



# IYENGAR YOGA

NATIONAL ASSOCIATION OF THE UNITED STATES

# 2021 Mentoring Guidelines

A Supplemental Manual to the RIMYI  
Certification Guidelines



Teaching is a difficult art, but it is the best service you can do for humanity.

— B.K.S. Iyengar

Knowledge is always something that is universal. It is not meant for one person. It is not individual, but every individual contributes. When knowledge goes in the right direction and ignorance is removed it takes all of us in the same direction. So I learn when you learn. When you feel and you understand, that gives knowledge to me. In a similar manner when I give knowledge to you, you also start to understand.

— Geeta S. Iyengar

Dear Iyengar Yoga Practitioner:

*The RIMYI Certification and Assessment Guidelines* are the primary resource for those wishing to teach Iyengar Yoga. This supplemental manual provides guidelines for teachers, aspiring teachers and their mentors who are developing the art of teaching Iyengar Yoga. Keen students of Iyengar Yoga will find support for their practice by studying the new levels in the *RIMYI Certification and Assessment Guidelines*, as well as the syllabi from past certification manuals that are reprinted here.

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For updates see the IYNAUS website: [www.iyenaus.org](http://www.iyenaus.org).

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## **Section 1: Mentoring**

A mentor is defined as an experienced and trusted adviser, or an experienced person who trains and counsels newcomers. To mentor is to train or advise someone, especially a younger colleague. In the yogic context, mentoring plays an ancient, enduring and essential role.

For students of yoga, and particularly for students following the *RIMYI Certification and Assessment Guidelines*, being mentored by a more senior teacher and in turn learning to mentor a student are both roles that require developing important relationships. There is an established framework for mentoring that includes responsibilities for both the mentor and mentee. For a yoga student (sādhaka) a mentor is a senior adviser, one who has walked the yogic path, who knows the nuances and intricacies of the study (sādhana). Mentors help sādhakas become aware of the path ahead and help them. They are essential for rescue and support.

While gurus may be an inspiration and shine a light on yoga for students, they are often not available. Likewise, students may learn from teachers on a day-to-day basis, but teachers may not have time to serve the more dedicated role of mentor. A student's mentor bridges the gap between a guru and a teacher. A mentor takes on a specific responsibility to extend a helping hand, to accompany the sādhaka on the path of sādhana. While teachers, in an effort to help students improve may be strict in their instructions, mentors are not. Mentors have to see the bigger picture, be supportive and help mentees put setbacks and difficulties into perspective. At times when the guru is unavailable or the problem is mundane, a mentor is the one a student should turn to for help. A mentor is an ally and confidant.

Serving as a mentor helps one become a better human being. Maharishi Patañjali, while stating the fruits of yoga-sādhana (yogāṅgānuṣṭhānāt) explains the relationship between the elimination of impurities (aśuddhikṣaye) and the dawn of discrimination (viveka-khyāti). These concepts are essential for every mentor to explore on their own path of yoga and in relationship with others. A mentor is a friend, philosopher and guide for a yoga-sādhaka.

### **Establishing a Mentoring Relationship**

Ideally, someone requesting that you be their mentor has been your student for some time. As a Level 2 Certified Iyengar Yoga Instructor (see *RIMYI*

*Guidelines* for qualifications), you may also ask a sincere student/practitioner to start observing you teach and possibly start assisting you in the future. If a mentee is unable to study with you regularly due to distance, they could maintain a student relationship with you by attending a few consecutive days of your regular classes several times a year, attending your weekend workshops or retreats, or enrolling in a teacher education course with you. With the development of virtual teaching and classes, a mentoring relationship can more easily take place even at a long distance. Additionally, the student can write an essay on why they want to become a CIYT and/or other relevant topics.

Additionally, students requesting mentoring should:

- Regularly attend classes or workshops with Level 2–4 teachers.
- Have an established home practice.
- Work independently, showing that they study on their own.
- Have observed and assisted a CIYT in beginning classes if possible.
- Be a member of IYNAUS.
- Request a teacher to be their mentor at least one year before they intend to go for assessment. This may vary for mentors, but a mentor plays the biggest role in a mentee’s training. Therefore, they should plan to work with the student for an extended period of time.

Whenever possible, someone wishing to have a mentor should have observed the potential mentor while teaching a weekly class rather than only at workshops.

## **Effective Mentoring Techniques**

The student and teacher should determine what works best for them, depending on their time constraints and the distance between them. The following are suggestions from experienced mentoring teachers and their mentored students:

- Whenever possible, mentees should take a class not only at their own practice level but also at a beginning level.
- The mentor and student should set aside a regular time to meet, talk, or correspond about practice, teaching, study questions, etc.
- In a beginning class, mentees could first observe the class and then assist, demonstrate, teach an āsana(s), and help students with special needs.
- Mentees should practice hands-on adjustments with the mentor.

- Mentees should approach their learning as a progression: first taking a beginning class, then observing and taking notes that include the sequence, who the teacher does and does not correct and the teacher's interaction with the students such as interpersonal, humor, handling of difficult issues, etc. Then finally, teaching a few āsanas in the class.

### **Possible Assignments for Mentee Students**

- Have the students maintain a log of sequences taught in the class taken with notes on special adaptations, linking, etc.
- Have the students create a notebook with a page for each āsana on their syllabus with important actions, possible adaptations for special needs, common things that need correcting, etc.
- Assign 3–4 āsanas for the students to focus on for each month. This can involve making a notebook as in the bullet above, practicing the āsanas regularly, teaching them in every class, etc.
- Have the students go through a mock demonstrated practice of āsanas.
- When applicable, have the students make their own handout related to a topic of study, whether it is on the yamas and niyamas or the skeletal system. They will learn the information by configuring it in a logical presentation, such as in the form of a handout.
- Have the students take notes on the required knowledge on the syllabus and discuss anything that is not clear.
- Have the students practice with you and/or with others interested in becoming teachers and, occasionally have them make up a sequence.
- Have the students create sequences for the first 6–8 weeks of a beginners' session.
- Have the students do a report on the anatomy of an injury—their own injury or the injury of a student in the class in which they are assisting. For example, if someone has a torn ACL, research the anatomy of the knee and report on the structure and function of the anterior cruciate ligament (or rotator cuff, or carpal tunnel, or type two diabetes, etc.).
- Observe a class that is also being videotaped. Afterwards, watch the video together with the students, pausing the video to discuss and illustrate specific points. Or have the student write a self-evaluation review of the videotaped class and discuss with them at a later date.

- If the students are teaching, submit teaching sequences to the mentor for review.

### **Advice to Mentors**

- Review the current assessment and certification material thoroughly.
- Know the students you will mentor well. Discuss with them why they want to be an Iyengar Yoga teacher and their future goals in regard to teaching and studying.
- Explain the Iyengar method of assessment and the parameters of what they will be able to do at their certification level. Talk about the ethical requirements, Certification Mark regulations and any other expectations of them as CIYTs.
- Have the students read the assessment materials carefully and discuss it with them.
- Be clear from the beginning about your expectations and requirements during the mentorship. Be sure to put the responsibility on the students to contact you to set up times to meet – you should not have to contact students to remind them of your requirements.
- Maintain high standards while attempting to be compassionate and give constructive feedback.
- Establish respectful boundaries, not being too strict or too friendly.

### **Frequently asked questions:**

**How long should a student study with a teacher before asking the teacher to be a mentor through the certification process?** It is not the amount of time spent studying with a teacher that determines when to begin mentoring. When the student is keen to take on the challenge of preparing for assessment, that indicates the readiness for conversation about the certification process with a teacher.

See *RIMYI's Certification and Assessment Guidelines* for prerequisites for Level 1 applicants.

**What is the definition of a mentor?** A mentor is a teacher certified at Level 2 or above, who agrees to act as the candidate's mentor. The mentor takes the responsibility of guiding the candidate through the completion of the Level 1 assessment. See the *RIMYI Guidelines* for a full description of mentor qualifications.

Mentors also guide teachers of any level to aspire to better teaching and practice and to go on to higher levels of certification.

We recommend that each teacher needs a mentor and also that each mentor needs a mentor. This is how our lineage works—each layer in the lineage, of which we are a part, embracing and nurturing the next.

There can be both informal mentors and formal mentors. Every person intending to appear for assessment needs a formal mentor. This is the person who takes the formal responsibility for a trainee or a teacher to apply for assessment at any of the levels of certification. For this aspect of mentoring, a teacher must have the appropriate qualifications for mentoring at a specified level. There are, however, criteria for eligibility which state that those studying for assessment at one level may only be mentored by a teacher certified at least one level above. The criteria for who can mentor whom are set out on pp. 9–10 of the *RIMYI Guidelines*.

**What does formal mentoring look like?** The mentoring teacher supports a student teacher’s self-study and works with the student one-on-one or in small study groups of students. The student teacher may teach for the mentor or assist in class. The mentor may make assignments and guides the mentee through the study, practice and teaching of their syllabus. The mentor has a keen interest in the mentee’s progress and learning.

**Must mentors see their mentees teach and practice several times in the months before they submit their assessment application?** Different candidates and mentors have varying amounts of time that they are able to dedicate to the assessment application and preparation process. The mentor needs to see the candidate teach at least once prior to submitting the application. For instance, candidates may be working with their teacher for a year (or more) leading up to the recommendation in order for the recommending teacher. To avoid last-minute requests by the mentor to redo practice and/or teaching recordings, please plan on giving your mentor at least two-to-three months’ notice before your application is due. If your mentor is unavailable to watch you teach before your application perhaps you could ask to teach a few āsanās in your weekly class with your mentor.

**Do teachers only need a mentor through Level 1 assessment?** Once teachers become certified at Level 1, they will still need a mentoring teacher to provide guidance for their teaching and practice. Additionally, when they

choose to pursue the next level of assessment a mentoring teacher can provide support and help the upcoming teachers to learn to teach the next syllabus of āsanās, prānāyāmas and required knowledge. In other words, all certification levels require a mentor teacher.

**If questions arise that are not covered in the manual, whom should candidates contact for clarification?** If questions arise that are not covered in the manual, the student teacher or mentoring teacher should contact the Assessment Committee Chair for clarification.

**Is there only one way to teach for assessment?** There is not a particular approach to teaching that is “teaching for assessment.” Teaching at an assessment is simply condensed, effective teaching, in which many approaches and techniques are valid and useful.

**Is there more than one correct way to teach an āsana?** There are many effective ways to teach. The teacher should state their reasons for a particular way of teaching an āsana so the intention behind the method is clear.

**What happens if for some reason a candidate or mentor cannot continue the relationship?** Although not ideal, it occasionally happens that candidates need to choose a new mentor.

## Section 2: Teaching Prior to Assessment

Students who are preparing for Level 1 assessment are encouraged to teach with the guidance of a mentor. Students who are not teaching public classes are encouraged to find venues to develop their teaching skills. Teaching within a study group or to people within your community is encouraged.

Students and their mentors should work together to find appropriate, practical teaching experiences that involve real beginning students so the mentee can be exposed to the variety of ways that students move and present themselves in the āsanās. Only through true experience can one begin to understand what to say, how to say it and how to be an effective teacher to all different types of bodies. That authentic understanding is the foundation for teaching.

Regular check-ins and supervision of teaching by your mentor is necessary in order for candidates to get proper feedback and guidance while in-training. Below are some examples of how mentors and mentees can work together.

- Mentor regularly watches videos of mentee teaching and offers feedback.
- Mentor offers small group sessions on a regular basis with mentees to go over questions that arise while teaching. Mentor assigns āsana/prāṇāyāma/philosophy study and homework and gives feedback on homework.
- Mentor observing (in the room or virtually) while the mentee teaches.
- Mentee submits sequences to mentor prior to teaching. After the class is taught the mentee and mentor discuss the class, changes made to the sequence while teaching and why the sequence was changed.
- Mentor and mentee practice together to work on teaching methods, prop usage and common issues.

This is not a required nor an exhaustive list. Mentees and mentors are encouraged to work together to find ways that work best for their circumstances.

## Section 3: Required Knowledge for Written Tests

Required knowledge for the Level 1 take-home written exam is outlined below. Required knowledge for Level 2 and Level 3 will be forthcoming in 2021.

