Modules 1 and 2
Introductions and Methods

"A true teacher teaches with the authority of personal experience. This authority, in turn, is based on guidance received from his/her own teacher and the scriptures. The teacher knows that much of the teaching is but the planting of seeds."
--The Sivananda Yoga Teachers' Training Manual

"*When you learn, teach. When you get, give.*"
--Maya Angelou

CURRICULUM
Module 1: Introductions and Methods
Introductions: Class members, Faculty, Program Manual and Syllabus, Brief Introductions to Yoga History, Yoga Classifications, Yoga's Definition/Purpose/Principles, Philosophy; Notable Yoga Masters
Methods: Learning Styles, The Language of Teaching Yoga (the human voice, scripting, verbal cueing, themes, silence, Sanskrit), Shravana (The Seven Types of Dynamic Asanas, The Eight Limbs of Yoga, the Ten Yamas and Niymas)

Module 2: Methods
TLC (teach, lead, coach), Basic Class Structure, Posture Clinic (Pavanmuktasana, intro to props/samples of seven types of dynamic asanas), Yinatomy (Paul Grilley's "The Interactive Skeleton"), Practice Teaching (creating a mini-sequence)

Module 1
Introductions and Methods

"And now the teaching on Yoga begins."
--Patanjali

Introductions

Class Members
Faculty
Program Manual and Syllabus

Introduction to Yoga History

We will gaze often at the sky of yoga's 5,000 plus-year-old history throughout this training, especially in modules where specific yoga styles are presented. The purpose of this first section in our manual, though, is to provide a starting snapshot for us, the briefest of introductions to the history of yoga.

We will see and know from this first image that yoga's history is immense. What we will also see here and discuss during our training is how, even though we know so much about

yoga, there are--by yoga's very nature of being both ancient and in some early realms a practice passed on through strict selection and secrecy--some historical unknowns.

Yoga historian Georg Feuerstein sets the scene: "Conceivably," writes yoga historian Georg Feuerstein, "Yoga emerged out of the Shamanism of the Paleolithic, but at this point in our knowledge of Yoga's history this is mere speculation. Certainly Yoga and Shamanism have many features in common, though the final purpose is quite distinct: Whereas Yoga aims at spiritual liberation...Shamanism is primarily concerned with what in Yoga would be called the 'subtle dimension' and with so-called magical feats and healing service to the community."

Despite unknowns about yoga's first inklings, there are definitive and ancient time markers that serve to give us a solid first image of yoga, and they follow.

The development of yoga spans at least 5,000 years. Feuerstein breaks this yoga time into four distinct ages:

1) 4500-1500 B.C.E.: Archaic Yoga (sometimes known as Vedic Yoga)

- Archeological finding in India: In 1920, artifacts (artwork depicting engravings on tablets showing humans performing seated, yoga-like postures) are carbon dated to around 3,000 B.C.E. and serve as evidence of a theretofore unknown ancient Indus civilization and of a practice thought to be two thousand years younger.

- Oral history: The world's oldest known literature, the *Vedas*--some pieces of it dating as far back as the fourth millennium--is a 10,000-plus collection of ancient hymns that are transmitted by word of mouth faithfully until transcribed in the 14th Century. People of the Vedic era, according to the *Vedas*, explore techniques such as breath control, chanting, and ritual, with the possible purpose of deity worship and communion with deities and/or nature.

2) 1500 B.C.E.-200 C.E: Pre-Classical Yoga

- Literary evidence: The era in which hundreds of scriptures known as *The Upanishads* are created and passed on.

- Literary evidence: First evidence of the word 'yoga' appears in the *Katha-Upanishad* (possibly as old as 1000 B.C.E.).

- Literary evidence: A lyrical epic, *The Bhagavad Gita*, an *Upanishad* hymn, is written (500 B.C.E.). It specifically discusses the philosophies and merits of yoga.

- Historical figure: In this period, Buddha is alive and teaches one of yoga's main aspects, meditation.

3) 200-B.C.E.-200 C.E. Classical Yoga

- Literary evidence: *The Yoga Sutra* by Patanjali is scribed. This yoga manual containing 196 statements about yoga evinces an already-widespread practice of yoga in India. Part of this historical manual is groundbreaking, revealing the first yoga paradigm, 'Ashtanga,' or 'The Eight Limbs of Yoga.'

