOLD (BOUND)
HALFWAY LIFT (BOUND)
CHATURANGA
UP DOG
DOWN DOG
CRESCENT LUNGE RIGHT, KNEE
DOWN
CRESCENT LUNGE, BACK BEND
CRESCENT LUNGE, TWIST -
RIGHT / STRAIGHT / BIND
CHATURANGA
UP DOG
DOWN DOG
CRESCENT LUNGE LEFT, KNEE
DOWN
CRESCENT LUNGE, BACK BEND
CRESCENT LUNGE TWIST - LEFT
/ STRAIGHT / BIND
CHATURANGA
UP DOG
DOWN DOG
STEP / FLOAT FORWARD TO
FRONT OF MAT
HALFWAY LIFT
CROW / YOGI SQUAT
CHATURANGA
UP DOG

DOWN DOG
STEP / FLOAT FORWARD TO
FRONT OF MAT
HALFWAY LIFT
FORWARD FOLD

BALANCES

MOUNTAIN
TREE - RIGHT
TREE - LEFT
EAGLE - RIGHT
STANDING LEG RAISE - RIGHT
AIRPLANE - RIGHT
HALF MOON - RIGHT
RAGDOLL
MOUNTAIN
EAGLE - LEFT
STANDING LEG RAISE - LEFT
AIRPLANE - LEFT
HALF MOON - LEFT
RAGDOLL
MOUNTAIN
DANCER - RIGHT
DANCER - LEFT
DANCER - RIGHT
DANCER - LEFT
MOUNTAIN
FORWARD FOLD
HALFWAY LIFT
CHATURANGA
UP DOG
DOWN DOG

TRIANGLES

WARRIOR I - RIGHT
WARRIOR II - RIGHT
TRIANGLE - RIGHT
SIDE FACING WIDE LEG
FORWARD FOLD
FRONT FACING FORWARD FOLD
TWISTED TRIANGLE - RIGHT
CHATURANGA
UP DOG
DOWN DOG
WARRIOR I - LEFT
WARRIOR II - LEFT
TRIANGLE - LEFT
SIDE FACING WIDE LEG
FORWARD FOLD
FRONT FACING FORWARD FOLD
TWISTED TRIANGLE - LEFT
CHATURANGA
UP DOG
DOWN DOG

BACKBENDS

THREE LEGGED DOG - RIGHT
FLIP DOG
HIGH PLANK
SIDE PLANK
HIGH PLANK

LOW PLANK
UP DOG
DOWN DOG
THREE LEGGED DOG - LEFT
FLIP DOG
HIGH PLANK
SIDE PLANK
HIGH PLANK - LOWER TO MAT
LOCUST X 2
BOW X 2
UP DOG
DOWN DOG
TABLE TOP
CAMEL X 2
CHILDS POSE
DOWN DOG
3 LEGGED DOG - RIGHT
HALF PIGEON - RIGHT
DOWN DOG
3 LEGGED DOG - LEFT
HALF PIGEON - LEFT
DOUBLE PIGEON - RIGHT
DOUBLE PIGEON - LEFT
FROG (10 BREATHS)

CORE

OPTIONAL TABLE TOP
OPTIONAL DOLPHIN
/ HEADSTAND
OPTIONAL CHILDS POSE
DOWN DOG - STEP
/ FLOAT THROUGH
BOAT
LEG LIFTS
30 / 60 / 90
BICYCLES

FORWARD FOLDS

SINGLE SEATED LEG EXTENSION
- RIGHT
SINGLE SEATED LEG EXTENSION
- LEFT
SEATED FORWARD FOLD

HEART OPENERS

REVERSE TABLE TOP
FISH
BRIDGE
WHEEL

INVERSIONS

HAPPY BABY
VIPARITA
SHOULDER STAND
PLOUGH
DEAF MAN'S POSE

REST

SUPTA BADDHA KONASANA
SUPINE TWIST R & L
SAVASANA

45 Minutes

INTEGRATION

CHILDS POSE (BREATH FOCUS)
TABLE TOP
CAT COWS
CHATURANGA KNEES DOWN
X 3
DOWN DOG
STEP / FLOAT FORWARD TO
FRONT OF MAT
RAGDOLL
MOUNTAIN
THREE OMS

SUN A X2

MOUNTAIN
FORWARD FOLD
HALFWAY LIFT
CHATURANGA
UP DOG
DOWN DOG
STEP / FLOAT FORWARD TO
FRONT OF MAT
HALFWAY LIFT
FORWARD FOLD

SUN B X3

CHAIR
FORWARD FOLD
HALFWAY LIFT
CHATURANGA
UP DOG
DOWN DOG
3 LEGGED DOG - RIGHT
WARRIOR I - RIGHT
CHATURANGA
UP DOG
DOWN DOG
3 LEGGED DOG - LEFT
WARRIOR I - LEFT
CHATURANGA
UP DOG
DOWN DOG
STEP / FLOAT FORWARD TO
FRONT OF MAT
HALFWAY LIFT
FORWARD FOLD
CHAIR
FORWARD FOLD
HALFWAY LIFT
CHATURANGA
UP DOG
DOWN DOG

SIDE ANGLES

3 LEGGED DOG - RIGHT
WARRIOR I - RIGHT
WARRIOR II - RIGHT
REVERSED WARRIOR - RIGHT
SIDE ANGLE - RIGHT
EXTENDED SIDE ANGLE - RIGHT

SIDE ANGLE BIND - RIGHT
CHATURANGA
UP DOG
DOWN DOG
3 LEGGED DOG - LEFT
WARRIOR I - LEFT
WARRIOR II - LEFT
REVERSED WARRIOR - LEFT
SIDE ANGLE - LEFT
EXTENDED SIDE ANGLE - LEFT
SIDE ANGLE BIND - LEFT
CHATURANGA
UP DOG
DOWN DOG

TWISTS

STEP / FLOAT FORWARD TO
FRONT OF MAT
HALFWAY LIFT
FORWARD FOLD
CHAIR
CHAIR TWIST - RIGHT
SIDE CROW
CHAIR TWIST - RIGHT
BOUND FORWARD FOLD
HALFWAY LIFT (BOUND)
FORWARD FOLD (BOUND)
CHAIR
CHAIR TWIST - LEFT
SIDE CROW
CHAIR TWIST - LEFT
GORILLA
HALFWAY LIFT (BOUND)
FORWARD FOLD (BOUND)
HALFWAY LIFT (BOUND)
CHATURANGA
UP DOG
DOWN DOG
CRESCENT LUNGE RIGHT, KNEE
DOWN
CRESCENT LUNGE, BACK BEND
CRESCENT LUNGE, TWIST -
RIGHT / STRAIGHT / BIND
CHATURANGA
UP DOG
DOWN DOG
CRESCENT LUNGE LEFT, KNEE
DOWN
CRESCENT LUNGE, BACK BEND
CRESCENT LUNGE TWIST - LEFT
/ STRAIGHT / BIND
CHATURANGA
UP DOG
DOWN DOG
STEP / FLOAT FORWARD TO
FRONT OF MAT
HALFWAY LIFT
CROW / YOGI SQUAT
CHATURANGA
UP DOG

DOWN DOG
STEP / FLOAT FORWARD TO
FRONT OF MAT
HALFWAY LIFT
FORWARD FOLD

BALANCES

MOUNTAIN
TREE - RIGHT
TREE - LEFT
EAGLE - RIGHT
STANDING LEG RAISE - RIGHT
AIRPLANE - RIGHT
HALF MOON - RIGHT
RAGDOLL
MOUNTAIN
EAGLE - LEFT
STANDING LEG RAISE - LEFT
AIRPLANE - LEFT
HALF MOON - LEFT
RAGDOLL
MOUNTAIN
DANCER - RIGHT
DANCER - LEFT
DANCER - RIGHT
DANCER - LEFT
MOUNTAIN
FORWARD FOLD
HALFWAY LIFT
CHATURANGA
UP DOG
DOWN DOG

TRIANGLES

WARRIOR I - RIGHT
WARRIOR II - RIGHT
TRIANGLE - RIGHT
SIDE FACING WIDE LEG
FORWARD FOLD
FRONT FACING FORWARD FOLD
TWISTED TRIANGLE - RIGHT
CHATURANGA
UP DOG
DOWN DOG
WARRIOR I - LEFT
WARRIOR II - LEFT
TRIANGLE - LEFT
SIDE FACING WIDE LEG
FORWARD FOLD
FRONT FACING FORWARD FOLD
TWISTED TRIANGLE - LEFT
CHATURANGA
UP DOG
DOWN DOG

BACKBENDS

THREE LEGGED DOG - RIGHT
FLIP DOG
HIGH PLANK
SIDE PLANK
HIGH PLANK

LOW PLANK
UP DOG
DOWN DOG
THREE LEGGED DOG - LEFT
FLIP DOG
HIGH PLANK
SIDE PLANK
HIGH PLANK - LOWER TO MAT
LOCUST X 2
BOW X 2
UP DOG
DOWN DOG
TABLE TOP
CAMEL X 2
CHILDS POSE
DOWN DOG
3 LEGGED DOG - RIGHT
HALF PIGEON - RIGHT
DOWN DOG
3 LEGGED DOG - LEFT
HALF PIGEON - LEFT
DOUBLE PIGEON - RIGHT
DOUBLE PIGEON - LEFT
FROG (10 BREATHS)

CORE

OPTIONAL TABLE TOP
OPTIONAL DOLPHIN
/ HEADSTAND
OPTIONAL CHILDS POSE
DOWN DOG - STEP
/ FLOAT THROUGH
BOAT
LEG LIFTS
30 / 60 / 90
BICYCLES

FORWARD FOLDS

SINGLE SEATED LEG EXTENSION
- RIGHT
SINGLE SEATED LEG EXTENSION
- LEFT
SEATED FORWARD FOLD

HEART OPENERS

REVERSE TABLE TOP
FISH
BRIDGE X 1
WHEEL X 6 (LAST FOR 5 / 10
BREATHS)

INVERSIONS

HAPPY BABY
VIPARITA
SHOULDER STAND
PLOUGH
DEAF MAN'S POSE

REST

SUPTA BADDHA KONASANA
SUPINE TWIST R & L
SAVASANA

30 Minutes

INTEGRATION

CHILDS POSE (BREATH FOCUS)
TABLE TOP
CAT COWS
CHATURANGA KNEES DOWN
X 3
DOWN DOG
STEP / FLOAT FORWARD TO
FRONT OF MAT
RAGDOLL
MOUNTAIN
THREE OMS

