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**Universal Class Assessment Form (UCAF)**

This form includes both technical and artistic criteria of an Anusara® yoga class. Both the Mentor/Assessor and teacher review the class then complete the UCAF. The UCAF provides a clear and transparent review, whereby the Mentor/Assessor and teacher are assessing the class with the same criteria. This review highlights areas of mastery, proficiency and development for the teacher.

**How to use the UCAF:**

Each criteria includes a comment section. Mentors and Assessors are strongly encouraged provide clear, specific and detailed feedback on knowledge, skills and criteria where the teacher excels and areas that need improvement or could benefit from refinement. The teacher should also share comments on their process in their own self-assessment as a practice in personal reflection and self-awareness.

**Teacher and Mentor/Assessor inforation:**

|  |  |  |
| --- | --- | --- |
| **Is this a Self-Assessment?** | **YES** | **NO** |
| **Teacher’s Name:** |  | |
| **Mentor/Assessor’s Name:** |  | |
| **Date of Recording:** |  | |
| **Date of this Assessment:** |  | |

**PART I - Technical Criteria**

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| --- |
| **Technical Review Criteria for Anusara-Inspired and Certified Anusara:**   * Teachers in the Certification Process must submit a Class Planning form to their assessor before filming their first class. * Video/Class must be at least 60-minutes long. * In all videos, the camera field of view must always capture the teacher and most of the students. * “Not Applicable” (NA) is to be used if the comment did not apply to the class. NA will not be considered for the overall score * Three (3) or more “no” grades *require* a new full video OR a short video/homework assignment of mentor/assessor choice to demonstrate improvement and proficiency in the previous “no” categories. |

**Technical Criteria**

1. **Opening** (from the first words to students completing the invocation)

|  |  |  |
| --- | --- | --- |
| Room was orderly with mats in rows so that the teacher and students had a clear view of each other. | **YES** | **NO** |
| Shared a story or personal anecdote that related to the theme. | **YES** | **NO** |
| Introduction of the class theme included a clear theme statement (could include heart quality). | **YES** | **NO** |
| Connected theme to Universal purpose of practice (remembrance, celebration, Cit, Ananda, quality of the Divine, etc…). | **YES** | **NO** |
| Included time for Centering and/or Invocation. | **YES** | **NO** |
| Total time for Opening, before the start of asana, between 5 and 7 minutes long. | **YES** | **NO** |

**Add Comments**:

**Technical Criteria**

1. **Sequence**

|  |  |  |
| --- | --- | --- |
| Warm-ups comprised of simple, big movements of short to moderate duration. | **YES** | **NO** |
| Standing poses/active poses provided opportunity to establish alignment focus. | **YES** | **NO** |
| The ‘Apex Sequence’ prepared students for and included an apex pose. | **YES** | **NO** |
| Closing effectively settled students and recapped the theme, included savasana and/or meditation. | **YES** | **NO** |
| Class was functionally proportioned (each section of class had adequate time; i.e. to warm up, work on standing poses, build to apex pose, demonstrate apex pose, cool-down, closing, etc…) | **YES** | **NO** |
| Challenge level was appropriate for the overall skill level of class and modifications offered were appropriate. | **YES** | **NO** |

**Add Comments:**

**Technical Criteria**

1. **Demonstration (demo)**

|  |  |  |
| --- | --- | --- |
| Included at least one demonstration. Demo was concise and of an appropriate length (general recommendation is 2 to 3 minutes). Brief “how-to-illustrations” do not count. | **YES** | **NO** |
| Demo focused on no more than 2 or 3 actions | **YES** | **NO** |
| Demo included/connected to theme and/or Cit-Ananda statement. | **YES** | **NO** |

**Add Comments:**

**Technical Criteria**

1. **Language and Weaving the Theme**

|  |  |  |
| --- | --- | --- |
| Active Commands: Used active language when instructing asana. | **YES** | **NO** |
| Active/Passive: included at least 2 examples of passive language to give students time to feel the effects of active commands. | **YES** | **NO** |
| Linking Instructions: Included at least 2 examples of linking language. | **YES** | **NO** |
| Directionality: Directions were clear as to what body part moved and in what direction and where the Muscular & Organic Energy moved from and to. | **YES** | **NO** |
| Voice: Voice was clear and easy to understand (loud enough, modulated, articulate, free of filler words, directed towards students, etc.…). | **YES** | **NO** |
| Heart Language: The teacher weaved theme at least 3 times into the asana part of the class, using heart quality with action. | **YES** | **NO** |

**Add Comments:**

**Technical Criteria**

1. **Teaching Asana with the Universal Principles of Alignment™(UPA)**

|  |  |  |
| --- | --- | --- |
| Taught all five (5) UPA’s, in order, in 2 poses. | **YES** | **NO** |
| Clearly emphasized one or two alignment actions, while appropriately including others as needed. | **YES** | **NO** |
| Gave precise, complete, accurate instructions for the chosen alignment action (i.e., mentioning all appropriate directions for ME or OE, plus focal point, start and end points). | **YES** | **NO** |
| Included breath instruction for major movements throughout class. | **YES** | **NO** |

**Add Comments:**

**Technical Criteria**

1. **Observation and Adjustments**

|  |  |  |
| --- | --- | --- |
| Cues and instructions based on student action and/or inaction (teacher taught to what they were seeing). | **YES** | **NO** |
| Verbal adjustments were given before physical adjustments, with logical exceptions. | **YES** | **NO** |
| Students with significant misalignments were attended to and verbally adjusted first. | **YES** | **NO** |
| More “capable” students were offered options/enhancements of the pose. | **YES** | **NO** |
| Students were offered to use props (blocks, blankets, straps, etc.…) when necessary. | **YES** | **NO** |
| Physical adjustments were skillfully given, demonstrating sensitivity and stability before and during the adjustment, to either address misalignments or enhance existing alignment.  [Possible N/A] | **YES** | **NO**  **N/A** |

**Add Comments:**

**PART II - Artistic Criteria**

There are two sections in the Artistic Criteria: theme and interaction with students. The categories listed in this section are more subjective, for both the Mentor/Assessor and the teacher.

The Mentor/Assessor and teacher independently fill out comments in every section to assess where the teacher excels as well as where improvement is needed. The Mentor/Assessor must provide examples plus homework to help the teacher improve and grow in the areas that have been rated “good, adequate and needs improvement,” as well as the areas of refinement for those marked as “exceptional and outstanding.” Specific examples help the teacher understand what the Mentor/Assessor is looking for in terms of moving towards outstanding and exceptional teaching.

|  |
| --- |
| **Artistic Review Criteria for Certified Anusara and Anusara-Inspired:**   * **Certified Anusara minimum passing requirement:** all scores must fall into “Outstanding” or “Exceptional” categories for teacher to be approved for the Certification Process by mentor of for final Certification by assessor. * **Anusara-Inspired minimum passing requirement:** All scores must fall into “Adequate,” “Good,” “Outstanding,” or “Exceptional,” to be approved for Anusara-Inspired licensed membership by mentor. |

Check one box in each row for each of the qualities. Please add comments to support your review.

**Artistic Criteria**

1. **Theme**

The theme can be more traditional philosophy, or the theme can apply philosophy to everyday ideas.

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Needs Improvement** | **Adequate** | **Good** | **Outstanding** | **Exceptional** |
| Unclear or changing topics/message |  |  |  | Consistent message (theme/story/tone) |
| Only included once or not at all |  |  |  | At least 5 clear theme statements throughout class |
| Lacking depth or connection |  |  |  | Clear statements that link to the philosophical reasons we practice (Cit/Ananda or other characteristics of the Divine) |

**Add Comments:**

**Artistic Criteria**

1. **Interaction with Students**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Needs Improvement** | **Adequate** | **Good** | **Outstanding** | **Exceptional** |
| Note noticeably looking directly at students, missing misalignments and/or signs of discomfort or pain. |  |  |  | Was well tuned into students’ presence and able to see their needs. |
| Room cluttered, student actions unsafe to self or not making personal connection. |  |  |  | Provided a safe and welcoming environment. |
| Restricted presence to small area of the room or wandered aimlessly. Engaged individually with few or no students. Practices while teaching. |  |  |  | Honored all students by purposefully moving around the room. (Standing/moving where they can see and attend to students) |
| Instructions dealt with outer body movements only. |  |  |  | Students encouraged to express poses from the inside out. |
| Touch course, inappropriate and/or lacking skill or respect |  |  |  | Touch was caring, skilled and sensitive. |

**Add Comments:**

**Summary**

Describe this teacher’s strongest qualities:

Describe any recommended areas of growth for this teacher:

Did the teacher meet the requirements to be approved for the next level of licensing (Anusara-Inspired or Certified Anusara)? If yes, briefly explain. If no, what are the next action steps or homework assignments you are requesting from this teacher (please specify) ?