### Level 1 Required Knowledge

#### Yoga Theory

- The definition of yoga
- Names and definitions of the four pādas of *Patañjali's Yoga Sūtras*
- Names in Sanskrit and definitions of the eight limbs of aṣṭāṅga yoga
- Names in Sanskrit and definitions of the yamas and niyamas
- Basic information given on the last five limbs of aṣṭāṅga yoga in *Light on the Yoga Sūtras of Patañjali* and in any of your other readings
- Sanskrit name and definition of each of the guṇas

#### Yoga Āsana and Prāṇāyāma Practicum

- Practical knowledge about the āsanas and their stages and the prāṇāyāmas on your syllabus
- How to teach what to do and how to do it in a beginner's āsana class (e.g. Broaden your chest by spreading your collar bones)
- How to construct a sequence for a beginner's class
- How to teach what to do for achieving the basic shape of the āsana in a beginner's class
- How to teach coming into and out of the āsana as well as the actions while in the āsana
- How to modify the āsanas on your syllabus for common ailments ie...neck or shoulder, knee, back and hip issues. This knowledge must come from the mentoring teacher as modifications are not covered in any of the required texts. Information on the joints, and systems of the body is covered in *Basic Guidelines*.
- An appropriate sequence for menstruation, see Geetaji's *The Practice of Women During the Whole Month*
- Prāṇāyāma: philosophical basis, components, hints and cautions

#### Yoga Anatomy

- The difference between muscles, ligaments, and tendons
- The structure and type of movement of the major joints of the body
- Definition of the following terms and how they apply to the movement

of joints of the body: flexion, extension, abduction, adduction, rotation, circumduction, pronation, supination, dorsiflexion, plantar flexion, eversion, and inversion

- Names and definitions of the major systems of the body
- The name, shape and location of each of the major bones of the body
- Major superficial muscles of the body
- Main joint movements in the āsanas on your syllabus

## **Section 4: Practicing and Mentoring with the New *RIMYI Guidelines***

The 2020 *RIMYI Certification and Assessment Guidelines* both combine the old levels and add new āsanas, prāṇāyāmas and required knowledge. CIYT's who assessed in the pre-2020 system, under the guidance of their mentor, can opt to study and learn the new information and add it to their teaching, or keep their teaching within the parameters of the pre-2020 syllabi that they assessed under.

The new syllabi are not prescriptions for what any teacher must teach. There is no pressure to teach āsanas or prāṇāyāmas that one does not feel competent or confident enough to teach, or for which one's students may not be ready.

Teachers should always teach only those āsanas which are completely familiar from regular inclusion of them in their practice, and also (in most circumstances) from having been taught them regularly by their own teacher(s). This does not mean that the teacher has to be able to perform an āsana 'perfectly' – none of us can do that. It means having a good, and developing, understanding of the external and internal nature of the āsana. All teachers have a responsibility to actively develop an understanding of all the āsanas and prāṇāyāmas within their level.

Each CIYT should work with their mentor to understand their mentor's requirements to begin teaching the untested material. IYNAUS is not imposing a set method here. Instead, as Abhijata suggested, mentors should take the lead in working with their mentees.

### **Advice and Guidelines for Mentors**

- Adjust your personal practice and study to cover the new syllabi.
- Organize 3 or 4 different sequences to practice from the new syllabi you are mentoring.
- Study to obtain a good working knowledge of all those levels you are responsible for at your certification level. Identify your own shortfalls and work on progressing in those āsanas that are new or difficult for you.
- Add the less commonly practiced or taught āsanas into classes as appropriate.
- Communicate with your mentees about your process and expectations.

- Study and review new list of required reading. Discuss your reading with your mentees and assign them reading as well.
- If possible, teach the new material and āsanas in guest workshops if the students are ready.
- Have mentees refer to and study the 2019 syllabi found in Appendix 1 to understand the stages of āsanas and the order of learning āsanas.

## **Section 5: Relating Teaching Principles of the 2019 Certification Manual to New *RIMYI Guidelines***

Over the course of many years, members of the IYNAUS Assessment Committee refined guidance for teaching in the Iyengar Yoga method. Outlined below are the Principles of Demonstration, Teaching, Observation and Correction from the 2019 Certification Manual; these expressions of teaching philosophy and methodology are valuable and relate to the components of the Lesson Plan listed for each of the levels in the *RIMYI Certification and Assessment Guidelines*.

### **Principles of Demonstration**

This section describes a classical method of presenting āsanas using demonstration. While you may follow this model, you may also choose other ways of introducing and teaching āsanas. In any case, all of the elements below are effective and all could be used appropriately in teaching.

- Name the āsana first in Sanskrit and then in English.
- If you are having the students use props, have the students get the props first and set them up before you do your demonstration.
- Stand so that you are clearly visible. Reposition yourself or the students so that they are able to observe you in each different āsana. Ensure that students can see you clearly.
- Select optimum viewing angles. For example, you might place yourself differently for a demonstration of Vīrabhadraśana I than for a demonstration of Utthita Trikonāśana.
- Insist on attention and make eye contact. Then ensure that students look at what you demonstrate rather than at your face.
- Demonstrate the āsana so that the students get a clear image of the āsana.
- Demonstrate the āsana as you are going to teach it. If you will ask students to use a prop, demonstrate with a prop.
- Do not rush. At the same time, keep demonstrations short and to the point. Silent demonstrations can be an effective tool but are not required.
- Present the āsana with dynamic, observable actions.
- There should be uniformity between the teacher's words and the teacher's body. Use the same phrases in demonstration as you intend to use in instruction.
- Draw attention to specific actions that improve the āsana.

- Let the students try the points to your satisfaction.
- Re-demonstrate as necessary.
- Do not demonstrate mistakes unless and until you have observed them in the students.
- Demonstrate entry, actions in the āsana, and exit.

## Principles of Instruction

Below are the Principles of Instruction from the 2019 Certification Manual. These principles remain relevant in teaching Iyengar Yoga. Refer to *Basic Guidelines for Teachers of Yoga*.

- Keep the instructions simple. Use short clear sentences.
- As much as possible, re-use the same phrases and points you used in your demonstration. Do not hesitate to allow time (silence) in order to see that the students have attempted to do what you asked.
- Modulate your voice to emphasize the important points. Then repeat the same instruction with a different voice, perhaps with different words.
- Instruct the students systematically:
  - Begin with the basics.
  - Begin instructions at the foundation of the āsana and teach the students to move from the foundation.
  - Teach the students to coordinate the actions of the body with the actions of the breath.
  - Move from the gross to the subtle (Intermediate Junior II and above).
  - Return to the key instructions again and again. Repetition takes the students deeper and deeper.
- For Intermediate Junior I and above, link or integrate your instructions systematically.
  - State what is not to be disturbed or moved, give breathing instruction, and then say what is to be done or moved.
  - Link to connect and integrate one āsana to another.
  - Link to connect the parts to the whole and finally, link to join mind and body.
- Develop the feeling of the āsana: Sthira sukham āsanam (Sūtra II.46). Sthira means stability; sukham means ease. Every āsana should have some degree of stability and ease. While cultivating peace and poise, the teacher should also develop will, focus and effort in the students.
- When instructing, observe that the majority of students have assimilated your instruction before you move on to give the next instruction.

- Learn to increase your students' concentration and attention.
- Know the difference between instructions and corrections. This will eliminate confusion.

## **Principles of Observation**

The Principles of Observation from the 2019 Certification Manual give teachers of Iyengar Yoga information as to how to effectively make observations.

- Set up the class in a manner that allows you to see all the students.
- Reposition yourself to begin teaching each āsana from the most advantageous position.
- Observe the class as a whole to assess the harmony and balance or lack thereof (e.g. Is everyone going in the same direction?).
- Look quickly to see if your instruction was carried out.
- Base your instruction on what you observe, not on memorized words.
- Observe the students' state of being (as revealed in their eyes, skin color, breathing, etc.) as well as the structure of their āsana. Relate your teaching to both.
- Look at midline (vertical) points of the body and limbs to see where the distortions are. Look also at horizontal points (shoulders, hips) for distortions.
- Don't pace or walk aimlessly around but do view students from all angles.

## **Principles of Correction**

The Principles of Correction from the 2019 Certification Manual give teachers of Iyengar Yoga information as to how to effectively make corrections.

- Correct with words first.
- Respect boundaries (physical and emotional).
- Use a prop if necessary.
- Know what it is that you want to adjust before you touch.
- Place yourself in the correct position, so the student can benefit from the adjustment.
- Make your touch appropriate, so the desired effect is realized. Do not touch unnecessarily, as the attention of the student goes to where you touch. Adjustments should be firm with a clear sense of direction.
- Observe how your correction is received and make sure it had the desired result.
- If what needs to be corrected is impossible to correct in the completed āsana, the student may need to come partially out of the āsana and go in

again with correction to avoid forcing.

## **RIMYI Guiding Principles**

The *RIMYI Guidelines* outline Guiding Principles for the assessors to consider when assessing a candidate. The Guiding Principles apply at all levels with the exception noted below. Each of these guidelines can be related to the principles above. Examples of how to relate old to new are given below, but the examples are not meant to be a definitive or exhaustive list.

- Use body language to communicate in a way the student understands. (Demonstration Principle: There should be uniformity between the teacher's words and the teacher's body.)
- Observe the students. (All Observation Principles)
- Use eye contact. (Demonstration Principle: Command attention, make eye contact.)
- Inspire the students to get involved with the subject. (Instruction Principle: Develop the feeling of the āsana.)
- Engage the students throughout. (Instruction Principle: Increase your students' concentration and attention.)
- Have a clear thought process. (Instruction Principles: Keep instructions simple; instruct systematically.)
- Use demonstration as an effective tool in teaching. (All Demonstration Principles)
- For Levels 2 and 3, move from activity component to sensitivity component. (Instruction Principle: Move from the gross to the subtle.)
- For Level 3, move from activity component to sensitivity component and from sensitivity component to perceptivity component. (Instruction Principle: Link to connect the parts to the whole and link to join the mind and the body.)

## **Skeleton of Certification Syllabus and Lesson Plan**

Work with your mentor to understand the Skeleton of Certification Syllabus (page 29) and Lesson Plan (pages 30–33) of the *RIMYI Guidelines*. All of the concepts in these sections can be found *Basic Guidelines for Teachers of Yoga*.

## **Appendix 1: Principles for Developing Teaching Skills (2019 Certification Manual)**

This Appendix was formerly in the 2019 Certification Manual, “Criteria used in Assessing Teaching Skills” section. The following are lists of principles to help develop teaching skills. These categories are not discrete; there is overlap between them. These technical points are guidelines that do not override the importance of observation and teaching to the students in front of you. Do not follow a script!

### **Teaching Skills for Introductory I & II**

#### **I. Demonstration Effectiveness**

1. Uses the Sanskrit and English names of the āsanās
2. Shows correct alignment
3. Positions self for optimum viewing angle
4. Uses salient points
5. Demonstrates for appropriate length of time
6. Demonstrates observable actions in the āsana
7. Is dynamic

#### **II. Clarity of Instruction**

1. Instructions are clear
2. Starts from the base
3. Gives main points

#### **III. Observation and Correction of Students**

1. Teaches and corrects from observations
2. Corrects basics first
3. Corrects from the foundations/base
4. Observes to see that the student follows through on instructions given
5. Re-observes/re-corrects if necessary
6. Re-teaches when necessary (don't go on until majority have followed the instructions)
7. Makes verbal corrections properly
8. Makes appropriate manual corrections if necessary

#### **IV. Accuracy and Knowledge of Āsanās**

1. Demonstrates correct instruction/conception of what the āsana is
2. Gives information on what to do and how to do it

3. Teaches how to enter and exit the āsana and actions in the āsana

#### **V. Teaching Presence and Class Control**

1. Room/student set up
2. Voice (control/pitch/volume)
3. Accomplishes a unified class
4. Is calm, firm, encouraging, patient
5. Is engaging
6. Commands attention
7. Is tactful

#### **VI. Stability as a Teacher**

1. Is compassionate
2. Discriminates readiness for new instruction
3. Unifies class
4. Challenges students
5. Shows increasing refinement in giving instructions
6. Does not show frustration

#### **VII. Appearance and Manners**

1. Modest
2. Clean
3. Neat
4. Dressed appropriately for a yoga teacher
5. Polite

#### **VIII. Pacing**

1. Of instructions and corrections during āsana
2. Of the sequence of āsanās
3. Teaches all of the āsanās in the sequence

## **Additional Teaching Skills for Intermediate Junior Teachers**

### **I. Clarity of instruction**

1. Begins to link from āsana to āsana
2. Able to explain points and answer questions from students

### **II. Ability to Teach Refinements Beyond the Basics**

1. Is able to assist the students in inversions and backbends
2. Skills should be more developed based on their own practice as well as their teaching
3. Action and reflection (Tapas/Svādhyāya):
  - a. The teacher should describe how to do an action and observe if the students have done the action described.
  - b. The teacher should be mature enough not to introduce new actions without the students having learned the original actions.
  - c. The teacher should recognize capable students and challenge them.

### **III. Integration**

1. Shows understanding of teaching an āsana by being able to describe where an action originates and what it affects in other parts of the body
2. Links systematically within the āsana and from āsana to āsana, linking the parts to the whole and then one āsana to another
3. States what is not to be disturbed or moved and then says what is to be done and moved
4. Begins to link mind and body, stating the effects on both of the directions given and coordinates the actions of the body with the breath

### **IV. Additional Skills (Intermediate Junior II)**

1. Ability to sequence āsanās intelligently
2. Ability to sequence important actions in āsana
3. Ability to include yogic or Sāmkhya philosophical principles in teaching
4. Ability to help students progressively work on the āsanās
5. Organizational skills (keeping the class organized and progressing while helping or instructing menstruating women or those who need special attention for minor ailments)

6. Refinement in understanding and ability to communicate that understanding
7. Knowledge of safety precautions and ability to help those with problems
8. Advanced observation and correction skills

## Teaching Skills for Intermediate Senior I

### I. Demonstrated Practice

1. Candidates should demonstrate that they have addressed, through sādhanā, the body's innate challenges in performing the āsanas beyond what can be obtained through physical fitness, flexibility or agility.
2. Āsanas must show vitality and stability.
3. Candidates must know how to build resistance in the case of excessive flexibility and know how to cultivate flexibility where there is excessive resistance in their bodies.
4. The āsanas should be shown with a quiet disposition, rhythm, and grace indicating lucidity in the body and mind.
5. The candidates must know and understand the prāṇāyāmas at their level.

### II. Teaching Skills

1. In addition to being proficient in the criteria for Intermediate Junior levels, a candidate for Intermediate Senior I has to demonstrate a far more mature level of teaching and a deep understanding of basic āsanas and their importance to the Intermediate Senior āsanas.
2. Candidates should teach what needs to be taught.
3. The teacher's sādhanā must reveal itself in his or her ability to engage the student. For example, candidates must first perceive and then be able to help students to overcome their obstacles. The teacher also must be able to hold the student's attention.
4. Candidates are expected to accurately pronounce the Sanskrit names of the āsanas. IYNAUS members can download digital recordings of the proper Sanskrit pronunciation. Log in to IYNAUS.org, go to My Page and click on Member Benefits to locate these recordings.
5. Candidates should be able to teach the stages of the āsana with a refinement that leads to the penetration developed through progression.
6. Maturity with stability:

- a. Candidates need to show that they are able to handle complex situations that arise in teaching. They should be able to multi-task without losing the thread of their teaching.
  - b. Candidates should be unflappable even if difficult situations arise.
7. Candidates should know how to recognize when to change the direction of their teaching, given the students in front of them. For example, if the students are working towards an advanced āsana, but they are not absorbing the basic points, the teacher should immediately re-think the instructions, correct the basics, and then move towards the more advanced āsana, modifying when necessary.
8. Candidates should be able to create uniformity in the class, demonstrating that they are able to bring the less able students to the level that they need to do the more advanced āsanās. Uniformity means that all the students in the class exhibit an understanding of the concepts that the teacher is presenting, even though some may be better at the final āsana than others. The teacher should ensure that all of the students are able to appropriately participate in the class.
9. Candidates should be knowledgeable, responsible, capable, compassionate, and caring. These qualities should come through in the candidate's words, gestures, attitude, and enthusiasm for the subject. The quality of teaching must be penetrating.
10. Philosophy: Candidates are required to know how to integrate philosophy into their teaching so that it enhances the students' understanding in their practice of āsana. (Candidates do not have to quote passages in Sanskrit to effectively convey philosophical concepts.)
11. Therapeutics:
  - a. Candidates will be asked to show their knowledge of therapeutics as part of their written exam as well as in the classroom. In their own classes, candidates should be working with people who have hip, knee, back, neck, shoulder, and other minor ailments so that, if they have a student with one or more of these conditions, they are able to work with them during the assessment.
  - b. Candidates should be able to recognize when a student's problem(s) demands a special therapeutic sequence but still offer them some help or modifications if they are in the assessment class.
12. Observation and Correction Skills:

- a. All candidates are expected to have sharp observation and correction skills and to react quickly to what they see.
  - b. Hands on corrections should be quick and effective in improving the student's āsana. If the correction isn't effective, then the candidate has to recognize the ineffectiveness of the correction and do something else to correct the student.
  - c. Demonstrating using a student should be part of the candidate's teaching and correction skills.
  - d. Proper use of props that are available at the venue should be part of the teaching when necessary.
13. Sequencing and pacing:
- a. Candidates need to show a good understanding of how to build a class sequence around āsanās on their syllabus. At this level, candidates will be asked to write a class sequence emphasizing certain āsanās in a given amount of time. Appropriate sequences demonstrate an ability to prepare for and recover from (when necessary) the āsanās being taught. Good sequences have a logical beginning and end.
  - b. In the teaching part of the exam, all of the assigned āsanās must be taught.

### **III. Additional Considerations for Intermediate Senior Candidates**

1. What is teaching that is mature with a penetrating quality?
  - The teacher shows understanding of the effects of āsanās. This is then reflected in the teacher's sequencing of poses, sequencing of actions and linking of actions.
  - The teacher guides the students from the outer body to the inner body, showing understanding of the kośās and of how to take the students not only more deeply into the pose, but also toward the experience of their inner being.
  - The teacher executes precise, directional hands-on adjustments and purposeful use of props that are accurate, clear and carried out with ease and authority.
  - The teacher creates uniformity in the class while still challenging everyone. The teacher can do multiple things at once while building the skill levels of the students. For example, the teacher can help a student with a shoulder problem, give guidance to a student doing a menstrual sequence, and still give well-paced instructions to the whole group. This must be done in an almost effortless coordination that comes from many years of experience.

- The teacher understands the stages of developing an āsana and knows when the student is ready for the next stage. The teacher does not hesitate to return to a basic action if needed, or to offer greater challenge when appropriate. The teacher should be able to take every student into deeper action and understanding, whatever stage of the pose they are doing.
  - The teacher has a commanding presence that holds the students' attention. The teacher then knows how to guide students toward an unbroken flow of awareness that penetrates the kośas.
  - The teacher is unflappable, stable and centered in simple and complex class situations.
  - The teacher embodies a superlative commitment to yoga and communicates their experience of the subject to the students.
2. What is the meaning of "integration" while teaching at the Intermediate Senior Level?
- The teacher guides students to understand the relationship of body, breath and mind. The teacher moves from gross movements to subtle action in the poses. The teaching shows students how the body, breath and mind influence and affect each other.
  - The teacher shares yoga philosophy in a heart-felt, meaningful way, not by rote. Philosophy has to be pertinent to what is being taught so that it helps bring about a unified experience of the pose.
  - The teacher connects the parts to the whole. The teacher offers some specific piece of knowledge, advice or wisdom, yet also brings ideas together for the student to have a glimpse of the whole picture of the pose.
  - The teacher empowers students to look within. The language might include the vāyus, kośas, the sensory nerves, different qualities of the mind or breath and more. These instructions emerge in an organic and unified way because they come from the teacher's own experience.
3. What is the meaning of "linking" while teaching at the Intermediate Senior Level?
- The teacher links actions within a pose, links the part and the whole, and links from pose to pose.
  - The teacher shows a mature understanding of how the poses are related to each other in their actions, how each of the poses build

from the base, and how the use of the breath affects the body and mind.

- The teacher's insight into the interdependence of the body, breath and mind should be apparent.
- The teacher links the outer body to the inner body, from body to breath, mind, intelligence, and Self.
- The teacher uses complex sentences that describe not only what to do, but also how to do it and why it is being done.

4. What is the difference in teaching skill expected between the Intermediate Junior and Intermediate Senior Assessments?

- The teacher shows advanced skills of observation and correction. The teacher can estimate skill levels, give various approaches to different students and yet keep the group unified in the common actions they are all doing.
- The teacher demonstrates that they can take care of students with increasingly complex problems. They are confident and calm as they assist a student in need of extra help and know how to integrate the student into the flow of the class. The teacher is proficient in therapeutics and able to multitask with ease.
- The teacher can break down poses into doable actions and stages and carry various themes or teaching ideas through the class. The teaching is multi-layered and subtle.
- The teacher can effectively use a student to demonstrate a pose.
- Hands on adjustments should be accurate, effortless and effective.
- The teacher is unflappable, calm and compassionate, and takes students into a deeper, more absorbed practice while managing diverse needs and skill levels.
- The teacher sees and connects with every student. No one goes unseen and everyone is practicing something appropriate for their body while moving their consciousness inward.
- The teacher inspires, uplifts and ignites the students.
- The teacher teaches from the heart.

5. Tips for candidates regarding their preparation for the Intermediate Senior assessment:

- Review each pose and understand the actions that are required. Understand which of those actions have been learned in previous poses and which are the new actions for the pose.
- Make a list of poses and modifications for various conditions such

- as back, hip, shoulder, knee, menstruation, pregnancy and any other conditions that you might find in a regular class.
- Understand how to deconstruct a pose and create sequences that effectively prepare your students for advanced postures. Be prepared with various versions for various needs.
  - Do mock assessments with your own students, and if possible, with students you don't know.
  - Study regularly with the same one or two senior teachers over a long period of time.
  - Study in India at RIMYI.
  - Make use of the many resources the Iyengars have given us— books, talks, DVD's, video on the internet, transcripts of talks, articles.
  - Organize your studies. Find a method of collating information that works for you.

## **Appendix 2: Āsana and Prāṇāyāma Lists (2019 Certification Manual)**

The āsana and prāṇāyāma lists from 2019 are offered here as a study tool. They were created by B.K.S. Iyengar. Please note that these syllabi are no longer used for assessment but offer valuable information about stages of poses and the order of learning.

## Syllabus for Introductory I

### Reading

1. Introduction to *Light on Yoga*
2. Part One, Section I of *Light on Prāṇāyāma*
3. *Yoga in Action: A Preliminary Course*
4. *Yoga in Action: An Intermediate Course*
5. Part Two: The Leaves and Part Four: Prāṇāyāma in *The Tree of Yoga*
6. Sūtras II.29 – II.48 in *Light on the Yoga Sūtras of Patañjali*
7. What is written about every āsana and its stages and every prāṇāyāma on this syllabus in *Yoga in Action: A Preliminary Course* and *Yoga in Action: An Intermediate Course*
8. What is written about every āsana and its stages and every prāṇāyāma on this syllabus in *Light on Yoga*
9. What is written about every āsana and prāṇāyāma on this syllabus in *Yoga: A Gem for Women*
10. Part II Āsana: Hints and Cautions for the practice of Āsanas and Part III: Prāṇāyāma Hints and Cautions in *Light on Yoga*
11. What is written about every āsana and prāṇāyāma on this syllabus in *Light on Prāṇāyāma*
12. Section II Chapter 10 Hints and Cautions in *Light on Prāṇāyāma*
13. Chapter X Part I General Hints in *Yoga: A Gem for Women*
14. *Yoga: A Gem for Women*, Chapter I–VI; Chapter VII, 1. Menstruation; Chapter VIII, the description of the systems
15. *Basic Guidelines for Teachers of Yoga* (January 2003 revised edition), by B.K.S. Iyengar and Geeta S. Iyengar. Read the entire book but concentrate on Chapter I; Chapter II pp.21–24; Chapters III, IV and V; Chapter VI pp. 70–74, 76 (#13 and #14), pp. 88–89 (#18–23); Chapter VIII pp.110–111 – Systems of the Human Body, pp.115–117, Skeletal and Muscular Systems, and Chapter IX for sample questions and answers that relate to your syllabus.
16. Any basic anatomy book that will assist the candidate's study of anatomy and physiology

### Required Knowledge

1. Practical knowledge about the āsanas **and their stages** and the prāṇāyāmas on your syllabus
2. The definition of yoga
3. Names and definitions of the four pādas of Patañjali's *Yoga Sūtras*
4. Names in Sanskrit and definitions of the eight limbs of aṣṭāṅga yoga

5. Names in Sanskrit and definitions of the yamas and niyamas
6. How to construct a sequence for a beginner's class
7. How to teach what to do for achieving the basic shape of the āsana in a beginner's class
8. How to teach coming into and out of the āsana as well as the actions while in the āsana
9. How to modify the āsanās on your syllabus for neck or shoulder, knee, back and hip issues as given in *Yoga: A Gem for Women* and *Astadala Yoga Mala, Volume 7*
10. An appropriate sequence for menstruation
11. The following anatomy:
  - a. Names and definitions of the major systems of the body
  - b. The name, shape and location of each of the major bones of the body
  - c. Major superficial muscles of the body

## Āsanas for Introductory I

Āsanas in boldface are especially likely to be tested at any higher assessment level.

1. Tāḍāsana
2. Vṛkṣāsana
3. Utthita Trikoṇāsana
4. Vīrabhadrāsana II
5. **Utthita Pārśvakoṇāsana**
6. **Vīrabhadrāsana I**
7. Ardha Chandrāsana (also see *Art of Yoga*, plate 12)
8. Pārśvottānāsana (arms down – concave and convex)
9. Prasārita Pādottānāsana (concave back; see *Light on Yoga*, plate 31)
10. **Parighāsana**
11. Pādānguṣṭhāsana (concave and downward–extending spine)
12. Pādahastāsana (concave and downward–extending spine)
13. Uttānāsana (concave back)
14. Adho Mukha Śvānāsana (with support)
15. Utkāṭāsana
16. Daṇḍāsana
17. Gomukhāsana (arms only)
18. Siddhāsana
19. Vīrāsana
20. Parvatāsana in Svastikāsana
21. Triang Mukhaikapāda Paśchimottānāsana
22. Marīchyāsana I (twist only, see *Light on Yoga*, plate 143)
23. Mālāsana (a) with wall support for sacrum, arms extended parallel to floor; (b) away from wall, heels on rolled blanket, arms extended parallel to floor, knees together; (see *Light on Yoga*, plate 317)
24. **Sālamba Sarvāṅgāsana I**
25. **Halāsana** (feet on stool)
26. Karṇapīḍāsana
27. Supta Koṇāsana
28. Chatuspādāsana (see *Light on Yoga*, plate 258; *Yoga: A Gem for Women*, plate 102. This āsana is similar in form to Setubandha Sarvāṅgāsana, with the hands holding the ankles.)
29. Setubandha Sarvāṅgāsana (sacrum supported on a block)
30. Ūrdhva Prasārita Pādāsana (90°)
31. Bharadvājāsana I (turning without holding the upper arm)
32. Śavāsana (on bolster with eyes covered, observing the normal in breath and out breath)

**Prāṇāyāmas for Introductory I** (Refer to *Light on Prāṇāyāma*)

1. Ujjāyī I and II
2. Viloma I and II

## Syllabus for Introductory II

### Reading

1. Introduction to *Light on the Yoga Sūtras of Patañjali*
2. Sūtras II.49 – III.13 in *Light on the Yoga Sūtras of Patañjali*
3. What is written about every āsana and its stages and every prāṇāyāma on this and the previous syllabus in *Yoga in Action: A Preliminary Course* and *Yoga in Action: An Intermediate Course*
4. What is written about every āsana and prāṇāyāma on this and the previous syllabus in *Light on Yoga*
5. What is written about every āsana **and its stages** and every prāṇāyāma on this and the previous syllabus in *Yoga: A Gem for Women*
6. What is written about every āsana and prāṇāyāma on this and the previous syllabus in *Light on Prāṇāyāma*
7. *Basic Guidelines for Teachers of Yoga* (January 2003 revised edition), by B.K.S. Iyengar and Geeta S. Iyengar. Read the entire book but concentrate on Chapter I; Chapter II pp. 21–24; Chapter III; Chapter VI pp. 70–73, p.75 (#4–5) pp. 89–93; Chapter VIII pp.105–6; and Chapter IX for sample questions and answers that relate to your syllabus.
8. *Yoga: A Gem for Women*, Chapter III ‘Patañjali’s Definition’ through ‘Antarātma Sādhana’; then ‘Āsanas’ through ‘Samādhi’
9. Any basic anatomy book

### Required Knowledge

1. Required knowledge from previous syllabus
2. Practical knowledge about the āsanas and their stages and the prāṇāyāmas on your syllabi
3. Basic information given on the last five limbs of aṣṭāṅga yoga in *Light on the Yoga Sūtras of Patañjali* and in any of your other readings
4. Understanding of the following concepts:
  - a. citta
  - b. sādhana
  - c. prāṇa
  - d. abhyāsa and vairagya
  - e. puruṣa and prakṛti
  - f. samyama
  - g. pariṇāma
5. Sanskrit name and definition of each of the guṇas
6. How to teach *what to do* and *how to do it* in a beginner’s āsana class (e.g. Broaden your chest by spreading your collar bones)

7. Prāṇāyāma: philosophical basis, components, hints and cautions
8. The following anatomy:
  - a. The difference between muscles, ligaments, and tendons
  - b. The structure and type of movement of the major joints of the body
9. Definition of the following terms and how they apply to the movement of joints of the body: flexion, extension, abduction, adduction, rotation, circumduction, pronation, supination, dorsiflexion, plantar flexion, eversion, and inversion
10. Main joint movements in the āsanas on your syllabus

## Āsanas for Introductory II

Āsanas in boldface are especially likely to be tested at any higher assessment level.

1. Garuḍāsana
2. Parivṛtta Trikoṇāsana
3. Parivṛtta Pārsvakoṇāsana
4. Parivṛtta Ardha Chandrāsana (see *Art of Yoga*, plate 13; *Yoga in Action: An Intermediate Course*, Chapter I p. 30)
5. Vīrabhadrāsana III
6. Utthita Hasta Pādānguṣṭhāsana I (leg to the front, with and without support)
7. **Adho Mukha Śvānāsana** (with support)
8. **Pārsvottānāsana** (classic āsana) (see *Light on Yoga*, plate 26)
9. **Prasārita Pādottānāsana I** (classic āsana) (see *Light on Yoga*, plates 33 and 34)
10. **Uttānāsana** (classic āsana)
11. **Ūrdhva Mukha Śvānāsana**
12. **Chaturanga Daṇḍāsana**
13. Bhujāngāsana I
14. Dhanurāsana
15. Śalabhāsana
16. Makarāsana
17. **Uṣṭrāsana**
18. Paripūrṇa Nāvāsana
19. Ardha Nāvāsana
20. Supta Vīrāsana (supported and not supported)
21. Baddha Koṇāsana (sitting straight; give margin if difficult)
22. Supta Baddha Koṇāsana
23. Upaviṣṭha Koṇāsana (sitting straight)
24. Jānu Śīrṣāsana
25. Marīchyāsana I (plate 144)
26. Paśchimottānāsana (also called Ugrāsana or Brahmacharyāsana)
27. **Sālamba Śīrṣāsana** (using the wall; know how to teach with ropes, when available)
28. Sālamba Sarvāngāsana I
29. Halāsana (toes on floor, plate 240)
30. Eka Pāda Sarvāngāsana
31. Pārsvaika Pāda Sarvāngāsana (as far as possible)
32. Pārsva Halāsana
33. **Setu Bandha Sarvāngāsana** (also called Uttāna Mayurāsana) (from

- Sarvāṅgāsana, with bent knees, feet dropping to wall, blocks or chair)
34. Supta Pādāṅguṣṭhāsana first stage (see *Light on Yoga*, plate 284) and lateral straight leg stage (see *Light on Yoga*, plate 287)
  35. **Bharadvājāsana I** (classic āsana)
  36. **Bharadvājāsana II**
  37. Mālāsana (heels down, can grasp wall hooks or other available support; see *Light on Yoga*, plate 317)
  38. Marīchyāsana III (opposite bent elbow over the bent knee; see *Light on Yoga*, plate 301)
  39. Ardha Matsyendrāsana I (with support, e.g., folded blanket between buttock and foot; against wall; see *Light on Yoga*, plates 307–308)
  40. Ūrdhva Dhanurāsana I (supported on chair, with hands and feet on floor or blocks; knees bent; pushing up if possible)
  41. Dwi Pāda Viparīta Daṇḍāsana (on a chair, legs parallel to floor, holding back legs of chair)
  42. Śavāsana (with eye band; normal in breath and deep out breath)

**Prāṇāyāmas for Introductory II** (Refer to *Light on Prāṇāyāma*)

1. Ujjāyī III and IV
2. Viloma III
3. Bhramarī IA, IB, IIA, and IIB

## Syllabus for Intermediate Junior I

### Reading

1. Parts I (Samādhi Pāda), II (Sādhana Pāda), and III.1 – III.13 (Vibhūti Pāda) in *Light on the Yoga Sūtras of Patañjali*
2. What is written about every āsana and prāṇāyāma on this and the previous syllabi in *Yoga in Action: A Preliminary Course* and *Yoga in Action: An Intermediate Course*
3. What is written about every āsana and its stages and every prāṇāyāma on this and the previous syllabi in *Light on Yoga*
4. What is written about every āsana and its stages and every prāṇāyāma on this and the previous syllabi in *Yoga: A Gem for Women*
5. What is written about every āsana and prāṇāyāma on this and the previous syllabi in *Light on Prāṇāyāma*
6. *Basic Guidelines for Teachers of Yoga* (January 2003 revised edition), by B.K.S. Iyengar and Geeta S. Iyengar. Read the entire book but concentrate on all of Chapter V; Chapter VI, especially the material on pp.76, 80, 82–83; and Chapter VIII pp. 105–06
7. *Light on Prāṇāyāma*, Part One, Section II
8. *Yoga: A Gem for Women*, Chapter II; Chapter III, ‘What is Citta?’ ‘Five–Faceted Mind’ and ‘Control of the Fluctuations of the Mind’; Chapter VIII, the first two pages; Chapter IX: ‘Mental Attitude’ through ‘Manas – Mind’
9. Any basic anatomy book

### Required Knowledge

1. Required knowledge on previous syllabi
2. Practical knowledge about the āsanas and their stages and prāṇāyāmas on your syllabi
3. General knowledge from your reading of the *Yoga Sūtras*. Be prepared to give a short summary of the ideas presented in each of the pādas listed in your reading.
4. Components of citta
5. The various ways to still the fluctuations in the citta given in “Samādhi Pāda” of the *Yoga Sūtras*

### Sanskrit names for, definition of, and significance of:

6. Kriyā yoga and its components
7. The paths (margas) of self–realization (p.79–80 in *Basic Guidelines for Teachers of Yoga*)

8. The five kleśas
9. The three eternal principles recognized by yoga darśana
10. How to develop a sequence emphasizing specific categories of āsanās
11. Prāṇāyāma: Sanskrit names, definitions and significance of the 5 vāyus
12. The following anatomy:
  - a. Structure (all the parts) and functioning (all possible movements) of the shoulder joint (acromioclavicular, glenohumeral and sternoclavicular joints)
  - b. Structure (all the parts) and functioning (all possible movements) of the knee joint
  - c. Specific knowledge of the nervous, circulatory, digestive, respiratory, lymphatic and endocrine systems, including the organs associated with these systems
13. How to link actions within an āsana and how to link from āsana to āsana

## Āsanas for Intermediate Junior I

Āsanas in boldface are especially likely to be tested at any higher assessment level.

1. **Utthita Pārśva Hasta Pādānguṣṭhāsana** (with and without support)
2. Ūrdhva Prasārita Ekapādāsana
3. Prasārita Pādottānāsana II
4. Gomukhāsana (classic āsana)
5. Pārśva Dhanurāsana
6. Lolāsana
7. Paryankāsana
8. **Bhekāsana**
9. Swastikāsana and Supta Swastikāsana (for position of legs, see *Light on Prāṇāyāma*, plate 5)
10. Mahā Mudrā
11. Ardha Baddha Padma Paśchimottānāsana (both hands holding front foot; see *Yoga: A Gem for Women*, plate 27)
12. Ubhaya Pādānguṣṭhāsana
13. Pūrvottānāsana
14. Śīrṣāsana I (in the middle of the room or according to the students' needs)
15. Sālamba Sarvāngāsana I
16. Sālamba Sarvāngāsana II
17. Eka Pāda Sarvāngāsana (top leg perpendicular to the floor and Halāsana leg straight; left and right sides of the spine parallel)
18. Halāsana (feet on floor, arm position as in plate 241)
19. Pārśva Halāsana (feet on floor)
20. Setubandha Sarvāngāsana (classic āsana, dropping from Sarvāngāsana)
21. Ūrdhva Prasārita Pādāsana
22. Ardha Matsyendrāsana I (arm straight, holding foot, the other arm on the back; see *Light on Yoga*, plates 313–314)
23. Jaṭhara Parivartānāsana (legs bent)
24. Eka Hasta Bhujāsana
25. **Pīñcha Mayūrāsana** (against wall)
26. Adho Mukha Vṛkṣāsana (palms turned outward; against wall)
27. Ūrdhva Dhanurāsana (supported on chair, with hands and feet on floor or blocks, if needed. Candidates at this level should be able to push up into the full āsana.)
28. Dwi Pāda Viparīta Daṇḍāsana (supported on chair; with fingers interlocked behind head on floor or on support, if necessary)
29. Śavāsana

**Prāṇāyamas for Intermediate Junior I** (Refer to *Light on Prāṇāyama*)

(The use of a wall for support is acceptable)

1. Ujjāyī V – VIII
2. Viloma IV and V
3. Kapālabhāti I

**Other Important Āsanas from the Introductory I and II levels** Assessors may ask for demonstration or teaching of these āsanas to see whether candidates have progressed and show maturity in teaching. In the case of teaching, starting with a demonstration is not required.

1. Ardha Chandrāsana
2. Vīrabhadrāsana III
3. Parivṛtta Trikoṇāsana
4. Parivṛtta Pārśvakoṇāsana
5. Supta Vīrāsana
6. Upaviṣṭha Koṇāsana
7. Baddha Koṇāsana
8. Jānu Śīrṣāsana
9. Paśchimottānāsana
10. Mālāsana
11. Pārśvottānāsana
12. Marīchyāsana III
13. Ardha Matsyendrāsana I
14. Supta Pādānguṣṭhāsana

## Syllabus for Intermediate Junior II

### Reading

1. Books I (Samādhi Pāda) and II (Sādhana Pāda) and III.1 –13 of Vibhūti Pāda in *Light on the Yoga Sūtras of Patañjali*
2. Chapters 1 and 6 of the *Bhagavad Gītā*
3. *The Haṭha Yoga Pradīpikā* (Candidates at this level of certification should begin to be familiar with this text. See Chapter 7 in *Basic Guidelines for Teachers of Yoga* for the focus of study.)
4. What is written about every āsana and prāṇāyāma on this and the previous syllabi in *Yoga in Action: A Preliminary Course* and *Yoga in Action: An Intermediate Course*
5. What is written about every āsana and its stages and every prāṇāyāma on this and the previous syllabi in *Light on Yoga*
6. What is written about every āsana and prāṇāyāma on this and the previous syllabi in *Yoga: A Gem for Women*
7. What is written about every āsana and prāṇāyāma on this and the previous syllabi in *Light on Prāṇāyāma*
8. Section IX ‘Āsanas and Prāṇāyāma: Pregnancy’ in *Yoga: A Gem for Women*
9. *Basic Guidelines for Teachers of Yoga* (January 2003 revised edition), by B.K.S. Iyengar and Geeta S. Iyengar. Read the entire book but concentrate on Chapter II pp. 24–28; all of Chapter VI, especially pp. 72, 75, 81, 91–93; Chapter VII; and Chapter VIII pp. 117–118
10. *Light on Prāṇāyāma: Part II, Dhyāna*
11. *Yoga: A Gem for Women: Chapter XVI, Dhyāna*
12. Any basic anatomy book

### Required Knowledge

1. Required knowledge on previous syllabi
2. Practical knowledge about the āsanas and their stages and the prāṇāyāmas on your syllabi
3. How to design a sequence for an inversion practice with variations
4. How to design a sequence for developing Padmāsana.
5. How to design a sequence for developing arm balances
6. How to work with healthy pregnant women in your classes
7. How to link actions within an āsana and how to link from āsana to āsana
8. How to modify āsanas for students having minor ailments, such as knee, low back, neck and shoulder problems, and for those who are menstruating.

9. Specific information on the nervous system given on pp. 117–118 in *Basic Guidelines for Teachers of Yoga*
10. Overview of knowledge from your reading of *The Yoga Sūtras*. Be able to give a short summary of the ideas presented in each of the pādas listed in your reading.
11. The Sanskrit name and definition of the five states of citta (e.g. mūḍha)
12. The Sanskrit name and definition of five modifications (pañcavṛtti) of citta (e.g. pramāṇa, vikalpa)
13. The Sanskrit name and definition of the obstacles (antarāyas)(e.g. laziness, doubt) Sūtra I.30
14. Overview of knowledge from your reading of *Bhagavad Gītā*. Be able to give a short summary of the ideas presented in your reading.
15. Overview of knowledge from your reading of the *Haṭha Yoga Pradīpikā*. Be able to give a short summary of the ideas presented in your reading. (See *Basic Guidelines for Teachers of Yoga* for the focus of study.)
16. List in English the twenty–five components of a human being as given by Sāṃkhya Philosophy (refer to p. 105–6 in *Basic Guidelines for Teachers of Yoga*).

## Āsanas for Intermediate Junior II

Āsanas in boldface are especially likely to be tested at any higher assessment level.

1. Ardha Baddha Padmottānāsana (both hands on floor)
2. Ardha Baddha Padma Paśchimottānāsana (holding from behind, with help of belt)
3. **Padmāsana**
4. **Parvatāsana in Padmāsana**
5. Tolāsana
6. **Matsyāsana**
7. **Akarṇa Dhanurāsana I** (see *Light on Yoga*, plate 173)
8. **Pārśva Śīrṣāsana**
9. Eka Pāda Śīrṣāsana (see *Light on Yoga*, plates 208–209)
10. Eka Pāda Sarvāṅgāsana (toe touching the floor)
11. Supta Pādāṅguṣṭhāsana first stage (see *Light on Yoga*, plate 284–285), bent knee (see *Light on Yoga*, plate 286), and lateral straight leg stages (see *Light on Yoga*, plate 287)
12. Parivr̥tta Supta Pādāṅguṣṭhāsana
13. **Utthita Hasta Pādāṅguṣṭhāsana** (without support; to the front, hands holding foot; then classic āsana head to knee)
14. Dwi Hasta Bhujāsana
15. Adho Mukha Śvānāsana (without support)
16. **Adho Mukha Vṛkṣāsana** (palms forward)
17. Upaviṣṭha Koṇāsana (classic āsana)
18. Mālāsana II (head down between the two legs; see *Light on Yoga*, plate 322)
19. Kūrmāsana (stage 1, arms extended sideways; see *Light on Yoga*, plates 361–364)
20. Marīchyāsana III (classic āsana)
21. Ūrdhva Dhanurāsana (from two bolsters)
22. Dwi Pāda Viparīta Daṇḍāsana (supported on chair; feet on floor, with bent elbows holding the front legs of the chair; legs bent or straight)
23. Śavāsana

## Prāṇāyāmas for Intermediate Junior II (Refer to *Light on Prāṇāyāma*)

1. Ujjāyī IX and X
2. Viloma VI
3. Bhramarī IIIA and IIIB
4. Kapālabhāti II
5. Bhastrikā I and II, three or four cycles, five to six strokes at a time,

followed by Śavāsana. If the sound of the stoke changes in the third or fourth rounds, wait for a while and then do the third or fourth rounds. (Note: Better Bhastrikā is done first before other Prāṇāyāma in all levels.)

## Syllabus for Intermediate Junior III

### Reading

1. Chapters 1 through 6 of the *Bhagavad Gītā*
2. *The Haṭha Yoga Pradīpikā*
3. Book III (Vibhūti Pāda) in *Light on The Yoga Sūtras of Patañjali*
4. What is written about every āsana and its stages and every prāṇāyāma on this and the previous syllabi in *Yoga in Action: A Preliminary Course* and *Yoga in Action: An Intermediate Course*
5. What is written about every āsana and prāṇāyāma on this and the previous syllabi in *Light on Yoga*
6. What is written about every āsana and prāṇāyāma on this and the previous syllabi in *Yoga: A Gem for Women*
7. What is written about every āsana and prāṇāyāma on this and the previous syllabi in *Light on Prāṇāyāma*
8. *Basic Guidelines for Teachers of Yoga* (January 2003 revised edition), by B.K.S. Iyengar and Geeta S. Iyengar. Read the entire book. Concentrate on Chapters VI and VII.

### Required Knowledge

1. Required knowledge on previous syllabi
2. Practical knowledge about the āsanās and their stages and the prāṇāyāmas on your syllabi
3. How to bring the teachings of Patañjali into the teaching of āsana and prāṇāyāma
4. How to show and correct an action on a student in a class
5. Overview of knowledge from your reading of the *Bhagavad Gītā*
6. Overview of knowledge from your reading of *Haṭha Yoga Pradīpikā*
7. The material in Chapter VI of *Basic Guidelines for Teachers of Yoga*, especially pp. 82–93
8. General knowledge of the vibhūtis
9. General knowledge of how to adapt the āsanās on this and all previous syllabi for students who have common problems, and also for menstruation and pregnancy. Common problems may include injuries or soreness of the neck and shoulders, lower back, knees, ankles, etc.
10. General knowledge of how to teach āsanās to adults, children and the elderly. Guruji's syllabus for children is collected into five volumes called *Yogashastra* available through the IYNAUS bookstore.

### Āsanas for Intermediate Junior III

Āsanas in boldface are especially likely to be tested at any higher assessment level.

1. Ardha Baddha Padmottānāsana (classic āsana)
2. Ardha Baddha Padma Paśchimottānāsana (classic āsana)
3. Pārsva Upaviṣṭha Koṇāsana (see *Light on Yoga*, plate 152)
4. Parivṛtta Upaviṣṭha Koṇāsana (similar to Parivṛtta Jānu Śīrṣāsana, but the legs are in Upaviṣṭha Koṇāsana position)
5. **Parivṛtta Jānu Śīrṣāsana**
6. **Parivṛtta Paśchimottānāsana**
7. **Ākarṇa Dhanurāsana II** (see *Light on Yoga*, plate 175)
8. Marīchyāsana II (see *Light on Yoga*, plates 145–147)
9. Sālamba Śīrṣāsana II
10. **Parivṛttaikapāda Śīrṣāsana**
11. Pārsvaikapāda Śīrṣāsana (classic āsana)
12. **Ūrdhva Padmāsana in Sarvāṅgāsana** (insofar as possible)
13. **Piṇḍāsana in Sarvāṅgāsana** (If Padmāsana in Sarvāṅgāsana does not come in Intermediate Junior III, then it should be learned for assessment at Intermediate Senior I, or Intermediate Senior II at the latest.)
14. **Setu Bandha Sarvāṅgāsana** (dropping down and coming up to Sarvāṅgāsana)
15. **Jaṭhara Parivartānāsana** (with legs straight, as far down as possible)
16. Ardha Matsyendrāsana I (arm straight and holding the foot)
17. **Parivṛtta Utthita Hasta Pādānguṣṭhāsana** (see *Yoga: A Gem for Women*, plate 124)
18. **Bhujapīḍāsana**
18. Adho Mukha Vṛkṣāsana (with fingers back, as in Mayūrāsana, but apart and at a distance of one and a half feet from the wall or less)
19. Pīñcha Mayūrāsana (with palms downwards; then with palms upwards insofar as possible)
20. Mālāsana I (arms around legs and back; see *Light on Yoga*, plates 319 and 320)
21. **Kūrmāsana II** (arms extended backwards; see *Light on Yoga*, plate 365)
22. Eka Pāda Śīrṣāsana (see *Light on Yoga*, plates 369–371)
24. **Ūrdhva Dhanurāsana I** (straight from floor)
25. **Dwi Pāda Viparīta Daṇḍāsana** (without chair)
  - a. First time, with elbows supported against wall, with feet on a one-foot-high support, if props are available (e.g., a Viparīta Karaṇi box or a Setu Bandha bench that does not shake)

- b. Second time, away from wall with feet on the floor, bent knees

**Prāṇāyāmas for Intermediate Junior III (Refer to *Light on Prāṇāyāma*)**

1. Ujjāyī XI and XII (to capacity without strain)
2. Viloma VII & VIII
3. Bhrāmarī IVA and IVB
4. Kapālabhāti III
5. Bhastrikā III followed by Śavāsana

## Syllabus for Intermediate Senior I

### Reading

Book IV (Kaivalya Pāda) in *Light on the Yoga Sūtras of Patañjali*

Candidates should review the readings from previous syllabi.

### Other Important Āsanas from the Intermediate Junior levels

1. Utthita Hasta Pādānguṣṭhāsana I & II
2. Bhekāsana
3. Padmāsana
4. Matsyāsana
5. Parivṛtta Jānu Śīrṣāsana
6. Parivṛtta Paśchimottānāsana
7. Ākarṇa Dhanurāsana
8. Pārśva Śīrṣāsana
9. Parivṛttaikapāda Śīrṣāsana
10. Setu Bandha Sarvāṅgāsana
11. Ūrdhva Padmāsana and Piṇḍāsana in Sarvāṅgāsana
12. Jaṭhara Parivartānāsana
13. Adho Mukha Vṛkṣāsana
14. Pīñcha Mayūrāsana
15. Bhujapīḍāsana
16. Kūrmāsana
17. Ūrdhva Dhanurāsana
18. Dwi Pāda Viparīta Daṇḍāsana

(See next page for āsana and prāṇāyāma lists for this level.)

## Āsanas for Intermediate Senior I

Āsanas in bold face are especially likely to be tested at any higher assessment level.

1. Nakrāsana
2. **Krounchāsana**
3. Ūrdhva Mukha Paśchimottānāsana I
4. **Pārśvaika Pāda Śīrṣāsana** (foot touching the floor)
5. **Nirālamba Sarvāngāsana I**
6. Uttāna Pādāsana
7. Jaṭhara Parivartānāsana (classic āsana, both legs straight)
8. Anantāsana
9. **Mālāsana I** (grip as if garlanding the body; see *Light on Yoga*, plate 321)
10. Ardha Matsyendrāsana I (classic āsana)
11. **Eka Pāda Śīrṣāsana** (see *Light on Yoga*, plate 371)
12. Supta Kūrmāsana
13. Bhujaṭṭāsana
14. **Bakāsana** (from the floor)
15. **Pārśva Bakāsana** (from the floor)
16. Ūrdhva Dhanurāsana I (rising from the floor, and with heels on floor)
17. **Dwi Pāda Viparīta Daṇḍāsana** (classic āsana)

## Prāṇāyāmas (Refer to *Light on Prāṇāyāma*)

1. Ujjāyī VIII & IX (mastered)
2. Viloma VII & VIII
3. Bhrāmarī (consolidate)
4. Bhastrikā IV
5. Kapālabhāti IV
6. Śavāsana

## Syllabus for Intermediate Senior II

(Includes responsibility for all previous syllabi)

### Reading and Required Knowledge

Candidates should review the readings from earlier syllabi.

### Āsanas

Āsanas in boldface are especially likely to be tested at any higher assessment level.

1. Siṃhāsana I and II
2. Baddha Padmāsana (if Padmāsana has been achieved)
3. Ūrdhva Mukha Paśchimottānāsana II
4. Ūrdhva Daṇḍāsana
5. **Ūrdhva Padmāsana in Śīrṣāsana**
6. **Piṇḍāsana in Śīrṣāsana**
7. **Nirālamba Sarvāṅgāsana II**
8. Eka Pāda Setu Bandha Sarvāṅgāsana
9. Chakrāsana
10. Pāśāsana
11. Skandāsana
12. **Pārsva Bakāsana** (from the floor)
13. **Eka Pāda Bakāsana II**
14. Ūrdhva Dhanurāsana II (going up from the floor; legs straight)
15. **Dwi Pāda Viparīta Daṇḍāsana from Śīrṣāsana**
16. Eka Pāda Viparīta Daṇḍāsana I

### Prāṇāyamas (Refer to *Light on Prāṇāyāma*)

1. Ujjāyī VIII (controlled practice)
2. Viloma IX
3. Śītalī I (B.K.S. Iyengar's note: Śītalī has a better effect than Śītakārī. Being a cooling method, it can be done in a hot climate; as stage one only, no digital exhalation. Śītakārī should be known, but Śītalī is effective.)
4. Anuloma Prāṇāyama IA and IB
5. Ṣaṇmukhī Mudrā
6. Śavāsana

## Syllabus for Intermediate Senior III

(Includes responsibility for all previous syllabi)

### Reading and Required Knowledge

Candidates are instructed to apply directly to RIMYI for this level and all above.

### Āsanas

1. **Vātāyanāsana**
2. **Baddha Padmāsana** (must be achieved)
3. **Yoga Mudrāsana**
4. Kukkuṭāsana
5. Skandāsana
6. Siṃhāsana II
7. **Ūrdhva Kukkuṭāsana** (attempt from Śīrṣāsana; correct placement of arms and legs, insofar as possible)
8. Garbha Piṇḍāsana
9. Sālamba Śīrṣāsana III
10. **Parivṛttaikapāda in Śīrṣāsana**
11. **Pārsva Ūrdhva Padmāsana in Śīrṣāsana**
12. **Nirālamba Sarvāṅgāsana II**
13. **Pārsva Piṇḍāsana in Sarvāṅgāsana**
14. **Mayūrāsana**
15. **Aṣṭāvakrāsana**
16. **Tittibhāsana**
17. **Ūrdhva Dhanurāsana II** (from Tāḍāsana; see *Light on Yoga*, plates 483–486)
18. Laghuvajrāsana
19. **Kapotāsana**
20. Ardha Matsyendrāsana II (see *Light on Yoga*, plates 330 and 331)
21. Marīchyāsana IV
22. Bhairavāsana
23. **Yoganidrāsana**
24. Eka Pāda Rāja Kapotāsana I

### Prāṇāyamas (Refer to *Light on Prāṇāyāma*)

1. Ujjāyī VIII (controlled practice)
2. Viloma VII
3. Anuloma Prāṇāyama IIA, IIB, IIIA and IIIB
4. Pratiloma Prāṇāyama IA and IB
5. Viloma II (in Śavāsana)

## **Syllabus for Advanced Junior I**

(Includes responsibility for all previous syllabi)

### **Reading and Required Knowledge**

Candidates are instructed to apply directly to RIMYI for this level and all above.

### **Other Important Āsanas from Previous Levels**

1. Utthita Hasta Pādānguṣṭhāsana I, II and III
2. Vīrabhadrāsana III
3. Parivṛtta Trikoṇāsana
4. Parivṛtta Pārśvakoṇāsana
5. Pārśvottānāsana
6. Upaviṣṭha Koṇāsana
7. Marīchyāsana III
8. Ardha Matsyendrāsana
9. Pāsāsana
10. Śīrṣāsana cycle
11. Sarvāṅgāsana cycle
12. Ūrdhva Dhanurāsana
13. Dwi Pāda Viparīta Daṇḍāsana (on chair)
14. Eka Pāda Viparīta Daṇḍāsana (on chair)
15. Kapotāsana
16. Krounchāsana
17. All balancing āsanas from the Intermediate Senior syllabi
18. Eka Pāda Śīrṣāsana
19. Yoganidrāsana
20. Kūrmāsana in all three stages

(See next page for āsana and prāṇāyāma lists for this level.)

## **Āsanas for Advanced Junior I**

1. Śīrṣāsana II and III (see *Light on Yoga*, plates 192, 194, and 195)
2. **Mukta Hasta Śīrṣāsana**
3. Pārśva Sarvāṅgāsana
4. **Setu Bandhāsana**
5. Viranchyāsana II
6. **Bakāsana and Pārśva Bakāsana from Śīrṣāsana**
7. **Vasiṣṭhāsana**
8. **Viśvāmitrāsana**
9. **Eka Pāda Gālavāsana** (from Śīrṣāsana)
10. **Gālavāsana** (from Śīrṣāsana)
11. **Eka Pāda Kouṇḍinyāsana I** (from Śīrṣāsana)
12. **Vāmadevāsana I**
13. Ūrdhva Dhanurāsana (from Tāḍāsana; coming up with no jerks and with rhythm)
14. Dwi Pāda Viparīta Daṇḍāsana from Śīrṣāsana and back to Śīrṣāsana
15. **Eka Pāda Viparīta Daṇḍāsana II** (with bent leg, using a belt to grip the foot and lift the other leg)
16. **Kapotāsana**
17. Eka Pāda Rājapotaśana II

## **Prāṇāyāmas** (Refer to *Light on Prāṇāyāma*)

1. Anuloma IVA and IVB (Stages VA to VIII B, like Śītakārī, may be practiced once a week or once a fortnight.)
2. Pratiloma IIA and IIB

## Syllabus for Advanced Junior II

(Includes responsibility for all previous syllabi)

### Reading and Required Knowledge

Candidates are instructed to apply directly to RIMYI for this level and all above.

### Āsanas

Candidates may be asked to demonstrate āsanas from previous syllabi. Āsanas in boldface are especially likely to be tested at any higher assessment level.

1. Gorakṣāsana
2. Viranchyāsana I
3. **Supta Vajrāsana**
4. Pārsva Ūrdhva Padmāsana in Sarvāṅgāsana
5. **Ardha Matsyendrāsana III** (see *Light on Yoga*, plates 332 and 333)
6. **Padma Mayūrāsana**
7. Haṃsāsana
8. Eka Pāda Kouṇḍinyāsana II (from Viśvāmitrāsana)
9. **Eka Pāda Bakāsana** (from Śīrṣāsana)
10. **Ūrdhva Kukkuṭāsana** (from Śīrṣāsana)
11. Eka Pāda Ūrdhva Dhanurāsana
12. **Eka Pāda Gālavāsana** (from Śīrṣāsana)
13. **Maṇḍalāsana**
14. **Vāmadevāsana**
15. **Chakorāsana**
16. **Ruchikāsana**
17. **Hanumānāsana**

### Prāṇāyāmas (Refer to *Light on Prāṇāyāma*)

1. Pratiloma IIIA and IIIB
2. Sūrya Bhedana I and II
3. Chandra Bhedana I and II
4. Nāḍī Śodhana IA and IB

## Syllabus for Advanced Junior III

(Includes responsibility for all previous syllabi)

### Reading and Required Knowledge

Candidates are instructed to apply directly to RIMYI for this level and all above.

### Āsanas

Candidates may be asked to demonstrate āsanas from previous syllabi. Āsanas in boldface are especially likely to be tested at any higher assessment level.

1. **Eka Pāda Kouṇḍinyāsana I and II** (from Śīrṣāsana)
2. **Dwi Pāda Kouṇḍinyāsana** (from Śīrṣāsana)
3. **Eka Pāda Bakāsana I** (from Śīrṣāsana)
4. Mūlabandhāsana
5. **Supta Bhekāsana** (Uttana) (see *Light on Yoga*, plates 457 and 458)
6. **Yogadaṇḍāsana** (fixing the arms only)
7. Ūrdhva Dhanurāsana II (dropping from standing; straight legs)
8. **Eka Pāda Viparīta Daṇḍāsana II** (see *Light on Yoga*, plate 523)
9. **Chakra Bandhāsana**
10. **Vrśchikāsana I** (feet resting on a low stool)
11. **Eka Pāda Rājakapotāsana II and III**
12. Kaśyapāsana
13. **Dūrvāsāsana**

### Prāṇāyāmas (Refer to *Light on Prāṇāyāma*)

1. Pratiloma IIIA and IIIB
2. Sūrya Bhedana II and III (stage IV is occasionally touched, i.e., one day a week)
3. Chandra Bhedana II and III (same as for Sūrya Bhedana)
4. Nāḍī Śodhana IIA one day; IIB the other day (B.K.S. Iyengar's note: As Mūla bandha and Uḍḍiyāna bandha together are strenuous, do one day Mūla bandha and the other day Uḍḍiyāna bandha.)

## **Syllabus for Advanced Senior I**

(Includes responsibility for all previous syllabi)

### **Reading and Required Knowledge**

Candidates are instructed to apply directly to RIMYI for this level and all above.

### **Āsanas**

Candidates are responsible for all important āsanas from the Advanced Junior I, II, and III syllabi, as well as the following:

1. **Uttāna Padma Mayūrāsana**
2. **Śayanāsana**
3. **Viranchyāsana II**
4. Eka Pāda Śīrṣāsana and possible cycles with Ruchikāsana
5. **Kapinjalāsana**
6. **Pārśva Kukkuṭāsana**
7. Yogadaṇḍāsana (entwine arms)
8. **Vāmadevāsana II**
9. **Samakoṇāsana**
10. **Viparīta Chakrāsana in Ūrdhva Dhanurāsana**
11. **Vrśchikāsana I**
12. **Eka Pāda Rājakapotāsana IV**
13. **Bhujāngāsana II**
14. Natarājāsana

### **Prāṇāyāmas (Refer to *Light on Prāṇāyāma*)**

1. Nāḍī Śodhana IIIA and IIIB

## **Syllabus for Advanced Senior II**

(Includes responsibility for all previous syllabi)

### **Reading and Required Knowledge**

Candidates are instructed to apply directly to RIMYI for this level and all above.

### **Āsanas**

1. **Buddhāsana**
2. **Kapilāsana**
3. **Kala Bhairavāsana**
4. **Dwi Pāda Śīrṣāsana**
5. **Yogadaṇḍāsana** (classic āsana)
6. Paripūrṇa Matsyendrāsana
7. **Kandāsana**
8. **Supta Trivikramāsana**
9. **Vālakhilyāsana**
10. **Rājakapotāsana**
11. **Pādānguṣṭha Dhanurāsana**
12. **Śīrṣa Pādāsana**
13. **Gheraṇḍāsana I and II**
14. **Gaṇḍa Bheruṇḍāsana**
15. **Viparīta Śalabhāsana**
16. **Tirieng Mukhottānāsana**

### **Prāṇāyāmas** (Refer to *Light on Prāṇāyāma*)

1. Nāḍī Śodhana IVA and IVB

## Other Important Āsanas and Prāṇāyamas in Advanced Junior and Senior Levels

### Āsanas

1. Uttāna Padma Mayūrāsana
2. Paripūrṇa Matsyendrāsana
3. Śayanāsana
4. Buddhāsana
5. Kapilāsana
6. Kala Bhairavāsana
7. Chakorāsana
8. Ruchikāsana
9. Viranchyāsana II
10. Dwi Pāda Śīrṣāsana
11. Kapinjalāsana
12. Pārśva Kukkuṭāsana (from Śīrṣāsana)
13. Gālavāsana
14. Eka Pāda Gālavāsana
15. Eka Pāda Kouṇḍinyāsana II
16. Eka Pāda Bakāsana I
17. Yogadaṇḍāsana
18. Supta Bhekāsana
19. Vāmadevāsana II
20. Kandāsana
21. Samakoṇāsana
22. Supta Trivikramāsana
23. Viparīta Chakrāsana in Ūrdhva Dhanurāsana
24. Eka Pāda Viparīta Daṇḍāsana II
25. Chakra Bandhāsana
26. Vrśchikāsana I
27. Vrśchikāsana II
28. Vā lakhilyāsana
29. Eka Pāda Rājakapotāsana IV
30. Bhujāngāsana II
31. Rājakapotāsana
32. Pādānguṣṭha Dhanurāsana
33. Gheraṇḍāsana I
34. Gheraṇḍāsana II
35. Śīrṣa Pādāsana

36. Gaṇḍa Bheruṇḍāsana
37. Viparīta Śalabhāsana
38. Tirieng Mukhottānāsana

**Prāṇāyāmas**

All prāṇāyāmas in *Light on Prāṇāyāma*

## Appendix 3: Books by the Iyengars

### By B.K.S. Iyengar:

*Light on Yoga*. Schocken, 1966.

*Light on Prāṇāyāma*. Schocken, 1981.

*Yogapushpanjali* (collected articles, 1975–1988). Light on Yoga Research Trust, 1998.

*The Tree of Yoga*, Shambhala. 1989.

*Light on the Yoga Sūtras of Patañjali*. Aquarian, 1993.

*Light on Aṣṭāṅga Yoga*. YOG, 1999.

*Aṣṭaḍaḷa Yogamālā*. vol. 1, 2000; vol. 2, 2001; vol. 3, 2002; vol. 4, 2004; vol.5, 2005; vol.6, 2006; vol.7, 2008; vol. 8, 2008.

*Yoga, the Path to Holistic Health*. Dorling Kindersley, 2001.

*Light on Life: The Yoga Journey to Wholeness, Inner Peace, and Ultimate Freedom*. With John J. Evans, Douglas Abrams. Rodale Books, 2005.

*Yoga Wisdom and Practice*. DK, 2009.

*Iyengar Yoga for Beginners: An Introduction to Classic Poses*. DK, 2009.

*Patañjali Yoga Sūtra Paricaya*. Moraji Desai National Institute of Yoga, 2011.

*Yaugika Manas*. YOG, 2010.

*Core of the Yoga Sūtras*. HarperThorsons, 2012.

*Yoga for Sports: A Journey Towards Health and Healing*. Westland, Ltd., 2015.

*Ārogya Yoga: Yoga for Health and Well-being*. Rohan Prakashan, 2019.

### About B.K.S. Iyengar:

*Sparks of Divinity, The Teachings of B.K.S. Iyengar from 1959– 1975*.

Compiled by Noëlle Perez–Christiaens. Shambala Publications, 2012.

*Iyengar, His Life and Works* (articles, interviews, essays). Timeless Books, 1987.

*70 Glorious Years of Yogacharya B.K.S. Iyengar* (symposium proceedings). YOG.

*Yogadhārā* (commemorative volume of the 80<sup>th</sup> birthday of B.K.S. Iyengar). YOG.

*Yoga Rahasya, vols. A, B, and C* (compilation of *Yoga Rahasya Journal* articles, 1994 – 2000). YOG.

### By Geeta S. Iyengar:

*Yoga: A Gem for Women*. Timeless Books, 1990.

*Yoga in Action: A Preliminary Course.* YOG, 2000.  
*Mobility in Stability.* YOG, 2012.  
*Yoga in Action: An Intermediate Course.* YOG, 2013.  
*Prāṇāyāma for Beginners.* RIMYI, 2019.

**By B.K.S. Iyengar and Geeta S. Iyengar:**

*Basic Guidelines for Teachers of Yoga (Based on the Teachers Training for the Preliminary Course taught at the RIMYI).* YOG, 2002.

**By Prashant Iyengar:**

*A “Class” After a Class: Yoga – an Integrated Science.* RIMYI, 1998.  
*Yoga and the New Millennium.* YOG, 2001.  
*Tuesdays with Prashant.* YOG, 2003  
*Alpha & Omega of Trikonāsana.* YOG, 2004.  
*Chittavijnana of Yogāsanas.* YOG, 2010.  
*Organology and Sensology in Yogashastra.* YOG, 2011.  
*Discourses on Yog.* YOG, 2011.  
*Yogāsana, an Adhyatmik Academy.* RIMYI & YOG, 2012.  
*Yogāsana (The 18 Maha Kriya’s of Yogāsana).* YOG, 2013.  
*Fundamentals of Patanjali’s Philosophy (Theory of Klesha and Karma).* RIMYI & YOG, 2013.  
*A Manual on Humanics.* YOG, 2014.  
*Aṣṭāṅga Yoga of Patañjali.* RIMYI & YOG, 2014.  
*Prāṇāyāma (A Classical and Traditional Approach).* NAB, 2016.  
*Preliminaries of Prāṇāyāma.* RIMYI, 2017.  
*Light on Vyasa Bhashya (On Patañjali Yog Sūtras).* RIMYI, 2017.  
*Classwork Book – 1: Precepts, Concepts, Schemes, Themes and Perspectives in Āsana and Prāṇāyāma.* RIMYI, 2018.  
*Invitation to Texts of Yog – 1.* RIMYI & YOG, 2018.  
*A Study of Patañjali Yoga Sūtras: Samādhi Pāda.* RIMYI, 2019

Many of these books are available in the United States through IYNAUS.com, regional IYNAUS associations and individual yoga centers. The official B.K.S. Iyengar website ([www.bksiyengar.com](http://www.bksiyengar.com)) has more information about the books themselves.

## Appendix 4: Philosophy Reading List

### Recommendations by Prashant Iyengar

Thank you to Prashantji Iyengar for preparing a recommended reading list. What is presented here is a solid base for your ongoing study. Some of these books may be out of print, but that should not deter the interested reader from acquiring them through used book dealers or interlibrary loan services.

### Yoga Sūtras

*Yogavartikka Vijñānabhikṣu* (in 4 volumes). T. S. Rukmani, Munshiram Manoharlal Publishers Pvt Ltd, 1981.

*Patañjali's Yoga Sūtras with the Commentary of Vyasa and the Gloss of Vachaspati Misra*. Rama Prasada. Munshiram Manoharlal Publishers Pvt Ltd, 1995.

*The Science of Yoga*. I. K. Taimni. The Theosophical Publishing House, 1961.

*The Yoga Sūtras of Patañjali*. Edwin F. Bryant. Northpoint Press, 2009.

### Bhagavad Gītā

*Srimad Bhagavadgītā Rahasya or Karma-Yoga-Sastra* (2 Volumes). Balgangadhar Tilak. Tilak Bros, 1935.

*The Hindu Philosophy of Conduct, Lectures on the Bhagavad-Gītā*. (3 Volumes). M. Rangacharya. Munshiram Manoharlal Publishers Pvt Ltd, 1989.

*The Philosophy of the Bhagavadgītā: A Study Based on the Evaluation of the Commentaries of Samkara, Ramanuja and Madhva*. S. M. Srinivasa Chari. Munshiram Manoharlal Publishers Pvt Ltd, 2005.

### Haṭha Yoga Pradīpikā

*The Haṭha Yoga Pradīpikā of Swatmarama* with the commentary Jyotsna of Brahmananda and English translation. Adyar Library and Research Centre, The Theosophical Society, 1972.

Gorak Samhita various editions.

Gheranda Samhita various editions.

### Upanishads

*A Constructive Survey of Upanishadic Philosophy: Being an Introduction to The Thought of The Upanishads*. R. D. Ranade. Bharatiya Vidya Bhavan, 1968.

## Miscellaneous

*Ramayana/Mahabharata/Bhagavad* (in one volume). Kamal Chakravati.

## Additional Recommendations Compiled by the Assessment Committee and Dr. Frederick Smith

### Yoga Sūtras

The number of English translations of the Yoga Sūtras is probably well over one hundred. Almost any translation will do for a casual reader. Traditionally and today, anyone with a serious interest will study using at least three translations; the differences between them can often be astonishing. This variation is due to both the nuance of the Sanskrit and English languages and the differences in interpretive viewpoints.

*Light on Yoga Sūtras of Patañjali*. B.K.S. Iyengar. Aquarian/Thorsons, 1993.

Iyengar's insights on the sūtras are based on more than fifty years of practice. While including translations of the Sanskrit and the sūtras, the focus is on the commentary on each sūtra. Iyengar also supplies a long introduction.