SUN A

MOUNTAIN
FORWARD FOLD
HALFWAY LIFT
CHATURANGA
UP DOG
DOWN DOG
STEP / FLOAT FORWARD TO
FRONT OF MAT
HALFWAY LIFT
FORWARD FOLD

SUN B

CHAIR
FORWARD FOLD
HALFWAY LIFT
CHATURANGA
UP DOG
DOWN DOG
WARRIOR I – RIGHT SIDE
CHATURANGA
UP DOG
DOWN DOG
WARRIOR I – LEFT SIDE
CHATURANGA
UP DOG
DOWN DOG
STEP / FLOAT FORWARD TO
FRONT OF MAT
HALFWAY LIFT
FORWARD FOLD
CHAIR
FORWARD FOLD
HALFWAY LIFT
CHATURANGA
UP DOG
DOWN DOG

SIDE ANGLES

WARRIOR I – RIGHT SIDE
WARRIOR II – RIGHT SIDE
REVERSED WARRIOR – RIGHT SIDE
SIDE ANGLE – RIGHT SIDE
EXTENDED SIDE ANGLE – RIGHT
SIDE / BIND
CHATURANGA
UP DOG

DOWN DOG
WARRIOR I – LEFT
WARRIOR II – LEFT
REVERSED WARRIOR – LEFT
SIDE ANGLE – LEFT SIDE
EXTENDED SIDE ANGLE – LEFT
SIDE / BIND
CHATURANGA
UP DOG
DOWN DOG
STEP / FLOAT FORWARD TO
FRONT OF MAT
HALFWAY LIFT
FORWARD FOLD
CHAIR

TWISTS

CHAIR TWIST – RIGHT
/ SIDE CROW
FINGERS TO TOES FORWARD
FOLD
HALFWAY LIFT (BOUND)
FORWARD FOLD (BOUND)
CHAIR
CHAIR TWIST – LEFT
/ SIDE CROW
GORILLA
HALFWAY LIFT (BOUND)
FORWARD FOLD (BOUND)
HALFWAY LIFT (BOUND)
CHATURANGA
UP DOG
DOWN DOG
CRESCENT LUNGE RIGHT, KNEE
DOWN
CRESCENT LUNGE, BACK BEND
CRESCENT LUNGE, TWIST –
RIGHT / STRAIGHT / BIND
CHATURANGA
UP DOG
DOWN DOG
CRESCENT LUNGE LEFT, KNEE
DOWN
CRESCENT LUNGE, BACK BEND
CRESCENT LUNGE TWIST – LEFT
/ STRAIGHT / BIND
CHATURANGA
UP DOG
DOWN DOG
STEP / FLOAT FORWARD TO
FRONT OF MAT
HALFWAY LIFT
CROW / YOGI SQUAT
CHATURANGA
UP DOG
DOWN DOG
STEP / FLOAT FORWARD TO
FRONT OF MAT
HALFWAY LIFT
FORWARD FOLD

BALANCES

MOUNTAIN
TREE – RIGHT
TREE – LEFT
EAGLE – RIGHT
EAGLE – LEFT
STANDING LEG RAISE – RIGHT
AIRPLANE – RIGHT
HALF-MOON – RIGHT
RAGDOLL
STANDING LEG RAISE – LEFT
AIRPLANE – LEFT
HALF-MOON – LEFT
RAGDOLL
MOUNTAIN
DANCER – RIGHT
DANCER – LEFT
DANCER – RIGHT
DANCER – LEFT
MOUNTAIN
FORWARD FOLD
HALFWAY LIFT
CHATURANGA
UP DOG
DOWN DOG

TRIANGLES

WARRIOR I – RIGHT
WARRIOR II – RIGHT
TRIANGLE – RIGHT
SIDE FACING WIDE LEG
FORWARD FOLD
FRONT FACING FORWARD FOLD
TWISTED TRIANGLE – RIGHT
CHATURANGA
UP DOG
DOWN DOG
WARRIOR I – LEFT
WARRIOR II – LEFT
TRIANGLE – LEFT
SIDE FACING WIDE LEG
FORWARD FOLD
FRONT FACING FORWARD FOLD
TWISTED TRIANGLE – LEFT
CHATURANGA
UP DOG
DOWN DOG

BACKBENDS

THREE LEGGED DOG – RIGHT
FLIP DOG
HIGH PLANK
SIDE PLANK
HIGH PLANK
LOW PLANK
UP DOG
DOWN DOG
THREE LEGGED DOG – LEFT
FLIP DOG
HIGH PLANK

SIDE PLANK

HIGH PLANK – LOWER TO MAT
LOCUST X 2
BOW X 2
UP DOG
DOWN DOG
TABLE TOP
CAMEL X 2
CHILDS POSE
DOWN DOG

HIP OPENERS

HALF PIGEON – RIGHT
/ KING PIGEON
DOWN DOG
HALF PIGEON – LEFT
/ KING PIGEON
DOUBLE PIGEON – RIGHT
DOUBLE PIGEON – LEFT
FROG (10 BREATHS)

CORE

OPTIONAL TABLE TOP
OPTIONAL DOLPHIN
/ HEADSTAND
OPTIONAL CHILDS POSE
DOWN DOG – STEP
/ FLOAT THROUGH
BOAT
LEG LIFTS
30 / 60 / 90
BICYCLES

FORWARD FOLDS

SINGLE SEATED LEG EXTENSION
– RIGHT
SINGLE SEATED LEG EXTENSION
– LEFT
SEATED FORWARD FOLD

HEART OPENERS

REVERSE TABLE TOP
FISH
BRIDGE X 1
WHEEL X 6 (LAST FOR 5 / 10
BREATHS)

INVERSIONS

HAPPY BABY
SHOULDER STAND
PLOUGH
DEAF MAN'S POSE

REST

SUPTA BADDHA KONASANA
SUPINE TWIST R & L
SAVASANA



Drishti

"Drishti means gazing point. There are nine drishtis in the asana practice. If the drishti indicated for the asana is too difficult, one may always revert to nasagra drishti. With time and practice, the proper drishti for each posture will be possible. Drishti improves concentration and brings about a realization of oneness during the practice. With the gaze focused in one place during our practice, we can be more present in the postures. This focus and awareness can carry over into our daily life."

~ Sharath Jois

"By practicing these drishti points the mind no longer looks around, observing or judging, but instead becomes focused and soft. In the vinyasa system, drishti is one of the vital components to draw prana inwards. Prana follows awareness. If our awareness is scattered then our prana will mirror those same qualities and it will be evident in our behavior and life choices on and off the mat."

~ Magnolia Zuniga

The nine Drishtis:

- 1 – Tip of the nose – Nasagra Drishti
- 2 – Up to space – Urdva Drishti
- 3 – Third Eye – Brumadya Drishti
- 4 – Tip of the middle finger – Hastagra Drishti
- 5 – Tip of the thumb – Angushta Drishti
- 6 – Right Side – Parshva Drishti
- 7 – Left Side – Parshva Drishti
- 8 – Navel – Nabi Drishti
- 9 – Tip of the big toe – Padagra Drishti

Guruji: "Yoga is an internal practice, the rest is just a circus."

Asanas

Child's Pose

BALASANA

[BALA – CHILD / ASANA – POSE]

DRISHTI – EYES CLOSED / GROUND

BREATH – UJJAYI



Say

- Press hands into the floor
- Ensure knees are hip width apart
- Press hips back and down

See

- Head off the ground – offer a block
- Cramping of toes – offer a block
- Tense shoulders – neck massage

INTEGRATION



Notes

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Modification

- Block under toes
- Block behind knees
- Block under forehead
- Table top / forearms down
- Any other seated position

Table Top

BHARMANASANA

[BHARMANA – TABLE / ASANA – POSE]

DRISHTI – TOP OF THE MAT / FRONT OF ROOM

BREATH – UJJAYI



INTEGRATION

Say

- Press hands into the floor
- Push floor away, lift out of shoulders
- Ensure knees are hip width apart
- Ensure ankles track behind knees
- Feet 12 o'clock
- Stack wrists, elbows, shoulders
- Neutral spine

See

- Rigid spine
- Fixed gaze
- Collapsed shoulders
- Unstacked joints (arms / legs)

Notes

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Modification

- Block under injured shoulder / wrist / hand
- Blanket under knees

Cat

MARJARIASANA
[MARJARIA – CAT / ASANA – POSE]

DRISHTI – NAVEL
BREATH – EXHALE

Cow

BITILASANA
[BITILA – COW / ASANA – POSE]

DRISHTI – FRONT / UP
BREATH – INHALE



Say

- See Table Top for initial alignment
- Push the floor away to round spine
- Tuck chin to chest
- Squeeze tail to chin
- Exaggerate the movement to activate spine mobility

Say

- Send belly to floor
- Lift shoulders
- Lift tail
- Look forward / up
- Exaggerate the movement to activate spine mobility

See

- Rigid spine
- Fixed gaze
- Collapsed shoulders
- Unstacked joints (arms / legs)

INTEGRATION

Notes

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Modification

- Block under injured shoulder / wrist / hand
- Blanket under knees

High Plank

DANDASANA

[DANDA – STAFF / ASANA – POSE]

DRISHTI – TOP OF THE MAT / FRONT OF ROOM

BREATH – UJJAYI



Say

- Hands shoulder width apart
- Engage core
- Press floor away with hands not to dump into shoulders
- Push spine to ceiling
- Lift hips in line with shoulders
- Tuck tail under
- Press back through heels so there is room to move forward in chaturanga
- Look to top of mat / forward

See

- Sagging hips (bring knees down if needs be)
- Straining neck (look forward not down, to prevent 'snaking')



INTEGRATION

Notes

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Modification

- Knees down: Table top
- Blocks under hands to take weight out of shoulders into feet (thumbs over edge of blocks to relieve wrist pressure)
- Block under injured shoulder to make other shoulder take the work

Low Plank

CHATURANGA-DANDASANA

[CHATUR – FOUR / ANGA – LIMB
DANDA – STAFF / ASANA – POSE]

DRISHTI – FORWARD / TOP OF MAT

BREATH – EXHALE



Say

- Hands shoulder width apart
- Engage core
- Lower chest to the mat, keep flat spin
- Elbows squeeze into waist
- Pull chest forward and through, roll over toes

See

- Sagging hips (bring knees down if needs be)
- Straining neck (look forward not down, to prevent 'snaking')
- Locked arms
- Winging elbows

