

5-2003

200-Hour Yoga Teacher Training: La Pura Vida

Hannah Dawe

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DANC 461: Sr. Thesis Project

200-Hour Yoga Teacher Training
La Pura Vida

Hannah C. Dawe

Mentors:
Yoga Instructor Kia Miller
Professor Judy Scalin



In partial fulfillment of
The Bachelor of Arts Degree in Dance
Loyola Marymount University
May 10, 2013

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Emergence Speech

Imagine someone gave you a map, and told you that as long as followed the outlined path, you would achieve all one ever dreams of in life: a successful career, a loving family, and bountiful friendships. You accept this as the path and diligently follow the course only to later realize that person had given you someone else's map. Now faced with the exciting task of navigating the vast possibilities and manifesting your own destiny, you find yourself surrounded by darkness. That is where I found myself fall semester freshman year of college -- living the words of philosopher Lao Tzu: "New beginnings are often disguised as painful endings." Reflecting on the past, I recognize that traveling along that rocky road was a necessary prelude to finding my true path.

My name is Hannah Dawe and when the time came to decide upon my senior thesis project, there was not a doubt in my mind about the path I would venture. The practice of Yoga has served as an essential tool in the process of discovering my true self. In 2011 I took a risk traveling alone across the vast ocean to Salamanca, Spain with an open mind and yoga mat in hand. This immersion into a diverse culture became a journey of self-discovery. I returned to the United States with a new sense of confidence, purpose, and desire to continue growing as a whole being. I transferred to Loyola Marymount University and continued to explore my goal to engage in work that will spread positive energy.

Completing the 200hour yoga teacher training seemed like the next step. However, traveling from my study abroad program in Florence, Italy I was faced with signs that the universe had other plans for me ... I didn't listen. Even after the plane was delayed causing my mom and I to miss the connecting flight and instead have to fly to a different state, take a midnight bus to New York city, catch the metro to the airport to just

make my flight to Costa Rica, and then, completely sleep deprived /jet lagged, drive an un-pathed, bumpy, tummy turning road for 3 hours to finally arrive at the Blue Spirit training center in Nosara Costa Rica ... I was nothing but thrilled to finally be taking the next step to my dream that has become a living reality. Also, all of my luggage was MIA...However the absence of material possessions was in a sense a blessing. Each trying event humbled me in the realization of the vast fortune around and within me. Without clothes, shampoo, or textbooks, my yogini sisters kindly leant me theirs; and when I became abruptly ill, my teacher Kia Miller and new friends did all in their power to help me feel better. The month long intensive comprised of 5am daily Asana, followed by philosophy, anatomy, and Sanskrit increased an already present eagerness to study the vast knowledge of all the branches of Yoga. I found it easier to be truly present and awake in Costa Rica, removed from technology and rush of life in LA. I greeted the opportunity to delve deeper within myself, seeking guidance from my inner teacher. Realization that happiness is not brought by tangible objects was concretely reaffirmed by the utter bliss I experienced simply sitting listening to the sounds of monkeys, drawing a revitalizing breath, or sharing in the company of open minded people. Since completing my yoga certification I have tried to carry the revitalizing feeling and teachings of the practice to share with all of society. As Mother Teresa wisely said, "Do small things with Great Love."

at yogaworks

SINCE 1990, WE HAVE TRAINED THOUSANDS OF NEW TEACHERS, INCLUDING SOME OF THE MOST CELEBRATED MODERN-DAY YOGIS. OUR GRADUATES ARE CHANGING THE WORLD EACH DAY THROUGH THEIR DEEP CONNECTION TO YOGA. OUR PROGRAMS ARE AVAILABLE WORLDWIDE, YEAR-ROUND, AND IN A VARIETY OF FORMATS SO YOU CAN ALWAYS FIND A TRAINING TO SUIT YOUR SCHEDULE.

WE OFFER SERIOUS STUDENTS, ASPIRING TEACHERS AND CURRENT TEACHERS THE OPPORTUNITY TO DEEPEN THEIR PRACTICE, UNLOCK THEIR POTENTIAL, AND TRANSFORM THEIR UNDERSTANDING OF YOGA. OUR MULTI-SPECIALIST APPROACH TO TEACHER TRAINING BLENDS THE BEST OF THE YOGA TRADITION FROM THE EAST AND THE WEST.

THE TEACHER TRAINING FACULTY IS COMPRISED OF HIGHLY-TRAINED, EXPERIENCED TEACHERS WHO BRING WITH THEM A WEALTH OF EXPERIENCE DRAWN FROM MANY DISCIPLINES OF YOGA.

YogaWorks Teacher Training Programs



200-Hour

Foundational training for aspiring teachers and serious students



300-Hour

Graduate-level teacher training



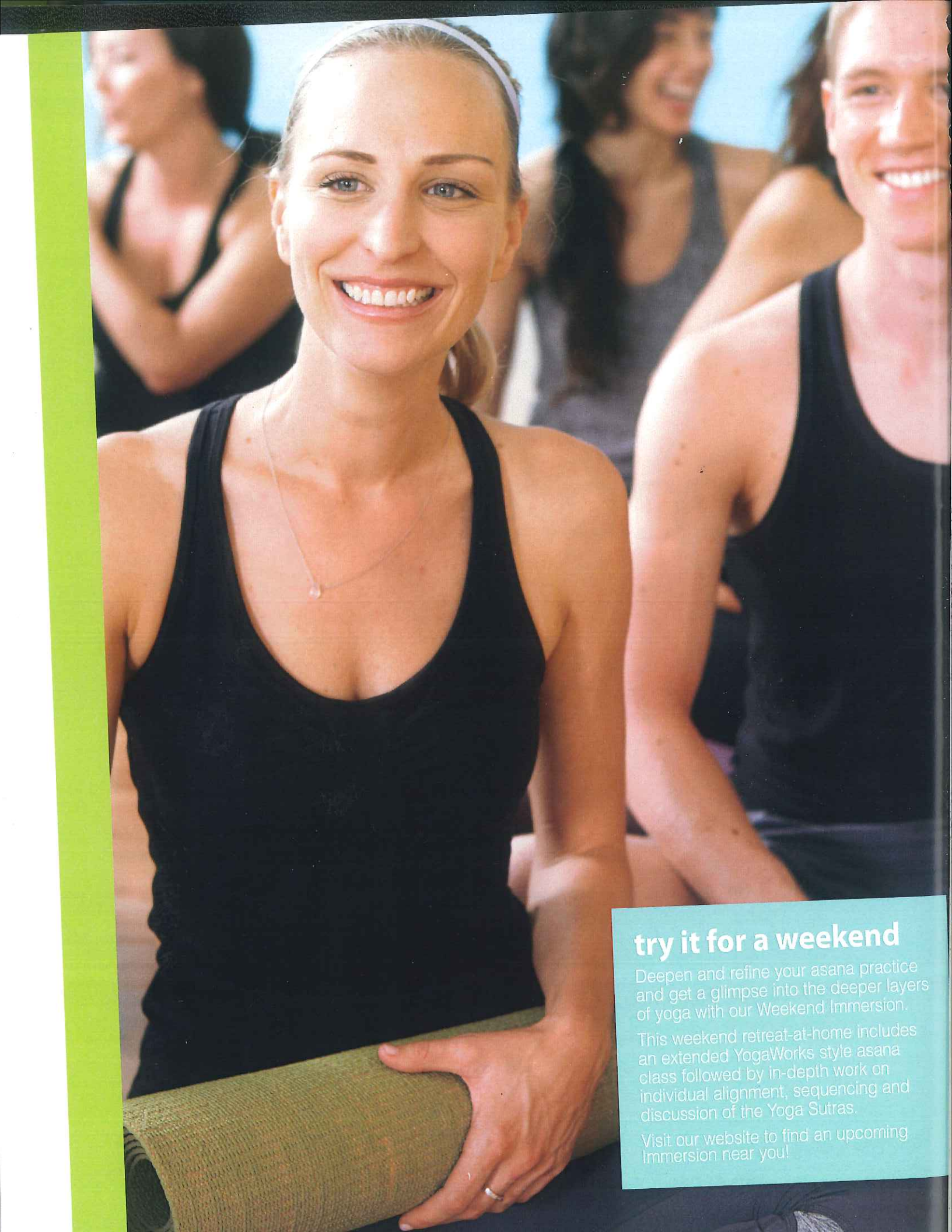
YogaWorks Certification

Semi-Annual 500-hour Assessment



Continuing Education

Courses to deepen and refine your practice and teaching



try it for a weekend

Deepen and refine your asana practice and get a glimpse into the deeper layers of yoga with our Weekend Immersion.

This weekend retreat-at-home includes an extended YogaWorks style asana class followed by in-depth work on individual alignment, sequencing and discussion of the Yoga Sutras.

Visit our website to find an upcoming Immersion near you!

worldwide locations

Our programs are offered globally through YogaWorks studios and the YogaWorks Affiliate Network

YOGAWORKS STUDIOS

- Los Angeles, CA
- New York, NY
- Orange County, CA
- San Francisco Bay Area, CA

YOGAWORKS AFFILIATE NETWORK

YogaWorks offers trainings in over 60 cities across the following continents:

- North America
- South America
- Europe
- Asia

program offerings

YogaWorks' suite of programs includes the 200-hour Teacher Training, a foundational teacher training program for serious students and aspiring teachers, the 300-hour Professional Program, a secondary teacher training program for developing teachers, and Continuing Education courses to advance your knowledge of specialty areas like prenatal yoga, restorative yoga and yoga for kids.

The cornerstone to the YogaWorks approach to teaching is the dynamic and conscious practice of asana. The YogaWorks method takes some inspiration from Ashtanga yoga and some from Iyengar yoga, integrating both into its own paradigm – a balance of precision and flow. To deepen their education, students in the YogaWorks teacher training will also study anatomy and physiology, explore yoga's philosophical underpinnings, practice meditation and pranayama, and investigate the subtle body and the science of Ayurveda.

“THE YOGAWORKS TEAM IS ATTENTIVE TO MY NEEDS AS A SMALL YOGA CENTER. ITS TEACHER TRAINING PROGRAM HAS PHENOMENALLY IMPACTED MY BUSINESS. THIS PROGRAM IS IMPROVING THE QUALITY OF YOGA WORLDWIDE, ONE STUDIO AT A TIME.”

MARGARET BURNS VAP, OWNER, BIG SKY YOGA RETREATS, BOZEMAN, MT

YogaWorks Timeline

-  1987 Maty Ezraty founds YogaWorks
-  1988 Chuck Miller and Lisa Walford join YW
-  1989 Pattabhi Jois teaches a workshop at YW
-  1990 Rod Stryker and Patricia Townsend lead the first TT at YW

200-hour teacher training program

LEARN THE THEORY AND PRACTICE OF YOGA

At YogaWorks, we believe that your personal practice is the foundation for creative teaching. The 200-hour program will deepen and build your personal practice as you embark on a transformational journey toward becoming a yoga teacher.