4) 200 C.E. to present: Post-Classical Yoga

- Literary evidence: 500 C.E.: The birth of Tantra: a vast and esoteric yogic practice, giving rise, according to Feuerstein, to Kundalini Yoga. An enormous number of Tantric teachings are written.

- Literary evidence: Late 14th/15th Century: The rise of Hatha Yoga, a Hindu Yoga coming from Tantra initially. Hatha's principal text, the *Hatha Yoga Pradipika,* outlines the earliest practices of Hatha Yoga.

- Recorded Victorian history: 1840s: American Transcendentalist Movement: American philosopher Henry David Thoreau reads Indian literature in the 1840s including Vedic texts and *The Bhagavad Gita*, both of which help to form the cornerstone of Thoreau's love for the human soul, nature, simplicity, and, eventually, civility and civil disobedience. Transcendentalism, a philosophical movement given birth to by Ralph Waldo Emerson, who also read and wrote about ancient Indian texts, have notions in common with the ancient *Vedas.* American philosophy and Indian philosophy are inextricably linked.

- Modern history: 1893: Yoga arrives in the United States with the presence of Swami Vivekananda, who represents Hinduism at the Parliament of Religions in Chicago, and whose mission work in the U.S. paves the way for bringing an ancient and evolving Indian tradition to the rest of the world.

- Modern history: 1920: Paramahansa Yogananda, a spiritual leader born and trained in India, arrives and begins teaching in Boston. Within five years, he establishes his Self-Realization Fellowship in Los Angeles, now worldwide. His teachings grow rapidly, helping to ring in the birth of American Yoga. His autobiography is one of the world's bestsellers.

- Modern history: 1920s/30s: American yogi Pierre Bernard teaches yoga to high society in Manhattan's Upper West Side.

- Modern history: 1948: Indira Devi opens a yoga studio in Hollywood.

- Modern history: Modern Yoga, the years between 1893 and about the mid-1980s, can be viewed as ancient, medieval, *and* Victorian. According to yoga master Bernie Clark, "Modern yoga has roots deep in Eastern mysticism, has been fertilized by nineteenth-century gymnastics and wrestling [via British imperial rule in India], and has been shaped by Western sensibilities."

- Contemporary history: Our current global boom age of yoga, a veritable yoga renaissance, is highly westernized and bears historical traces of both ancient and modern influence. Bernie Clark writes, "Today, yoga as practiced in the West is totally unique; this yoga has never existed anywhere else before."

Introduction to Yoga's Classifications

Yoga masters and scholars agree on the above timeline of major facts and events, but their classifications of ancient yoga into its major types, forms, and branches as it evolved varies. We present here three major yoga classification systems.

1) There are **three major forms** of Yoga that have developed over the millennia, according to yoga scholar Georg Feuerstein. These major forms are Hindu Yoga, Buddhist Yoga, and Jaina Yoga. This classification connects the dots between the earliest traces of yoga and the three major religions developing in India alongside it. Of these three major forms, Hindu Yoga is the largest, most diverse, and most widespread form today and contains the following major seven branches, or forms, of yoga:

Raja Yoga (a.k.a. Classical Yoga, Ashtanga or Patanjali Yoga)
Hatha Yoga (Forceful Yoga)
Karma Yoga (Selfless Action Yoga)
Jnana Yoga (Wisdom Yoga)
Bhakti Yoga (Devotional Yoga)
Mantra Yoga (Sound Yoga)
Tantra Yoga (Continuity Yoga)

Of these seven, Hatha Yoga is the largest and most recognized type of yoga in the world and consists of many styles and traditions that have developed for over one thousand years. Thus it is, according to Feuerstein, that most Westerners in the post-Classical period are practicing Hindu Yoga, and in particular yoga from Hindu Yoga's Hatha Yoga branch. This branch continues to develop through time and focuses, in general, much more upon the physical aspects of yoga than its ancient and early forms do.

2) A second way yogis and scholars classify the major forms of yoga is based on the writings of Patanjali. His system of yoga, presented in his book, *The Yoga Sutra,* led to the creation of a **four-path (or four-branch)** classification of yoga: Karma, Bhakti, Raja, and Jnana. Raja includes the systems of Raja (itself), Kundalini, Hatha, Mantra, Yantra, Nada, and Laya.

3) Yet a third way of dividing the yoga map is inspired by the ancient writings, *The Upanishads.* There are **three paths,** according to text, and they are Karma, Jnana, and Bhakti. All forms of physical yoga fall under Karma.