INTEGRATION



Notes

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Modification

- Knees down: Table top
- Blocks under hands to take weight out of shoulders into feet (thumbs over edge of blocks to relieve wrist pressure)
- Block under injured shoulder to make other shoulder take the work

Upward Facing Dog

URDVA-MUKHA SVANASANA
[URDVA – UPWARD / MUKHA – FACING
SVANASANA – DOG]

DRISHTI – FORWARD / UP / TIP OF THE NOSE
BREATH – INHALE



Say

- Inhale open your chest
- Shoulders back and down
- Soften elbows (bend and squeeze into waist)
- Hips on the floor (only lift off if chest and shoulders can stay open)
- Press into the tops of the feet
- Feet 12 o'clock

See

- Hunched shoulders
- Locked elbows
- Wanting to lift legs without flexibility in spine
- Tense feet (limited flexion)

INTEGRATION



Notes

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Modification

- Cobra / Sphinx pose (forearms down)
- Blocks under hands if helpful

Downward Facing Dog

ARDHO-MUKHA-SVANASANA

[ARDHO – DOWNWARD / MUKHA – FACING
SVANA – DOG / ASANA – POSE]

DRISHTI – BETWEEN FEET

BREATH – UJJAYI / EXHALE



Say

- Press hands into the floor, middle finger 12 o'clock
- Press index finger and thumb into ground to relieve wrist pressure
- Turn elbows to face each other, to expand mid back
- Soften the knees

- Lift your tail up and back
- Press your belly towards thighs (neutral spine)
- Gaze between your feet
- Gently press down through back of heels whilst keeping back straight

See

- Hyper extension of the elbows and spine
- Dumping into the shoulders
- Rounding of the back to get heels down – let go of 'perfect pose' / ego



Notes

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Modification

- Knees down: Table top
- Blocks under hands to take weight out of shoulders into feet (thumbs over edge of blocks to relieve wrist pressure)
- Blocks under heels to help lengthen hamstrings and take weight out of hands
- Block under injured shoulder to make other shoulder take the work

Rag Doll

BADDHA HASTA UTTANASANA

[BADDHA – BOUND / HASTA – FORWARD
UTTANASANA – BEND]

DRISHTI – NAVEL / BETWEEN FEET (HEAD HANGS)

BREATH – UJJAYI



Say

- Feet shoulder width apart
- Soft knees
- Hands on either elbow
- Let head hang
- Nod head Yes & No
- Relax shoulders
- Sway from right to left
- Clearing breaths

See

- Locking knees
- Holding head / not letting go
- No movement / too much movement
- Tense neck or shoulders – let the head hang



Notes

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Mountain Pose

• TADASANA
[TADA – MOUNTAIN / ASANA – POSE]
• DRISHTI – FORWARD / UP
• BREATH – INHALE (INTENTION)

Say / True North Alignment

- Ground down all four corners of the feet
- Soften knees
- Tuck tail
- Hug the pit of your belly in and up
- Draw front ribs together to expand mid back
- Relax shoulders
- Spark up finger tips

See

- Tense toes
- Ankles rolling in
- Locked knees
- Bowing back
- Blowing out ribs
- Tense shoulders
- Sleeping hands



INTEGRATION

Notes

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Modification

- Feet hip width (sore lower back)

Forward Fold

UTTANASANA

[UT – INTENSE / TAN – STRETCH
ASANA – POSE]

DRISHTI – BETWEEN FEET

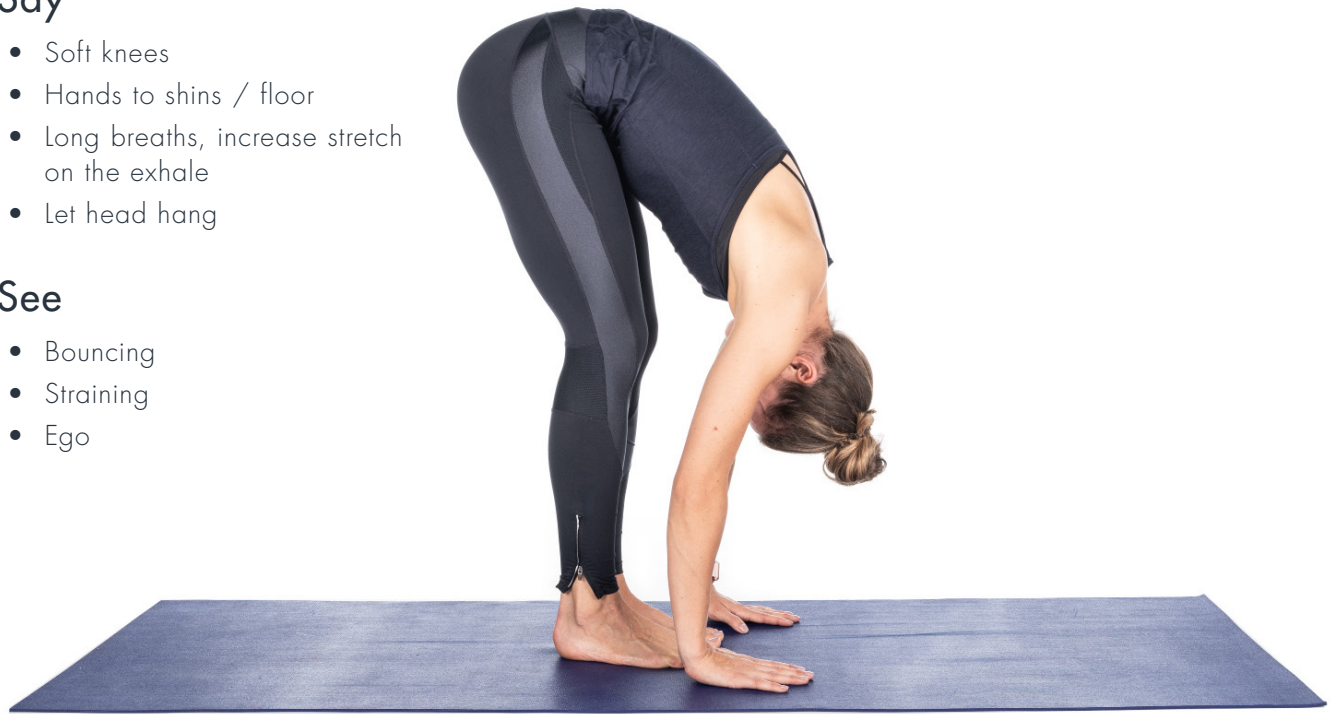
BREATH – EXHALE (LONG AND INCREASE STRETCH)

Say

- Soft knees
- Hands to shins / floor
- Long breaths, increase stretch on the exhale
- Let head hang

See

- Bouncing
- Straining
- Ego



Notes

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Half Way Lift

URDHVA MUKA UTTANASANA

[URDHVA – UPWARD / MUKA – FACING
UTTANASANA – INTENSE STRETCH POSE]

DRISHTI – FORWARD / HORIZON

BREATH – INHALE



Say

- Lift body half way up / horizontal with ground
- Soft knees
- Look to the top of your mat
- Send tail to the back of the room to flatten your back
- Ensure weight is in the heels of your feet
- Press the crown of your head to the front of the room to lengthen spine
- Lift and spread toes wide
- Lift belly button into spine
- Finger tips to floor, shoulder blades hug

See

- Rounded back
- Locked legs
- Stiff neck
- Weight in toes rather than heels

Notes

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Modification

- Hands on thighs elbows to waist

Chair Pose

UTKATASANA

[UTKAT – FIERCE / ASANA – POSE]

DRISHTI – FORWARD / HORIZON

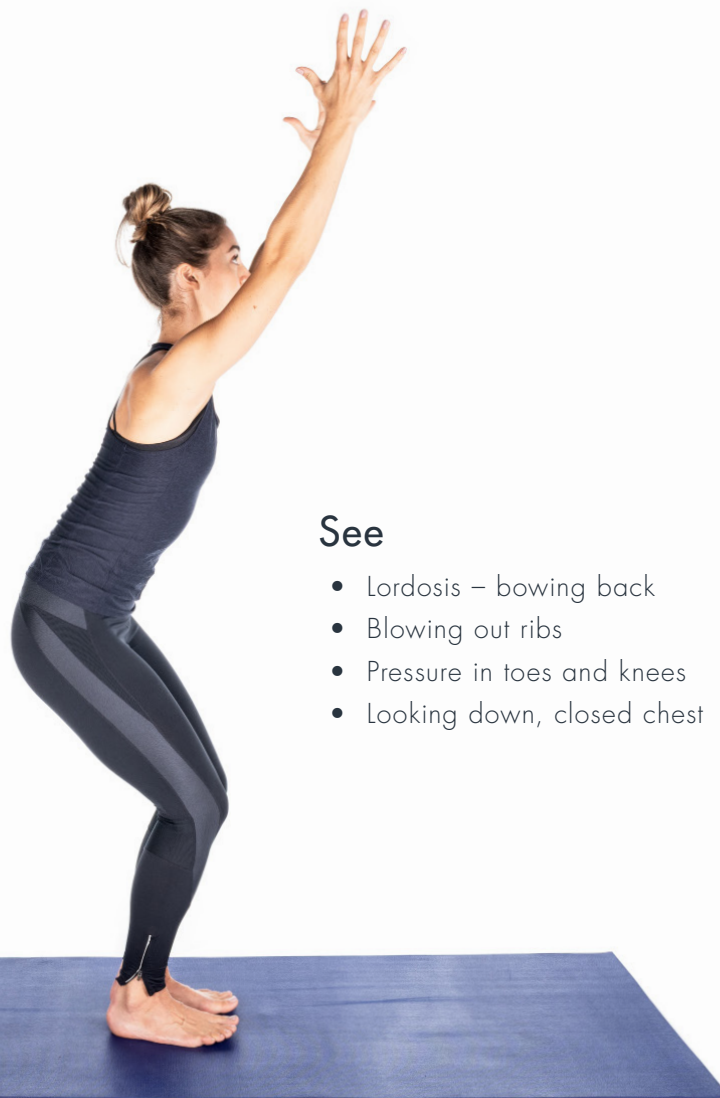
BREATH – UJJAYI

Say

- Feet together
- Sit deeply into pose
- Lift toes
- Tailbone down
- Draw front ribs together, expand mid back
- Draw shoulder blades down into spine
- Drishti up (without compressing spine)
- Thumbs to back wall
- Arms hug cheeks
- Relax shoulders