To facilitate a more scientific understanding of the body, you will study functional anatomy, as well as the physiology of inversions, breathing and the nervous system. Moving beyond the physical, you will learn yoga philosophy, rooted in the Yoga Sutras of Patanjali. Finally, you will begin to learn the fundamentals of meditation, pranayama, Ayurveda and the chakra system.

LEARN THE ART OF TEACHING

At YogaWorks, we seek to develop teachers who encourage and inspire, who demonstrate sensitivity to the needs of individuals as well as the group. Build the foundation to teach skillfully – with compassion, integrity and safety – as you discover your own unique voice and style.

Students who complete the 200-hr teacher training program will:

- Deepen their practice and understanding of yoga
- Know how to structure and create a cohesive, well-rounded class
- Acquire an understanding of yoga philosophy
- Become a member of the YogaWorks Alumni Association
- Have the confidence and tools to begin teaching yoga

Students will also receive a diploma and letter of completion which they can use to register with Yoga Alliance at the RYT-200 level and share with prospective employers. Completion of this program will also qualify students for admission into YogaWorks' 300-hour Professional Program and open the door to career opportunities at YogaWorks and studios in the YogaWorks Affiliate Network.

200-hour teacher training is offered in several formats

1

WEEKEND

Saturday, Sunday 12-6PM
Meets 12-14 weekends

WEEKEND PROGRAM TOPIC OF DAY: STANDING TWISTS

12:00-2:30 PM	Asana Practice: standing twists
2:30-3:00 PM	Sequencing: review & discuss today's sequence
3:00-4:00 PM	Lecture: principles of standing twists
4:00-5:00 PM	Posture Lab: looking at bodies & adjustments in standing twists
5:00-5:45 PM	Practice Teach: standing poses
5:45-6:00 PM	Review & Closing Circle

2

4-WEEK INTENSIVE

Monday-Friday, 8AM-5PM

4-WEEK INTENSIVE & EXTENDED FORMAT TOPIC OF DAY: INVERSIONS

8:00-10:00 AM	Asana Practice: shoulder stand focus
10:00-10:30 AM	Sequencing: review & discuss today's sequence
10:30-12:30 PM	Philosophy: yoga sutras lecture & discussion
12:30-1:15 PM	Lunch
1:15-2:00 PM	Anatomy: shoulder girdle lecture & discussion
2:00-3:00 PM	Lecture: principles & benefits of inversions
3:00-4:00 PM	Posture Lab: looking at bodies & adjustments in shoulder stand
4:00-4:45 PM	Practice Teach: shoulder openers
4:45-5:00 PM	Review & Closing Circle

3

EXTENDED

One long weekend per month for 5-7 months

Please note: times may vary per training.



1991

Paul Grilley begins teaching



1992

Shiva Rea graduates from YWTT and begins teaching at YW



1994

Seane Corn graduates from YWTT and begins teaching at YW



1995

Max Strom graduates from and begins teaching at YW

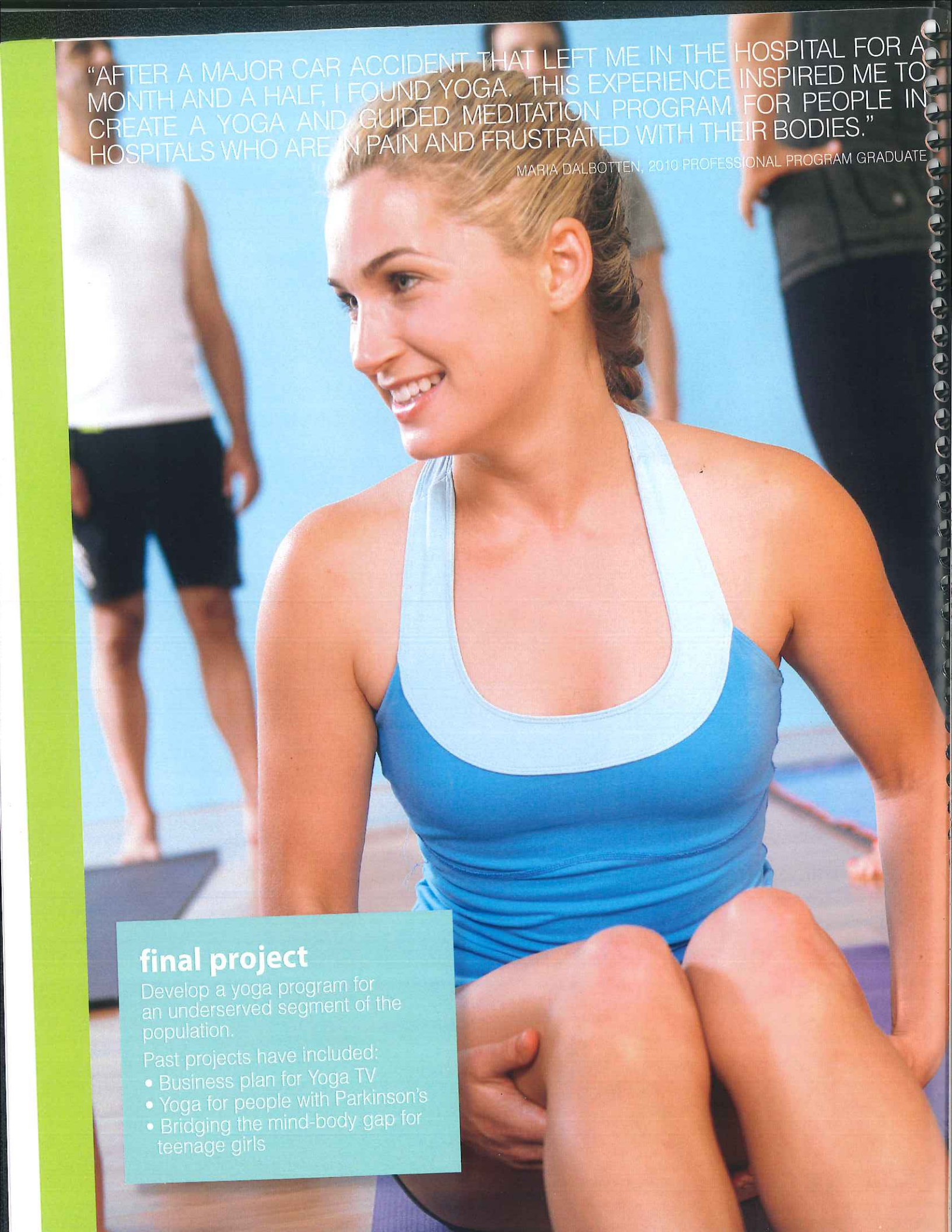
"TEACHER TRAINING ALLOWED ME TO DEEPEN AND EXPLORE NEW DIMENSIONS OF MY YOGA PRACTICE. I WAS DRAWN IN BY THE PHYSICAL ASPECTS, BUT FOUND THAT I WAS GROWING EMOTIONALLY AND SPIRITUALLY AS WELL."
— JENNIFER ELLIOTT, 2008 200-HR GRADUATE

my name is Jennifer Elliott

BY DAY: Yoga Therapist

I TEACH: at YogaWorks

MY DREAMS: to make yoga accessible and appropriate for a more diverse group of people. Through my yoga therapy practice, I have found that I have been able to use yoga as a form of therapy to a variety of people that may have otherwise never been introduced to it. It is my intention to continue to work with athletes and people with limitations and/or goals to improve their flexibility, strength and stress levels.



"AFTER A MAJOR CAR ACCIDENT THAT LEFT ME IN THE HOSPITAL FOR A MONTH AND A HALF, I FOUND YOGA. THIS EXPERIENCE INSPIRED ME TO CREATE A YOGA AND GUIDED MEDITATION PROGRAM FOR PEOPLE IN HOSPITALS WHO ARE IN PAIN AND FRUSTRATED WITH THEIR BODIES."

MARIA DALBOTTEN, 2010 PROFESSIONAL PROGRAM GRADUATE

final project

Develop a yoga program for an underserved segment of the population.

Past projects have included:

- Business plan for Yoga TV
- Yoga for people with Parkinson's
- Bridging the mind-body gap for teenage girls

300-hour professional program

The 6-month Professional Program will give you the opportunity to build upon the material introduced in the 200-Hour Teacher Training, integrate what you've learned through practical application in the classroom, and support you as you develop your voice as a yoga teacher.

This program is open to students who have completed a 200-hour training outside of YogaWorks once they complete the YogaWorks Bridge Program.

APPRENTICESHIP

Mentors in our 300-hour Professional Program are senior teachers who each have their own specialty and unique areas of expertise, providing you with a variety of approaches to choose from. Through your apprenticeship you will:

- Develop a one-on-one relationship with your mentor, who will guide you throughout the program and beyond.
- Observe your mentor in action - instructing, sequencing, adjusting and inspiring.
- Cultivate your teaching skills as you assist your mentor in class, honing your ability to see bodies, offer modifications and give hands-on adjustments.
- Reinforce this learning process in small group meetings with your mentor, your opportunity to address questions and issues related to teaching yoga.

PROFESSIONAL WORKSHOP SERIES

Each month you will participate in weekend workshops to further develop your toolkit of skills. Workshops include:

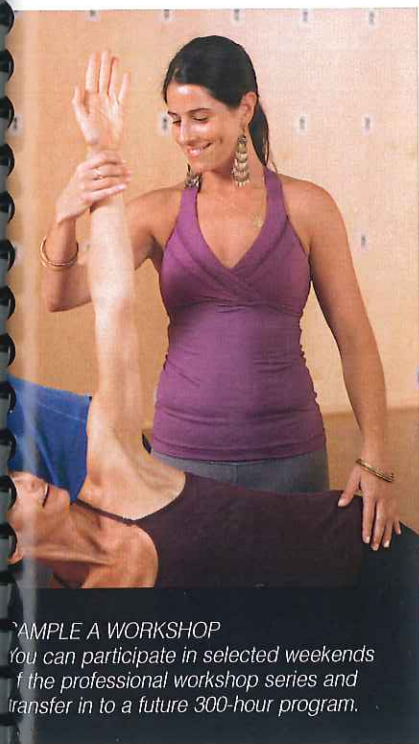
- Hands-on adjustments and modifications
- Observing bodies
- Injury assessment and management
- Meditation, subtle body and tantra
- Working with beginners, seniors and pregnant women
- The business of yoga

In addition, each week students will gather for a weeknight session where they will engage in a discussion of philosophy or refine their teaching skills through practice teaching.

FINAL PROJECT

Harness your newfound knowledge and passion into a topic area of your choosing and bring your vision to life in a practical, hands-on way.