Presenting these varying ways of dividing yoga into its major forms is intended to help us delve with great understanding in to appreciating yoga's immense skyline. We know this much to be true:

- Because its history is ancient, a definitive history and thus system of labeling it might never be completely known.
- Because it is a vast and varying system with strong cultural influence in India, different opinions about the practice arose and continue to arise, including *best* practices and *correct* divisions in the era in which we currently dwell. But like the universe that is vast and shifting, leading to constant conjecture and re-creating and reinventing theories and redrawing the lines on the map, yoga will likely always contain an element of the unknowable *and* the new.

Introduction to the Definition/Purpose/Principles of Yoga

Though the basic classification of yoga from antiquity forward is muddled, distilling its definitions, its purpose, and its principles for a first view in our training is much more straightforward.

What follows is a very small sampling of statements from some of history's earliest yogic writings as well as today's great yogis, which will start us on the path of answering the question, 'What is yoga?'

"This calm steadiness of the senses is called yoga." *--Katha-Upanishad*

"Yoga is the cessation of the modifications of the mind." --Patanjali

"Yoga aims to remove the root cause of all diseases, not to treat its symptoms as medical science generally attempts to do." --Swami Vishnu-devananda

"Yoga is 99% practice and 1% theory." --Sri K. Patthabi Jois

"Yoga, an ancient but perfect science, deals with the evolution of humanity. This evolution includes all aspects of one's being, from bodily health to self-realization. Yoga means union--the union of body with consciousness and consciousness with the soul." --B.K.S. Iyengar

"Yoga is a frontal attack on the fixed patterns of thinking and feeling acquired in the course of one's life. It aims at emancipating the 'innate idea' hitherto buried in the depths of one's psyche by scraping off layer after layer of false identifications and other worthless psychomental deposits. Yoga means a systematic pursuit of self-realization leading to the recovery of the Self, our inmost essence." --Georg Feuerstein

"The most important pieces of equipment you need for doing yoga are your body and your mind." --Rodney Yee

"Yoga exists in the world because everything is linked." --Desikashar

Yoga is, therefore, a personal endeavor; a physical, mental, emotional, and spiritual discipline; a practice; a way of living; that which helps humans transcend difficulty; and a way of connecting to nature, our authentic selves, and the infinite, universal source of goodness.

NOTE: What Yoga Isn't
Yoga hails from India and preceded its three major religion--Hinduism, Buddhism, and Jainism--all of which incorporate aspects of yoga in their practices. As well, some styles and schools of yoga throughout history and across nations today incorporate Hindu and Buddhistic elements in them, like chants that invoke deities and cultural rituals that are heavy in spirit, which all tolled gives part of the yoga picture an undeniably religious flavor. Indeed, some yogis might worship God, a god, or gods and even claim yoga brings them closer to their divine one or deity. Despite all this, yoga is not a religion. It is not classified as a religion, for it lacks doctrine, clergy, and congregational formation.

Introduction to Yoga Philosophy

The overarching philosophy of yoga seems simple enough: mind, body, and spirit in their ideal states are one, and in an ideal state they are not easily separated. However, the moment we are born into humankind, the ideal state contained in us fragments, and it is

our work thereafter to get back to where we once belonged. Yoga assists us in accomplishing that.

Yoga means 'yoke,' 'unite,' and 'unity,' hinting at a discipline that brings us back together as individuals and a community, too. Not surprisingly, for a system that is over 5,000 years old, major several philosophical concepts and models in the yoga canon exist, many of which will be expanded upon through our training. For now, here is an introduction to some yoga philosophy basics.

Ashtanga
The 2,000 year-old yoga system penned by Patanjali teaches that the philosophy of yoga--its ethics and morals--can be realized from restriction and observations, the yamas and niyamas respectively. This philosophy divides yoga into Karma, Bhakti, Raja, and Jnana branches (like Classification #2, above).

Gunas
The philosophy of universal matter and the human connection to it is significant in yoga. All universal matter rises from the 'soup' of matter called Prakriti. From this ethereal mix, the three primary Gunas ('qualities') of the universe emerge. They are energy, matter, and consciousness or tamas (darkness), rajas (activity), and sattva (beingness).