See

- Lordosis – bowing back
- Blowing out ribs
- Pressure in toes and knees
- Looking down, closed chest



Notes

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Modification

- Feet hip width
- Cactus arms

Warrior I

VIRABHADRASANA I
[VIRABHADRA – WARRIOR / ASANA – POSE]

DRISHTI – FORWARD / HORIZON
BREATH – INHALE

Say

- Ensure both hips are facing front of room
- Feet hip width to square hips
- Front knee 90 degrees
- Back foot 45 degrees
- Little toes wrapped down onto the mat
- Tail tucked under – hip flexor engaged
- Front ribs together
- Neutral spine
- Relax shoulders
- Soft elbows
- Finger tips sparked up

See

- Twisted hips
- Knee not at 90 degrees, or over the toes
- Back foot at right angle
- Heels in line
- Bowing back
- Blowing out ribs
- Knees falling in / dropped aches



Notes

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Modification

- Left back heel off the mat to activate hip flexor stretch
- Shorten or lengthen stance
- Keep a knee down from table top

Warrior II

VIRABHADRASANA II
[VIRABHADRA – WARRIOR / ASANA – POSE]

DRISHTI – MIDDLE FINGER FRONT HAND
BREATH – EXHALE



Say

- Little toes wrapped down onto the mat
- Back foot 45 degrees
- Front knee 90 degrees stacked over ankle
- Both hips open, facing side of the room
- Shoulders stacked over hips
- Both shoulders facing the side of the room
- Relax shoulders, back and down
- Arms equal height
- Chest open, draw front ribs together
- Neutral spine
- Tail tucked under – hip flexor engaged
- Soft elbows
- Finger tips sparked up

See

- Hips closed
- Knees falling in
- Bowing back
- Ribs blowing out
- Tense shoulders
- Dropped back arm
- Raised front arm
- Moving forward too soon

SIDE ANGLES

Notes

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Modification

- Soften back knee
- Back heel off the ground
- Adjust stance
- Adjust back foot

Reverse Warrior

VIPARITA VIRABHADRASANA

[VIPARITA – REVERSE / VIRABHADR– WARRIOR]

BREATH – INHALE

DRISHTI – MIDDLE FINGER TOP HAND / CEILING



Say

- Reach up and back
- Lift up and out of side body
- Do not collapse into ribs
- Bend deeply into front knee (knee not surpassing ankle)
- Both hips facing the wall (came from WII not WI)
- Draw back shoulder back – side body stretch not back bend!
- Extend straight arm
- Optional bind / support back hand (functional, not decoration)



See

- Hips closed
- Knee collapsed
- Chest facing front (back bend) rather than side (side stretch)
- Crunching into relaxed rib cage
- Bent elbows
- Bound arm not functional – draw shoulder down

Notes

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Modification

- Support with back hand on thigh
- Reach up rather than back
- Adjust leg stance

SIDE ANGLES

Side Angle

PARSVAKONASANA
[ARVA – SIDE / KONASANA – ANGLE]

BREATH – EXHALE TO REACH

DRISHTI – TOP FINGER TIPS / CEILING

Say

- Create one angle down your side body
- Get low into front knee / use a block
- Draw the top shoulder back
- Wrap little toes to the ground to lift arches
- Upper arm up and back
- Spark up finger tips

See

- Hump in the hips – raise base hand or lower knee
- Curling forward – draw top shoulder back
- Looking down – look up!
- Knees curling in – wrap outer feet down



Notes

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Modification

- Use a block under hand
- Keep forearm on knee rather than extending
- Bind

Chair Twist

PARIVRTTA UTKATASANA
[PARIVRTTA – REVOLVING / UTKAT – TWIST
/ ASANA – POSE]

BREATH – EXHALE TO REACH
DRISHTI – TO THE CEILING, OVER
TOP SHOULDER



Say

- Feet together
- Knees together
- Lead into the twist with your elbow
- Keep hips square
- Get hips below head and heart
- Send hips to back of room to flatten spine
- Press hands to heart centre (demo)
- Lift out of base shoulder
- Option to open arms

- Gaze to outer finger tips
- Lift toes
- Knees even

See

- Rounded spine
- Hips above head
- Gripped toes / weight in knees
- Knee popping out



Notes

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Modification

- Use back of hand rather than elbow to twist
- Cactus twist

Crow Pose

BAKASANA

[BAK – CROW / ASANA – POSE]

BREATH – UJJAYI

DRISHTI – TOP OF MAT



Say

- Hands shoulder width apart
- Palms spread wide on the mat
- Use fingertips as breaks
- Don't jump
- Grip knees outside of arms
- Press knees into arms
- Press arms into knees
- Lift one toe, lift the other toe
- Keep hips high
- Look forward
- Hold for 3 breaths

See

- Low hips, tell them to lift hips high
- Fear – encourage them to try with your support
- Looking down, going down – look forward
- Moving into crane too soon
- Moving into headstand too soon

TWISTS



Notes

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Modification

- Blocks under shoulders
- Blocks under forehead (good to practice tipping into headstand)
- Blocks under hands
- Blanket on the mat
- Alternative pose – Yogi Squat

Gorilla

PADAHASTASANA

[PADA – FOOT / HASTA – HAND / ASANA – POSE]

BREATH – UJJAYI

DRISHTI – TOP OF MAT



TWISTS

Say

- Feet hip width
- Palms under feet
- Toes into wrist crease
- Soften knees
- Flatten spine
- Keep belly pressed onto thighs
- Keep knees soft
- Pull elbows out to neighbours
- Engage biceps

See

- Passive arms – pull out to neighbours
- Tense neck – look between legs up to ceiling
- Straight legs, bend so you can get full palms under feet

Notes

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Modification

- Bend knees more
- Forward fold / rag doll
- Toes to wherever they get to on hands

Crescent Lunge

ANJANEYASANA
[ANJANEY- LUNGE / ASANA - POSE]

BREATH - INHALE LENGTHEN
DRISHTI - FORWARD / UP



TWISTS

Say

- Both feet 12 o'clock
- Feet hip width apart
- Back heel off the ground
- Soften the back knee
- Tuck the tail under until feel hip flexor stretch
- Front knee 90 degrees
- Hug belly up and in
- Draw front ribs together
- Neutral spine
- Relax shoulders down into spine
- Spark up finger tips
- Gaze forward

See

- Locked back leg & curves spine
- Ribs blowing out
- Tense shoulders
- Sleeping hands
- Gaze down



Notes

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Modification

- Soften back knee
- Bring back knee down to the mat

Revolved Crescent Lunge

PARAVRTTA ANJANEYASANA

[PARAVRTTA – REVOLVED / ANJANEY– LUNGE / ASANA – POSE]

BREATH – EXHALE TO TWIST

DRISHTI – TOP FINGER TIPS / CEILING

Say

- Lunge stance in legs, see Crescent Lunge
- Take elbow to outside of opposite knee
- Gaze up to outer finger tip
- Lift out of lowest shoulder and reach up
- Lever off base arm to open chest
- Top hand moves back behind you to open chest

See

- Twisted back foot
- Dumping in shoulder



TWISTS

Notes

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Modification

- Bring back knee down to the mat
- Keep hands at heart prayer
- Take back of hand to knee rather than elbow for twist
- Use a block on the ground



Tree

- VRKSASANA
- [VRKS – TREE / ASANA – POSE]
- BREATH – UJJAYI
- DRISHTI – FRONT OBJECT
- WHICH DOESN'T MOVE

Say

- Knee wide to open hip
- Lift out of standing hip
- Stabilise hips
- Relax shoulders
- Elbows in line with wrists
- Drishti
- Tail tucked
- Core engaged

See

- Closed knee
- Tense shoulders
- Hanging out in standing hip
- Foot on knee

Notes

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Modification

- Lower raised leg / use block under raised foot
- Soften standing knee

Eagle Pose

GARUDASANA

[GARUDA – EAGLE / ASANA – POSE]

BREATH – UJJAYI

DRISHTI – AHEAD, STILL OBJECT

(OPTIONAL VISUALIZATION WITH EYES CLOSED)

Say

- Right leg over and right arm under Left
- Sit as if you were in a chair pose
- Square hips
- Lift elbows in line with shoulders
- Tuck tail under
- Hug belly into spine
- Spark up fingertips
- Ensure shoulders are stacked over hips, as if back was against a wall
- Squeeze legs together

See

- Twisted hips
- Dropped elbows
- Leaning forward
- Tense hands, shoulders, toes



BALANCES

Notes

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Modification

- Raised foot, toe or ball of foot on ground / block
- Hands grip elbows rather than eagle arms
- Towel under arch of foot if foot cramps

Standing Leg Raise

UTTHITA HASTA PADANGUSTHASANA A

[UTTHITA – EXTENDED / HASTA – HAND / PADA – FOOT / ANGUSTHA – BIG TOE / ASANA – POSE]

BREATH – INHALE LIFT

DRISHTI – FORWARD

BALANCES



Say

- Standing leg straight
- Ground down base foot
- Ignite raised leg

See

- Floppy raised leg / foot
- Leaning back / forward



Notes

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Modification

- Lower raised leg / use block under raised foot
- Soften standing knee

Warrior III / Airplane

DEKASANA
[DEKA – PLANE / ASANA – POSE]
BREATH – INHALE LIFT
DRISHTI – TOP OF MAT



Say

- Hips square / closed
- Back heel lifted
- Back muscles ignited
- Body horizontal with mat
- Lift shoulders
- Lift raised heel

See

- Dropping back leg
- Not being horizontal with mat
- Bent legs
- Open hip

BALANCES

Notes

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Modification

- Palms facing ground
- Interlaced
- Reverse Namaste
- Palms pressed heart center

Half Moon

ARDHA CHANDRASANA

[ARDHA – HALF /
CHANDRA – MOON /
ASANA – POSE]

BREATH – UJJAYI

DRISHTI – OUTER FINGER TIP

Say

- Stack top hip over bottom hip
- Lift top ankle
- Open top arm up and back to open chest / heart
- Gaze to outer finger tips

See

- Resistance to using a block
- Closed hips
- Closed shoulders
- Drishti to the floor, look to outer hand
- Dropped ankle

BALANCES



Notes

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Modification

- Offer block under base hand

Dancer

NATARAJASANA

[NATA – DANCER / RAJA – LORD / ASANA – POSE]