*The Gift of Consciousness: Patañjali's Yoga Sūtras (Book One: Samādhi Pāda)*. Gitte Bechsgaard. Cambridge Scholars Publishing, 2013.

Bechsgaard is a Senior Iyengar Yoga Teacher and Vedic scholar. Drawing upon her expertise in yoga, psychology and the Vedic wisdom traditions, Bechsgaard provides a resource on how to integrate yogic insights into everyday life while offering accessible explanations of key concepts in the first pāda.

*The Yoga Sūtras of Patañjali*. Edwin F. Bryant. Northpoint Press, 2009.

A detailed and yet accessible volume written by an esteemed scholar and practitioner of Iyengar Yoga. Bryant offers Sanskrit text, word-by-word translation and important summaries of the ancient commentaries. Foreword by B.K.S. Iyengar.

*The Yoga Sūtras of Patañjali: A Collection of Translations*. Popsi Narasimhan. Self-published, 2018.

A brief volume written by an Iyengar Yoga teacher who organized the commentaries of nine ancient and contemporary authors sūtra-

by-sūtra. Proceeds from this project benefit the Bellur Trust.

*The Yoga Sūtras of Patañjali, Volume 1.* Usharbudh Arya. Himalayan Institute, 1986; *Volume 2*, Himalayan Institute, 2000.

These volumes on the Samādhi and Sādhana pādas provide an even deeper understanding of the sūtras according to the Sanskrit commentaries.

*Yoga Philosophy of Patañjali.* Swāmi Hariharānanda Āraṇya. State University of New York Press, 1983.

A translation of the Yoga Sūtras and its principal Sanskrit commentary by Vyāsa, along with supplementary discussions by Āraṇya.

*Yoga: Discipline of Freedom, The Yoga Sūtra Attributed to Patañjali* Barbara Stoler Miller. University of California Press, 1995.

A newer translation with a good introduction and a very readable text.

*Yogasūtrabhāṣyavivaraṇa of Sankara: Vivaraṇa text with English and critical notes along with text and English translation of Patañjali 's Yogasūtras and Vyasabhāṣya.* T. S. Rukmani. Munshiram Manoharlal, 2001.

In this two-volume work of critical translation, the *Yogasūtrabhāṣyavivaraṇa* of Sankara, the *Yogasūtras of Patañjali*, and the *Bhāṣya* of Vyāsa have been brought together for the first time. Sankara is one of the most influential Indian thinkers ever, and the chief proponent of the school of non-dualist thought called advaita vedānta.

## **Bhagavad Gītā**

Suggested translations from among more than 300 to date in English):

*The Bhagavad Gītā.* Winthrop Sargent. State University of New York Press, 1994.

This handy edition has a word-by-word translation, and the translation reads well. You can find this in a pocket version and a full-length volume. Foreword by Christopher Chapple.

*The Bhagavad Gītā*. Georg Feuerstein. Shambala Press, 2011.  
Offers the Sanskrit text, transliteration, word-for-word translations, extensive notes and supporting essays.

*Jnaneshwar's Gītā*. Swami Kripananda. Siddha Yoga, 1989.  
A commentary on the *Bhagavad Gītā* completed in 1290 by the Poet-Saint Jnaneshwar, written in his native Marathi. The region of Maharashtra has a long history of saints and sages including Jnaneshwar. This is a devotional commentary written in poetic form and translated into English.

*The Bhagavad Gītā*. Franklin Edgerton. Harvard University Press, 1972.  
Offers translation and a long and lucid essay on the philosophy and religion of the *Gītā*.

*The Bhagavadgītā in the Mahābhārata*. J. A. B. van Buitenen. University of Chicago Press, 1976.  
Van Buitenen translates the *Gītā*, along with some of the material in the *Mahābhārata* that precedes and follows it. This is the only book that contextualizes the *Gītā*. Most translations treat it as either an isolated piece of philosophy or a universal piece of religion.

*A Comparative Study of the Commentaries on the Bhagavadgītā*. T. G. Mainkar. Motilal Banarsidass, 1969.

*The Universal Gītā: Western Images of the Bhagavad Gītā, A Bicentenary Survey*. Eric J. Sharpe. Open Court, 1985.

## **Haṭha Yoga Pradīpikā**

*Haṭha Yoga Pradīpikā*. Yoga Swami Svatmarama, with commentary by Hans-Ulrich Rieker. Translated by Elsy Becherer. Aquarian/Thorsons, 1992.

*The Haṭha Yoga Pradīpikā*, written by the sixteenth-century master Svatmarama, is the classic work on hatha yoga. In this volume, the introduction is written by B.K.S. Iyengar.

## **Upanishads**

*The Upaniṣads*. Patrick Olivelle. Oxford University Press, 1996.  
This pocket book has only the translations and a brief introduction.

This has become the standard translation, superseding the translations of R. E. Hume's *The Thirteen Principal Upanishads*, and S. Radhakrishnan's *Principal Upaniṣads*.

*The Early Upaniṣads Annotated Text and Translation*. Patrick Olivelle. Oxford University Press, 1998.

In addition to the translations, which are slightly revised from the earlier book, Olivelle has included a lengthy introduction, full Sanskrit texts in Devanagari script, translations, extensive philological and exegetical notes, a valuable and lengthy bibliography of scholarly work on the *Upanishads*, and an extensive index of names and subjects.

*The Upanishads*. Valerie J. Roebuck. Penguin, 2000.

This is an excellent and readable translation, perhaps a more acute spiritual read of the *Upanishads* than Olivelle's translation. A great option for someone who is new to the *Upanishads*.

*The Yoga Upanishads*. Srinivasa Ayyangar. Theosophical Society.

These late Upanishads (perhaps 800–1200 A.D.) contain considerable information on the practice of yoga during that period. The most important of them for the practice of āsanās are the Trisikhabrahmana Upanishad, the Sandilyaa Upanishad, the Varaha Upanishad, and the Srijabaldarsana Upanishad.

## Miscellaneous

*Mahābhārata* (Volumes 1 – 3). Translated by J. A. B. van Buitenen. University of Chicago Press, 1971–1975. *Mahābhārata* (Volume 7) Translated and edited, with an introduction, by James Fitzgerald. University of Chicago Press, 2004.

This authoritative translation is of books 1 – 5 and 11–12 of the *Mahābhārata*. The remaining books are currently being translated.

*Rāmāyaṇa of Vālmīki* (Volumes 1–7). Robert Goldman, Sheldon Pollock, et al. Princeton University Press, 1984–2016.

This is the most authoritative translation of the *Rāmāyaṇa*.

*Śrīmad Bhāgavata Mahāpurāṇa*. C. L. Goswami. Gita Press, 1971 (with many reprints).

This is still the most readable among about a dozen translations of this most influential of all devotional texts of India. It is easily available in India.

*Brahma Sutras.* Swami Vireswarananda. Advaita Ashrama, 1936.  
*The Brahma Sutras* systematize the teachings of the *Upanishads* and are part of a foundation of the yogic literature.

*Bhakti Yoga: Tales and Teachings from the Bhāgavata Purāṇa.* Edwin Bryant. North Point Press, 2017.  
Tales and teachings from the *Bhāgavata Purāṇa*.

### **Books That Provide Context and Historical Perspectives on Vedic Philosophy**

*The Yoga Tradition.* Georg Feuerstein. Hohm Press, 1998.  
An encyclopedic text providing overviews of the history, literature, philosophy and practice of yoga. An important reference book for all students of yoga.

*The Deeper Dimension of Yoga.* Georg Feuerstein. Shambhala Publications, 2003.  
This volume provides important depth on the 5,000-year-old yoga tradition offering important essays on topics such as traditional definitions of yoga, the guru function and the sacred syllable om.

*The Path of Yoga.* Georg Feuerstein. Shambhala Publications, 2011.  
This slim volume provides an overview of the yoga's principles and practices. Excellent for teachers in training and those who want short and yet broad understanding of the yoga traditions. Short essays make each topic accessible and relevant to the modern reader.

*The Psychology of Yoga.* Georg Feuerstein. Shambhala Publications, 2014.  
A fascinating volume that covers the eastern and western approaches for understanding the mind. Feuerstein uses a modern psychological perspective to explore the ways Hindu, Buddhist, and Jain yogas have traditionally regarded the mind and how it works. Those who have a great interest in the *Yoga Sūtras* and the mind will deeply appreciate this book.

*History of Indian Philosophy* (Vols. 1–5). S. N. Dasgupta. Motilal Banarsidass, 1922 – 1955.

This was first published in the 1920s, but it remains the most expansive and detailed account of Indian philosophy. It should be treated as a reference book.

*Encyclopedia of Indian Philosophies*. General Editor, Karl Potter. Princeton University Press and Motilal Banarsidass, 1970–2019.

This is an ambitious project, of which 25 volumes have so far appeared. The first volume is two large books, consisting only of a bibliography of everything written about Indian philosophy up to 1992. There are more than 10,000 entries.

*Outlines of Indian Philosophy*. M. Hiriyanna. Motilal Banarsidass Publishers Pvt, Ltd.

This was first published in 1932 but remains the most reliable and readable single volume account of Indian philosophy.

*Indian Philosophy* (Vols. 1–2) 2<sup>nd</sup> Edition. S. Radhakrishnan. Oxford University Press, 2009.

This literate but somewhat outdated book retains its importance because of the importance of the author, both as a statesman (he was the first President of independent India in 1947) and as a philosopher. For many years he occupied the Spalding Chair in Religion at Oxford University, and his interpretations of Vedanta philosophy set the tone for much of twentieth century Indian philosophy.

*A Sourcebook in Indian Philosophy*. S. Radhakrishnan and Charles A. Moore. Princeton University Press, 1957 (reprinted often).

This volume contains translations of the *Gītā*, *Yoga Sūtras*, excerpts from the primary texts of the “six systems” (darśanas) of Indian philosophy, and good essays on the texts by the anthologists.

*Classical Sāmkhya: An Interpretation of Its History and Meaning*. Gerald James Larson. Motilal Banarsidass, 2011.

*Haṭha Yoga*. Theos Bernard. Red Wheel/Weiser, 1968.

This book is a report of the author’s study of yoga in India during

the 1930s and contains translations of several important Sanskrit texts on hatha yoga, including the *Haṭha Yoga Pradīpikā* and the *Gheranda Samhita*.

*Yoga and the Hindu Tradition*. Jean Varenne. Motilal Banarsidass, 1989. (English translation of *Le Yoga et La tradition Hindoue*. Loisirs, 1973). Describes the philosophical and textual background of classical Indian yoga, along with many of its allied doctrines and forms, including Tantrism and Kundalini.

*Yoga: Immortality and Freedom*. Mircea Eliade. Princeton University Press, 1969.

A study of different philosophies, practices, and sectarian forms of yoga that remains the starting point for all students of yoga.

*Yoga: The Technology of Ecstasy*. Georg Feuerstein. Jeremy P. Tarcher, 1989.

An updated and user-friendly guide to the literature and practice of yoga, not just in its Hindu form, but also according to Buddhism and Jainism, with sections on Tantrism and alchemy.

*The Alchemical Body: Siddha Traditions in Medieval India*. David Gordon White. The University of Chicago Press, 1996.

This is an enjoyable and thorough account of siddha traditions in India. Among the topics covered are the historical and ideological relationships between ayurveda, tantra, yoga, and alchemy; a decipherment of Tantric and Nath traditions; and alchemical literature, including religious and philosophical, medical, yoga, and more explicit alchemical texts.

*A History of Modern Yoga: Patañjali and Western Esotericism*. Elizabeth De Michelis. Continuum, 2005.

*Silence Unheard: Deathly Otherness in Patañjali Yoga*. Yohanon Grinshpon. State University of New York Press, 2002.

*The Integrity of the Yoga Darsana: A Reconsideration of the Classical Yoga*. Ian Whicher. State University of New York Press, 1999.

## **Books on Teaching Pedagogy**

*The Courage to Teach: Exploring the Inner Landscape of a Teacher's Life.*  
Parker J. Palmer. John Wiley & Sons, 1998.

*Teaching to Transgress: Education as the Practice of Freedom.* bell hooks.  
Routledge, 1994.

*Teaching Community: A Pedagogy of Hope.* bell hooks. Routledge, 2003.