Karma
Generally central to the philosophy of yoga is the concept of reaping what you sow. Karma is not your future because you have the ability to consciously choose how you respond and react to all situations. Yoga helps individuals create good karma for themselves, which in turn can positively affect a group of beings, a society.

Kleshas
Kleshas are afflictions that distort our minds and our perceptions. The five kleshas in yoga philosophy vary in intensity to the degree they affect our lives.

Koshas
We have five selves within our bodies, according to the ancient *Upanishads*. They are also known as koshas, the five "sheaths" or coverings that veil the light of our true selves.

Moksha
The belief that moksha (liberation, freedom) is the state of non-ego and therefore here with us, rather than it being a place (e.g., utopia, heaven).

Sankhya (a.k.a. Samkhya)
One of the oldest and most influential of the the several systems of Indian philosophies that plays a major role in yoga-based philosophy. Patanjali based his system of Ashtanga largely on the ancient Sankya beliefs, which Buddha also taught. The basis of the philosophy are twenty-five principles called tattvas or guideposts that orient us on the map of existence.

Notable Yoga Masters

Ancient:
Shiva: commonly referred to as the founder of yoga. Hindu god of positive destruction.

Matsyendra: a fish who listened to Shiva's talks and from them learned yoga, purported to be one of Hatha Yoga's founders. His name means "Lord of the Fishes."

Patanjali: father of Classical Yoga. Teacher of philosophy and author of *The Yoga Sutra.*

Modern and Contemporary:
Turumalai Krishnamacharya (1880-1989): an accomplished yogi, scholar, and highly influential teacher. Three students of his--Desikachar, Iyengar, and Jois--became accomplished teachers of their own.

Sivananda Saraswati (1887-1963): a medical doctor, prolific author (over 200 books) and yoga master and teacher. Founded the Divine Life Society and the Sivananda Ashram.

Paramahansa Yogananda (1893-1952): his writings including *Autobiography of a Yogi* and his presence and teachings in America contributed to the spread of yoga nationally and globally. Founder, Self-Realization Fellowship, Los Angeles.

Swami Satchidananda (1914-2002): creator of Integral Yoga, founder of the Satchidananda Ashram-Yogaville in Virginia.

Pattabi Jois (1915-2009): creator of Ashtanga-Vinyasa Yoga, the original in the sub-branch of Hatha styles known as Vinyasa Yoga. Student of Krishnmacharya.

B.K.S. Iyengar (b. 1918): seriously ill as a child, began learning yoga at age eight under the auspices of his brother-in-law, Krishnamacharya, and was healed. Creator of Iyengar Yoga.

Swami Satyananda Saraswati (1923-2009): teacher, writer, and founder of the Bihar School of Yoga. Student of Sivananda Saraswati.

Swami Vishnudevananda (1927-1993): founder of Sivananda Yoga Centers and Creator of Sivananda Yoga. Student of Sivananda Saraswati.

Harbhajan Singh Yogi (Yogi Bhajan) (1929-2004): introduced Kundalini Yoga to the west in 1968 (Los Angeles). Founder, 3HO Foundation International.

Methods: **Learning Styles**

Discussion: How do you learn best? How can our program support you in your learning? This portion of the module is largely taught through discussion; thus, it contains a notes field:

Learning Styles:

Methods: The Language of Teaching

"Your own way of articulating yoga as you share it with others on the streets and in the classroom and everywhere between will be a tool you develop, just as important as when you develop other yoga skills such as breath work and postures."

--American Yogi Eric Schiffman

Yoga and the Human Voice

By looking at how the teachings of yoga have been transmitted--through sung hymns for thousands of years, transcribed to texts, then to publications, and now in our era through books, DVDs, webcasts, and the Internet---it becomes obvious that the arts of yoga and language are practically and esoterically yoked. As a professional yogi and/or yoga teacher, you will need to know that your voice that carries the words and teachings of yoga carry as much weight as the practice itself.

What you convey about yoga through the gift of your individual voice need not be considered by you or anyone to be sacred, but it should at least be viewed as very important: cultivated through training, infused with spontaneity, and enriched from reading, thinking, and planning lessons around the matters of yoga that mean the most to you.

The human voice as it relates to yoga can be brought into the light first by looking at several general qualities about voice and then by engaging in discussion and practicing them:

Tempo: How quickly do you speak? Does your speaking tempo vary? If so, when and where?

Volume: How do you monitor your volume in various rooms? How do you handle competing background noise? Can you deliberately adjust your volume for emphasis?