BREATH – UJJAYI

DRISHTI – MIDDLE FRONT HAND



Say

- Raise hand to sky
- Cartwheel back hand to grab inside of foot
- Take INSIDE of foot (same side as hand)
- Push the foot away from you to open chest
- Allow the shoulders to open
- Hinge body horizontal with the mat

See

- Passive back leg
- Body not horizontal with mat
- Gripping outside of foot – closed shoulder

Notes

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Modification

- Partner up
- Use a wall
- Use a strap around base foot
- Bend raised leg into elbow and find bind

Triangle

UTTHITA TRIKONASANA

[UTTHITA – EXTENDED / TRI – THREE / KONA – ANGLE / ASANA – POSE]

BREATH – UJJAYI

DRISHTI – TOP FINGER TIP



Say

- Feet legs width apart
- Straighten front leg (soft knee / active thigh)
- Send back hip to back of the room
- Move top hand behind you to open chest
- Hinge at the hip (do not curl forward)

See

- Folding forward
- Locked knees, tense / soften thigh to protect knee joint
- Tense neck

TRIANGLES



Notes

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Modification

- Use a block under base hand
- Hand on hip rather than sky

Wide-legged Forward Fold

PRASARITA PADOTTANASANA

[PRASARITA – EXPANDED / PADA – FOOT / OT – INTENSE / TAN – STRETCH / ASANA – POSE]

BREATH – UJJAYI

DRISHTI – BETWEEN LEGS / BACK OF THE ROOM



Say

- Feet one leg width apart
- Toes in, heels out, wrap little toes down
- Lengthen back like forward fold
- Engage thighs to protect knees

See

- Locked knees
- Rounded back
- Toes pointing out

TRIANGLES



Notes

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Modification

- Make stance shorter
- Hands on thighs or blocks

Twisted Triangle

PARIVRTTA TRIKONASANA

[PARIVRTTA – TWISTED / TRI – THREE / KONA – ANGLE / ASANA – POSE]

BREATH – UJJAYI

DRISHTI – CEILING



Say

- Feet one foot lengths apart
- Hips square
- Flat spine
- Hinge at shoulder, do not twist shoulders
- Palm to lower back to ensure flat back, or palm to the sky

See

- Rounded spine
- Over stretching with arm
- Twisted torso
- Hips uneven



Notes

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Modification

- Block under base hand
- Palm on lower back

Locust

SALABHASANA

[SALABHA – LOCUST / ASANA – POSE]

BREATH – INHALE TO LIFT, EXHALE STAY UP

DRISHTI – TOP OF MAT – DO NOT LOOK FORWARDS (COMPRESS SPINE)



Say

- Lay on belly
- Interlace hands behind back
- Lift palms to the ceiling
- Inhale Lift chest
- Exhale to stay up (repeat)
- Lift legs (keep legs straight)
- Squeeze glutes

See

- Bent knees
- Compressed neck
- Sleeping feet

BACK BENDS



Notes

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Modification

- Keep palms grounded
- Just lift shoulders
- Superman arms / alternate legs

Bow

DHANURASANA
[DHANURA – BOW / ASANA – POSE]

BREATH – INHALE LIFT, EXHALE STAY UP
DRISHTI – FORWARD



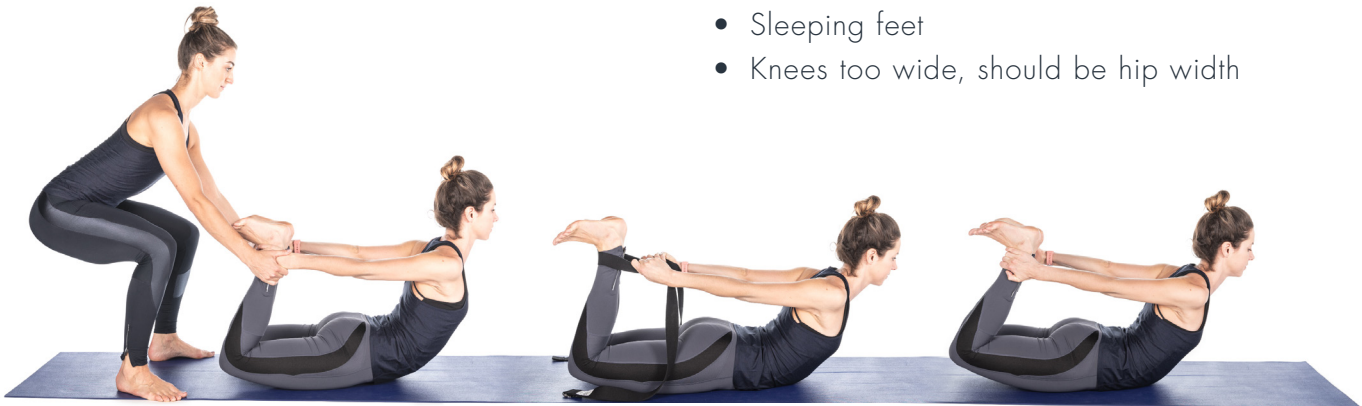
BACK BENDS

Say

- Take hold of outside of feet with hands
- Inhale, exhale to push the feet up and away from you to open chest
- Allow your chest to open

See

- Students needing strap
- Pulling legs rather than pushing with legs
- Hunched shoulders
- Compressed neck
- Over pulling
- Sleeping feet
- Knees too wide, should be hip width



Notes

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Modification

- Locust
- Strap around feet
- One leg at a time
- Flex or point feet

Camel

USTRASANA

[USTRA – CAMEL / ASANA – POSE]

BREATH – INHALE LENGTHEN,
EXHALE BACK BEND

DRISHTI – BACK / FORWARD



Say

- Knees hip width
- Ankles track behind knees
- Feet 12 o'clock
- Palms on sacrum
- Elbows in
- Push hips forward & lift chest to sky
- Let head fall back if comfortable

See

- Dumping into spine
- Reaching back too far
- Safe neck
- Hips dropping back
- Elbows going wide



Notes

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Modification

- Block between knees
- Keep hands on lower back

Half Pigeon

ARDHO MUKHA EKA PADA RAJAKAPOTASANA

[ARDHO – DOWNWARD / MUKHA – FACING / EKA – ONE / PADA – FOOT/ LEG
RAJA – KING / KAPOTA – PIGEON / ASANA – POSE]

BREATH – UJJAYI LENGTHENED WITH CLEARING BREATHS

DRISHTI – EYES CLOSED, ATTENTION TURNED INWARDS

Say

- From downward facing dog
- Lift right leg to sky
- Bring right knee behind right wrist and foot across your body
- Walk hands towards hips
- Tall spine
- Keep length in spine and fold forward
- Shoulders relaxed (offer block under head)
- Flex foot to protect knee joint
- Hips square
- Belly breathing
- Observe thoughts
- Melt in / give up resisting
- Back leg center of the mat
- Back foot 12 o'clock not sickled
- Surrender to pose

See

- Knee behind wrong wrist
- Foot passive, should be flexed
- Collapsing onto one side / hip
- Back leg & foot straight
- Tense shoulders, draw arms forward
- Back foot, relax it



HIP OPENERS



Notes

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Modification

- Block under collapsed hip
- Block under head
- Reclined pigeon – lay on back, foot over knee, hug leg to chest
- Kind pigeon – see 'Optional Poses'

Double Pigeon

DWAPADA RAJAKAPOTASANA
[DWA – 2 / PADA – FOOT / LEG / RAJA – KING /
KAPOTA –PIGEON /ASANA – POSE]

BREATH – UJJAYI, LENGTHENED / COOLING BREATH
DRISHTI – FORWARD



Say

- Seated position
- Right foot over knee
- Shin parallel with the top of the mat
- Flex foot to knee joint
- Easy right knee down to the ground
- Tall spine
- Hinge from hips, keep tall spine

See

- Shin not being parallel – like crossed legged, won't feel stretch in the hip
- Rounded spine
- Shoulders curling inwards
- Knees popping up
- Strained neck

HIP OPENERS



Notes

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Modification

- Place block under head
- Place blocks under knees
- Shoe lace – let feet rest on ground crossed at ankles (sit on block)

Frog

BHEKASANA

[BHEK – FROG / ASANA – POSE]

BREATH – UJJAYI, LENGTHENED / COOLING BREATH

DRISHTI – TOP OF MAT

HIP OPENERS



Say

- Roll mat long ways
- Prepare from table
- Take knees wide
- Feet flexed
- Ankles 90 degrees to knees, knees 90 degrees to hips
- Block under head or stacked fists
- Jaw relaxed (smile!)
- Mat / blanket under knees

See

- Collapsed spine
- Heels together – under knees
- Fidgeting – talk to stillness
- Sitting back into hips / too far forward

Notes

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Modification

- Narrow knees
- Bring heels together
- Point feet

Navasana

NAVASANA

[NAVA – BOAT / ASANA – POSE]

BREATH – EXHALE ON THE EFFORT

DRISHTI – UPWARDS TO LIFT STERNUM



Say

- Take a seat
- Tall spine, avoid rounding back
- Lift through sternum
- Shoulders open
- Shoulder blades draw into spine
- Hands supporting / ignited finger tips

See

- Rounded back
- Sitting on lower back rather than engaging core
- Shoulders not integrated into spine
- Back issues – feet down / hands supporting backs of legs

CORE



Notes

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Modification

- Toes on the ground
- Hands supporting backs of legs
- Block between knees / feet

Bicycles

- ∴ BREATH – EXHALE ON EFFORT (ELBOW TO KNEE)
- ∴ DRISHTI – UPWARDS TO KEEP CHEST LIFTED



CORE

Say

- Lay on back
- Interlace hands behind head (don't strain neck)
- Keep elbows wide
- Opposite elbow to knee
- Extend opposite leg fully
- Keep chest lifted
- Energized teaching – volume!