Upon completion of the program students will receive a diploma and letter of completion which they can use to register with Yoga Alliance at the RYT-500 level and share with prospective employers. Graduates will also qualify to apply for YogaWorks Certification.



SAMPLE A WORKSHOP
You can participate in selected weekends of the professional workshop series and transfer in to a future 300-hour program.



1996

Annie Carpenter & Natasha Rizopoulos graduate from YWTT



1998

Vinnie Marino graduates from YWTT and begins teaching at YW



2004

YWTT is first offered in Orange County at YW



2005

YWTT is first offered in New York City at YW

yogaworks certification

YogaWorks is committed to upholding a very high standard of quality for teaching yoga through YogaWorks Certification. We encourage you to pursue this passion and make a professional statement by joining us for the semi-annual YogaWorks Certification Assessment. This achievement will indicate that you understand and represent the standards for which YogaWorks is renowned.

To be eligible for certification, students must complete 500 hours of approved YogaWorks coursework. The Certification Assessment includes both a written and practical exam, which will be evaluated by a panel of senior teachers. Space is limited, so we encourage you to apply early.

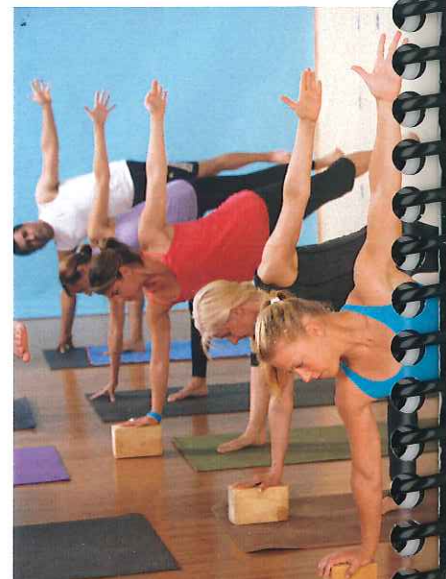
continuing education

The study of yoga is a lifelong commitment and source of inspiration. There is always something new to discover, to learn and to experience. YogaWorks is a leader in providing continuing education opportunities for you to acquire new skills to enhance your personal practice, learn new approaches to teaching and gain new techniques to work with diverse populations.

Courses include:

- Prenatal yoga teacher training
- Yoga for kids teacher training
- Restorative yoga teacher training
- Ayurveda teacher training
- Vinyasa flow intensive
- Off the Mat, Into the World with Seane Corn, Hala Khouri and Suzanne Sterling

YogaWorks also offers 2-day and longer sessions with visiting master teachers. Visit our website for a complete schedule of workshops.



STUDENTS WHO EARN YOGAWORKS CERTIFICATION MAY:

- Call their classes YogaWorks™
- Qualify to assist and eventually teach trainings at YogaWorks and at studios in the YogaWorks Affiliate Network.



2006

YWTT is offered outside a YW studio at The Yoga Tree in Seattle



2007

YWTT is offered in 11 locations worldwide



2009

YWTT in 30 cities, 10 countries and four continents



2011

YWTT now taught in French, Japanese & Spanish



Dear Student,

Congratulations on being accepted into the YogaWorks Teacher Training program! We are delighted that you have decided to pursue your 200-hour Yoga Teacher Training Program with us.

During your 200-hour Teacher Training, you will learn the fundamentals of intelligent instruction: the cornerstone of a YogaWorks style class. We feel it is a teacher's job, rather than just leading students through a routine, to really teach them something in each class, using instructions to stretch students' thinking and approach to postures and/or the philosophy of yoga. In this way we hope to offer our students a rich, original, multi-layered experience. Within these guidelines, you will uncover your own unique voice, style, and gifts as a yoga teacher.

The YogaWorks distinctive view of sequencing asana is inspired by three lineages: Ashtanga, Iyengar and Viniyoga. From Ashtanga Yoga comes sun salutes, heat and breath, from Iyengar, conscientious instruction, focus on inversion and themes and from Viniyoga, individualized modifications. From there, YogaWorks has added its own unique sequencing guidelines based on the needs of the average practitioner and has tied these threads together into a cohesive whole.

The 200-hour program is divided into sections according to types of asana studied. We begin with standing poses – Tadasana – the template – and the postures that are most like Tadasana – those poses in which the femur bones are placed neutrally in the hip sockets. From neutrally-rotated standing poses we move to outwardly-rotated standing poses. From there, we explore a new type of asana each session: inversions, sun salutes, back bends, forward bends, twists, arm balances as well as how to teach beginners and restoratives. Anatomy and philosophy are woven into the cloth of the program so that they relate to the asana. Pranayama, meditation and study of the subtle body are introduced once students have built a solid physical foundation through work in the asanas.

To ensure your success in the 200-hour Teacher Training Program, we have provided a packet of materials, including:

- Teacher Training book list
- Policies and Procedures
- Homework for your first day of training
- Program Completion Requirements
- Tips on how to take this program successfully

Please read all this information prior to the start of your training so that you can be prepared to undertake this exciting journey with us. We hope you look forward to the start of your training, and we look forward to welcoming you into the YogaWorks Family.

Sincerely,

The YogaWorks Teacher Training Department



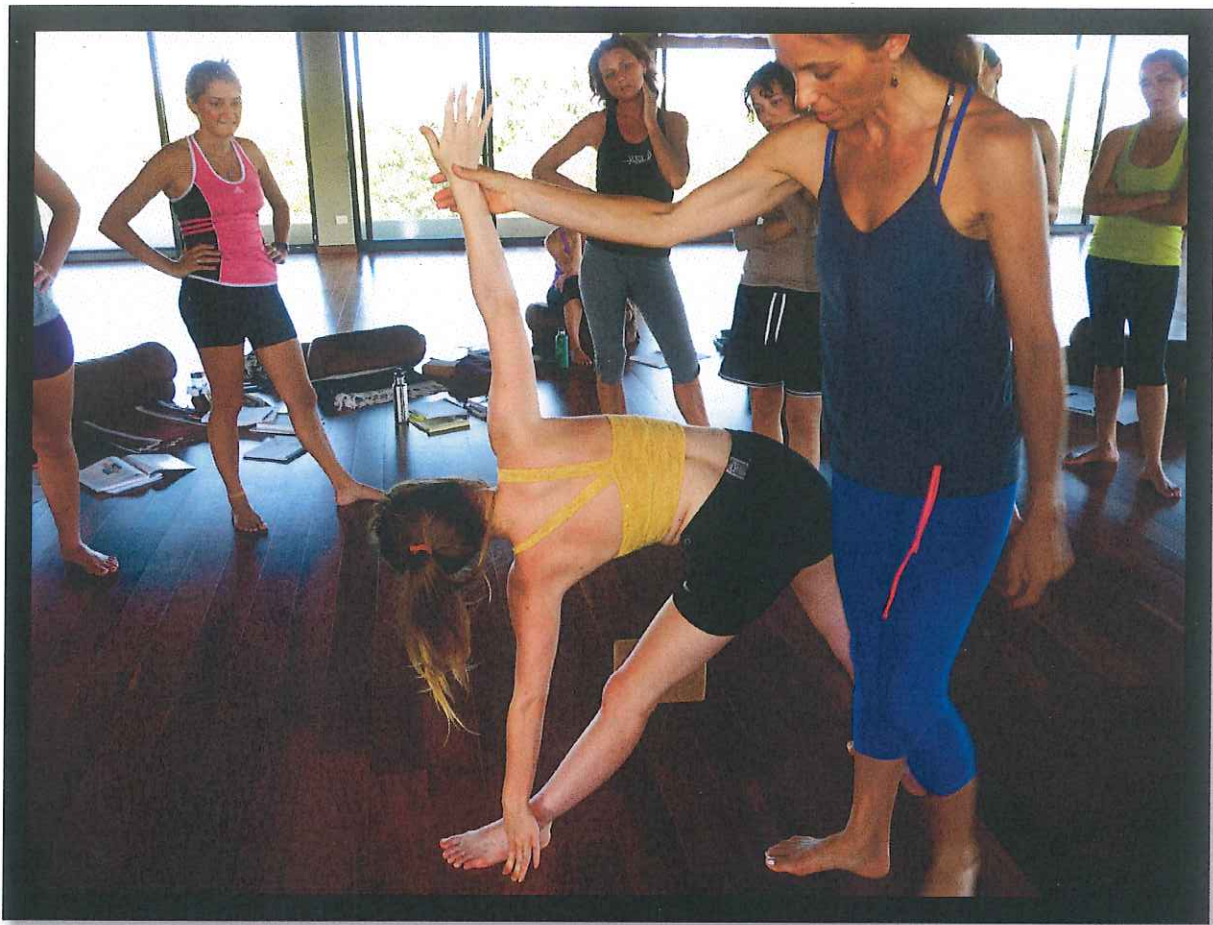
200 Hour Teacher Training Program

Residential

Dates: June 30 - July 28, 2012
Location: Costa Rica
 Blue Spirit Costa Rica
Contact: Chelsea Friedman at chelseaf@yogaworks.com
Trainer: Kia Miller
Tuition: Housing, meals and manual are included in the Tuition Price.
 Please contact us for detailed information on pricing and packages.