Voice and Body: Do you use your voice while moving, posturing, and demonstrating? Or do you speak first and then move? Which do you prefer?

Language: In general, do you use the imperative case when you give direction? Do you employ first person and/or third person point of view when giving directions? Do you use filler words?

We will look at these prompts throughout the training.

Scripting

The method of scripting (writing much of what you say in a class or memorizing and reciting an extant script) is a nod to antiquity, derived from the ancient method of orally conveying information through sung hymns, poetry, and memorized texts. As we know, yoga was initially taught through the hymns of the *Vedas* and *Upanishads,* in other words, through word of mouth in a richly presented poetic manner.

There are not many scripted yoga styles in existence, two being Amrit and Bikram yogas. The training for teachers can be quite challenging, requiring students to memorize a class 'script' of text written by their teachers/yoga masters/gurus to ideally present verbatim or close to the source each time that teachers offer the sequence. Not everyone who trains to teach yoga is language-based (ie., aural) learner. And teachers who do like to express themselves verbally might feel that scripted styles fence them in. Nonetheless, it is quite valuable for all who teach yoga to know and practice some scripted terms, phrases, and directions.

Scripting, whether handed to you or your own creations, can be a powerful method of conveying yoga information in a class. Scripted Yoga means the teachers' words stay with the students throughout the entire sequence and from class to class. Such repetition can supply for the student a sense of familiarity, a natural flow, and an overall deeper meditative experience. Scripted Yoga styles are not meant to be freeform.

Yoga Nidra is considered a scripted yoga, but memorization of the many available Nidra scripts is not a requirement. Rather, the teachers/Nidra facilitators read Nidra scripts to their students. The scripts are modern pieces of writing based in practices documented a thousand years earlier and modified through time to suit various populations and cultures.

Verbal Cueing

As has been mentioned, words comprising and surrounding yoga can be as important to the yoga experience as the practice itself.

Because yoga's first practices were revealed through oral tradition, the language/body connection ancients created is obvious. Although we are an extremely fast-paced, outwardly reaching (i.e. visual and verbal 'blipping') 21st Century society, the need for oral tradition has not evaporated in the human ear or been unwired from our brains. For example, young children categorically through history, including today, crave and need to be read to, sung to, and talked to; child psychology has proven young humans learn immensely quickly from verbal play.

Whether as yoga teachers we are using words to communicate postures, talking to students while they rest, or chanting, the human voice if available to a teacher is a great gift to share. Verbal cueing is a method of conveying words on many levels.

Our training involves three types of verbal cueing. What types you choose to employ when teaching will arise from the style of yoga, experience, mood, truth, and instinct, as our training will reveal.

Anatomical Cueing

Verbal cueing that varies greatly from style to style and teacher to teacher, some being deeply anatomy-focused and some much less so.
Example: 'Stand with your shoulders over your hips.' 'Extend your wrists past your ankles.'
Note: Use of English/common names for body parts is more common than the use of their Latin and medical names ('shoulder blades' rather than 'scapulae'), but blending does occur.

Physiological Cueing

Verbal cueing that encourages action. Cueing students to move body parts into alignment is one distinct way this type of cueing is beneficial.
Example: 'Lift the toes off the ground and rotate the foot and knee out 90 degrees or as far as feels comfortable for your knees.' 'Place your feet together or as close together as feels right for you to stand strong and balance.'

Energetic Cueing

Language that is less anatomical and physiological because it blends more esoteric language (emotions) with anatomical and physiological.
Example: 'Root through the feet and feel the head reaching heavenward.'
Energetic cueing arises from imagination as much as from anatomy/physiology training.

Themes

Thematic teaching can be a rich and rewarding experience for teachers and students alike. Such a technique builds upon one or two concepts, yogic or yoga-friendly, and can be worked into classes, series, workshops, and talks/demonstrations with the outcome of deepening the student experience and developing the teacher's gift of insight.

Here are four ways to build a theme into class:

Playlists: Let yoga-class-friendly music inspire you to create a class theme that takes the students through the practice. One need not have music running throughout the class to make a musical impact. Repeating salient lines from a few songs or selecting songs that share common vocabulary can create aural richness.

Postures: Example: Visiting in a class one of the major asana types, using proper complementary postures in between. An example would be a hip-opening class.