See

- Elbows coming in narrow
- Shoulders resting on ground
- Feet asleep
- Passive leg dropping
- Holding breath

Notes

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Modification

- Feet grounded, just lift top body, elbows to knees

90 / 60 / 30

- ⋮ BREATH – EXHALE ON EFFORT (AS LOWER / LIFT LEGS TO NEXT LEVEL)
- ⋮ DRISHTI – UPWARDS TO LIFT CHEST



CORE

Say

- Lay on back
- Lift legs to 90 degrees
- Lower legs 1/3, 1/2, close to floor as possible
- Come back up the same way

See

- Arching back
- Shoulders curling in
- Neck straining

Notes

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Modification

- Strap under legs
- Bent knees

Single Seated Leg Extension

JANU SIRASANA

[JANU – KNEE / SIRSA – HEAD / ASANA – POSE]

BREATH – UJJAYI, LENGTHENED / COOLING BREATH

DRISHTI – TOP OF MAT



FORWARD FOLD

Say

- Seated pose
- One leg extended
- Tall spine
- Reach for 'right' leg
- Keep a neutral spine, hinge from hips
- Activate front foot 12 o'clock
- Lengthen spine
- Relax shoulders
- Relax neck
- Soft knees

See

- Rounded back
- Compressed neck
- Sleeping feet
- Locked knees



Notes

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Modification

- Sit on a block to tilt pelvis forward
- Use a strap to reach extended leg

Seated Forward Fold

PASCHIMOTTANASANA

[PASCHIMA – WEST (BACK SIDE) / OT – INTENSE / TAN – STRETCH / ASANA – POSE]

BREATH – UJJAYI I, LENGTHENED / COOLING BREATH

DRISHTI – TOP OF MAT



Say

- Seated pose
- Both legs extended
- Tall spine
- Reach for feet / hands on floor either side of thighs / calves
- Keep a neutral spine, hinge from hips
- Flex feet, 12 o'clock
- Lengthen spine
- Chin leads, rather than nose to knees
- Relax shoulders
- Relax neck
- Soft knees

See

- Rounded back
- Compressed neck
- Sleeping feet
- Locked knees

FORWARD FOLD

Notes

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Modification

- Sit on a block to tilt pelvis forward
- Use a strap to reach extended leg

Reverse Table Top

PURVOTTANASANA

[PURVA – EAST (FRONT BODY) / OT – INTENSE / TAN – STRETCH]

BREATH – UJJAYI I, LENGTHENED / COOLING BREATH

DRISHTI – BACK / FORWARD



HEART OPENERS

Say

- Feet hip width
- Knees hip width
- Hips to ceiling
- Push floor away
- Lift out of shoulders
- Relax head back / Look forward if uncomfortable to drop head

See

- Dropping hips
- Knees caving in
- Hanging out in shoulders
- Straining neck



Notes

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Modification

- Straighten legs
- Tuck chin to chest or let head drop back

Fish Pose

MATSYASANA

[MATSYA – AN INCARNATION OF LORD VISHNU / ASANA – POSE]

BREATH – LIONS BREATH

DRISHTI – TOP OF MAT



Say

- Legs extended
- Toes pointed
- Lift chest
- Allow shoulders to fall open
- Hips & pelvis sink heavily into ground
- Relax neck back
- Push floor away

See

- Dropped chest
- Sleeping feet
- Strained neck
- Hanging out in shoulders

HEART OPENERS



Notes

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Modification

- Block between shoulder blades
- Block under head
- Knees bent / Suptabadakonasana
- Reach arms up behind you / interlace hands behind head and let elbows fall wide open

Bridge

SETU BANDHASANA

[SETU – BRIDGE / BANDHA – LOCK / ASANA – POSE]

BREATH – UJJAYI

DRISHTI – BELLY



Say

- Feet hip width
- Press feet into floor to lift hips
- Toes turned slightly inwards
- Knees hip width
- Squeeze football between knees
- Lift hips to the sky
- Squeeze backs of legs (glutes)
- Breath into belly

See

- Shallow breathing
- Sagging hips
- Feet turned out, toes should point in

HEART OPENERS



Notes

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Modification

- Place block under sacrum (tail bone)
- Optional block heights

Wheel

URDHVA DHANURASANA
[URDHVA – UPWARD / DHANURASANA – BOW]

BREATH – REGULAR, DON'T HOLD BREATH
DRISHTI – BACK, LET HEAD HAND



Say

- From bridge pose
- Place hands next to ears, palms down, fingers towards toes
- Press into hands, lift shoulders
- Option to rest on top of head (mindful of neck)
- Press into hands and feet to lift head off the ground
- Eventually straighten legs, to pull check through shoulders, check moves to back wall.



See

- Fear of pose, help them up
- Talk to 'can't' / not strong enough
- 'Not strong enough'
- Back issues

Notes

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Modification

- Blocks under hands
- Grip ankles
- Blocks under feet

Happy Baby

ANANDA BALASANA

[ANANDA – HAPPINESS / BALA – CHILD / ASANA – POSE]

BREATH – UJJAYI / LIONS BREATH

DRISHTI – CEILING

Say

- Lay on back
- Grab either back of the legs or outside of feet with hands
- Try to keep spine flat to the ground
- Look through the legs to flatten spine
- Keep shoulders pressed down to the mat
- Pull knees down to the mat
- Keep feet as though flat on the ceiling

See

- Rounding spine
- Straining neck
- Sleeping feet

INVERSIONS



Notes

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Modification

- Grab back of the legs
- Block under head
- Strap around feet

Viparita Karani

[VIPARITA – INVERTED/REVERSED / KARANI – DOING / MAKING]

BREATH – UJJAYI I, LENGTHENED / COOLING BREATH

DRISHTI – CEILING

Say

- Legs up to the sky
- Feet flexed
- Palms flat to floor / supporting legs

See

- Shoulders coming off the ground to hold legs – use strap
- Locked knees



Notes

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Modification

- Prop under lower back offers more lift
- Use strap if it helps

Shoulder Stand

SARVANGASANA

[SARVA – ALL / ANGA – LIMB / ASANA – POSE]

BREATH – UJJAYI I, LENGTHENED / COOLING BREATH

DRISHTI – CEILING

Say

- From plough pose
- Push feet up to ceiling
- Shuffle shoulders together
- Move hands to shoulders
- Feet push up to the ceiling
- Activate thighs
- Feet & ankles together

See

- Do not turn head
- On shoulders not neck
- L shape – sitting in pose (push hips forward & feet up)
- Two fingers should fit under their neck



Notes

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Modification

- Stay with pose before

Plough Pose

HALASANA

[HALA – PLOUGH / ASANA – POSE]

BREATH – UJJAYI I, LENGTHENED / COOLING BREATH

DRISHTI – CEILING



INVERSIONS

Say

- From Viparita
- Hands support lower back
- Shoulders walk close together
- Soften knees
- Allow toes to move behind head
- Keep hands on lower back

See

- Over forcing it, trying to rock and roll into it
- Looking to sides
- 2 finger gap under neck
- Rest on shoulders not neck

Notes

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Modification

- Prop under lower back offers more lift
- Use strap if it helps
- Soften knees

Deaf Man's Pose

KARNAPIDASANA

[KARNA – EAR / PIDA – PRESSURE / ASANA – POSE]

BREATH – UJJAYI, LENGTHENED / COOLING BREATH

DRISHTI – EYES CLOSED, ATTENTION INWARDS

INVERSIONS



Say

- From shoulder stand
- Bend knees, squeeze around ears
- Arms hug backs of legs
- Shut off sight and sound

See

- Over forcing it, trying to rock and roll into it
- Looking to sides
- 2 finger gap under neck
- Rest on shoulders not neck
- Off balance with arms hugging legs

Notes

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Modification

- Modification
- Leave arms by side
- Take pose before

Butterfly

SUPTA BADDHA KONASANA

[VSUPTA – RECLINING / BADDHA – BOUND / KONASANA – ANGLE]

BREATH – FIGURE OF 8, HAND TO HEART

DRISHTI – EYES CLOSED, ATTENTION TURNED INWARDS



Say

- Soles feet together knees apart
- Left hand heart
- Right hand belly
- Spine pressed down into mat

See

- Arched spine
- Closed shoulders
- Frown

REST



Notes

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Modification

- Blocks under knees
- Blanket under tail

Supine Twist

SUPTA JATHARA PARIVARTĀNĀSANA

[SUPTA – SPINAL / JATHARA – SUPINE / PARIVAR – TWIST / TĀN – STRETCH / ĀSANA – POSE]

BREATH – UJJAYI I, LENGTHENED / COOLING BREATH

DRISHTI – AWAY FROM BENT KNEE, TO OPPOSITE HAND



Say

- Lay on back
- Hug knee into chest
- Take knee over to right look to left
- Knee 90 degrees
- Cactus with arms
- Back of hand to the mat
- Push knee opposite direction to the floor on exhale
- Keep shoulders grounded as a priority over knee touching floor

See

- Shoulders coming off the ground
- Spine lifting off floor
- Knees not at 90 degrees
- Feet on the floor (rest it on knee to get more stretch)
- Hand coming off
- Over twisting
- Pulling knee, should push it down
- Keep knee high



Notes

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Modification

- Eagle legs
- Both knees bent (keep knees even)
- Both arms cactus

REST

Savasana

SAVASANA

[SAVA – CORPSE / ASANA – POSE]

BREATH – LIPS UNSEALED, COOLING BREATH

DRISHTI – EYES CLOSED, ATTENTION INWARDS



Say

- Lay on back
- Allow arms, hands, legs and feet to roll out
- Press spine down into ground
- Let hips and pelvis sink heavily into ground

- Close eyes, let eyes roll back
- Part lips, relax jaw, let tongue hang
- Breath in and out of mouth to cool space

See

- Tense hands, jaw, shoulders, thighs
- Lack of stillness, hands, feet, face
- Eyes open

REST



Notes

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Modification

- Legs up the wall
- Blankets under head / hips
- Block under head
- Bent legs
- Hand heart & belly



*Optional
Poses*

Side Crow

PARSVA BAKASANA

[PARSVA – SIDE / BAKA – CROW / ASANA – POSE]

BREATH – UJJAYI

DRISHTI – FORWARD



Say

- From twisted chair pose
- Sit hips to heels
- Keep elbows where they are from chair twist
- Plant hands on ground at 12 o'clock
- Bend elbows into thigh to create a ledge to sit on
- Hips high
- Sit on elbows, lift feet off ground
- Feet not too close so that they can lift off
- Look forward
- Use finger tips to grip

See

- Fear, get messy!
- 'Not strong enough' – all relative, you are enough!
- Knees splitting
- Hands on an angle

OPTIONAL POSES



Notes

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Modification

- Prepare for pose
- Stay with pose before
- Extend legs, top leg back and up to ceiling

King Pigeon

RAJA KAPOTASANA

[RAJA – KING / KAPOT – PIGEON / ASANA – POSE]