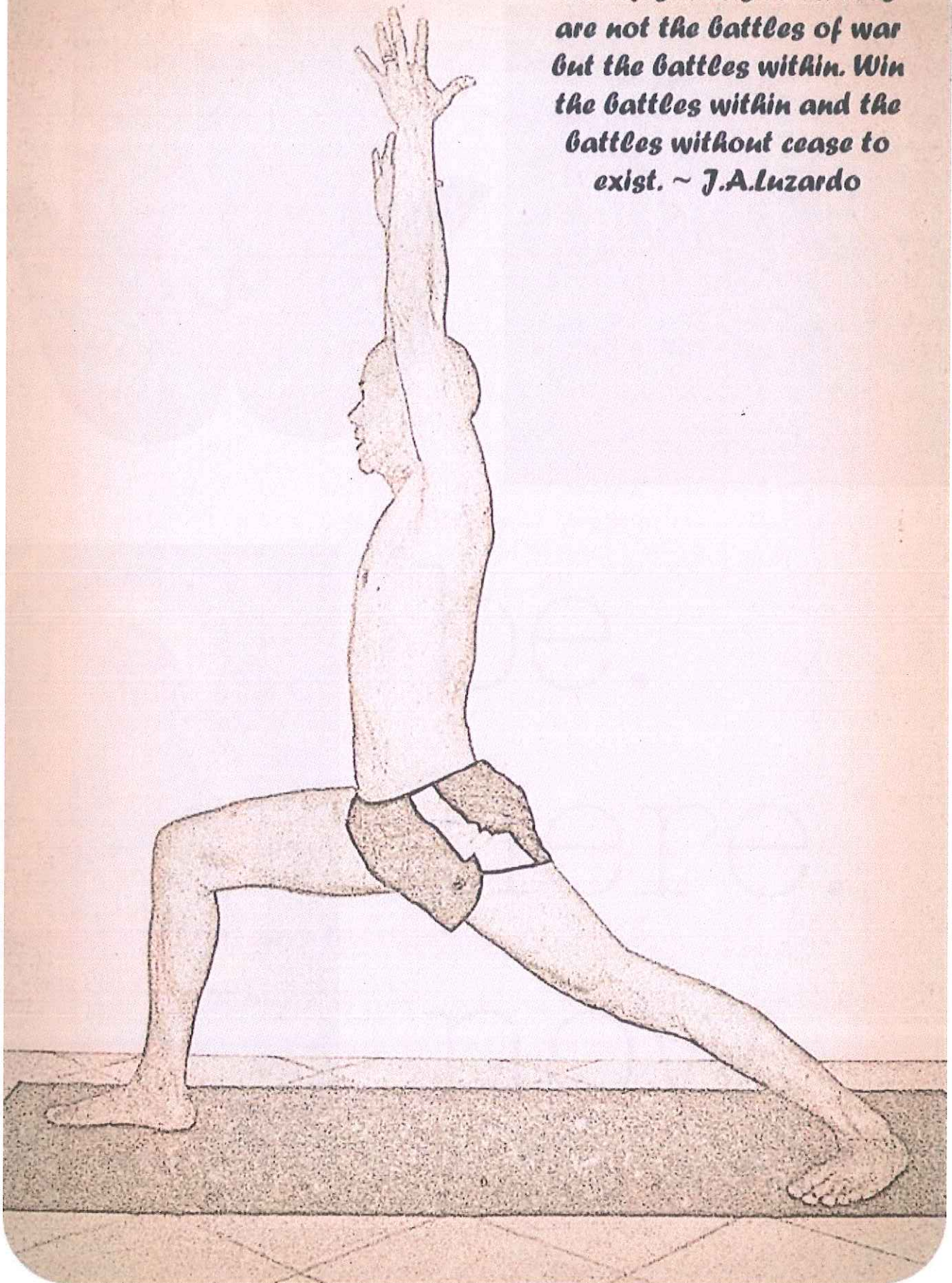
Week	Date	Day	Start Time	End Time
Week 1	Standing Poses (Neutrally and Externally Rotated)			
		1-Jul	Sunday	8:00AM 5:00PM
		2-Jul	Monday	8:00AM 5:00PM
		3-Jul	Tuesday	8:00AM 5:00PM
		4-Jul	Wednesday	8:00AM 5:00PM
		5-Jul	Thursday	8:00AM 5:00PM
Anatomy Weekend	6-Jul	Friday	12:00PM	6:00PM
	7-Jul	Saturday	12:00PM	6:00PM
Week 2	Inversions, Sun Salutations and Abdominals			
		8-Jul	Sunday	8:00AM 5:00PM
		9-Jul	Monday	8:00AM 5:00PM
		10-Jul	Tuesday	8:00AM 5:00PM
		11-Jul	Wednesday	8:00AM 5:00PM
		16-Jul	Monday	8:00AM 5:00PM
**No class on July 12-15				
Week 3	Standing Twists, Backbends, How to teach Beginners			
		17-Jul	Tuesday	8:00AM 5:00PM
		18-Jul	Wednesday	8:00AM 5:00PM
		19-Jul	Thursday	8:00AM 5:00PM
		20-Jul	Friday	8:00AM 5:00PM
		21-Jul	Saturday	8:00AM 5:00PM
Week 4	Seated Twists, Forward bends, Lotus, Restoratives			
		23-Jul	Monday	8:00AM 5:00PM
		24-Jul	Tuesday	8:00AM 5:00PM
		25-Jul	Wednesday	8:00AM 5:00PM
		26-Jul	Thursday	8:00AM 5:00PM
		27-Jul	Friday	8:00AM 5:00PM

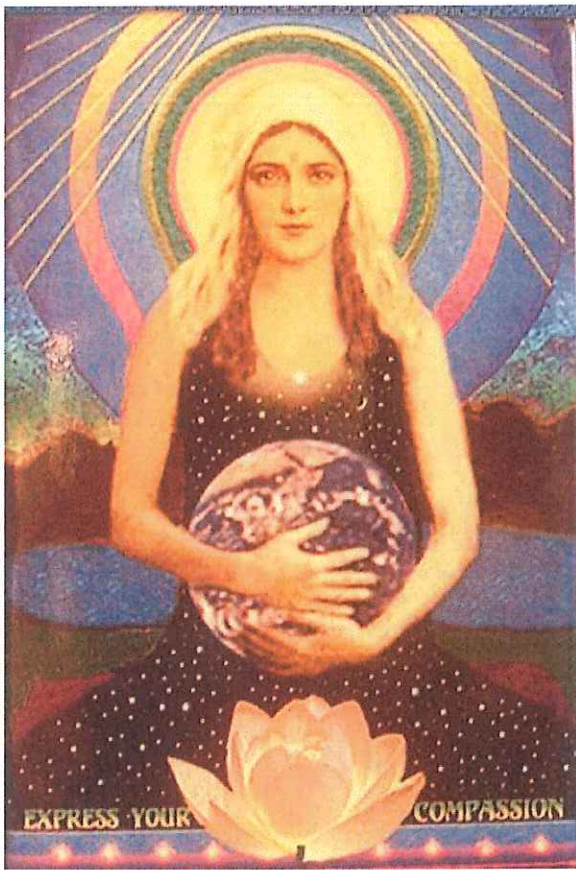
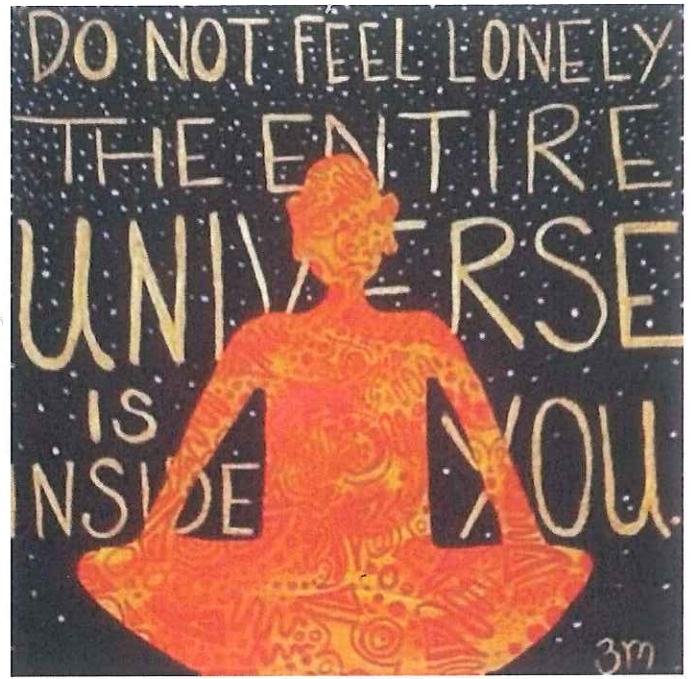
**Topics are subject to change



In Class...

*The most decisive battles
are not the battles of war
but the battles within. Win
the battles within and the
battles without cease to
exist. ~ J.A.Luzardo*

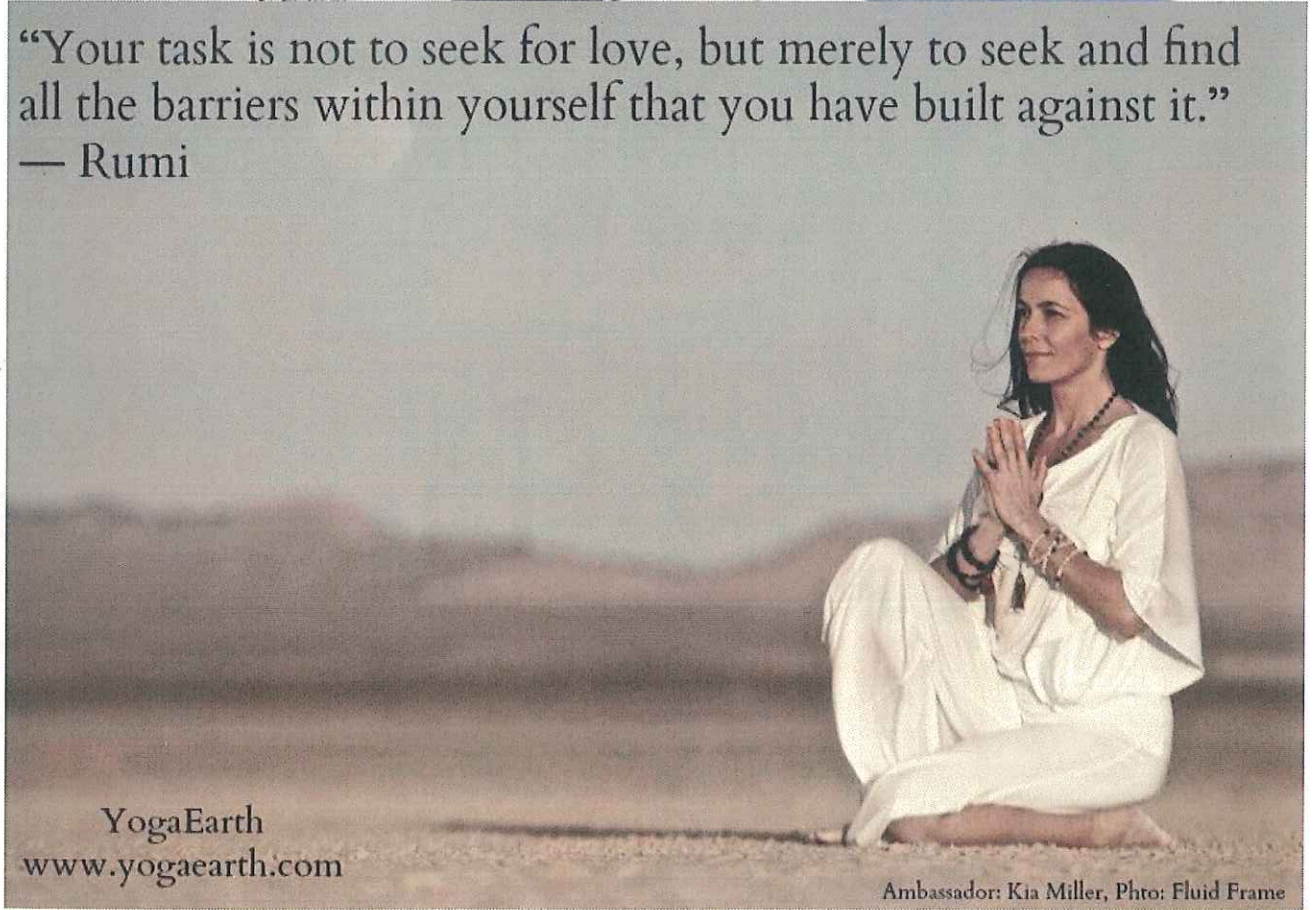




be.
here.
now.



“Your task is not to seek for love, but merely to seek and find all the barriers within yourself that you have built against it.”
— Rumi



YogaEarth
www.yogaeearth.com

Ambassador: Kia Miller, Photo: Fluid Frame



I HONOR THE PLACE IN YOU
THAT IS THE SAME IN ME
I HONOR IN YOU WHERE THE
WHOLE UNIVERSE RESIDES
I HONOR THE PLACE IN YOU
OF LOVE, OF LIGHT, OF PEACE, AND OF TRUTH
I HONOR THE PLACE IN YOU
THAT IS THE SAME IN ME
THERE IS BUT ONE
NAMASTE ॐ

200-Hour Teacher Training Graduate

YogaWorks Teacher Training

grants

Hannah Daeve

in July of two thousand and twelve

This diploma in acknowledgment of the skill, dedication, discipline, and devotion that this student has shown to the practice of yoga.

Kira Miller

Kira Miller



September 6, 2012

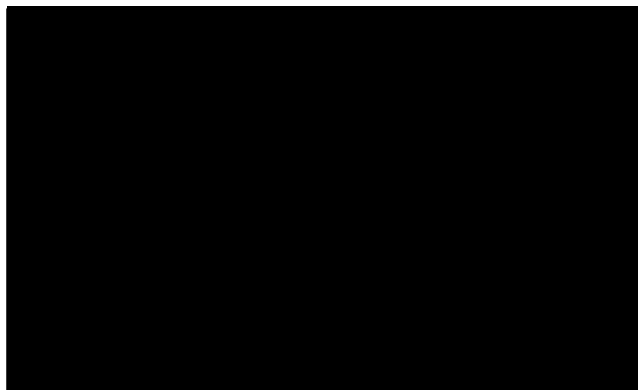
To Whom It May Concern:

Hannah Dawe has attended and completed the YogaWorks 200-hour foundational Teacher Training course. The training was a Residential Format training taught by Kia Miller at Blue Spirit Costa Rica of Nosara, Costa Rica. Participants were educated in the theory and practice of asana, pranayama, yoga philosophy, anatomy and the specifics of teaching yoga. The course, including homework assignments and final exam represents 200 hours of coursework in the YogaWorks Certification process and qualifies the teacher trainee to register with Yoga Alliance at the 200-hour level.

The purpose and intent of this letter is to assert the aforementioned student attendance and successful completion of the YogaWorks foundation level (200-hour) teacher training.

If you have any questions please call the Teacher Training Department.

Sincerely,



1215 Third Street - Santa Monica, CA 90405 | 310.316.1177 | www.yogaworks.com

Dance Perspectives Essay

Yoga: A Dancer's Guide to a Healthy Mind, Body, and Soul

The schedule of a dedicated dancer is often jam packed, training the individual to learn time management and organization at a young age. However, time to relax, to breathe, and to treat ones mind and body kindly is not always prioritized in their busy days. Yoga teaches the art of relaxation, breathing, and awareness to calm an over stimulated nervous system. The practice of yoga is important for dancers to achieve balance, uncover acceptance, and revitalize their creative passion. The word yoga means union and comes from "yuj" which means "to join," to bring together; it teaches full connection with the present moment and to act from a selfless place; not for the fruits of one's actions.ⁱ Yoga has the potential to be the vehicle for dancers to reconnect and strengthen their body and mind, unite with their passion, and find wholeness to be mentally and physically a healthy, happy artist.

The Sivananda school of yoga outlines the five points of yoga: proper exercise, proper breath, proper relaxation, proper diet, and meditation.ⁱⁱ The first point, *asana*, is the physical postures that serve to exercise the body. *Pranayama* is the exercise of controlling the breath and channeling the prana (energy) to increase vitality and mental clarity. *Savasana*, proper relaxation, permits the rejuvenation of the muscles, nervous system, and helps to attain a deep sense of inner peace, connection with the self and union with the greater universe that surrounds man. The fourth point of proper diet recommends conscious consuming; what is consumed is used to fuel the physical body and also affects the mind and mind-body awareness. The last of the five points is positive thinking and meditation. The *asanas* and *pranayama* help to prepare the

physical body to sit in stillness and meditate. If one thinks of the mind as a lake in which a pebble has been thrown into, the ripples represent the risings and fluctuations of the mind. The complete practice of yoga is aimed to still the surface of the lake so one can clearly see the truth of what lies deep within the soul. The soul is the true artists most valuable tool and if disregarded will inflict suffering on his or her work. It is equally important for a dancer to nourish the soul as well as the body. Applying the five points of yoga will assist a dancer to sustain oneself physically, mentally, and spiritually.

The body of *Patanjali's Yoga Sutras*, an eight-limbed path called *Ashtanga Yoga*, *ashta* translates to eight and *anga* means limb, provides further depth on yoga.ⁱⁱⁱ It forms the structural framework for yoga practice that eventually brings completeness to the individual self as they embark on a journey to uncover their connection to the divine self that lies deep within. The eight limbs consist of the *Yamas*, *Niyamas*, *Asanas*, *Pranayama* and control of *prana*, *Pratyahara*, *Dharana*, *Dhyana*, and lastly *Samadhi*, the union with the Divine. *Yamas* are the attitude we create toward other people and things outside of ourselves and *niyamas* are how we inwardly relate to ourselves. The five *yamas* teach *ahimsa* (nonviolence), *satya* (truthfulness), *asteya* (non-stealing), *brahmacharya* (non-excess) and *aparigraha* (non-possessiveness). The *niyamas* include practicing the virtues of *saucha* (purity), *santosha* (contentment), *tapas* (self-discipline), *svadhyaya* (self-study) and *ishvara Pranidhana* (surrender). Practicing these ten ethical precepts allows the individual to find peace within oneself and community.

Applying the 5 points of yoga and *Patanjali's Yoga Sutras* to a dancer's life and study can transform his or her experience. In *Krishnamacharya: His Life and Teachings* A. G. Mohan says, "Breathing is the link between body and mind. The breath can lead the

body toward wellness and the mind toward calmness."^{iv} It is vital for dancers to take time to breathe, relax and tune into their inner, true self. In Charolette Stabenau's article from *Pointe Magazine* she testifies to the "days when going to class seemed like such a chore."^v The persistent fear of falling short of her goals or of the expectations of her teachers created stress and anxiety that permeated her life as a whole. The dancer testifies that it wasn't until she committed to a daily practice yoga that she grew a greater understanding of the workings of the mind and the ability to calm the "mind by encouraging ... focus on the rhythm of [the] breath."^{vi}

The practice of the first yama, *ahimsa*, is especially beneficial in the dancer's evolution. The denial of time to rest, overworking the physical and mental body, dancing when injured are all examples of *himsa* (violence) against self. The Yoga Sutra 1.12 says *Abhyasa-vairagyabhyam tan-nirodhah*: The quieting of the mind is brought about by a combination and balance of self-discipline, or persistent practice with non-attachment, or surrender.^{vii} Exercising greater compassion toward the self guides a dancer away from the competitive, criticizing aspects that frequent the dance world. If people believe something to be possible, it will directly influence the results created in their life. For example, if a dancer's mind is constantly consumed with doubt and negative thoughts, it is nearly impossible to stay motivated, passionate, and make progress in the art.

Yoga postures and yogic philosophy encompass openness on all dimensions.^{viii} Exposing the mind to different perspectives and new ways of thinking broadens the possibilities for all human beings to reconnect with themselves, peers, and creative passions. A dancer that remains mindful of thoughts and actions possesses increased potential to create wholeness as an inspired, authentic, and productive artist. Stabenau

wrote, "I learned to relax and accept myself the way I am, [yoga] balances out the critical way I look at myself when I dance... it helps you achieve your artistic goals in a much healthier fashion than simply whipping yourself up into a hypercritical frenzy every time you step into the studio."^x Instead of being one's worst critic, the philosophy of yoga directs one to go within to find acceptance and balance while also generating growth. Remaining prisoner to thoughts confines and hinders any progress. Understanding and freeing the mind embraces growth in a multitude of dimensions for the dancer to flourish physically, mentally, and artistically. Lord Krishna says, "The self who is not attached to external contacts, who finds happiness within the self- That one, whose self is absorbed in the yoga of yogas within Brahman, attains imperishable happiness."^x Dancers who find themselves struggling to feel the sheer enjoyment of moving in their body, who feel a barrier inhibits their to reach their aesthetic ideal can benefit from the realization that true contentment comes from within. The practice of noticing the clinging of the mind to certain ideals will facilitate dancers in uncovering a new sense of infinite freedom and possibilities in dance.

Study of the different workings of the mind are helpful for dancers hindered by mental blocks. Four analogies of the ways people's minds operate include: the shy lady, the monkey, the wild horse, and the music record. The shy lady's mind does not wish to be looked at. The monkey mind is never still; also racing, very scattered, and chaotic. The third analogy, the wild horse, is a mind that is powerful, unruly, and uncontrollable and does not wish to be tamed. The last comparison to a music record describes how thoughts can be like the needle that runs deep grooves in the record. The deeply engrained grooves are like habits that people become attached to. The mind needs to

closely watch what the mind is doing because it is those thoughts that then trigger emotions and actions. Attempting to follow the operating and fluctuations of the mind to realize and change negative thought patterns can greatly benefit the dancer to abolish their own mind from preventing them to thrive.

The components of yoga that address the physical body can serve a dancer to develop strength, balance, and improved focus. Asana and pranayama are the postures and breathing techniques that help open the body to increase flexibility but also build strength and stability to improve balance. Yogic philosophy explains these are done to prepare the physical body for seated meditation.^{xi} Meditation is not taught but is rather a continual practice that can be compared to sleeping, there are things one can learn to help achieve the state, but no person has an exact formula. One important step is for the individual to be connected with their intention in learning to meditate to remain motivated in learning the beneficial component of yoga. Practicing pratyahara, control of the senses, and reducing the amount of stimulation and sensory input is critical because they influence the mind. What humans see in the external world is determined by the mind that, in response, creates thought waves called vrittis which can distort reality and evoke emotional and physiological responses. The emotional and physiological responses are more noticeable where as the workings of the mind are difficult to detect. Practicing meditation and control of manas, the mind, help to remove or at least reduce the distractions and chaos that veil seeing the true self and achieving contentment.^{xii} Aligning and strengthening the mind and body will change ones relationship with oneself and the world. Any dancer seeking to become their own friend instead of worst critic should consider yoga as a tool to unearth their true potential.

An artist detached from their authentic self is void of meaningful creation and satisfaction. Hindu Vedanta is a group of philosophical traditions that focus on inquiry about the self by which one understands the ultimate nature of reality.^{xiii} The three bodies or vehicles are layers that veil us to our true selves. They consist of the gross physical food layer, the subtle astral that we feel and perceive through the senses, and the casual seed that is the “blue print” for the other two bodies and contains the soul. This final layer is also referred to as the “bliss sheath.” In human life all three bodies exist simultaneously, but the awareness of them will differ depending on the individual's state of awakening. A dancer that consciously chooses to consistently practice yoga may unearth a dimension of themselves that sheds light on the path to obtaining their true desires. An analogy to better understand this concept is that each human being is the driver of their vehicles, not the vehicle itself, and when the physical body dies, the spirit does not die with it because the true self is the state of pure consciousness beyond the three bodies.^{xiv} Many dancers are attached to the image of their body and neglect the spirit that drives life. This thought provoking and enlightening teaching of letting go the illusion of whom one thinks one is opens countless opportunities and possibilities. However it is not until “one is not attached to the objects of the senses or to actions, renouncing all selfish motives, then one is said to have ascended to yoga.”^{xv} Yoga cultivates the qualities of openness and consciousness that can assist the dancer to establish a closer relationship with the authentic self. Practicing yoga brings increased awareness to the mind-body connection that transforms a dancers physical ability but also reveals the true desires of the soul to find fulfillment.

The story in the Bhagavad-Gita takes place over 5000 years ago in Kurukshetra, India. While standing on the battlefield awaiting war, Krishna (one of the forms of Hindu God Vishnu) shares with his cousin Arjuna the secret teachings of yoga. Similar to many people in today's world, Arjuna was faced with a dilemma and was unable to discern his real duties. Although Arjuna was on the brink of partaking in a physical war, the true conflict was within his own mind about his *dharma* in life. Krishna's teachings of Yoga guide Arjuna to free himself of his fear in taking action when he states, "Be absorbed in yoga with discernment O Partha, by which you shall throw off the bondage of action."^{xvi} Life is a battle, yet on the brink of war Arjuna was able to apply the teachings of yoga to overcome his crisis. If dancers apply Krishna's teachings of yoga, they will gain greater capacity for peace of mind, reducing ignorance and suffering, and living life in harmony instead of abuse. Practicing *ahimsa*, non-violence, one can begin to win the battle that prevents them from thriving as an individual and artist. Developing a regular yoga practice can help dancers strengthen physically and mentally by developing a greater relationship with their body, mind, and soul.

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vii (Patanjali 1990)
viii (Desikachar 1999)
ix (Stabenau 2012)
x (Schweig 2007)
xi (Patanjali 1990)
xii (Desikachar 1999)
xiii (Sivananda n.d.)
xiv (Desikachar 1999)
xv (Schweig 2007)
xvi (Schweig 2007)

Saddleback Community College

-Modern- The introductory level course was composed of students of all different backgrounds and dance abilities. There were football players, mothers, dancers who all came together to form a community equally interested in movement and communication through the human body. The teacher Deidre Cavazzi truly inspired me with her ability to teach material that was fun and accessible to every single student no matter what their personal history of dance. This was my first exposure to the modern dance form and I wish that I had been exposed to this style of movement earlier in life. I thoroughly enjoyed learning the basic movement technique and incorporating the breath with movement. The class explored movement on all levels and even incorporated the practice of capoeira as the teacher also was experienced in the Brazilian martial art/dance form.

-Jazz- The class held over summer at Saddleback community college was an open level class composed of students of mixed dance backgrounds. The non competitive environment was a fun way to get back into dance technique class after a two year leave from the study. The course primarily worked on jazz technique basics. Each class began with a warm up, followed by center tendus and plies, and then across the floor work. Over the term of the class also were taught a few short combinations of varied jazz styles including commercial, contemporary, and a Fosse inspired number.

Loyola Marymount University

-Dance Composition- I learned how to apply different forms of art such as poetry, sculpture, photography, or illustration to inspire the choreography and portray a narrative to the audience. The statue project and text study were particularly interesting

assignments which I learned how to use dance without any recorded or live music playing to communicate a message, tell a story, or depict an image.

-Labanotation- Damon Rago instructed the course that stimulated the class both physically and mentally. I was exposed to the different kinespheres, movement types, and energy qualities. I learned what qualities of movement I tend to naturally be drawn to move in and how to challenge myself to dance in ways outside my comfort zone. This course helped me to expand my movement vocabulary, integrating new concepts into my dancing and choreography.

-Styles and Forms- For the first project in this class each student was assigned a piece of music at random to choreograph a short piece to and present to the class. It was a challenging test of my ability to explore choreographing to music that was not something that I found pleasing to my senses. The track was fast, dissonant, and difficult to count. When I first listened to it I sincerely doubted that I would be able to create anything to it that I would feel confident and proud to share with my teachers and peers. I surprised myself by rising to the challenge and built my confidence as a more versatile choreographer and dancer when I performed the dance and received great feedback.

-Ballet- I learned to apply alignment to find more ease at the barre and in center. Instead of clenching muscles, learning to breathe and find length and space in movements, such as port de bras and plies, has transformed my movement quality. Working on mindful movement and the smaller details in moving such, as what muscle or where the movement initiates from, has helped me connect my mind and body. Specifically, in Lillian's Intermediate-advanced ballet class, the emphasis on counter technique impacted my thinking, feeling, and doing of ballet dance.

-Jazz- The largest focus in jazz for me has been focusing my energy to concentrate and enable myself to accurately learn the choreography quickly. In addition to training my mind, jazz also challenged me to enhance the performance aspect of dance. Noticing what my face, especially eyes, are doing and if I am connecting with the audience has made me conscious that I often get lost within myself. I realized that I tend to draw inwards because dancing has served as an emotional outlet for me. Mike Esperanza challenged me to make eye contact with him while performing choreography. I continued working with the theme of awakening my vision with Paige Porter. In this jazz class increasing awareness of my focus helped me with combinations that involved multiple direction changes.

-Modern- Modern challenged me to take risks, not be afraid to fall of balance, or 'mess up' the movement. A continued focus for me in modern has been to challenge myself to take up space and dance bigger since I am a petite person. Mark Tomasic and Roz LeBlanc Loo informed and expanded my relationship and knowledge of the different styles of modern dance. While reinforcing technical skills, including balance, strength, flexibility, and coordination, the physically demanding style also increased my physical stamina.

-Dance of Hawaii- I learned that the Hawaiian culture is deeply intertwined with nature and the environment of the islands. Rolanda Reese taught the class some of the language, historic legends, and dance derived from the people of Hawaii. As part of my final project I choreographed to a piece of traditional music that depicted the changed of the tidal winds.

-Dance of Africa- The class practiced drumming techniques, traditional song, and African dance. I learned how to create drumming rhythms of varied syncopations and counts. I accessed different parts of my brain playing music, dancing, and learning the traditional chants and African tribal songs.

-Drumming for Dancers- Through this course I further developed my skills and hand drumming techniques from my course in African Dance and Drumming. I continued to improve my ability to develop musical and rhythmic clarity, phrase patterns, and expand my knowledge of keeping time and subdividing time.

-Pilates/Dance conditioning- I found proper plumb line, increased accurate proprioception, and strengthened my entire body. The first semester working in the Wellness Lab, my most difficult work was increasing core strength and flexibility in the spine to be able to curl up in a sit up.

-To Dance is Human- To Dance Is Human educated the students as a whole being, addressing dancers body, mind, and spirit. The course studied the variety of values that dance serves across different cultures. In learning about how movement can be applied to provide different purposes, one also begins to understand the diversity of the world in which we live in and how dance can be a universal language. The safe environment of the class allowed for interaction between individuals that would not have occurred outside the space that increased the depth of understanding each being had for one another and themselves. The community created among the class promoted the open voice and ability to be vulnerable in sharing experiences that molded our being.

-Kinesiology- I found this year long class extremely interesting and applicable to myself as a dancer, yoga teacher, and human being. The course looked at the physical anatomy of the human body in relation to movement. We learned the systems of the body and delved deeply into the skeletal and muscular systems. The class also including a nutritionally unit that informed dancers on optimal nutrition for maintaining an active and healthy body.

-Careers in Dance- Through lectures, guest speakers, written assignments, and field research the class educated dancers on the diverse paths a dancer can pursue. In this class we developed the skills to communicate professionally, whether it be in writing an email or an in person interview. Producing a resume, biography, headshot, body shot, and also website helped to prepare for entrance into the dance related work field.

-Principles of Teaching- The course instructed my Teresa Heiland provided me with the tools to create well rounded lesson plans of a variety of styles. I created different technique, composition, and notation outlines that could be taught to k-12 students to promote the education of students in dance. A significant project in this course was co-teaching a class to our teacher and peers. This assignment helped build the skill to cohesively work with another teacher, effectively instruct a large class, and see the how successful the lesson plan was in achieving your learning objectives preconceived for the class.

Personal Aesthetic Statement

Dance is the rhythmic movement of the body. It can be a universal means of physical expression to communicate a specific narrative, it can be an emotional outlet to impart a message from the soul, or it can be simply done for fun and enjoyment, to move the body and release energy. It comes in all forms and styles, appears in all cultures, and serves a wide variety of purposes; dance does not discriminate. I see beauty in the vast diversity of dance, in the joy it can shower over performers and audiences alike, and the inner sorrow it allows people to shed. My definition of beauty in dance cannot be seen by the eyes alone, but is felt by the soul. The superficial body is but one part of what comprises a beautiful dancer.

Dance is unparalleled from many other art forms in that the artists' medium is their own flesh and blood, their divinely unique and irreplaceable body. As a viewer of dance I am not necessarily drawn to one style or another, nor do I find a specific body aesthetic more pleasing to watch. What captivates me as a viewer of the art form is authenticity. From watching the children I babysit, to my peers in class, to professional theatre performances, I truly consider that the most beautiful dancers to watch to be those who are confident and honest in their message. When I was a young girl, I did not yet comprehend the deeper level of meaning that underlies the movement. As part of a competition dance team, the 'show' aspect of dancing was profoundly emphasized. Heavy makeup, glitzy costumes, and lots of fancy and flexible tricks and kicks were ingrained into my being as a dancer. These were the components that the judges would mark the dancers on, and so these became my original dance aesthetic. My exposure to

the greater world of dance has shifted, if not completely replaced, my juvenile idea of what is beauty in dance. I no longer receive aesthetic satisfaction when watching dance without an authentic intention. In fact, six-year-old girls wearing rhinestone bras and television shows like "Dance Mom's" that portray the competition dance world lie on the opposite spectrum of my aesthetics in dance. This does not mean that I don't find pleasure in watching dancer's perform insane tricks but simply that I no longer feel a bond to performer's that don't resonate with me on an emotional level.

When a dancer or choreographer risks being vulnerable enough to share a piece of their soul with the audience, that is what represents my ideal aesthetic. It allows intimate connection with another being and honest communication, two things that are often absent in the present day society. Maybe that is why I find there to be something so joyful in watching children play and dance or everyday people at a wedding or similar celebratory event tear up the dance floor. They dance with sheer freedom, completely unaware of technique or the notion that others might be watching them. Somewhere, at some point along the dancer's journey, I feel that this level of pure honesty can be buried by the ego. The mind becomes conflicted and consumed with worries of judgment, technical aptitude, and body insecurities. As an observer, I can tell when a performer is not confident in his or her own skin or in performing the specific piece or work. Personally this is exceptionally uncomfortable to watch and creates unease within my being. The discord is likely a result of my personal journey with dance.

Dance has always been in my life, it is part of me, within my blood, and is deeply intertwined within many memories of both pain and joy. As a daughter, dancer, student,

and teammate I always aimed for "perfection." Over the years my aesthetic ideal of what a dancer should look like, move like, or be like in order to be a "good" dancer has radically changed. As I entered my teen years, I found myself performing works with my competition team that my spirit did not connect with. I became distracted with what others people thought of me (as if their thoughts could cause me actual harm) and stopped dancing from my heart. It was not until years later that I found the strength to honor my true self as a dancer, artist, and being.

After a dozen years of technical training and seven years of performing with different competition teams, I arrived at a new place in my life. Awakened to the fact that competition dance no longer served me and yet still uncertain of how to balance a happy and healthy relationship my passion, dance. In high school my perfectionist nature became plagued with concepts that I must be thin to be a pretty dancer. This ideal was reinforced when I was rewarded for achieving the 'ideal' body aesthetic as a pointe and pas de duex dancer. However a greater void was created in my relationship with my true self and my self as a dancer. I no longer studied and performed the art from my heart, out of love and passion for the art, or personal pleasure. My distorted aesthetics of what an ideal dancer should be like dimmed my inner light as a tried to conform to a certain stereotype. The standards I set for myself were exceptionally, some might say irrationally, high. Striving to meet a certain ideal and fit a mold, I only felt 'happy' if I received positive feedback from my teachers, family, or peers. I danced to find a sense of self worth that I had lost the ability to uncover within myself.

I have since freed myself from this affair with perfectionism and relentless

determination to fit the model of what I projected others wanted from me. Dance has once again changed its role within my life, and my personal aesthetics have transformed with it. My individual journey with dance has greatly impacted my mental and emotional state while dancing and watching dance. Now movement serves as physical expression and release of my feelings. Dance liberates the soul encased within my physical body and allows it to freely breath. It is an outlet of creativity, a way to feel innovative, alive, and release tension. Through dance I can shout and cry, laugh and smile. My motivations in studying the art are no longer driven by the need for approval or technical perfection but instead for my personal enjoyment, growth, and wellbeing. Exploring the vast dimensions of dance has given me a new perspective and lens in which I view the transformative art form.

As an observer of dance I see beauty in originality, honest expression, and authentic emotion. I respect dancers who demonstrate meticulous technique and physical training. From years of study in diverse styles including ballet, modern, and jazz, I am able to distinguish which dancers are the most technically sound and I revere the endless hours of dedication this requires. However, this is not what entices me to watch one dancer from another. I do not, and cannot, deny that long limbs and incredibly arched feet are often stunning to watch (and drool over) but they do not necessarily imprint a message or spark inspiration within my inner most being. As a viewer, I have experienced first hand that dance without technical training, insane flexibility, or perfect turn out can be life transformative for the observer and artist. Watching the performer whose physical body fits societies imaginary standards of a dancer only pleases me on a

very superficial level. I have come to the deeper understanding that it is only when the body, the mind, and the spirit create wholeness that a dancer aesthetically pleases me. In my eyes, this unity is when a dancer evolves into an authentic artist. When the spirit is present a dancer metamorphoses into a captivating performer, capable of intense expressivity that actively communicates with the audience. I find it powerfully beautiful when the dance matures into a dialogue between the performers and audience. Attending a performance with this type of magnitude leaves me in awe of those individuals because I know that it is no easy task traveling the path to reach this point. It requires courage, determination, vulnerability, strength, and drive to grow into a truly entrancing performer.

Honest confrontation with personal emotion or exposing part of one's own soul with risk of public rejection is awe-inspiring. Those who consciously move beyond the physical manipulation and maneuvering of the tangible body, to more complex, informative means, feed my body, mind, and soul. The ability to move an audience member from being just an observer to a participant in the work is a main component of what composes my optimal dance aesthetic. I believe it is essential that one know why they dance, whether it is to make a political statement, express sorrow or joy, or depart another type of message. The strong focus of my dance aesthetic as a mover and observer is human connection, intention driven movement, and authentic feeling.

Graduate Division

LMU|LA Loyola Marymount University

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To apply on-line go to:
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Master of Arts in Yoga Studies, Loyola Marymount University

A. Program Mission Statement

The Yoga Studies Masters of Arts program at LMU will be directed toward the needs of Yoga teachers and students who are seeking to enhance their training and improve their competencies in this emerging field. The MA in Yoga Studies at LMU will provide students with an understanding of the theory and practice of Yoga. It will combine onsite and offsite learning opportunities. The MA curriculum will include courses on the complex history of Yoga, its primary classical textual resources, its health benefits, and its relationship to various forms of spirituality.

Yoga is regularly practiced by an estimated 20 million Americans. Its origins date back at least two thousand years ago in the Indian subcontinent. It has been linked with practices of meditation in Buddhism, ethics in Jainism, and movement and breathing in medieval Hindu spiritual practices. The traditions and practices of Yoga have been embraced by Muslims (particularly in India) and Sikhs, and, for more than a century, many Jews and Christians. The health benefits of Yoga have been well-documented. Students will learn about each of these aspects of Yoga.

Cambridge University scholar Elizabeth de Michelis has written that Yoga offers "some solace, physical, psychological, or spiritual, in a world where solace and reassurance are sometimes elusive." By conducting a formal course of study in Yoga, LMU will further advance its mission, particularly the encouragement of learning, the education of the whole person, and its stated goal of offering opportunities for faith development.

Students within the program will be exposed to various modalities of learning, including participation in lecture and studio classes, online classes, study in India, and independent research.

B. Program Vision Statement

Students will be recruited from an international population, building on the experience of the LMU Yoga certificate programs. They will become well versed in the history of Yoga, its various forms of practice both ancient and modern, its place within world spirituality, and techniques utilized for the teaching of Yoga. Students will enter each summer or fall as a cohort, and complete the program within two years. Each of our students will receive a 500 EYT designation from Yoga Alliance, the professional registry for Yoga teachers.

C. Program Goals

The program will provide students with the tools needed to succeed in the ever-growing field of the practice and teaching of Yoga. The program will produce leaders in the field of Yoga, equipped to open centers and studios for the study and practice of Yoga, to teach Yoga classes, and to conduct trainings for Yoga teachers.

Curriculum 2012-2013 / 2013-2014

Total number of units required: Prerequisites plus 36 units

Summer 2012 or prior

Each student must demonstrate successful completion of an LMU Yoga Studies Extension Certificate(s) of 120 to 200 contact hours (minimum of 12 LMU Extension continuing education units) OR will be allowed, upon review, to transfer six credits from another institution to be applied to the degree. In the case of an LMU certificate, it may have been completed prior to admission or completed in the summer of 2012 .

Fall 2012: 6 hrs plus introductory language study as needed

YGST 610

Health Science and Yoga

An overview of anatomy and physiology from the Western perspective and Ayurvedic theories of the subtle body, health, and wholeness.

YGST 615

Pro-Seminar in Yoga Studies

This course will investigate basic methodological approaches to the academic study of Yoga, with an emphasis on the place of Yoga within theological discourse. It will include a bibliographic survey of primary and secondary sources and engagement with key select resources.

Introduction to Sanskrit

This requirement may be completed before admission to the program or by enrollment via audit in ARCH 205: Beginning and Intermediate Sanskrit. This course provides the student a foundational understanding Sanskrit writing and grammar.

Spring 2013: 9 hrs

YGST 630

Movement and Breathing: Asana and Pranayama from Hatha Yoga Texts

This course will draw from classical texts such as the *Hatha Yoga Pradipika*, the *Gherhanda Samhita*, and the *Yoga Sastra* with particular attention to practice applications. Requires demonstration of student teaching skills.

YGST 620

Yoga Philosophy through Text and Practice

A close study and discussion of the Yoga Sutra of Patanjali, The Bhagavad Gita, select Upanishads, the Samkhya Karika, the Yogavasistha, and other classical literature.

(Crosslisted with THST 612.)

YGST 626

Sanskrit Reading: The Bhagavad Gita

The Bhagavad Gita sets for the primary practices of philosophical and meditational Yoga, including the ways of Knowledge, Action, and Devotion. We will read select passages, completing the study of various aspects of Sanskrit grammar.

(Crosslisted with THST 619: Readings in Religious Literature.)

Summer 2013: 6hrs

YGST 641

Jaina Yoga

This course will study the Jain traditions of Yoga including Preksha meditation and its emphasis on nonviolence. This course will also immerse the students in Jainism through philosophy, ethics, cosmology, and art. India travel included. NOTE: This is generously subsidized by the International School for Jain Studies which will pay airfare, living expenses, and a stipend for graduate students.

YGST 640

Buddhism and Yoga

Yoga's relationship with Buddhism will be explored with an emphasis on Vipassana, Tibetan Buddhism, and Zen.

Fall 2013: 9 hrs

YGST 650

History of Modern Yoga

Yoga entered European and North American consciousness through the Romantic poets, the New England Transcendentalists, and the world lecture tour of Swami Vivekananda following the Parliament of the World's Religions in 1893. In the 20th century, Paramahansa Yogananda, Mahatma Gandhi, Swami Sivananda, Swami Krishnamacharya and many others introduced large groups of people to the principles and practices of Yoga. The course will explore this legacy. Students will be required to demonstrate teaching ability from select traditions.

YGST 682

Comparative Mysticism

In this course, Christian mysticism as found in the writings of Teresa of Avila and Meister Eckhart is compared and contrasted with the interior traditions of India and East Asia including Samkhya, Yoga, Taoism, and Yogacara Buddhism.

(Crosslisted with THST 682.)

YGST 625

Sanskrit Reading Course: the Yoga Sutras

In this course students will translate the sutras and commentary from Patanjali's seminal text the Yoga Sutra.

(Crosslisted with THST 619: Readings in Religious Literature.)

Spring 2014: 6 hrs

YGST 695

Comprehensive Exam Seminar

In this course students will be taught study tactics and will work together in preparation for two comprehensive exams. The first question will demand a demonstration of the breadth of knowledge they have learned while the second question will focus more specifically on an area of particular interest to the student within Yoga Studies.

YGST 696

Writing and Research Seminar

This course will guide the students as they write their final thesis. The course will aid them through the process by introducing research methods and writing techniques in order to complete a clear final thesis or research project. Students will be able to help one another as different phases of their given projects will be shared in class.

Proposed Scheduling

Monday and Wednesday

, late afternoon and early evening

First year:

Fall 2012

M / W 3 to 4:15 ARCH 205; Dr. Singleton

M 4:30 to 7 YGST 610; Dr. Doyle

W 4:30 to 7 YGST 615; Dr. Singleton

Spring 2013

M / W 3 to 4:15 YGST 626; Dr. Singleton

M 4:30 to 7 YGST 620; Dr. Chapple

W 4:30 to 7 YGST 630; Dr. Singleton

Summer 2013

First Session: YGST 641; Dr. Chapple

Second Session: YGST 640; Staff

First and second year concurrently:

Fall 2013

MW / 1 to 2:30 ARCH 205; Dr. Singleton

3 to 4:15 YGST 625; Dr. Singleton

M 4:30 to 7: YGST 682; Dr. Chapple, YGST 650; Dr. Singleton

W 4:30 to 7: YGST 610; Dr. Doyle, YGST 615; Dr. Singleton

Spring 2014

MW 3 to 4:15 YGST 626; Dr. Singleton

M 4:30 to 7 YGST 620; Dr. Chapple, YGST 695/696 Dr. Singleton

W 4:30 to 7 YGST 630; Dr. Singleton

Summer 2014

First Session: YGST 641; Dr. Chapple

Second Session: YGST 640; Staff



**American
Red Cross**

CERTIFICATE *of* COMPLETION

This is to certify that:

Hannah Dawe

has attended

Course Title - Adult and Pediatric First Aid/CPR/AED

and has successfully completed the following elements

AED-Adult : valid 2 Years

AED-Child : valid 2 Years

Adult CPR : valid 2 Years

Adult and Pediatric First Aid/CPR/AED : valid 2 Years

Child CPR : valid 2 Years

First Aid : valid 2 Years

Infant CPR : valid 2 Years

Pediatric First Aid : valid 2 Years

Conducted by Loyola Marymount University

Instructor: Michael Pugh

on

01/25/2013

Level Two/Three Sequence: Hip Openers

Peak pose: Utthita Hasta Padangustasana (open to side)

Component parts: Tadasana Legs – root through all four corners of the feet, lift inner arch and ankles, engage quadriceps to lift the knee caps and straighten legs, press thighs back.

Shoulder Girdle Mantra- lift sternum, broaden collarbones, shoulder heads/ deltoids release down away from ears, front ribs soften into the torso. Elongate all four sides of the torso. Neutral Pelvis - pubic bone and hip points in the same plane.

Opening:

1. Supported Supta Baddha Konasana (back supported and knees if needed with blankets, palms up, chest and hips open) *eyes closed draw inward, breath, open physically and mentally
2. Remove blankets, gentle thread the needle with strap (releases gluts, piriformis, hip muscles for external rotation), roll off to right side
3. Come to seated Sukhasana (opens hips, length of torso, should girdle mantra) * Chant Mantra
4. Move to all fours, bidlasana (teach anterior/posterior/neutral pelvis)
5. Tuck toes transition to Adho mukha svanasana (slight knee bend, walk dog)
6. Dynamic AMS to plank, plank to belly low cobra 3x. back to AMS (leg action in plank, shoulder mantra cobra)
7. Walk hands to short dog then hang in rag doll, knees bent uttanasana. lift elongated torso
8. Tadasana (sweeping arms up sides utthita hastasana, lift heart to sky while rooting through feet, establish strong tadasana legs, neutral pelvis, repeat shoulder girdle mantra then fold from hips to uttanasana)

General warm up:

9. Surya namaskara A x3 (low lunge, high lunge variation to open hip flexors)
10. Surya namaskara B x3 (lift leg back neutral pelvis, knee to nose, knee to outside tricep of same side) – third surya humble warrior variation to open across chest, hold in third AMS

Targeted warm up:

11. Jump forward to Tadasana, five breaths, center and ground. Vinyasa to AMS
12. Virabhadrasana I transition to Vira II. (vinyasa between sides)

13. Vira I, Vira II to Utthita parsvakonasana (use block if needed), back to vira II, Vinyasa
14. Step back to Trikonasana, utthita trikonasana, into ardha chandrasana (option for ardha chandrasana chapasana and chapasana into dancer) back to utthita triko, triko. Rotate from hip to left side.
15. face long side of mat prasarita padottanasana (2x, headstand option, interlace hands behind back)
17. Tadasana
18. step back Parsvottanasana reverse Namaste bend front leg, standing split back to parsvo. Face back mat left side, finish at top of mat tadasana

Peak: 19. Utthita Hasta Padangustasana, open side, return to front (maybe knee to nose) let go of toe and hold 5 breaths, tadasana

Cool down:

20. Surya B x3 (first slow together, 2 and 3 with own breath) hold AMS
21. Jump through Janu sirsasana, fold into Janu III vinyasa in between
22. Dandasana, fold forward, jump back vinyasa
23. pigeon right and left.
24. halasana
25. Salamba sarvangasana (with blankets/strap or supported shoulder stand block under sacrum)
26. halasana
27. matsyasana
28. supine twist
29. Savasana

Hannah Claire's YOGA Dance Fusion Class

Themes/Ideas/Goals:

breath, mind-body integration, imagery, flexion/extension, dynamic alignment, strength in core and limbs.

Learning Outcomes:

- A. Gain focus and refinement in movement by increasing mind-body awareness.
- B. Demonstrate use of breath in coordination with movement.
- C. Develop confidence in stepping outside their comfort zone, taking risks, and being open and present in the moment.

Elements of Dance/Yoga terms: breath, elongating the torso and limbs

Terms for the Dance/Yoga skills: core/distal relationship, warrior I, down dog, plank, vinyasa.

Anatomical/kinesiological: expanding with the inhale, deflating like a balloon that is slowly draining of air.

Increase the distance between the bottom floating ribs and the tops of the hips to get longer in the torso, elongating the spine to grow taller.

Assessments:

Materials/Music:

Open mind, sticky yoga mat, ipod

CA Standards:

- 1.1: highly developed physical coordination
- 1.3: memorize/perform complicated works of dance
- 1.5: development of dance vocabulary

Note: Application of scaffolding and simplification throughout the lesson.

Opening:

1. Start seated on top of the shins in Virasana, connect with breath, set intention.
-Anatomy: subtle lift of the low belly, tall spine, sit bones grounding
Intertwine the fingers stretching arms in front and then overhead keeping the shoulders away from the ears. Inhale tall, exhale use oblique's to twist from the center. Extend forward into child's pose. Walk arms side/shift hips over heels opposite direction to stretch and open the side body. Send the breath where you feel the stretch.

General warm up

2. Cat/Cow with breath: warm up the spine and teach neutral pelvis. Core/distal arm and leg extension engaging the core and conscious moving to increase mind/body connectivity, strengthen, and balance. Also beginning to open hips.
3. Down dog: peddle heels, shift hips side to side. Raise both heels bend knees send sit bones high

Targeted warm up:

4. down dog rt. hand left foot twist, opposite side. Roll through spine to tadasana.
5. Modified sun salute with bent knees (X2), walk into plank, static hold to build strength in entire body. Shift shoulders forward into slow/mindful chaturanga, up dog down dog.
6. Low lunge open heart variation rt. left. jump forward
7. Surya A with side plank. Utkatasana hold. Vinyasa. Rt. left leg extension (square hips neutral pelvis)
8. Boat pose abs series. Jump back vinyasa.
9. open hip extension, knee to nose, outside triceps, cross body into fallen triangle on right and left side using core not momentum.

Exploration across Floor:

- Remember to relate back to earlier exercises to reinforce knowledge of alignment, breath, and cultivation of mind-body awareness.

1. Eight counts rolling down articulating through spine, travel on hands walking out to plank hold, walk feet in 3 steps, static hold in downward dog. From down dog take a deep bend in the knees sending the hip bones back, then walk the feet forward in between the hands and roll up articulating through each vertebrae. Moment of vulnerable stillness at the top, continuing to send energy out the top of the head to find the extra space between the joints. Sudden/ Direct action arm movement, bend at elbows to create a 90 degree angle forearms parallel to the floor. Improve freely the rest of the way with the inspiration words open, strong and incorporating one moment of stillness.

2. Start in a lunge with elongated torso on thigh (using belly and back strength like in plank hold), arms wing to side (using the back and elbows to initiate the action) then torso rises while at the same time the triceps rotate toward ear to bring arms high reaching to the sky (high crescent), broad across the collarbones and once again emphasis on creating more space between the bottom ribs and top of hip points. Finding a small backbend in the upper spine, opening the heart and then on an exhale sending the arms/torso forward to shifting the body's weight, diving forward into an inversion. In the inversion the back leg of lunge lifts to the sky and the bent leg straightens and helps to propel the body and takes small hop on to

travel. After landing both legs bend to lower the body to the floor and roll on the but. After the but roll you take a step back to standing and then two more steps traveling forward with intention. The fourth step leads you back into the lunge and start of the across the floor sequence.

3. Warrior I with arms at the sides, broad across collarbones (facing the wall you are traveling from), externally rotating the hip of straight leg and lower into a deep side lunge at the same time hands in fists come to center of breastbone. Using the momentum to roll on belly, step and plant palms onto the floor to three legged dog, let go of floor slowly, bend the supporting knee to mindfully transition from panche into warrior I (facing direction you came from) to begin again.

Combination:

Start: parallel feet head down. Lift head, forearms, rock forward onto toes and chest moves forward (elbows remain back)

-rt. arm high, rt. Leg rond de jambe. Inhale lift taller, slowly melt to ground . pause. -
-rt. arm swipe overhead to left while simultaneously extending rt. leg stretching side body.

-walk forward on hands to plank, knees bend left/rt. melting, inhale strong plank, exhale bend the knees and walk the hands back to feet into a forward fold.

Articulating through the spine to roll up to standing.

-feet step back rt. left. forward rt. while arms wing open (broad across chest/collarbones) end in hips with parallel position arms at sides.

-arms return to earlier forearm rt. angle position.

-slowing exhale sit in chair, rt. then left hands make fists

-rt leg slides back diagonal into warrior like lunge, arms develop up from elbow framing face, broad across collarbones.

-improve freely 2 counts of eight.

Cool Down

Breath, general forward fold series, gentle twists, relaxation

Class Assignment: Have students write a one page journal response on today's class.

Ideas: What was most challenging aspect? How did linking the breath serve their practice and movement? What were the feelings after class .. rewarding, frustrating, balanced, tired, alive?