Readings: There is such a rich history of literature and sayings that speak directly about yoga's goodness that almost no guidance is provided here except that utilizing readings in class can be as varied as a posture sequence itself. For example, a teacher can read one quote at the beginning of class and work that into the practice through reminders, or read a smattering of quotes about the same topic. Readings during relaxation are also common. Tips on readings: Rehearse your readings before you offer them. Quotes can be repeated. Key words can be repeated. Key ideas and be rephrased and revisited. All of this is language-enrichment for the yoga learning and practice environment.

Repetition: Repeating a pose, several poses, or a sequence helps students notice changes in their practice.

Silence
Teaching a yoga class with attention to language--whether the focus is scripting, verbal cueing, or building upon themes--is important, but equally so is the great tool of silence.

Consider the printed poem. What do you see if you look at a single page of poetry? You will see few words in relation to white space. The pauses you take in the middle of your cueing, between your postures, and during quiet times in class (e.g., centering and relaxation) create quietude, like white space on a page, which creates mental space for the students from which they can explore their own bodies and minds.

At times, silence will be teacher-driven (e.g., while you are timing a pose in your head), and at times it will be student-driven (e.g., you'll see the need for them to have quiet show up in their bodies). Do not be afraid of silence. It is the Yin to your verbal Yang.

Sanskrit
Sanskrit is an ancient Indian language and the language of yoga. You do not need to be a Sanskrit expert to be a good yoga practitioner or teacher, and if you choose, when you teach, you do not need to use Sanskrit at all. The language of Sanskrit has been called a logical and spiritual one; it is both practical/instructive and ethereal/deep. Because of this, there is a logic and beauty to Sanskrit that makes it valuable for those on the yoga path to study. Our training materials include supplemental Sanskrit terminology lists.

Methods: Shravana

Shravana is a word that means 'at the feet of the teacher' and is less a body position of student in relation to teacher than it is a way of learning. During Shravana, teachers and students recite and repeat key principles to serve as a way to memorization. We will demonstrate and practice Shravana in this module. Our first experience in Shravana will help us learn The Seven Major Dynamic Asana Types, The Eight Limbs of Yoga, and the five Yamas and five Niyamas.

The Seven Major Dynamic Asana Types

Though there is more than one way to classify yoga postures, Pink Lotus Yoga recognizes a seven-type dynamic asana categorization. (Relaxation Pose and several supine postures are not included here but will be discussed in future modules.)

Here are the seven ways humans position themselves in dynamic yoga postures:
-Sit
-Stand
-Balance
-Invert
-Backbend
-Forward Bend
-Twist

Note: Many postures are a blend of more than one major type. For example, Fish Pose is a back bend and slight inversion. Dancing Warrior Pose is a standing, balance, and, eventually, backbend.

The Eight Limbs of Yoga

As we saw earlier in this module, the manual known as *The Yoga Sutra* by Patanjali paved the way for what largely became yoga today, that being Classical or Hatha Yoga. In addition to its many brief statements about yoga, *The Yoga Sutra* provides us with information about the author's yogic paradigm known as the The Eight Limbs of Yoga ('Ashtanga').

We will read and discuss the sutras in training, but for now, here are the eight limbs of yoga as defined by Patanjali and their basic definitions.

Yama: ethics
Niyama: observances
Asana: postures
Pranayama: breath
Pratyahara: senses
Dharana: concentration
Dhyana: meditation
Samadhi: absorption

The Ten Yamas and Niyamas

The yamas and niymas (limbs 1 and 2 above) in Patanjali's paradigm contain five specific practices each, of ethics and observances, respectively. Here they are with their basic definitions.

The Five Yamas
Ahimsa: non-violence
Satya: truthfulness
Asteya: non-stealing
Brahmacharya: abstinence
Aparigraha: non-grasping

The Five Niyamas
Saucha: cleanliness
Santosha: contentedness
Tapas: discipline
Swadhyaya: study
Ishvarapranidhana: dedication

Module 2
Methods

"You become expert the more and more you are thrown into something."
--Carl Sagan

TLC (Teach, Lead, Coach)

The model of TLC (teach, lead, coach) as designed by Pink Lotus Yoga helps us see and understand the dynamic roles yogis can play in today's society.

TLC identifies three distinct roles in which yoga professionals and teachers have the opportunity to partake during their careers. Consulting with your training faculty at Pink Lotus Yoga throughout your yoga career as you navigate these three roles is strongly recommended.