BREATH – UJJAYI

DRISHTI – FORWARD



OPTIONAL POSES

Say

- Come from half pigeon preparation
- Bend back leg up towards you
- Cartwheel same arm as leg backwards to take inside of foot grip
- Palm facing out, shoulder open
- Squeeze the foot gently towards the elbow
- Release other hand and reach to interlace finger tips
- Keep chest facing front of the room

See

- Dumping into spine
- Sitting over to one side
- Over forcing the stretch
- Drop the elbow down to encourage foot to elbow
- Twisted torso



Notes

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Modification

- Place block under base hand
- Place block under base hip
- Offer strap around raised foot

Lizard

UTTHAN PRISTHASANA

[UTTHAN – DEEP STRETCH / PRISTHA – BACK BODY / ASANA – POSE]

BREATH – UJJAYI

DRISHTI – FORWARD / TOP OF MAT



OPTIONAL POSES

Say

- From downward facing dog
- Step foot between hands
- Extend arm forward
- Draw it inside and around same foot
- Go to forearms / palms
- Back foot 12 o'clock, heel pushing backwards
- Knee can fall out to side to see sole of foot (not if twinges in the knee)

See

- Rounded spine
- Weight in shoulders
- Tense hands
- Pinching in knee

Notes

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Modification

- Offer blocks under forearms
- Sole of foot grounded / open
- Back knee down

Dragonfly / Grasshopper

MAKSIKANAGASANA



Say

- Come from downward facing dog
- Place right knee on right elbow
- Squeeze left elbow into left hip
- Drop left hip onto left elbow
- Lift back right heel up to the sky

OPTIONAL POSES



Notes

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Modification

- Place block under knee if it doesn't reach elbow
- Practice squeezing elbow to hips from table top
- Adjust left hand position to help elbow meet hip
- Keep back knee down and practice dropping elbows into waist

Flip Dog / Wild Thing

CAMATKARASANA

[CAMATKARA – ASTONISHED / ASANA – POSE]

BREATH – UJJAYI I / LIONS BREATH

DRISHTI – BACK



OPTIONAL POSES

Say

- From 3 legged dog
- Let foot continue to move over to ground
- Plant foot on ground with control, feet hip width at 12 o'clock
- Adjust feet to be where you want them, to feel in control
- Reach back and then down to floor, lift hips, look back
- Chest faces ceiling not side on

See

- Fear
- Raised arm going down by side and not reaching back (reverse table top)
- Feet and legs not positioned / out of control
- Hips sagging
- Shoulders twisted
- Straining neck looking forward

Notes

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Modification

- Wild thing – one leg extended
- Stay with 3 legged dog, practice preparing for pose

Side Plank

VASISTHASANA
[VASISTHA – GREAT SAGE]

BREATH – INHALE REACH, EXHALE HIGH PLANK

DRISHTI – MIDDLE FINGER TOP HAND / CEILING



OPTIONAL POSES

Say

- Reach hand to sky
- Stack feet
- Option inside knee down
- Option raise top leg up to sky
- Lift hips
- Use palms to lift upper hand

See

- Sagging hips
- Uneven feet
- Dumping into shoulder
- Bent raised arm
- Sleeping hands
- Gaze not up to finger tips



Notes

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Modification

- Inside knee down
- Bind top fingers to top toes (knee to chest, not heel to buttock)

Forearm Wheel

..... DWI PADA VIPARITA DANDASANA
..... [DWI - TWO / PADA - LEGGED / VIPARITA - INVERTED / DANDASANA - STAFF POSE]



OPTIONAL POSES

Say

- Come from wheel pose
- Place forearms down the mat
- Begin to straighten legs



Notes

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Dolphin

ARDHA PINCHA MAYURASANA

[ARDHA – HALF / PINCHA – FEATHERS / MAYURA – PEACOCK / ASANA – POSE]

BREATH – UJJAYI

DRISHTI – BETWEEN FEET



OPTIONAL POSES

Say

- Come from table top
- Place finger tips on edge of elbows
- Keep elbows that distance
- Forearms move to 12 o'clock
- Palms flat on the mat
- Wrap arms outwards to lock in place
- Straighten legs
- Walk toes to elbows

See

- Head on the mat
- Palms / forearms moving inwards
- Collapsed shoulders

Notes

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Modification

- Raise a leg
- Move into forearm stand

Headstand

SALAMBA SIRASANA

[SALAMBA – SUPPORTED / SIRSA – HEAD / ASANA – POSE]

BREATH – UJJAYI

DRISHTI – FORWARD

Say

- From table top
- Forearms down
- Check elbow distance, finger tips over elbows (don't lose that)
- Curl toes under
- Straighten legs
- Walk toes to elbows
- Lift one leg
- Don't jump (wait for assist)
- Lift other leg
- Push into forearms to take pressure out of head
- Squeeze feet together
- Push feet up to sky

See

- Not on top of head
- Elbows too wide
- Jumping up / over
- Distance between students
- New students not waiting for assist
- Bowing back
- Use of the walls

OPTIONAL POSES



Notes

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Modification

- Prepare for pose / dolphin
- Use wall

8 Angle Pose

ASTAVAKRASANA

[ASTA – EIGHT / VAKRA – CURVED / ASANA – POSE]



OPTIONAL POSES

Say

- Come from seated pose
- Hug 'right' knee into right elbow, right foot into left elbow
- Sway to right and left 'rock the baby' to open hips
- Keep straight spine
- Place right hand to the mat
- Take left hand to right foot
- Extend right leg
- Keep straight spine
- Place right knee over right shoulder
- Ground both hands just in front of hips
- Lift hips up off the mat (option blocks under hands)
- Take base foot over top foot
- Tip forward
- Take feet parallel

A woman with her hair in a bun, wearing a pink long-sleeved shirt and black leggings, is performing a standing forward bend (Uttanasana) on a blue yoga mat. She is barefoot, with her hands resting on the floor. The background shows a wooden floor, a red planter with a green plant, and a white radiator.

Sequencing

INTEGRATION



SUN A
x 3



SUN B
x 2




SIDE ANGLES



TWISTS

 STEP FORWARD exhale	 HALFWAY LIFT inhalé	 FORWARD FOLD exhale	 CHAIR + HANDS TO HEART CENTRE + LENGTHEN inhalé	 CHAIR + HANDS TO HEART CENTRE + LENGTHEN exhale	 CHAIR TWIST (R) + EXPAND ARMS inhalé	 SIDE CROW exhale	 CHAIR TWIST (R) inhalé	
 BOUND FORWARD FOLD exhale	 BOUND HALFWAY LIFT inhalé	 BOUND FORWARD FOLD exhale	 CHAIR + HANDS TO HEART CENTRE + LENGTHEN inhalé	 CHAIR + HANDS TO HEART CENTRE + LENGTHEN exhale	 CHAIR TWIST (L) + EXPAND ARMS inhalé	 SIDE CROW exhale		
 CHAIR TWIST (L) inhalé	 GORILLA exhale	 BOUND HALFWAY LIFT inhalé	 BOUND FORWARD FOLD exhale	 [CHATTURANGA] exhale		 UP DOG inhalé		
 DOWN DOG exhale	 3 LEGGED DOG (R) + STEP THROUGH inhalé	 3 LEGGED DOG (R) + STEP THROUGH exhale	 CRESCENT LUNGE (R), KNEE DOWN inhalé	 HANDS TO HEART CENTRE + LENGTHEN exhale	 HANDS TO HEART CENTRE + LENGTHEN inhalé	 CRESCENT LUNGE TWIST (R)/BIND + EXPAND ARMS exhale	 CRESCENT LUNGE TWIST (R)/BIND + EXPAND ARMS inhalé	
 [CHATTURANGA] exhale		 UP DOG inhalé	 DOWN DOG exhale	 3 LEGGED DOG (L) + STEP THROUGH inhalé	 3 LEGGED DOG (L) + STEP THROUGH exhale	 CRESCENT LUNGE (L), KNEE DOWN inhalé	 HANDS TO HEART CENTRE + LENGTHEN exhale	 HANDS TO HEART CENTRE + LENGTHEN inhalé
 CRESCENT LUNGE TWIST (L)/BIND + EXPAND ARMS exhale	 UP DOG inhalé	 DOWN DOG + BEND KNEES exhale	 DOWN DOG + BEND KNEES inhalé	 STEP FORWARD exhale	 HALFWAY LIFT inhalé	 CROW/YOGI SQUAT + HOLD exhale	 CROW/YOGI SQUAT + HOLD inhalé	
 [CHATTURANGA] exhale		 UP DOG inhalé	 DOWN DOG + BEND KNEES exhale	 DOWN DOG + BEND KNEES inhalé	 STEP FORWARD exhale	 HALFWAY LIFT inhalé	 FORWARD FOLD exhale	

BALANCES

 MOUNTAIN + HANDS TO HEART CENTRE inhalé	 MOUNTAIN + HANDS TO HEART CENTRE exhale	 TREE (R) + EXPAND ARMS + HOLD inhalé	 TREE (R) + EXPAND ARMS + HOLD exhale	 TREE (R) + EXPAND ARMS + HOLD inhalé	 TREE (R) + EXPAND ARMS + HOLD exhale	 MOUNTAIN inhalé	 MOUNTAIN exhale			
 SAMASTHITI exhale	 TREE (L) + EXPAND ARMS + HOLD inhalé	 TREE (L) + EXPAND ARMS + HOLD exhale	 TREE (L) + EXPAND ARMS + HOLD inhalé	 SAMASTHITI exhale	 MOUNTAIN inhalé	 MOUNTAIN exhale	 EAGLE (R) exhale			
 STANDING LEG RAISE (R) inhalé	 AIRPLANE (R) + LIFT exhale	 AIRPLANE (R) + LIFT inhalé	 HALF-MOON (R) + REACH exhale	 HALF-MOON (R) + REACH inhalé	 RAGDOLL exhale	 MOUNTAIN inhalé	 EAGLE (L) exhale	 STANDING LEG RAISE (R) inhalé	 AIRPLANE (R) + LIFT exhale	 AIRPLANE (R) + LIFT inhalé
 MOUNTAIN inhalé	 DANCER (R) + REACH exhale	 DANCER (R) + REACH inhalé	 SAMASTHITI exhale	 DANCER (R) + REACH exhale	 DANCER (R) + REACH inhalé					

TRIANGLES

MOUNTAIN
inhale

FORWARD FOLD
exhale

HALFWAY LIFT
inhale

[CHATURANGA]
exhale

UP DOG
inhale

DOWN DOG
exhale

3 LEGGED DOG (R) + STEP THROUGH
inhale exhale

WARRIOR 1 (R)
inhale

WARRIOR 2 (R) + STRAIGHTEN FRONT LEG
exhale inhale

TRIANGLE (R) + REACH
exhale inhale

WIDE LEG SIDE FACING FORWARD FOLD + LOOK FORWARD
exhale

FRONT FACING FORWARD FOLD + LOOK FORWARD
inhale exhale inhale

TWISTED TRIANGLE (R) + REACH
exhale inhale

[CHATURANGA]
exhale

UP DOG
inhale

DOWN DOGS
exhale

3 LEGGED DOG (L) + STEP THROUGH
inhale exhale

WARRIOR 1 (R)
inhale

WARRIOR 2 (L) + STRAIGHTEN FRONT LEG
exhale inhale

TRIANGLE (L) + REACH
exhale inhale

WIDE LEG SIDE FACING FORWARD FOLD + LOOK FORWARD
exhale inhale

FRONT FACING FORWARD FOLD + LOOK FORWARD
exhale inhale inhale

TWISTED TRIANGLE (L) + REACH
exhale inhale

[CHATURANGA]
exhale

UP DOG
inhale

DOWN DOG
exhale

BACK BENDS

3 LEGGED DOG (R)
inhale

FLIP DOG + REACH
exhale inhale

HIGH PLANK
exhale

SIDE PLANK
inhale

[CHATURANGA]
exhale

UP DOG
inhale

DOWN DOG
exhale

3 LEGGED DOG (L)
inhale

FLIP DOG + REACH
exhale inhale

HIGH PLANK
exhale

SIDE PLANK
inhale

HIGH PLANK, LOWER TO MAT
exhale

LOCUST X 2
inhale / exhale

BOW X 2
inhale / exhale

UP DOG
inhale

TABLE TOP + LIFT CHEST
exhale inhale

CAMEL X 2 + LIFT CHEST
exhale inhale

CHILD'S POSE + TUCK TOES
exhale inhale

DOWN DOG
exhale

HIP OPENERS

3 LEGGED DOG (R)
inhale

HALF PIGEON/KING PIGEON (R)
exhale

LIFT + FOLD + TUCK TOES UNDER
inhale exhale inhale

DOWN DOG
exhale

3 LEGGED DOG (L)
inhale

HALF PIGEON/KING PIGEON (R) + LIFT
exhale inhale

DOUBLE PIGEON (R)
exhale / inhale

DOUBLE PIGEON (L)
exhale / inhale

FROG (10 BREATHS)
exhale / inhale

TABLETOP (OPTIONAL)
inhale

DOLPHIN / HEADSTAND (OPTIONAL)
exhale / inhale

CHILD'S POSE
exhale

DOWN DOG + BEND KNEES
exhale inhale

JUMP OR STEP THROUGH TO A SEAT
exhale

CORE

BOAT - HOLD
 inhale / exhale

SCISSORS
 inhale / exhale

90 / 60 / 30
 inhale / exhale

BICYCLES
 inhale / exhale

FORWARD FOLDS

SINGLE SEATED LEG EXTENSION - RIGHT

SINGLE SEATED LEG EXTENSION - LEFT

SEATED FORWARD FOLD

HEART OPENERS

REVERSE TABLE TOP

FISH

BRIDGE X 1

WHEEL X 6
 (LAST FOR 5/10 BREATHS)

OPTIONAL FOREARM WHEEL

INVERSIONS

HAPPY BABY

SHOULDER STAND

PLOUGH / DEAF MANS POSE

REST

SUPTA BUDDAH KONASANA

SUPINE TWIST (R & L)

SAVASANA

Teaching Skills

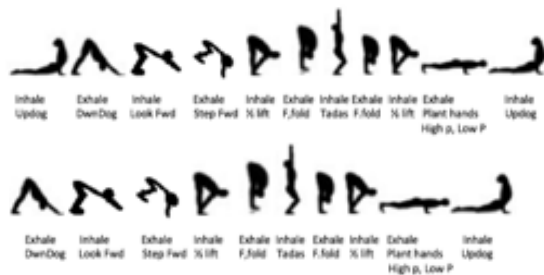
Sequence

Stick To Sequence / Especially Transitions

Breath

Inhale UP. Exhale DOWN.

See diagram below – visualise the pattern / cycle of movement, go out the way you went in.



Watch out for double inhales, even if for raising energy e.g bow pose, inhale lift, exhale hold, inhale lift! Exhale down.

The only way is to keep practicing, so that you don't have to think about it.

Volume

Be louder than you think – apart from in savasana or restorative classes... you are POWER teachers! I want you all to be able to cover 90 minute power classes and think of you holding the space giving it FULL energy!

Tone

Speak to adults / don't patronise / be aware of your tone / 'we'ing / 'your' leg, not our or the.

You are talking to adults so try to make it conversational rather than too singy / patronising – avoid 'so now we are going to...' instead, come onto your back. Avoid 'so just lift your...' – instead, 'lift your...'

Be authentic, if you wouldn't speak to someone like that over coffee, don't do it in class, common to sound

patronizing / school teacher like, just speak as you would in conversation to an adult, be you, have a listen next time you teach.

Speed

Start SLOW so that you can ground yourself, give them space to experience the pose, and the silence.

Especially at the beginning of class, as the class moves on the tempo will increase. See energy visual on page 140.

Don't rush to cram all the poses in, teaching a power class does not mean it has to be fast, it has to be powerful, holding deeply in poses is more powerful than rushing through, give students time to experience the pose fully. You create power through sharing, through the volume in your voice, through the depth of the poses, this will be lost if you rush.

Savasana – at least minutes!!! NEVER RUN OVER TIME, if anything finish class 3 mins early so that they leave the studio at the class end time. Students will never be upset about gaining a couple of minutes of free time, but will always be frustrated if they are late for an appointment / meeting, always better to finish early! So really, If you spend 5 minutes integration and at 10 mins to go, you start Savasana, then you need to minus 15 minutes off your class time for your full sequence.... (30 mins = 15 mins!, 45 mins = 30 mins, 60 mins = 45 mins).

Language

- Call the pose (keep it clean & simple). See the alignment
- Speak to it – Say (just 1)
- Assist it and others
- Share in holding pose

Remove fillers:

- ~~Okay, and now we're gonna lift our~~ right leg
- ~~And so~~ lift your right leg
- ~~And again just~~ lift your right leg
- ~~Can you just~~ lift your right leg
- ~~We~~ – patronising / filler
- ~~Just~~ – patronising / filler
- ~~And then / and just~~ – patronising / filler
- ~~So~~ – filler
- ~~Going to~~ – future, keep them present
- ~~Can you~~ – not asking, telling (command the room)

Watch out for your go-to phrases 'inhale reach!' etc. change it up!

Keep it clean, direct, simple – 'Lift your right leg'.

Use students' names – you can keep the MB app open on the window sill and check it, learn names – they are all on Facebook group with photo.

YOUR not 'the', 'those', 'our'

Avoid 'bum' use 'sit bones'

Avoid 'nice!' or any repetitive compliment 'lovely / awesome / beautiful' it can sound insincere, you want to sound 'live' not pre-recorded.

Avoid harsh terminology 'Squish your spine' – use 'lay your back onto the mat'. 'Kick back' – use 'push your feet back'. 'Feet to face' – use 'bring your feet towards your head'.

Start to bring in a bit more Sanskrit, just pick a pose a week and soon you will have it all!

Get comfortable with space / don't rush, hold poses, don't feel the need to always speak, be ok with silence.

Share to connect

Speak from the heart x 3 times every class – when you practice / your day that day/ something you've realized about yourself – Speak from I not we!

Speaking from the heart always feels a bit unnatural to start, and then once you have practiced enough to learn the sequence off by heart and not think about what pose is next, you start to SEE your students, and then something you see will inspire you to share something relevant. But that won't happen unless you are comfortable with sharing anything to start with, you just have to start and then it will get more relevant with practice, as you are less in your head, you can connect it to what you see.

This is what will make the difference between students falling in love with you and just doing an exercise class. They want to know about you, even if you don't think they do, they do! If it helps you, when you plan your class set a theme, e.g self-acceptance, getting messy, try-easy, fun, being still etc. otherwise each week you will have your go-to share in a certain part of a sequence which will start to feel rehearsed.

Relate it to what you see, speak through one student to the whole class. E.g someone struggling and you are unsure whether to help... what can you share?

'I used to fight myself in this pose, now I remind myself to 'try-easy', use that observation, do you fight yourself off the mat?

Position

You can demo something once for clarity if needs be, but otherwise language clearly enough for them to get there and then go and assist them. If they are constantly looking for demoing, speak to it – listen and feel into your body.

BE WHERE STUDENTS CAN SEE YOU! At all times!

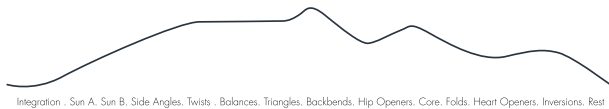
Gestures

Don't leave your arms flopping by your sides, use them to illustrate point to point and to bring energy to the class! Don't fight with them, put your hands on your students and ground yourself. Breathe.

Energy

You do have to CREATE IT but you don't have to waste it! You do have to create the energy in class as your students will mirror your energy BUT do that in a fun, joyful way not a self-critical, pressurized, perfectionist way. Having fun creates energy. Perfectionism / self criticism will drain energy. Don't think about the class having to be perfect (impossible), think about it being fun! You can only do your best – you cannot please everyone. Be a super friendly teacher, but not their friend.

Energy visual



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Support Contacts

By signing your application to this course you agreed to take full responsibility for your own physical and mental well-being. Please remember, although yoga involves philosophy, psychology and self-enquiry your course leaders are not trained psychologists, or therapists, so if anything comes up for you which you feel you need support with, please always contact your GP or any of the relevant professional services below:

If you are concerned about your own or someone else's health and well-being and they have told you that they plan to take their own life, please contact the police (101, or 999 in an emergency). Please be aware that we have the duty to inform the police if you tell us that you intend to harm yourself or others.

Samaritans - 0330 094 5717

West Mercia Women's Aid (Domestic Abuse) 24hr helpline - 0800 980 3331

WRASAC (rape & sexual abuse) - 01905 611655

Cruse bereavement support - 01905 22223

Counselling & therapy - www.harleytherapy.com

Mental Health Helplines - www.nhs.uk/conditions/stress-anxiety-depression/mental-health-helplines/



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