Teach

Here are some general thoughts about teaching:

- Teaching is sharing your knowledge. You share with students what you know, however direct or indirect that might feel to you.
- Teaching is sharing your personality.
- Teaching is engaging with your students both as an artist and as a scientist might, allowing for creativity as well as more diagnostic/more analytical moments.
- Teaching is being content with whatever you present in class, even if you view it as something 'less' than your best.
- Teaching is giving your students hope.
- Teaching is holding a mirror up to your students.
- Teaching is having a plan in mind prior to each class. Taking the time to create and write down a class plan will be an invaluable guide for your class, and for you as a teacher, and is thus strongly recommended.
- Teaching is improvising. Many factors will invite and sometimes require you to move away from a basic class plan and into an improvised other: class size, class roster and student 'level', unforeseen space issues (heat, noise, 'dead' i-pod, etc.), your energy level, and more. This is the creative side of teaching, and no one who teaches escapes it.

Here are some thoughts about teaching yoga:

- Teaching yoga is sharing your devotion. Part of teaching yoga as we will learn in the last module is the agreement you make with the universe to abide by the ethics of teaching in general and the ethics of yoga (yamas and niyamas).
- For some, teaching yoga is a contractual, spiritual relationship you hold with the universe that crosses millennia and doesn't change through time.
- Teaching is honoring your surroundings. In the United States, we are quite casual *and* highly individualistic in both our educational and fitness settings like gyms. Such forces do affect the yoga class/studio. However, a space in which yoga is taught, even if it is a gym, is, by the nature of yoga itself, a tad different from the everyday gathering space and so teaches us that we can enjoy a more Eastern way of exercising and communing no matter where we are.

Lead
Leading takes you into two very different realms, which we call the public leader and the exercise leader. The public leader acts as an spokesperson for yoga within the general community, whereas the exercise leader is a guide into and out of a specific class activity.

With the continuing popularity of yoga and the increase in practitioners worldwide, there is ample opportunity for yoga teachers to take on the role of leader: to give talks and demonstrations, sit on panels, present at wellness/health/benefits fairs, write, and design a yoga program at a corporation to name a few. Cultivating public leadership skills as a yoga instructor takes time and carries with it an innate sense of social responsibility. Your role as a yoga ambassador is to speak the truth about what you know and believe and to share that information in various non-class settings.

The second prong in our TLC model in leadership is exercise leadership and takes place in class. This type of leader takes students from the beginning to end of a (usually) Vinyasa sequence in which there is little to no demonstration or interaction between teacher and class members. This is leading rather than teaching.

This second aspect of yoga leadership is important for future teachers to consider because this practice is commonly offered at studios and within several styles of Vinyasa yoga prevalent in our current yoga community. Often referred to as 'Follow the Yogi' or 'Follow the Leader' classes, students are not learning or being taught any philosophy while they practice but rather are being led through an asana sequence that the teacher is practicing as well and, as such, are being encouraged to reach or exceed their physical yoga goals.

Coach
The third way teachers share yoga is by undertaking the role of coach. Private lessons, in-person conversations, emails and phone consulting, interaction in social media, and making recommendations and referrals for students are ways you continue to honor your commitment to yoga.

Yoga teachers facilitate wellness, so the chances are excellent that at some point in your career, you will be called on to advise and help in a more public arena than classes or public addresses allow. For example, your students will ask for your opinion about yoga and seek your time for private lessons. They will ask your guidance about such things as their diets, home situations, bodily pain, your opinions vs. their doctors', personal relationships, emotional matters, and spiritual guidance. They might see you as a guru, a peer, a friend, or a teacher who can guide them, and underlying their view of you is the notion that teachers can coach. And they can.

Consider your role as a coach with the greatest seriousness. We offer here things regarding coaching that you can think about now and apply in your coaching undertaking:
- Determine what areas of yoga and wellness you are passionate about and are confident sharing, especially if that sharing comes in the form of a private lesson (see below).
- A coach can at times be a therapist, whether using yoga or lending a compassionate ear.
- Listening is key. So is empathy. So is kindness.
- Use direct language that is underscored with satya (truth). Admit what you do and do not know about a particular topic, refer when necessary, and allow yourself time to think through what is being asked.

- Control the clock when coaching. Especially if the student has approached you before or after class or contacted you without setting an appointment, you will need to know where to start and stop the discussion politely. Yoga students can have many questions and needs.
- Private coaching/teaching/lessons in the current market elicits a higher hourly rate than a public yoga class does; therefore, it is recommended you embrace such an honor and engage in a three-step process of private coaching so as to provide great value to your client and yourself as a continued student of yoga: (1) Prepare well for private lessons by conversing with the client in advance to learn what the lesson will entail; (2) Deliver the lesson and take physical or mental notes; and (3) Follow up with the client about the lesson, to serve as a reminder about what was coached. For example, notes you email post-session are generally greatly appreciated, raise the bar on yoga professionalism, and connect you more directly with your client.

The Basic Yoga Class Structure

Though there are many styles and systems of yoga, the basic class structure does not greatly vary and can be divided into the following stages:

Centering: Preparing body and mind for yoga by assuming an easy position in keeping with the style being taught and tuning in to body and breath.

Pranayama: A breathing exercise (not always offered in Westernized/American Yoga classes as a separate exercise from posture practice).

Warm-up: Pavanmuktasana or other postures/movements to prepare joints.

Yang (tapas) work: Strength-building (kriyas, core, standing, balances, movement, inversions); varies greatly in intensity from gentle to powerful depending on the style, lesson, teacher, and class make-up.

Yin (deepening/cooling) work: Backbends, forward bends, twists, meditation, chants, relaxation, pranayama, Nidra; Yin-focused practices sometimes take place in this stage for much longer than in the previous stages.

Posture Clinic: Pavanmuktasana

Pavanmuktasana (a.k.a. Pawanmuktasana) can be viewed as warm-up movements and can be but do not have to be named yoga postures (asanas).

Our training includes a supplemental handout on postures and movements that Yin Yoga master Bernie Clark recommends as warm-ups, which come from the Bihar School (Satyananda Yoga) system. In addition, below is space for trainees to list warm-up postures and movements that they practice:

Pavanmuktasana:

Posture Clinic: Introduction to Props

We introduce props early in the training and utilize them throughout. In this module, we learn how to use mats, blankets, straps, chairs, blocks, and bolsters and visit several ways to alter key postures with the aid of props.

Some styles make no use of props (e.g., Bikram), and some are not taught without them (e.g., Iyengar Yoga, Pink Lotus Yoga's PROPS events). This module is largely experiential in nature; thus, it contains a notes field:

Props:

Yinatomy: Paul Grilley's "The Interactive Skeleton"

In this exercise, we look at the bones of the human body as our first glimpse into our yoga-based anatomy training. This module is largely experiential in nature; thus, it contains a notes field at its end.

The following list of bones are featured in our "Interactive Skeleton" lessons on DVD with Paul Grilley. Bones of the chest, spine, pelvis, shoulder, arm, femur, and leg will be viewed from front and back angles.

Chest:
Front: manubrium, sternum, xiphoid process, ribs 1-12
Back: ribs 1-2

Spine:
Front: cervical (C1-C7), Thoracic (T1-T12), Lumbar (L1-L5)
Back: all plus sacrum

Pelvis:
Front: ilium, sacrum, greater trochanter of femur, ishium
Back: ilium, sacrum, neck of femur, ischial tuberosity, coccyx

Shoulder:
Front: clavicle, acromion process, scapula, humerus
Back: clavicle, acromion process, head of humerus, spine of scapula, inferior angle of humerus, humerus

Arm:
Front: lateral epicondyle of humerus, ulna, radius, hand (carpals, metacarpals, phalanges)
Back: medial epicondyle of humerus

Femur:
Front: greater trochanter of femur, neck of femur, head of femur, shaft of femur, lateral epicondyle of femur
Back: greater trochanter of femur, neck of femur, head of femur, shaft of femur, later epicondyle of femur, later epicondyle of femur

Leg:
Front: internal tibial plate, head of fibula, tibia, falus, foot (tarsals, metatarsals, phalanges
Back: head of fibula, fibula, tibia, media malleolus, lateral malleolus, calcaneus, foot (above)

The Interactive Skeleton:

Practice Teaching: Creating a Mini-Sequence

Working in pairs or trios, we will co-create and co-teach a mini-sequence that takes into account several of the following teaching methods: basic class structure, the seven major types of dynamic asanas, the use of props to modify postures, voice, verbal cueing, and silence.

Creating a Mini-Sequence: