

Book List Instructor's College

Required:

The Secret of Closing the Sale
By Zig Zigger

As a Man Thinketh
By James Allen

Franklin / Covey Planner System

Recommended:

Martial Arts Teachers on Teaching
By Carol A. Wiley

The Richest Man in Babylon
By George S. Clason

Tales of the Dervishes
By Idries Shah

Man's Search for Meaning
By Viktor Frankl

Positive Discipline
By Jane Nelsen

98.6 Degrees
By Cody Lundin

Stretching Scientifically

How to train your Bird Dog.

SHAOLIN ARTS MANAGEMENT POSITIONS

OFFICE MANAGERS: Responsible for sign ups, phone techniques, sales, inventories, student program upgrades, billing, community public relations; has Chuan Fa purple level & Tai Chi blue level or higher knowledge; a certified position.

STUDENT TEACHERS: Student who can help in teaching but have not completed Instructors College; no authority.

ASSISTANT INSTRUCTORS: Can wear a Grey Sash; have completed instructors college "text book" materials and are continuing with applied skills and development; a certified position.

INSTRUCTORS: Able to run private and group classes on own, Can "open" and "close" a studio on own; can maintain a studio on own for a short period of time; can wear blue piping on uniform. has at least 300 hours of documented supervised instruction time; a certified position.

CHIEF INSTRUCTORS: Able to supervise instructors. Able to run all levels of single studio - a studio manager; have all 'office manager' skills; a certified position.

MASTER INSTRUCTORS: Responsible for all 'colored' rank promotions in area. Able to train individuals up to Chief Instructor level. Responsible for the proper promotion of arts in their region; a certified position.

HEADMASTER: Responsible for all Master Instructors & promotion of arts on a national level; responsible for all Black Levels of ranking; an appointed position.

Confidentiality Agreement

- course material
- student information
- instructor information
- business information

The information presented in this course comes from many sources and years of experience, which in turn are applied to the martial arts, people and the business of bringing the two together in a healthy win/win situation.

This course is designed for you not anyone else. Just like black sash material is designed for black sashes not white sashes. Good material presented at the wrong time becomes wrong material.

Truth uttered before its time is always dangerous. - Mencius

Thus, THIS MATERIAL IS FOR YOUR EYES ONLY!

If you have a problem with this statement now is the time to say so as you will be held accountable.

You will have access to confidential material on students. Do not use this for any personal purpose. Do not give any information out without permission. As your involvement increases in the studio your knowledge of personal information about instructors will also increase. This knowledge is not to be shared.

IF SOMEONE WANTS TO KNOW SOMETHING ABOUT AN INSTRUCTOR HAVE THEM ASK THAT INSTRUCTOR.

Give people the right to share what they want with whom they want, when they want.

Do not give any information out about the business of Shaolin Arts, LLC to anyone. Anyone who honestly needs to know will also know who to ask. Being an instructor is a great opportunity and responsibility. We all wear the same uniform. Whatever one of us does, good or bad, reflects on all of us.

IF YOU PROVE UNWORTHY OF THE RESPONSIBILITY OF YOUR
POSITION YOU WILL BE DISMISSED.

Mission Statement

Shaolin Arts:

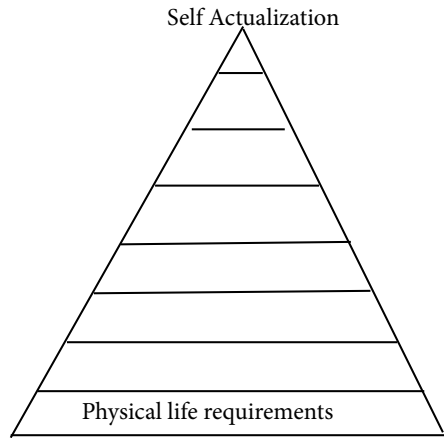
To share the ideals of the Martial Arts as a tool to promote the ideals of life.

In order to meet this goal the following are required:

- 1/ a complete knowledge of the martial arts;
- 2/ an in depth understanding of human behaviors and kinetics;
- 3/ understanding the creation and maintenance of a strong functioning studio;
- 4/ knowledge of our society and it's influences.
- 5/ the self discipline and good character to use this knowledge wisely.

- Your mission statement:

Maslow's Pyramid of Needs



Fill in You.

Go through walking into fire exercise.
Create your values
Brainstorm on how you could achieve.
Organize by year, month and day.
Reevaluate, adjust, keep progressing.

A - must do
B - important
C - could do

√ - done
• - in the process
D - deleted
→ - moved forward
() - delegated to ____

Create a list of things you would like to do, things you need to do and things you want to do.
Create a list for each item which might be needed to achieve it.
Continue until you have a daily list.
Prioritize this daily list with 'A', 'B' or 'C'.
Number each, example: A1, A2, ... B1, B2, B3,... C1, C2, C3 ...

Franklin/Covey System

Time Management; time is life, therefore, Life Management.

If you want something done give it to a busy successful person.

You can organize yourself into success, but a key to happiness is to know what **YOU** mean by success and then develop the tools to have it.

Personally go through the Franklin/ Covey System.

Honestly work their plan for one full year, and then adjust for **YOU** by re- reading Serendipity by B. Walpole.

Don't become like the average Franklin/Covey employee, who have all the programs but don't really apply them.

Martial Arts is a growing business:

- Tournaments: these are run for 1/ promoters to make money, 2/ competitors to make a name for themselves and thus money/fame, 3/ for individual growth, development and fun.
- Teaching :
 - The Studio: the best method to teach quality martial arts and to make an honest living, student base tends to be more interested in learning real skills.
 - Health clubs: can be a fun hobby; controlled by non-martial artist, not the main focus of your teaching base nor that of the facility.
 - Homes: can be great for one on one teaching among close friends &/or family; equipment limited, practice partners limited, hard to get paid if ever,
 - Community Classes: can be a fun hobby, pay is minimal, high turn over rate in students.
 - Guest demonstrator: Tours different areas putting on one time demonstrations on a topic. (the expert is always the guy from out of town). Demonstrator has no lasting responsibility for the student.
- Movies: Over the past 20 years the movie industry has continued to increase the numbers of martial arts type shows, the highest population of martial artists employed are as stunt men and “bad guys”.
- Escorts: paid bodyguards; most are hired to protect / supervise family members ‘behind the scenes.’
- Magazines: many martial arts magazines are political tools used by various organizations, yet a good writer can make a living.
- Speaking tours: Motivating speakers, often can motivate people to do what they could not.

Styles and Systems

There are over 260 recognized styles of Kung Fu, hundreds of Karate styles and a sundry of others. There are a growing number of reference books worth reading over concerning these styles. Use them to become more familiar.

Most highly recognized martial artists would agree with the statement:

“At highly skilled levels of good styles of martial arts there are more similarities than differences.”

The most important thing is to stay with your chosen style until mastery is obtained.

What are the different styles of martial arts being taught in your community?

Why did you first choose Shaolin Arts?

What keeps you interested?

What are its strengths and weaknesses?

Affiliations & Politics

- Positive points: Helps instructors network, share information, promotes common themes, generates the feeling of being part of a big organization, and quality control.
- Negative points: can create a layer of bureaucracy, expense, political, favoritism, and poor methods of screening.

Examples:

Five Pattern Martial Arts International Association

- based out of Hong Kong, they are a southern style; unstable due to governmental problems.

United States Martial Arts Bureau Agency

A fine example of unsuccessful martial artists creating jobs for themselves.

Nick Cero's International Martial Arts Association

Ended with Professor Cero's death.

Dragon Society

An organization promoting pressure point work.

International PAI Association

An association dedicated to the management of a Chinese Martial Arts Styles

Everyone should study the Martial Arts.

- There is a program for everybody of all ages, health and circumstances, if the instructor knows how to apply the principles of the arts and teach them.

Health and fitness is a multi billion dollar industry and one of the fastest growing in the country. Interest in alternate methods of physical fitness, health and well being are on the rise with a growing population turning to the martial arts to meet those needs and interests.

Most consumers are looking for an honest product for an honest dollar.

If they find that with you, you will be in high demand.

Policies and procedures

Instructor Etiquette

- appearance
Dress and act a 'Cut Above' your student base.

Shaolin Arts Wu Ling X'ing Uniforms:

- 1/ Beginning students, from white through orange sash, will wear white uniform pants, a white Shaolin Arts T – Shirt and sash.
- 2/ Ranks of purple sash to beginning black sash will wear an approved northern kung fu, frog buttoned, 3/4 sleeved uniform having a solid black pants, solid black top, a black plain or black Shaolin arts T-shirt underneath the top and a Shaolin Arts logo placed over the heart on the top portion of the uniform.
- 3/ Beginning black ranks may wear black with white piping uniforms
- 4/ All instructors must wear a full-approved uniform.
- 5/ Chief instructors may wear mixed white or black parts of uniforms with a black sash while in their own studio. Otherwise mixing of white and black uniform colors is reserved for intermediate levels of black sash.
- 6/ The color red on any uniform and/or added to a sash is reserved for master levels.
- 7/ The color gold on any uniform and/or sash is reserved for head master levels.
- 8/ Grey on a uniform &/or sash is not a rank but reserved for the position of assistant instructor, or instructor.
- 9/ Blue piping signifies one who can instruct.

Shaolin Arts Tai Chi Chuan Uniforms:

- 1/ Students will wear all white pants with a Shaolin Arts white T-shirt. The wearing of their current sash rank is optional unless a formal gathering is underway. Black uniforms may be worn after blue sash.
- 2/ Instructors must wear a full uniform.

Demonstration Uniforms

These uniforms are limited to individual and team demonstrations. The designs must not suggest a higher rank than appropriate and modest in styling.

The uniform, the material being demonstrated and the location of the demonstration must be approved in advance by a director of Shaolin Arts.

Remember, you are representing everyone in the system, not just yourself, during a demonstration.

All instructors, assistant instructors, office staff, etc. should be well groomed, wearing a clean uniform, well dressed if representing the studio in public. Ideally students should only see their instructor in a Shaolin Arts uniform or Shaolin Arts dress shirt, etc.

Live what you teach. In the long run you only teach what you live.

Is your diet as good as your knowledge of such? Sleeping habits, hygiene, health, fitness?

Practice what you preach; strive to honestly live your ideals. When a better ideal presents itself adjust to embrace it in your lifestyle.

It is said, a truly educated person is not one who has knowledge but one who uses it.

Rules of the Studio

- apply them to you

Five Animals

- apply them to you

Instructor's Code of Conduct

Don't date your students.

Being their instructor is more beneficial for students than being their friend, lover, drinking partner, buddy, etc.

Do not allow nor create 'cliques' in the studio. Everyone is of equal importance; everyone gets the same quality and opportunities to be involved as much as they would like.

Students should not see you eat.

You should never be tired, have a cold, stressed, late, etc.

If your car is old, students will think you are unsuccessful, if your car is new, students will think you are charging too much money.

Students should know nothing about you other than you love the martial arts. Your purpose is to represent the ideals of the arts.

This is a proven method for a beginning student's success. As students mature in the arts they will be more able to handle you, the instructor, being mortal.

Studio Maintenance

Smell

Look

Feeling

Organized

Outside-far away look

Outside-close up look

Daily cleaning – students only do a token cleaning.

Air Fresheners: pros and cons.

Change air filters a least monthly

Dust

Clean mirrors and windows

Walls

Displays

Restrooms

Garbage cans

Office

Frequently: “Be as the stranger who stands at your gate.”

- what would he/she see &/or smell;
- how would they feel;
- first impressions are hard to change.

Open List

Turn on all lights
Turn off alarm
Vacuum carpets
Empty garbage cans
Air out studio
Fix any glaring smudges on mirrors and windows
Turn on computer
Check answering machine
Sweep front sidewalk
Make sure equipment, pads, etc. look tidy
Check outside windows and clean if needed
Clean desktop
Dust office
Check office supplies: business cards, enrollment forms,
price lists
Check lessons plans and notes on the day's lessons
Call and confirm daily appointments / intro privates / trying
classes
Check restroom supplies: drinking cups, paper towels,
toilet paper
Check display case
Check dues/rank review envelopes
Sign birthday cards of everyone you teach
Plan your day

Notes: 'Open', 'mid day', 'close' also refers to when you start, are 1/2 way finished your shift, and when you leave, even if you are not 'closing' the studio, etc.

Mid Day List

Spot check bathroom

Front entry neat

Spot clean office

Call no shows, confirm appointments

Note any supplies looking low

Check equipment being in good repair

Put new supplies away

Check answering machine

Close List

Place all notes to studio Chief Instructor in organizer under today's date on front desk

Place money & receipts, in bag in middle drawer

Make notes of any damages, suggestions, or 'to-do'.

Complete any injury reports

Straighten office

Vacuum carpet

Straighten pads

Fix any glaring smudges on mirrors or windows

Make sure bathroom is stocked and clean: mirror, sink, toilet, supplies, etc..

Settle credit card machine

Remove trash

Make lesson plans and notes

Fill out personal activity report

Turn off fan and furnace/AC

Back-up computer files

Turn off computer and printer

Check and lock all doors, lock back doors with bolt lock only

Lock office door open

Turn on alarm system

Turn off lights

The professional Instructor

- the many hats
 - martial art technician
 - mental health specialist
 - financial adviser
 - health expert
 - family councilor
 - historian
 - physician
 - spiritual leader
 - mentor
 - friend
 - accountant
 - disciplinarian
 - salesman
 - office manager
 - instructor

How can you balance all these hats / positions / responsibilities?

How do you know which hat to wear and when to wear it?

What is your weaknesses and strengths at this point?

No one can be perfect at everything, so what do you do?

How do students force you to wear a hat they want but don't need?

Remember, students may want to worship you, but they really worship the ideals the arts represent. Use this privilege to aid the student, not inflate your ego.

How do you destroy a god?

Instructor Code of Conduct

- No dating students.
- Do not borrow money from students.
- Do not share personal or business information with students.
- Leave personal issues outside the studio.
- Remember the reasons students study the Martial Arts.
- Only expect from students what you are willing or able to do.
- Remember everyone learns at their own pace.
- Remember students want someone to really listen to them.
- Take care of your students or someone else will.
- Make safety a priority.
- Know the material you are teaching.
- Know the meaning of the material you teach.
- Understand the different applications to the material.
- Keep your uniforms clean and in good repair at all times.
- Remember you represent the entire world of Martial Arts to your students.
- Know about different styles.
- _____

Teaching

- youth
- teens
- adults
- elderly
- men
- women
- problems with each:

The fine art of getting paid.

Group class verses private lessons

- what's best for the studio
- what's best for the student

The Four Benefits People Seek in the Martial Arts:

- 1/ Fitness;
- 2/ Self-defense;
- 3/ A social, recreational interaction – having fun and meeting people;
- 4/ Some kind of mental, philosophical, or character-based need or desire.

Answering machines:

A positive upbeat message, short and active. Your goal is not to use it during business hours.

The Phone

Answer the phone on the 2nd or 3rd ring.

“Shaolin Arts”.

“Shaolin Arts, this is _____ speaking.”

“Shaolin Arts, how may we help you.”

The purpose of the phone is to get people into the studio.

People do not sign up over the phone. They do not pay you over the phone. They do not take lessons over the phone.

You need to create a reason for people to want to come in. Therefore, we use the statements like:

“The best thing for you to do is to make a time to come into the studio so we can take some personal time with you. Can you come in today at 4:30?”

“Let’s make a time when we get together. We’ll show you around, explain all our programs and you can take your pick.

Would an afternoon or an evening be better for you?”

You take control of the conversion by asking questions - questions that lead to an action that benefits both parties.

Qualify each person.

Get their name, phone number, verify the appointment time and date, and check that they know how to find the studio.

Caller: Ring, Ring

A.I.: Shaolin Arts, May I help you? / Tim speaking.

Caller: I would like to find out about Kung fu. / Tai Chi / self -defense/ martial arts.

A. I.: That's great, have you ever studied before?

Caller: I did when I was a younger. / No I never have.

A. I.: Fine. The best thing for you to do is to make a time to come in so we can take more personal time with you, we'll explain all our programs, make some recommendations and you can pick the program that's best for you. Would an afternoon or evening be better for you?

Caller: Evenings are better. I work during the day.

A.I.: OK how about 7:00 pm this Wednesday?

Caller: That would be fine.

A.I.: My name is _____, what is your name?

Caller: My name is Sue.

A.I.: Your phone number, Sue?

Sue: 222-4444.

A.I.: Do you know where the studio is located?

Sue: Yes, I drive by on my way home from work.

A.I. Great! We're in the same plaza as Stein Mart (Tuesday Morning, Chase Bank, etc.). In fact, if you park in front of Stein Mart we would be on your right.

Sue: Okay!

A.I.: I'll / we'll look forward to seeing you this Wed. at 7:00 pm.

Handling Objections in Sales read: The Secret of Closing the Sale By Zig Zigger

Student Personalities

- The Introvert
- The Extrovert
- The Ambivert

Soft Selling verses Hard Selling

-helping, not selling people

Factors that set successful people apart ...

Steps to Overcome Objections:

- Never argue. "The customer is always right." People will change their minds only when they are ready.
- Listen and hear out any objections. Listen for the true meaning of the objection(s). Sit, relax and listen.
- Ask questions to isolate the objection.
- Provide facts to solve the objection.

Factors toward Success:

- They have a burning desire to succeed.
- They are inspired by a spiritual philosophy or code of honor, helping them through tough times.
- They love their work and the science of it.
- They love reading about successful people.
- They regularly attend training sessions.
- They never stop learning.

We help people when we help them make positive decisions. The more problems you solve the more successful you become.

Common Objections

Advertising Methods

Fliers

Press Release Guidelines

Promotions and Marketing

Merchandising

Lead Boxes

Referrals

Yellow Pages

Direct Mail

Internet

Word of mouth

Facebook, etc.

Teaching Plan Date _____ Name _____

Warm ups

Basic drills

Class Theme

Evaluation of Plan

Theme for next lesson

Special Notes / safeties / concerns

To help others want to learn, our teaching must be interesting.
To help them understand, our teaching must be clear.
To help them retain and ponder what they learn, our teaching must be memorable.

How To Teach Martial Arts Skills:

Have you ever watched a student who was struggling to learn a front kick? At first, the attempts at the skill are highly erratic with no two attempts looking the same. The student may have a look of serious concentration and may talk to himself about the skill in an attempt to "figure out" how to perform the kick.

After the student "figures out" how to perform the front kick, the student continues to practice this skill. During this time, the skill performance improves with subtle changes made to the skill during practice. As practice continues over time, the front kick becomes more fluid and the student appears to pay less attention to the actual skill performance and more attention to other factors, such as when it would be advantageous to use the front kick in a sparring situation.

This scenario is an example of how students learn motor skills. What is important here is that you, the instructor, learn how to effectively guide your students through the three stages of learning:

1. Beginning Stage - Cognitive.
2. Intermediate Stage - Associative.
3. Advanced Stage - Autonomous.

Beginning Stage

As an instructor, it is your job to help students "figure out" how to perform a new skill (for example, front kick, choke-hold release, form, etc.). You can accomplish this by:

1. Giving a brief explanation of the skill with an accompanying demonstration.
2. Providing "cue words" that focus the students' attention on a few important things to remember when performing a skill.
3. Initiating student practice.
4. Giving feedback to students during their skill attempts. These four steps will help students develop "a plan of action" for executing a skill.

Further information on each of these steps will be provided later in this chapter.

It is important to remember that during the first stage, the students think about the movement a great deal, especially during the first few skill attempts. But, it is your responsibility to help them "figure out" how to accomplish the skill.

Generally, the beginning stage will only take a few minutes to accomplish, if you have followed the four steps. Obviously, it will take longer if you are teaching a more complex skill, because it will take longer to formulate "a plan of action" or if you are working with young students. Once students get the basic idea of how to perform the skill, they are ready to move on to the next stage.

Intermediate Stage

During the intermediate stage, the student needs to practice the skill and will need the continued support of the instructor in order to further refine the movement pattern/skill. The "plan of action" will be modified and refined as the skill performance improves. The instructor will note subtle changes in the skill and more consistent movements (meaning, less variety in the movement pattern).

In order for improvement to continue, students must have:

1. Continued opportunities for "correct" practice.
2. Feedback from the instructor on critical aspects of the skill and instruction on how to self-correct the skill.
3. Reinforcement and encouragement from the instructor.

As an example, teaching a student to self correct a skill could be performed in this way. When learning a front punch, the instructor could have the student look in the mirror to see: a) correct hand position; b) if the punch crosses the body; and/or c) if on the draw back, the hand drops too low.

An additional factor that will influence the student's rate of learning is the individual's level of motivation. This factor is as individual as personalities and circumstances are and plays a key role in a student's development as a martial artist.

The time period for accomplishing the intermediate stage of learning will vary depending on the ability of the student, the complexity of the skill, the caliber of the instruction, and the opportunity for "correct" practice. In general, this stage is completed when the student consistently performs the skill with correctness and accuracy.

During the advanced learning stage, the student will consistently perform the skill at a high level of proficiency. The motor pattern is automatic and fluid with little time spent on consciously attending to the actual skill performance.

Instead, the student can concentrate on how and when to best use the skill in a competitive situation. It is the instructor's job to provide:

1. Practice conditions which are designed to test the student under competitive situations.
2. Feedback to students which facilitates further skill development. For example, feedback could focus on strategies related to self defense, relaxation, heighten awareness, or improving health.

The student's level of motivation continues to be a key factor in the overall development. If motivation is lacking, then it will prevent the student from either reaching or maintaining a high level of performance.

In summary, it is extremely important for martial arts instructors to understand that motor skill learning proceeds from the beginning stage, where students begin to "figure out" how to perform the skill, to the intermediate stage, where they refine and practice the motor skill, to the advanced stage of where students consistently exhibit a high level of skill proficiency. Regardless of rank, each new skill will need to be developed in the same pattern. Understanding, of course, certain skills build upon each other.

The role of the instructor varies from stage to stage. For example, at the beginning stage the instructor must help students to "figure out" how to perform the skill, while during the intermediate stage, the instructor helps the students refine the skill pattern by providing many opportunities for "correct" practice. And last, at the advanced stage, the instructor must assist the students in the development of a highly consistent, fluid motor pattern by providing opportunities for practice in real-world situations: sparring, self-defense scenarios and tournament competition. Information on how to effectively teach various martial arts skills and techniques will be addressed in the following section.

1. Beginning Stage - Cognitive

- A. Give a brief explanation with a demonstration.
- B. Provide "cue words" for important points to remember.
- C. Initiate student practice.
- D. Give feedback to students during their skill attempts.

2. Intermediate Stage Associative

- A. Continue opportunities for "correct" practice.
- B. Provide feedback on critical aspects and instruction on how to self-correct the skill.
- C. Reinforce and encourage the student

3. Advanced Sage-Autonomous

- A. Provide conditions designed to test the student under competitive situations.
- B. Give feedback to facilitate further skill development.

How to train a bird dog; shaping.

Large muscle movement before small muscle;

Delayed gratification - a sign on maturity;

Teaching Fundamentals

In a typical martial arts school, students of differing ranks line up in rank order with the higher ranks up front and lower ranks in back. Demonstrations are often given by the ranking instructor or one of his advanced students. These demonstrations are generally presented fairly quickly, with little explanation on the skill, and then students are instructed to begin practicing the technique as the instructor counts the practice cadence.

After observing this type of teaching situation, a few questions come to mind:

1. Who needs to see the skill demonstration the most?
2. Where are these particular students positioned in the class?
3. Who would benefit from a more detailed explanation of the skill?
4. Why are students of differing skill levels receiving exactly the same instruction?
5. If the beginning students in the back can't see the instructor, who will they watch and model?
6. Are the models of the less skilled students a good model for beginning students to imitate while they are attempting to learn the skill?

In the preceding scenario, several questions were raised relevant to effective instruction. The following sections will cover the fundamentals of effective instruction and give practical guidelines for instructors who seek to improve their teaching fundamentals.

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X      X      X      X      X      X      X      X      X
  X    X      X      X      X      X      X      X      X
X      X      X      X      X      X      X      X      X

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Instructor

Formations such as illustrated above provide each student with a sight-line to the instructor. Taped "X's" on the floor indicating where students should stand will assist the instructor in achieving a consistent line-up pattern.

Skill Explanations and Demonstrations

For inexperienced students, the instructor's role is one of helping them "figure out" how to perform a given skill. The term "inexperienced" can be applied to any rank learning a new skill.

Helping students "figure out" the motor skill can be initially accomplished through an explanation and corresponding demonstration of a given martial arts skill. When preparing to give an explanation and demonstration of any skill, the instructor must:

1. Get the students' attention before delivering any instruction.
2. Organize the students so that everyone can see and hear.
3. Utilize the KISS principle (Keep It Short and Simple)-spend no more than a minute on the explanation and demonstration of simple skills (for example, choke-hold release, round house kick, etc.).
4. Remind students of a previously learned skill that is similar to the one you are currently teaching (for example, when the students already know the back kick, but you are attempting to teach them the spinning back kick).
5. Demonstrate the skill or have a student demonstrate it while you provide the explanation.
6. Demonstrate the skill several times and have students observe the skill from various view points (from the side and front) to give them a better idea of what the skill looks like.
7. Provide a few "cue words" that relate to the key components of the skill which will help the students focus on what is important to remember when performing the skill. (For example, when teaching a front kick, the cue word could be "lift knee, extend, re-chamber, and down.")
8. Use mirrors during the demonstration and explanation phase to provide students with an image of their own performance.

For the best explanations and demonstrations, there are several other factors that an instructor should consider.

First, who should demonstrate the skill? There are pros and cons to consider when selecting a demonstrator (instructor or competent student, or beginning student or video model).

In general, if the instructor demonstrates the skill, it helps to establish instructor credibility. In addition, because the instructor is highly proficient, the students will view a model who has perfect form, which will give them a good "snap shot" of how the skill should look. However, some students may not identify with the instructor due to his high level of proficiency and may not believe in their own ability to reach that same level of proficiency.

Types of feedback:

- I. Augmented (external) Feedback
 - A. Verbal Feedback.
 - B. Visual Feedback.

2. Intrinsic (internal) Feedback.
3. Skill Correction.
4. Motivating Students.
5. Teaching Student to self monitor.

Using a competent student or peer of similar age, gender and physical maturity may provide a model who is technically correct, as well as give the students someone with whom they can identify. However, if a student is unavailable, it is not recommended that the instructor enlist a student who is incapable of giving a quality demonstration, since it will not provide a suitable "snap shot" of what the skill should look like. In order for students to learn the skill, they need a model who performs the skill in a technically-correct manner. The use of videos is also a possible option for a demonstration, especially if the model is "believable."

Regardless of who the demonstrator is, select someone who can correctly perform the skill and who exemplifies the key components of the skill that you used during your explanation. The correct "snap shot" of the skill will help facilitate "correct practice" during the practice phase of instruction.

Second, should the skill demonstration be broken down into parts or should the demonstration show the entire skill? The answer to this question depends on the complexity of the skill and the ability level of the students. Some simple skills can be successfully learned from a demonstration of the entire skill. However, if the students aren't "getting it," then it is a good idea to break the skill down into its logical parts. The use of "cue words" and the actions that correspond to those words are a good way to break the skill down. More complex skills will usually need to be broken down into parts in order to help students organize "action plans" for the execution of those skills. This is especially true when students are required to memorize a series of martial arts movements in a form. When this is the case, a "progressive part" method should be used to help students remember the series of movements.

This method allows students to "add on" movements to existing movements by putting skill sequences together. In this teaching method, the students receive skill explanations and demonstrations and then practice each series of movements before the next series of movements is presented.

An additional strategy, verbal rehearsal, helps students memorize the series of movements in a form.

Have students repeat out loud the movements in a form as:

1. They practice the form.
2. They watch other students perform the form.
3. They are away from the school and think about the form.

The verbal rehearsal strategy also helps students when they are attempting to memorize a series of one-step sparring moves or combinations.

Third, how many times should the skill be demonstrated? The number of demonstrations depends on the complexity of the skill, with more difficult skills requiring a greater number of demonstrations. After the introduction of the skill, the instructor should continue to observe the students to decide if additional demonstrations are needed.

In summary, the use of the part or whole demonstration methods and number of demonstrations needed are dependent on the complexity of the skill, as well as the ability of the students. In most cases, it is recommended that skill demonstrations begin with the entire (whole) skill being demonstrated to give the learner a good idea of what the entire skill looks like. Thereafter, the decisions related to breaking the skill down or not, and the number of demonstrations necessary, are based on the skill's complexity and the ability level of the student.

Structured Practice

Practice is the single most important variable affecting learning (Schmidt, 1988). The instructor's ability to provide practice situations that emphasize "perfect (correct)" practice is paramount to the learning process. The old adage of practice making perfect" is partially incorrect because the research on how students learn motor skills has found that "correct practice makes perfect."

"Correct" practice can be achieved by providing:

1. An explanation and skillful demonstration of the motor skill so that the student has a clear idea of how to perform the skill.
2. Maximum opportunities for practice.
3. Specific and immediate feedback to the student so that errors can be corrected quickly.

Following the skill explanation and corresponding demonstration, the instructor must provide adequate practice opportunities so that the students can learn and perfect their skills. The challenge to the instructor is to structure practice in a way that makes learning new and/or difficult skills easy. This can be accomplished in several ways:

1. Teaching whole and part practice methods.
2. Selecting appropriate skill progressions.
3. Choosing a suitable teaching format.
4. Teaching for transfer.

Whole and Part Practice Methods

In the previous section on explanations and demonstrations, several ways to introduce skills were covered (whole, part, and progressive part). The practice of these skills also falls under those general categories (whole, part, progressive part), and the selection of the best method is still dependent on the complexity of the skill and the ability level of the student.

Before discussing each of these methods, a further understanding of what is meant by whole and part is needed. "Whole" can refer to a single skill (for example, a roundhouse kick), or whole can also refer to a series of skills (for example, a form or a series of movements such as in combinations).

In accordance with the two definitions of whole, "part" can refer to a single component of a kick (for example, the re-chamber position of the kick), or it can refer to a single skill within a form (for example, kick as the fourth move within the form).

The "part" method allows the instructor to break the skill or skill sequence down into logical parts. In the part method, practice of each part of the skill is performed before the parts are recombined into the whole skill. The advantage to using this method is that it breaks the skill down so that students can learn each part of the skill or skill sequence. However, the disadvantage is that too much emphasis on the parts can prevent the development of the fluid motion required for performance of the entire skill or skill sequence, whereas, the "whole" method presents the skill or skill sequence in its entirety.

If the skill is simple, the "whole" method is a great way to teach the skill. However, many skills and skill sequences are complex and foreign to most inexperienced students. Therefore, a combination of the whole and part methods may be the best course of action; it is referred to as a "modification" of the "whole-part-whole" method.

This method allows the instructor to structure practice so that the entire skill "whole" is taught first, and then teaching and practicing the component parts ensues. Once all parts are mastered then the whole movement is practiced again. This method can remove the curiosity and excitement of a combination of patterns or form and thus decrease motivation to practice. Some students think if they've seen it, they know it. Another option, the "progressive part" method, has been previously covered in the "explanation and demonstration" section; it is basically an add-on process. Forms are the best candidates for this progressive part practice method.

The difficult choice of the best teaching method can be made easier by asking two questions. Is the skill or skill sequence too complicated to be taught as a "whole"? How can the skill or skill sequence be broken down so that it can be learned without sacrificing the long-term goal of fluid motion when all the parts are recombined?

In summary, the recommendation is to teach a skill or skill sequence as a whole, if the students can learn it that way. If the skill is complex, then a part or progressive part or modified whole-part-whole method should be employed. For complex skills, skill demonstrations and explanations should cover the whole movement or the series of movements first, with the practice phase using one of the part methods so that students can learn the skill or skill sequence. Always relate the parts to the whole movement so that students understand how the parts of the skill or skill sequence fit together.

Appropriate Skill Progressions

One of the keys to effective teaching is deciding what to teach and then deciding on the order that skills should be taught. The instructors selection of skills to be taught should be based on the his expectations of students at different skill levels. Most schools have clear expectations of what arts skills a beginner should be able to perform in order to be promoted to the next level. If this is not the case, then the instructor should determine the skills and be able to clearly articulate those expectations to students and the parents of the students.

In general, skill progressions should be taught from simple to complex. The instructor should be able to determine which skills are more difficult than other skills and devise a plan for teaching skills and skill sequences in a logical skill progression. It is obvious that a sparring situation is far more complex than performing a stationary kicking or hand technique in the air. However, it does ask the question, how does a student progress from performing basic techniques to a survival situation?

Since arts ultimately involves physical contact, instructors must carefully plan the students' progression from basic skills performance to performing in a sparring situation. It is critical to structure practice progression in a way that minimizes injury. For example, an instructor might teach the skill progression in these ways:

1. Start with basic kicking and hand techniques, where form is emphasized and the skills are practiced in the air.
2. Once the fundamental skills are mastered, then the kicking and hand techniques are expanded. These kicks are also performed in the air while moving a limited distance.
3. Kicking and punching combinations are introduced while students perform them in the air in front of a mirror. This provides not only an opportunity for practice, but also an opportunity for self-correction.
4. Single skills (for example, a side kick) and, later, combinations of skills are performed against large stationary shields or long bags, contacting the objects using light to medium force.
5. A partner moves with a shield as a student practices single techniques and then combinations, so that the student learns to adjust the techniques for variations in distance and movement.
6. Large shields are replaced with smaller hand targets, and accuracy as well as force are now emphasized. At first, the targets are stationary and then the partner moves the targets.
7. Students now practice predetermined instructor-specified techniques and combinations with a partner, using light force. Blocking techniques are introduced and practiced (this practice stage lasts a long time and students now wear protective gear throughout the remaining steps).

8. Using light force, partners practice techniques and combinations of techniques with each other using both attacking skills (for example, kicks and hand techniques) and defending skills (for example, blocks and footwork).

9. Using light to medium force, partners practice both attacking and defending techniques.

This progression is intended to gradually introduce the students to the physical contact that is a part of martial arts training. This suggested progression is not the only way to introduce a student to sparring and other instructors may have additional steps.

However, the instructor is ultimately responsible for the safety of his students.

One final note on skill progressions. Throughout the example on the progression from the performance of basic skills to participating in sparring, specific variables were altered to make the practice either easier or more difficult. Examples of these alterations included: a) moving vs. stationary kicking and/or punching; b) small vs. large targets; c) practice solo vs. practice with a partner; d) performance of a single skill vs. a series of skills; e) kicking or punching in the air vs. kicking or punching an object; f) using low vs. medium force; and g) slow vs. medium vs speed.

You can combine similar components of two skills by adding a spin to a strike. This process may be further facilitated with cue words such as "spin," "extend" (the side kick) and "whip through" (hooking action).

Transfer can be facilitated by focusing on positive transfer situations where the elements of two skills (old and new) are similar and contribute to the learning of the new skill. In order to accomplish this, the instructor should:

1. Figure out the similarities between the old and new skill.
2. Explain and demonstrate the similar components.
3. Use cue words that emphasize the similarities of the old and new skill as well as accentuate the key movements in the skill.
4. Make sure that the old skill components have been learned well enough to make a positive contribution to the learning of the new skill.

Feedback

The "correct" practice of skills can be accelerated by immediate and specific feedback delivered by the instructor. One of the most important roles of the instructor is to evaluate the student's skill performance and to give feedback about the correctness of the skill attempt. This role is especially crucial when an inexperienced student is attempting to perform new skills for the first time. The inexperienced student may not be capable of evaluating his own skill performance, even though he will be receiving internal feedback resulting from the skill performance.

Basically, there are two types of feedback:

- I. Augmented (external) Feedback.

2. Intrinsic (internal) Feedback.

Augmented feedback is information that the student would not normally receive as a result of the skill performance. Such as when the student cannot see a part of his movement, as in a back kick. Two examples might be: a) Verbal feedback that is provided by the instructor on some aspect of the skill performance and b) visual feedback that is provided to the student by viewing his performance on a videotape or in a mirror during the movement's execution.

Intrinsic feedback is information that the student receives as a normal consequence of a movement. For example, the student can "feel" if his foot made solid contact with a bag or can "see" if the foot landed with accuracy on the target.

Feedback can serve several functions:

1. To provide information on how to correctly perform during the next skill attempt.
2. To motivate the student.
3. To provide a mechanism for students to self-monitor their own skill practice.

Instructor Feedback: Skill Correction

As stated earlier, one of the instructor's primary roles is to provide feedback to students who are attempting to learn a skill. This feedback should function to correct the past skill attempt and to give information to help students perform the skill in a more correct manner on the next attempt.

When delivering feedback to students, the instructor should consider the following recommendations:

1. Give feedback on aspects of the skill that aren't already known. For example, if the student missed the target during a kicking drill, he already knows that; instead, tell the student that he is standing too far to the left or right of the target.
2. Be positive. Start off with a statement that reinforces what the student is doing right and then move to the correction phase of the feedback. For example, on an crescent kick, the instructor might say, "Good, you are delivering the kick toward the center line of the body, but you need to strike the target with the side of the foot instead of with the heel."
3. After giving feedback, don't walk away from the student. Stay there and check to make sure that the student is attempting to make the correction to the skill that you just suggested.
4. Give brief and concise feedback related to the cause of the error. For example, don't focus on the fact that the student just was hit in the face during a sparring situation; instead, tell the student to keep his hands up.
5. Provide the student with immediate and specific feedback on the skill.

6. If there are many components wrong with the skill, focus on the major skill problems first and, after the student corrects that problem, then move on to the minor corrections. For example, since stance is very important to the execution of many martial skills, that is usually a good place to start.

Instructor Feedback: Motivating Students

Feedback can influence motivation, which in turn can affect the student's desire to further develop his martial arts skills. Feedback (intrinsic or augmented) should give the student a good idea of what his present level of performance is and how much improvement is needed in order to achieve a goal (for example, the perfect front kick). Instructors who provide quality skill-related feedback as well as encouragement to their students, can positively impact the student's level of motivation.

However, when a student is not improving, then this factor will negatively impact a student's motivation. In this case, the instructor must seek to give the student concrete suggestions on how to improve performance. If this is not done, then the student will either try harder or give up completely. Remember that once a student reaches a high level of proficiency, the progress the individual makes is measured in small increments.

Feedback: How to Teach Students to Self-Monitor

Students are constantly receiving internal (intrinsic) feedback throughout and immediately following the execution of a skill. For example, a student can be taught to not let his back hand drop during sparring practice by feeling it touch the chin, or feel the Chi move through their legs in a single whip.

Many skills have corresponding feedback related to how the skill should feel. This type of internal feedback can be extremely useful when working with more experienced students as well as inexperienced students, if the instructor takes the time to teach them about the "feel."

For example, an experienced student might ask, "When should I release the kick on a spinning back kick in order to hit the shield with a lot of force?" Students can also be taught to use mirrors to self-monitor movement (augmented feedback), if they are taught what to look for during the movement's execution.

Both types of feedback (intrinsic and extrinsic) can provide students with information on how to correctly perform a skill on their next skill attempt. A lot of feedback can be gained from skill practice, if the instructor takes the time to focus the students' attention on particular aspects related to how the skill should feel and/or how the skill should look. In summary, feedback serves several functions:

1. To provide information on how to correctly perform during the next skill attempt.
2. To motivate the student.
3. To provide a mechanism for students to self-monitor their own skill practice.

In general, augmented feedback delivered by the instructor should be positive, immediate and specific. It should focus on the cause(s) for the error and provide the student with a concrete idea of how to correctly perform the skill on the next skill attempt.

Feedback's important role as a motivator should not be overlooked. A well-timed "attaboy" or "attagirl" may be just what's needed to help students persist at a difficult skill.

Lastly, it is recommended that the instructor spend time teaching students how the skill should feel and look, so that the feedback can be properly used to make them more successful artists.

Instructors have the opportunity to teach students to trust in themselves. Students can learn a skill. Their body and mind can become one if the instructor can set the student up for success. It is a wonderful, powerful experience for the student to discover themselves and all they can accomplish. Not to live in some make-believe fairy-land but experience real skill, real change, real life. To give personal control in a chaotic world.

Summary

In order for an instructor to successfully teach students skills in the arts, he/she must first understand how students acquire motor skills. From this understanding, the instructor can then begin to plan for effective class sessions that focus on students' learning and success.

The teaching fundamentals can best be summed up from the literature on teacher effectiveness, which states that the best teachers provide "a lot of practice, practice with success in a structured learning environment" (Berliner, 1984; Gage, 1984; Graham & Heimerer, 1981; Rink, 1985; Rosenshine, 1983; Siedentop, 1983).

Leadership

*Fail to honor people,
They fail to honor you;
But a good leader, who talks little,
When his work is done, his aim fulfilled,*

They will say, "We did this ourselves."
Loa Tzu

How To Structure Your Curriculum

Phase One: Learning the "Black - Attitude"

Phase One is the first year of a student's career as an artist. The basic premise is that it's more important to have a less-than-perfect orange sash in class than to try to perfect a student and have them drop out. The focus at this level is in building the student's enthusiasm for the arts, for his school and for earning a black sash. Most of all, you have to motivate the student to want to keep coming back to class.

This is also a period of education and indoctrination for the student into the traditions of the arts. The key is to deemphasize the physical demands and emphasize the mental benefits of the training. Your job at this stage is to build your student's confidence so he can see himself earning a black sash.

Your goal is not to perfect the students' front kick in the first month. The key is retention. You can only help the students who are in class. You can't help the ones you drove off with demands that were not in line with the students' confidence, skill or conditioning level.

The emphasis in beginner classes should be about 90% mental skills and 10% physical skills. This doesn't mean the student will be meditating for 90% of the class. It means the focus of your teaching will be in helping the student learn how to learn. Teach your students how to try without getting discouraged, how to stay focused and recover from making a mistake in class. Teach them not to look for 100% improvement overnight. Instead, help them realize that progress will come in 100 different areas 1% at a time. Most of all, teach them how to take these principles out of the classroom and into their lives. This is the essence of the black sash attitude. The black sash attitude is an attitude of high standards and 100% effort. Excellence is defined in the black sash. How would a black sash sit in school and listen to a teacher? How would a black sash perform his job? Would a black sash complain about a problem or take action to resolve a challenge?

The black sash attitude is one of positive self-expectancy. This is an attitude that says, "There are rewards for my hard work."

Phase Two: Good Form

Phase Two is year two of the student's road to black sash. Now you have a student who is in better shape. His conditioning should be improved along with his understanding of the disciplines of the art. These students have been training with you for a year. Now they are ready for a somewhat more intense experience. You have to be cautious here because their confidence is fragile. Much of their confidence in their abilities and future is tied directly to their trust in you.

At this stage, you can turn the heat up some and run a more physically and technically demanding class. Good form is the emphasis at this stage. Feet should be bladed on side blade kicks, wrists flat when punching and stances should be grounded.

Nevertheless, you want to keep the motivation level high, so a 50/50 balance between physical and mental skills seems to work well here for retention.

Phase Three: Preparation for Black Sash

Phase Three is years three, four and five. Now the student should be in good shape with good technique. He is in preparation for his Black Sash exam, though it may be two or three years away. Now, we have to begin the process of developing tenacity, toughness, humility with confidence, awareness and survival skills befitting a black sash.

The difference now is that these students should be ready for it. They should be in shape. They've been with you for over two years and they are hungry for some advanced training. Give it to them.

Increase your physical demands, but always pre-frame it by telling them how proud you are of them and that you are going to bring them all the way home to black sash. Tell them you believe in them and expect the highest effort and performance. However, you cannot make demands beyond the skills, strategies and tactics you provide them.

This is an important point. Prepare your students for the demands. Give them sparring strategies for being exhausted. Teach them how to run and then to shadowbox or practice forms or combinations after the run, so they get used to digging deep and discovering the spirit of the arts.

Real confidence as a martial artist comes when you have been tested. Not by some external exam board, but by your own internal doubts and fears. Typically, these arise when faced with a tougher, stronger, faster opponent, and when faced with exhaustion against an opponent that won't quit. That's the key. That's the bottom line. Not everyone can win every fight. Teach your students at this level that survival is the key. Survival builds confidence; to know you can face overwhelming odds and not quit; to know, even if you are exhausted and facing a tougher opponent, that although you may not win, you can keep that opponent from hurting you - you can defend yourself. That's the essence of self-defense. That's a black sash in the fighting arts and the same in the healing arts. You won't quit. You will make the difference you can make. To know you are human but doing all you can to maximizing your health, your quality of life. It is very empowering.

To get a group of students to advance to this level is not easy. Sure, we all have the killer jocks or extreme health nuts, who seem to eat this stuff up. But, can you take a group of 30 brand new students of all ages, athletic backgrounds and confidence levels into white sash class and then, three to five years later, have ten or 15 new black sashes? That's the mark of a pro. Not everyone can be a black sash. Some people will still chose not make it. However, your job is to get 100% of the students who by any stretch of the imagination could make it to black sash.

Like most things, the longer-term your perspective in nurturing a student, the better.

Curriculum must increase demands gradually. The opposite is a common error.

Unsuccessful schools tend to overload new students with material and then taper off as they progress through the ranks.

The results are new students feeling overtaxed as they are constantly introduced to new, sometimes overwhelming challenges before they can absorb them. Then, when they get to the higher levels and are ready for big challenges, the curriculum has run out of material. The result is boredom and drop out.

Study your curriculum to see if you, too, are overloading the requirements at the front end and are too light on those at the back end. Are you overwhelming your white sashes and boring your black sashes? Most curriculums are. The problem is that there is a common instinct within the arts for instructors to teach the curriculum the way they think they were taught, or felt how they were taught. This is also a mistake. No other student is like you. No one loves the arts the same way you do. Each of us is an individual. All can learn the arts as individuals yet still go through the same well laid out program.

Students need to have a strong relationship with you, the teacher, without worshipping you. The power over themselves they often give their instructor is good if the instructor has the integrity to use it wisely and always in the best interest of the student. The relationship between student and instructor is a sacred one, one not to be violated by either party.

Explain the stages you have gone through in your martial arts training so far:

HowTo Reduce Student Drop Out

Entertainment's Influence on the Martial Arts

Since the release of The Karate Kid film in 1984, millions of people have joined martial arts schools. Unfortunately, due to unprofessional teaching, unsafe and outdated practices, millions of people have dropped right back out again.

The Karate Kid was followed by its three sequels, during which time the Teenage Ninja Mutant Turtles films, TV show and merchandising shot to American entertainment prominence. The Turtles, in terms of merchandising, were bigger than the Cabbage Patch Dolls! After that came more success and exposure with the "Mighty Morphin' Power Rangers" phenomenon. Since then, virtually every action program on television includes martial arts scenes, as do most action films.

No other physical activity has received as much mainstream media and entertainment exposure as the martial arts. Certainly, how the martial arts was displayed was frustrating to many of us. Clearly, the entertainment industry was interested in exploiting the most violent aspects of the arts. Although, in The Karate Kid and the "Power Rangers," there was always an attempt at introducing a positive, philosophical message amidst all the mayhem.

Still, most kids and, in fact, many adults, were not drawn to the arts because of a positive message. They were drawn and excited by the action. This is not by any means a new trend. Many current veteran instructors were originally inspired by the first wave

of "Chop-Socky Kung-Fu" films, led by Bruce Lee in the early 1970s. On a higher note, the "Kung Fu" television series certainly inspired many of us to get involved. But despite the strong philosophical messages that infused the show with substance, It's doubtful it was Caine's mumbled wisdom that prompted us to seek out a martial arts school. As interesting as his philosophy of peace and tranquility was, we sat through it patiently in anticipation of the point at the end of the show when he kicked a cowboy through a window. The kick is what got us excited. Likewise, Jackie Chan's humor was fun, even refreshing, but it's the action that kept us. That's what sent us out to seek a sifu, sabanim or sensei,. Unfortunately, that excitement and anticipation of learning the martial arts often turned to frustration and quitting when faced with the realities of the "dungeon dojo," that to this day, is still present in America.

A dungeon dojo is one that is typically, smelly and soiled. The instructor doesn't teach as much as command. The demands on the new student far outweigh his confidence or skill. The atmosphere in the school is intimidating. The result, of course, is a massive drop-out rate. These are schools that have been in business for as much as 20 years, yet still have less than 20 students. As many students are dropping out as are dropping in. Then the opposite happened. Schools were set up with minimal trained staff. No substance was taught in classes. Everyone was made to feel good regardless of their effort, skill level or competence - as long as their money flowed into the studio. There would be another rank advancement next month to automatic advance. The studios were pretty and well kept for appearance sake just like the instructors were more often pretty but understood little or had any real depth. At best instructors mimicked movements that looked cool. Success was measured by how fancy of a car they drove not on the skills and personality traits promoted in their students.

One estimation is that, in the last 20 years, the above describes the martial arts experience for over 10-million people-most of whom dropped out, never to return. Not only were these people failed, but the entire martial arts community suffers to this day because of that enormous loss of participants. Imagine how many great artists would have come out of those programs had their experience been more positive. Where would the arts be today in society? Yes, training should be fun. Instructors should get paid. But people deserve results. Their quality of life can and does improve if honestly taught honest arts. There has been and always will be the 'arm chair athlete'. Turning the Arts into a sport has always produced money for some at the expense of others and the arts itself. Likewise only being entertained by Hollywood movies robs each of us of the enjoyment and benefits of really doing it. There is a population of people who really want to know the arts. Who feel there is something to it. That there is something to be had, at a personal level. Let's not disappoint our students both present and future. Lets learn how to motivate, encourage and produce all the arts have to offer within everyone so interested.

A student drop out rate of 10% is a low industry standard. On average, people move every five years. Teenagers go off the college. Jobs change. Habits change during holidays. We live in a throw away society: 'been there, done that'. A friend stops training. A spouse is threatened. Parents use things youth enjoy against them, even if it's good for them: "If you don't behave you can't go to Kung Fu". There will be a turn over in every studio, but it is something we can minimize.

People Are Busy

First, let's recognize that people are busy and have an incredible number of choices demanding their time and attention. In the case of an adult student, work, family and social activities all beckon. For kids, the choices are endless. For their parents, the demands of the kids financially, combined with the stress of being the house taxi to and from every activity including martial arts classes, make the elimination of one of those stresses ever inviting.

As martial arts professionals, we are under great pressure to continually motivate the students to stay involved and resist the temptations to move onto another activity that might be easier, more enjoyable or that they feel they might better at.

Why Students Get Bored

1) The Instructor Fails to Communicate Student Progress

Students must feel progress! A great example of the power of progress is the efforts of someone attempting to lose or gain weight by dieting. All a dieter needs is someone to comment on his appearance to motivate him to keep dieting. Likewise, your students need to know how they're doing and you must try to phrase your feedback to them as positively as possible.

Too often, martial arts instructors, because of the exacting nature of the skills, become hypercritical. They become experts at citing what's wrong with someone's technique rather than what's right with it. Instructors must communicate some progress to the student while at the same time suggesting how to improve a technique. Explain to the student "What to do" rather than "What not to do."

Some instructors have been successful with a strategy of Praise-Correct-Praise. An example would be to replace a command such as, "Your knee's too low!" with "Your side kick is coming along. Be sure to get your knee up like this to make it even better. You'll get it. Keep practicing."

In this example, we've replaced an impersonal comment with a personal observation and communication of the student's progress and combined it with a helpful tip to improve performance. Certainly, this requires a little more effort on behalf of the instructor, but keeping students in class and watching them grow through the ranks is well worth the effort.

Let the students know you recognize their efforts and appreciate them.

2) The Program Does Not Have Clear, Compelling Goals

How can you expect students to overcome obstacles or distractions without a compelling goal? There must be a strong reason for them to pull themselves off the couch twice or more a week and go to class. We all need goals, and students are no different. Goals must be measurable and have specific deadlines.

Youth classes have characters added to each rank to give shorter time periods between goals. The ability to delayed gratification is a sign of maturity. This ability is a learnt behavior. Therefore youth students are learning it and, helpfully, adults are refining it.

Equally important to instituting goals is your process of teaching your students the importance of and strategies for goal-setting. Use the black sash goal in classes to keep

them focused, but understand what it is about the black sash that motivate each student individually; which is _____. Finish class by congratulating the group for coming that night and remind them that it will not always be easy to make class, but that goals worth having are goals worth working for. Martial arts is about discipline, and the first discipline is to come to class.

Lack of a compelling goal is all it takes for a student to accept an invitation to a movie, for example, instead of attending class. Having clear, definable and scheduled goals is often all it takes to prompt that student to go to class and reschedule a movie night with friends.

3} The Classroom lacks Excitement or Enthusiasm

One of the great revelations of the past 20 years is that the martial arts can be taught effectively, indeed, more effectively, in an atmosphere that is enjoyable to the student and the instructor. One of the practices carried over from the military-trained instructors that brought some martial arts to America was a hyper-strict, oppressive classroom environment. Students were treated as though they were getting ready to go to war. Most, of course, were not (My experience has been most 'military type' instructors are 'want-a-bes' -They never really were in the military or washed out when they were). When going to martial arts class becomes more stressful than going to work, students drop out. This is why instructors have effectively implemented a classroom atmosphere that is an enjoyable experience. People will always prefer to do something they enjoy. Instructors who do not allow laughter, or fun within the school, will typically deal with a significant drop-out rate.

4) Too Much Repetition

The successful Martial Arts, Joe Lewis tells a great story of his first night in karate class in Okinawa in the mid 1960s. Lewis, who at the time was a 200-pound body builder, said the first thing they did in class was form a circle while in a horse stance and work on middle range punches. Lewis, who prides himself on physical prowess, said he was going to show those "little guys" how hard he could punch. So he started blasting out powerful, but crude, to be sure, white-level punches. What he didn't anticipate was that the drill lasted for 2,000 punches.

He said he could barely get out of bed the next day. While it is certainly funny to imagine a beginner Joe Lewis, a Jackie Chan, or a Jet Lee crawling out of the bed from soreness, what if he quit as a result? How many other potentially successful martial artists have quit because the instructor was more of a professional counter than a teacher?

Many instructors seem to excel in the art of dramatic counting more than education. These are instructors who rely on dramatic voice inflections and volume as they simply count off repetitions, "Ooone! Twoo! Threee! Fourrr! Fiiive!"

This is not teaching. This is counting. While you must work a technique enough to create a skill, too much repetition results in students not learning any skills, because they drop out.

There is no such thing as too much repetition, rather the instructor is just unskilled at hiding it.

We must become creative in your teaching so that techniques can be repeated, but in a variety of fun and interesting drills.

An example is to take a technique like a kick and work it ten times on each side in the mirror. Then work it ten times on each side against a partner, for accuracy and application, and finish with ten times on each leg against a target. That's 60 kicks in an exciting, interesting class application.

5) Student Doesn't Receive Enough Encouragement

Students have to believe they can achieve their dreams. While many of your more athletically-confident students will believe it from day one, the majority will have some doubts.

Solution: You must encourage them. Tell them they are on track and that you are proud of their progress. Let them know that you are their "success coach" and you're behind them all the way. Recognize even the smallest improvements as a way of communicating progress.

Point out their strong points to the rest of the class. If they have a good punch, pull them up in front of the class and use it as an example for the rest.

6) Curriculum Overwhelms Beginners and Bore Advanced Students

The beginner ranks are often overwhelming because everything and everyone is new; and with a body that tires easy or just doesn't get it. Advanced ranks are getting use to you the instructor, your habits and mannerisms. It is not uncommon with today's youth to feel like they know it, if they've seen it once. Instructors can make the most exciting technique boring and the most boring exciting largely by their own excitement levels and their ability to explain it, radiate their excitement and produce excitement within the student.

7) Sparring Too Much Too Soon.

Sparring is a large area of fear and concern for the beginner. Some students have a fear of being hurt by others &/or a fear of hurting others.

'Punching in' is one step sparring. If taught correctly, it will decrease these concerns. With controlled slower movements students can enjoy working with others as the themselves feel safe. Any contact between an instructor and student should be approved by the student first and then that trust should not be violated. If it isn't, then the student's trust will be justified and increase. Plus the student will be more willing to trust other students. As the social norms for the studio are learnt as pertaining to working with others, the feeling of safety will increase for most students. A sensitive and aware instructor will see the need to adjust to some students who need more time and training to feel comfortable. Tai Chi students often do not engage in contact with others until months after the training begins. Likewise they too need to be respected when any contact is initiated. Push hands is a common beginning point for contact in Tai Chi training.

Instructors need to be sensitive to students who feel uneasy about working with any one student or working with anyone at all. A good instructor will be able to help most student's work through issues related to body contact. Everyone has the right to safety and everyone has the responsibility to keep others safe.

Prepare to describe an example of a good warm up routine for a beginning Tai Chi &/or Kung Fu class.

How To Conduct A Proper Warm-Up

Anyone who has ever participated in physical activities class or just any type of martial arts lesson, has heard the phrase, "You've got to warm up before you exercise." But what does "warming up" mean? What types of warm-ups are best? How can you tailor a warm-up to best suit the martial art you teach? How long should a warm-up last? Is warming up really that important? Is stretching the same as warming up? This chapter will address these questions to enable you to incorporate the best warm-up routine for your students.

What Is "Warming Up?"

Warming up is exactly that -it's the process of increasing blood flow and muscle temperature, increasing respiration and heart rate, and guarding against muscle, tendon and ligament strains. It's possible to warm up your whole body or parts of your body. Studies have shown, however, that warming up the whole body, as opposed to specific parts, is the only beneficial method.

There are two ways to warm up:

1. Active Warm-Up.
2. Passive Warm-Up.

Active warm-ups are accomplished by any physical activity similar to the exercises or activity you will be performing in martial arts, involving the large muscles of the body-mainly, the arms, legs and back. Passive warm-ups, on the other hand, can be accomplished with hot baths or showers, steam rooms or saunas.

Always include a stretching program toward the end of your warm-up. The warm-up should consist of the following, all applied with gradually increasing intensity:

1. Stretching Exercises.
2. Calisthenics.
3. Sport-Specific Activities.

Many students find it is more effective to stretch after warming the muscles with calisthenics or sport specific exercise (for example, skipping with or without rope, light kicking drills, etc.).

Purpose of Warming Up

Every practice should begin with a ten to 15 minute warm up. Warming up your body before exercising produces many benefits that can help a person achieve maximum value from martial arts class, including:

1. Stimulating joint lubricants so muscles and joints are more pliable, thus lessening the risk of injury to muscles, tendons and ligaments. This derives from warming up with limbering exercises and mild static stretches. "Static" stretching uses slow, rhythmic movements to desired positions to stretch the muscles.
2. Promoting nerve-impulse conduction for quick reaction. In the martial arts, by using exercises such as punching, blocking, kicking or attack-and-defense techniques-in which efficient speed is required warming up will actually increase performance.
3. Gradually warming up the heart and muscles, safely preparing them for more vigorous activity such as speed-kicks.
4. Increasing the rate of chemical reactions in the body. These reactions, in conjunction with the increased oxygen levels, further speed up the quick production of energy.
5. Raising blood flow to the muscles. Increased blood volume supplies muscles with needed oxygen and nutrients for maximum performance.
6. Psychologically preparing for further martial arts activities such as board-breaking, bag kicking, self-defense and sparring.

You should begin each training session with a warm-up designed specifically for your martial arts class. In lower speed, high-skill martial arts such as tai chi, the warm-up should include stretching and skill rehearsal. In higher speed martial arts, the warm-up should raise the respiratory and heart rates and body temperature, and involve stretching and technique rehearsal.

During an adequate warm-up is also a good time for students to review and practice important psychological skills (imagery, relaxation, concentration) and to review their strategies for the oncoming workout. Meditation before the warm-up is also a good example for psychological preparation.

The stretching part of a warm-up reduces soreness and the risk of injury and increases the range of motion (ROM) around joints. Instructors should begin the warm-up on a comfortable surface and have students slowly stretch the lower back, hamstrings, and other muscles susceptible to soreness or injury.

Do not use bobbing-and-bouncing movements to stretch (called "ballistic stretching") they cause a reflex muscle contraction that makes stretching difficult and risks injury. Students should extend each stretch until they feel slight discomfort, hold the position for eight to ten counts, then relax. Another effective approach is the "contract-relax technique": students stretch, hold, and relax, then they contract the muscle for several counts and immediately stretch it again.

WARM-UP GUIDELINES

1. Warm up first, regardless of the duration of the martial arts activity.
2. A warm-up should occur from the "inside out" and have three components:
 - a) cardiovascular (heart and blood vessels);
 - b) stretching; and
 - c) sport-specific activities.
3. Warm up 8-to-15 minutes before the main workout.
4. The amount of time spent on the warm-up will vary depending on:
 - a) the fitness level of the class;
 - b) age of the students;
 - c) type of martial arts program (beginner, intermediate, advanced, self-defense, forms/ patterns, full-contact sparring, etc);
 - d) type of equipment available; and
 - e) school workout-area size.
5. Warm up rhythmically prior to static stretching.
6. Proper stretching is very important in preparing for activity and should concentrate on the muscle groups you are going to use.
7. A good stretch should be felt but never hurt.
8. Include a balanced combination of cardiovascular fitness and stretching for the entire body.
9. Exercises included in the warm-up may be of lower intensity and mimic movements that may be performed later in your exercise session.
10. How you do the warm-up and the time you take is important.

Five to ten minutes of easy stretching is usually adequate.

Students should stretch any muscle that gets sore or is more easily injured when stiff and cold. Warm muscles are easier to stretch, so if you want to emphasize improved flexibility, do additional stretching after some warm-up.

Correctly performed, mild static stretching will increase the capacity for performing full range of movement. This allows one to exercise efficiently with less risk of injury to muscles, ligaments and tendons.

Here's an example of how to proceed:

1. Begin a slow and easy stretch without bouncing.
2. Stretch to the point of mild tension and hold the position.
3. As the muscle relaxes, increase the stretch slightly until the point of tension is reached again.
4. If tension is painful, ease off slightly.
5. Breathing should be slow, rhythmic and controlled.
6. Proper body alignment during the stretch is necessary to prevent injury and to allow for the elongation of the muscle.
7. The student should begin a stretch by inhaling, then exhaling slowly while moving into the proper position. The length of time that an individual stretch is held will vary according to whether or not one is stretching at the beginning of exercise, when the muscles are not thoroughly prepared, or at the end of exercise, when the muscles are warm. For warm-up, hold each stretch approximately eight to ten seconds. Once the muscles are warmed up, hold each stretch for eight to 15 seconds. Avoid stretching muscles that are cold prior to performing preliminary limbering exercise.

After stretching, move on to calisthenics - beginning with slower movements before doing vigorous ones like jumping jacks-to increase respiration, circulation and body temperature. After five minutes, the students should be warmed up enough to practice skills. Start out easy; don't begin contact drills or violent moves until students are well warmed up.

Use limbering exercises, which are multi-joint exercises that incorporate large muscle groups and are performed at a smooth and moderate pace. They help prepare the students' body for more vigorous exercise by increasing the range of motion of the joint and its attachments, raising muscle and body temperature, increasing circulation to the tissues surrounding the joints, and maximizing the effective function of the nerves and muscles (neuromuscular).

Limbering exercises can serve as a rehearsal of similar moves that may be performed later at a higher exercise intensity. An example of this kind of warm up procedure could be:

- (a) Walking
- (b) Light jogging (regular or in place)
- c) Running back and forth, or in a circle or in rows;
- (d) Light calisthenics (a few jumping jacks, squats, sit-ups, push-ups, etc.);

- (e) Low-level physical-specific activity such as light punching to the air, side-stepping foot work, evasive body motions;
- (f) Skipping or bouncing in place; and
- (g) Full stretching.

If your students get too tired during warm-ups, have them do less strenuous warm-up exercises.

Customizing Warm-Ups

Active warm-ups can be conducted in a:

1. General Form.
2. Specific Form.
3. Combination of the Two Forms. Limbering exercises may be categorized as either general or specific, depending on the activity.

General warm-ups are exercises that incorporate large muscles of the upper body such as the back and chest, and lower body such as hip, hamstring and calf muscles, and require working at a light pace for five to ten minutes. Such activities are walking, jogging, skipping, jumping jacks, etc. These help to gradually warm up the heart and blood vessels (cardiovascular) system and lessen the risk for abnormal functioning of the heart such as heart attack and stroke. A general warm-up should always be performed prior to stretching and resistance training.

A specific warm-up involves the same muscles you are planning to train in your exercise session. Some examples are light punching, blocking, kicking, light non-contact sparring and self-defense prior to the main workout or practice session.

There is no difference in performance for those people who practice general versus specific warm-ups. Either form, general or specific, may be performed if the purpose of a warm-up is achieved in training. Remember that certain activities require complex skills, such as, a spinning hook kick, or throwing or jumping movements. Therefore, it would be better to participate in a warm-up activity specifically related to the martial arts events prior to intense training and competition for them.

Summary

Warming up is necessary for increased physiological function, preparing the body for optimal performance and lowering the risk of injury, in order to promote physical, technical and psychological readiness. Warming up should be an essential part of your overall fitness routine.

Humans are a warm blooded creatures. Our body temperature is maintained within a narrow window. We are not cold blooded reptiles who must sit on a warm, sunny rock on a cold day before they can move. Yet we use the term warming up. What are we really doing? If we had to use our Arts for self defense, would we have to have the 'bad

guy' wait until we warmed up? The Russians produced a book entitled, 'Stretching Scientifically', where, when followed, flexibility greatly improved without 'warming up'. During our practical applications, we'll demonstrate.

How do you motivate a group of different fitness level individuals without boring some and discouraging others?

The Proper Execution Of Calisthenics

The Kung Fu participant has the ability to develop all of the components of fitness, since moderate to vigorous exercise using a full range of movement is performed in most classes. Likewise, classes for Tai Chi can be equally as demanding if so desired. A martial artist must concentrate on three fitness components: 1. Muscular Strength. 2. Muscular Endurance. 3. Flexibility.

Muscular strength and muscular endurance are important to withstand the resistance offered by opponents. Participants must also develop flexibility so that they can bend and twist with ease when executing martial arts movements.

Calisthenics are a series of rhythmic exercises which use the body's own weight as resistance in order to develop muscular strength, muscular endurance and flexibility. A martial arts instructor who uses safe, properly-executed calisthenics in his class will assist students in increasing their personal levels of muscular strength, muscular endurance and flexibility.

Warm-up Phase of Class and Calisthenics

An active warm-up of jogging/running in place or footwork drills, combined with proper stretching which holds static stretches for 10-60 seconds, should precede the use of calisthenics in the martial arts class. ("Static" is a type of stretching in which the muscle to be stretched is held motionless and stretched via flexion of the opposing muscle group.) In the active warm-up and stretching phase of class, the instructor should concentrate on warming up and stretching those muscles that will be used during the class session. In most classes, the full body is involved so all major muscle groups should be properly warmed up and stretched. If, for example, a particular class will be focusing on kicks, make sure that extra attention is given to the lower body.

Once the class has completed a warm-up and stretching, calisthenics can be used to develop the fitness components of muscular strength, muscular endurance and flexibility. For students in your classes, inadequacies in these fitness components will limit their ability to perfect the martial art they are attempting to learn.

Specificity and Progressive Overload

The instructor should choose calisthenics that develop the muscles used in the martial art being practiced. In making the choice of calisthenics to be used, the instructor should ask himself what muscle group(s) is being developed with each exercise. Keep in mind that the principle of "specificity" tells us that only those muscles groups stressed during the exercise will become stronger.

A second principle instructors should remember is "progressive overload." Muscles become stronger as they respond to a greater workload than is usually demanded of

those same muscles. With repetition of the greater workload, the muscles will adapt to the stress and become stronger. When using calisthenics, progressive overload is accomplished by increasing:

1. The intensity or difficulty of the exercise.
2. The duration of the exercise.
3. The frequency of the exercise.

Safety Issues in Calisthenics

Some calisthenics that are used in classes can be unsafe or inadvisable. Yes, you may recognize some of these exercises from the list below and may have even used them yourself. Any and all body movements can damage the body if performed incorrectly. Since we, as instructors, do not know each new body as it enters the studio it's important to be conservative until we do. Just remember that there are safe alternatives that develop the same muscle groups, but pose less of a threat to students' safety.

The following exercises should be very limited if used at all:

1. Full Squats. Those that involve deep knee bends. The knee should never be flexed beyond 90 degrees when performing the squat as a strength-building exercise. An alternative would be to use squats where the weight is in the heel, and the buttocks does not drop lower than the knees. A few cues to give students in your class would be, "Keep your weight back," "Sit back" and "Your knees should not be coming out over your toes."
2. Straight-Leg Sit-Ups. This type of sit-up places too much stress on the lower back. An alternative should be performed with the knees bent. The hands should not pull on the neck or pull the head forward, if placed behind the head. Hands placed on opposite shoulders with the arms across the chest are even better for the neck.
3. Straight-Knee Toe-Touches. Those in which one bounces to touch the floor. This also places extra stress on the lower back and, when performed ballistically (bouncing), stresses the hamstrings (the muscles in the back of the thigh).

Alternatives, if using this as a stretch, is to perform it in a sitting position; reach to the point where the stretch is felt and hold for at least 10 seconds. If used as a calisthenic (like a windmill), keep a bend in the knees and use a slow cadence.

Another safety issue when using calisthenics is that a muscle or muscle group cannot repeat an exercise if the muscle or muscle group is too weak to perform one repetition. An instructor should not have students with weak upper-body strength performing full-body push-ups when they cannot perform one full-body push-up correctly. This would also be the case with students who have weak abdominals and hip flexors (the muscles that help the upper body bend forward at the waist), who are instructed to perform many sit-ups and, because of their lack of strength, cannot properly perform just one sit-up. In both of these cases, the exercise can be modified so that the student is training the desired muscle but not straining. Also, the difficulty of the exercise can be gradually increased, per the progressive-overload principle.

Let's take the push-up as an example. I'm sure that it is much easier for the instructor to demonstrate what a proper push-up looks like and have all students perform it in the same way. In reality, unless all of your students have the same upper-body-strength level and can properly execute the push-up, they will not all develop the upper-body muscles and may even injure themselves.

As an instructor, you could use a progression to help those weaker students work up to a full-body push-up without unnecessary strain and soreness.

Examples: Wall push-ups: standing one to two feet from a wall. Release push-ups: resisting the downward section of a floor push-up only.

Next, use a horizontal surface to put the hands on and gradually decrease the height of the horizontal surface. Example: Push-ups using a table, then a chair, then a bench or box lower than a chair.

When doing these, it is important that the body be held straight and tight from the shoulders to the ankles, as the body is lowered and again as it is raised to the starting position.

Next, have the student perform push-ups on the floor from the knees. Again, the student should concentrate on having a straight, tight body from shoulders to knees.

Finally, full-body push-ups keeping the body straight from shoulders to toes, head in line with the body, and lowering the body until the upper arms are parallel to the ground.

Of course, variations of full-body push-ups can also be used for stronger students who can perform full-body push-ups correctly and with proper form. These would include wide-arm push-ups, diamond push-ups, fingertip push-ups, and lowering the chest to the ground. But remember, students must be able to perform the basic push-up correctly before performing these variations.

The same principle applies to abdominal exercises. An instructor cannot expect all students to be able to perform bent-knee sit-ups.

Other variations include:

1. Curl-ups in a bent-knee position, where the student just curls his/her shoulders off the ground. The arms can be crossed over the chest with the hands resting on the opposite shoulders. The hands can also be just touching the side of the head next to the ears.
2. Curl-ups with the lower leg resting on a chair or bench while the student lies back on the floor.
3. Full Sit-Ups. But remember, these train both the abdominals and the hip flexors. So now the instructor must incorporate progressive overload for the hip flexors.

In using progressions for calisthenics, students in a class would perform the variation that they can correctly execute. They will still develop the muscle group(s) even though they may be using a variation, but more importantly, will do it in a safe way.

When choosing other exercises to be used as calisthenics, remember to consider which muscle you are trying to develop, and pay attention to proper body mechanics. Try to avoid exercises that exaggerate the normal curves of the spine or put undue strain on any joint, especially the knees.

POINTS TO REMEMBER ABOUT PROPER USE OF CALISTHENICS IN CLASS

1. Always have an active warm-up and a static stretching session before moving onto calisthenics.
2. Remember the principles of specificity and progressive overload.
3. Choose safe exercises to be used as calisthenics.
4. Make sure all students are performing the exercise correctly. If they cannot, modify the exercise.
5. Lead calisthenics in a slow, controlled manner.
6. Strength gains can be realized with a low number of repetitions (15-20) when performed correctly and on a regular basis.
7. Calisthenics do not need to be performed to exhaustion; the resulting muscle soreness from this practice may turn beginners away from pursuing fitness through the martial arts.
8. As the class moves into drills for the martial art being taught, the resistance offered by opponents will also improve muscular strength and muscular endurance.

Instructors must also keep in mind that regardless of the exercise used, repetitions must be kept at a reasonable number. Properly-performed calisthenics done at a slow, controlled cadence with proper form, can develop muscular strength and endurance with as little as 15-25 repetitions. To develop the muscles used, these calisthenics should be done every other day at first.

If students are not in your class every other day, they should be encouraged to perform these at home on their own. This is even more reason for the instructor to teach proper form and cadence in the martial arts class.

Summary

When teaching a class, instructors must consider the fitness level of each individual student. Students who overtrain may become injured or ill. Developing strength through safe, properly-executed calisthenics will keep students in your classes and help produce many future martial artists.

All stretching is bad for you if done _____.

Proper Execution Of Flexibility Exercises

For many years, in addition to martial artists, the subject of flexibility has been the focus of athletes, coaches, and the academic and scientific community. Research studies in

the area of flexibility involve such topics as: injury avoidance, flexibility hypertrophy (increase) and atrophy (decrease), muscular fitness, and flexibility exercise. Flexibility refers to the range of motion of a joint or a series of joints. There are three factors that influence flexibility:

1. The amount of connective tissue around the joint.
2. Structure of the joint.
3. Muscle, tendon and ligament elasticity.

Flexibility improvement is the result of an increase in the elasticity of the muscles, tendons and ligaments. There are several factors that will affect flexibility. They include:

1. Age.
2. Gender.
3. Level of physical activity.
4. Type of physical activity.

Stretching exercises can improve flexibility; however, they may not be effective in reducing the potential for injury from physical activity. Failure to stretch may appear to increase the potential for injury, but there is little evidence from research literature that supports this idea. Therefore, the primary purpose of stretching exercises is to achieve the goal of obtaining and/or maintaining flexibility. Children should develop flexibility in order to better maintain their flexibility as an adult.

Types of Stretching

Ballistic stretching utilizes "dynamic" movements, such as bouncing up and down, to stretch the muscles. This type of stretching can be counterproductive since the muscle is forced to stretch against itself. This type of stretching can lead to injury because the elastic limits of the muscle may be exceeded. Some examples of ballistic stretching include any flexibility exercises that use rapid (dynamic) movement to the point of the stretch and returning rapidly (dynamic) to the point of exercise origination.

"Static" stretching uses slow, rhythmic movements to desired positions to stretch the muscles. Once the position is reached, the position is to be held between 15 and 30 seconds, then slowly released. The stretching positions should be performed only to the point of stretch.

This type of stretching exercises should not develop a feeling of pain, rather a feeling of mild discomfort. Static stretching exercises result in little or no muscle soreness, low incidence of injury, and require only a small amount of energy expenditure.

Static stretching exercises are recommended.

Stretching exercise programs should include warm-up/cool-down segments. The warm-up elevates the heart rate and increases circulation to the working muscles. The muscles become saturated with both blood and oxygen. This process will develop enhanced range of motion, and the muscles become prepared for the activity. The cool-down segment helps to prevent or minimize muscle tightening after the activity.

The warm-up and cool-down segments should use continuous, rhythmic movements that progress from a low to a moderate intensity level.

It's also very important to note that a warm-up should precede the stretching portion of the class. It is a common and dangerous mistake for instructors to begin a class of "cold" students with stretches. The muscles must be prepared prior to stretching.

Stretching Guidelines

The following guidelines for stretching exercises should be followed for safe and effective results:

- Warm-up before stretching for five-to-ten minutes.
- * Stretch to the point of discomfort (not pain).
- Hold each stretch for 15 to 30 seconds.
- Perform stretching with slow and steady movements.
- Avoid all bouncing movements.
- Cool-down after stretching for eight to ten minutes.

Flexibility is affected by the following factors:

1. Internal Factors

- A) Structure of a joint (some joints simply aren't meant to be flexible).
- B) The internal resistance within a joint.
- C) Bony structure of a joint.
- D) Muscle, tendon and ligament elasticity.
(Muscle tissue that is scarred due to a previous injury is not very elastic.
Ligaments do not stretch much and tendons should not stretch at all).
- E) Physical impairment.

2. External Factors

- A) Age (pre-adolescents are generally more flexible than adults; joint stiffness can be attributed to soft tissue changes that occur with age (Johns & Wright, 1962).
- B) Gender (females are generally more flexible due to childbearing functions).
- C) Level and type of physical activity (since martial arts utilizes techniques that require flexibility, the proper execution of flexibility exercises is paramount).

Summary

Exercises for flexibility help to develop full range of motion for a joint or series of joints while maintaining suppleness of the tendons, ligaments, and muscles. The factors that affect the flexibility of a joint are bone structure, amount of tissue at the joint, and the elasticity of the muscles, tendons and ligaments. Age, gender, and the level of physical activity will influence flexibility.

Ballistic stretching exercises may contribute to injury and are counterproductive to joint-elasticity improvement.

Stretching exercises should not be painful. Stretching exercises should include a warm-up/cool-down segment. Stretching exercises are essential for martial arts activity. The proper execution of flexibility exercises can permit the martial artist to develop flexibility without the risk or fear of injury from them.

When is too much too much? Allow your body recovery time.

Be aware of stretches that use more than one muscle system - the weakest link often takes too much force.

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How to Conduct a Proper Cool-Down

Just as every practice begins with a warm-up, the activity portion of practice should conclude with a cool-down. The cool-down is just as important as the warm-up. Abruptly halting vigorous activity causes pooling of the blood, sluggish circulation and slow removal of waste products. It may also contribute to cramping, soreness, or more serious problems such as fainting. A cool-down will also help to prevent muscle soreness, as it contributes to the removal of lactic acid from the muscle and will prevent blood pooling in the legs.

What Is a Cool-Down?

A cool-down should be composed of only light activity and stretching, and should take place immediately after the main martial arts workout. This kind of exercise continues the pumping action for muscles on veins, promoting both blood circulation and removal of metabolic waste (product from chemical reaction of the body, such as lactic acid). General movement activities with a comfortable range of motion (ROM), similar to those used in the warm-up, should be used in the cool-down. Deep breathing and relaxed movements should be encouraged. The breathing rate should be back to normal by the end of the class.

Some examples of recommended cool-down exercises are:

1. Easy jogging.
2. Performing light-or slow-movement patterns for about five minutes.
3. Sit-ups.

4. Heel-and toe-raises.
5. Footwork.
6. Light air-kicking for about five minutes.
7. Full stretches.
8. Light calisthenics.

A proper cool-down should last five-to-ten minutes in a light and relaxed mood, long enough to gradually decrease the students' body temperature to normal. Because the muscles are very warm at the beginning of the cool-down, performing stretches to improve flexibility can be very effective. Stretches can be done effectively after working specific muscle groups, after the muscle strength and endurance components of martial arts class. However, this can often interrupt the flow of the class if the time is taken to do them thoroughly.

Stretches done in the cool-down to improve flexibility should be held for a minimum of 20 seconds and, preferably, 30 to 60 seconds. Stretching should be done on the muscles that were primarily used during the class.

Stretching will also reduce the chance of delayed muscle soreness the following day.

Stretching is safer if it is:

1. Limited to a single muscle group.
2. Does not require flexibility in other joints.
3. Allows for intensity variations.
4. Does not require excessive balance.

The cool-down and relaxation portion of the class is intended to return the body's systems to normal. Heart rate, blood pressure and respiratory rates should decrease and body temperature should drop slightly. The exercises of the cool-down will gradually diminish the intensity of strenuous work and permit the return of both the circulation and various body functions to the pre-exercise level, especially after strenuous workouts. An effective cool-down should also help students feel relaxed, calm and tension-free. Incorporating breathing exercises and mental-skills training into the martial arts program is a way to improve the overall well-being of the students. Regardless of the techniques used in the cool-down component, relaxation (reduction of muscular tension) enhances the outcome of the effort. A participant can use physical and psychological techniques to relax over all, or to relax specific muscle groups during the cool-down.

Some martial arts instructors use techniques to encourage relaxation before actually performing stretching exercises and controlled breathing during stretching. Several techniques physically reduce tension in a muscle, thereby enhancing relaxation. Psychological relaxation techniques, such as "mind-over-body" techniques to control muscle tension, combined with efforts to create an environment more conducive to whole-body relaxation, have also been used to improve flexibility. Controlled breathing may facilitate relaxation and stretching, especially if it is combined with imagery. Imagery should involve the desired outcome-in the case of cool-down stretching and relaxation, lengthening of connective tissue in the muscles, and students' satisfaction as well as self-confidence.

Controlled breathing can also help prevent breath holding, which may cause immediate problems for people with circulatory disorders. Encourage exhalation during a stretch of short duration or instruct the students to breathe normally during a longer stretch. To prevent hyperventilation, the period of exhalation should be longer than the period of inhalation.

Mental-skills training at the end of the class, such as meditation, Chi and positive affirmation, are recommended to enhance performance. As a result, a lesson plan is a must. •

COOL-DOWN GUIDELINES

- I. Cool-down is always done at the end of the class.
2. The cool down should last from 10 -15 minutes.
3. The amount of time spent on cool-down will vary depending on the:
 - a. Fitness level of the class.
 - b. Age of the students.
 - c. Type of martial arts program (beginner, intermediate, advanced, self-defense, patterns, full-contact sparring, etc.).
 - d. Type of equipment available.
 - e. Facility size.
4. The needs and goals of the students will also dictate the emphasis placed on the cool-down.
5. A lesson plan is very helpful.

6. It is important to plan in advance and practice the cool-down techniques and routines before hand.

MODIFICATIONS

To meet the challenge of providing a workout for students with a variety of abilities, fitness levels and goals, instructors should develop basic routines and modifications to meet diverse needs. Exercise modifications are guided by three important questions:

- 1) Are the movements safe?
- 2) Will the modifications be effective for delivering an appropriate training effect?
- 3) Are the modifications appropriate given the person's abilities, level of conditioning, and movement characteristics?

Picture a student, beginner or advance, who has spent a long frustrating day at the office confined to a desk. From his office he gets stuck in traffic on the way to the studio, but he does just make it to class. How are you going to set him up so his body and mind can relax, recharge, and expand?

Understanding General Adaptation Syndrome

Introduction

Preparing martial arts students for improved performance requires systematic and methodical planning of their training. Training may be defined as "a process of stimuli that is goal-oriented and planned to enhance athletic performance." Although various stimuli may be distinguished, such as the psychological and technical, the emphasis in this chapter will be on the physical; for example, those that will bring about changes in physical appearance and in the efficiency of the muscles (strength) as well as the lungs and heart (endurance). In other words, from a physical/physiological perspective, training will affect the athlete's physique (less fat, more muscles), the athlete's bodily functions (more endurance, lower resting heart rate), and the athlete's flexibility.

In order to optimize the martial artist's training, the instructor needs to know how to physically stress the student in such a way that his health is not jeopardized. The instructor needs to know how to manipulate work and rest periods to enhance the student's adaptation to training, which is called the "training effect."

For instance, running will improve the student's endurance, while strength training will improve his strength. Kicking and punching will likewise improve the speed and force of the kicks and the punches. These improvements are called "training effects." A training effect is what you get when you practice. Whenever you work out, you'll get an effect. To continue this effect and to improve on it, you need to apply the next load after the student has recovered from the present workout.

When one stops training, the gains in performance will be lost. This is called "detraining effects." However, before detailing how to improve performance and how to avoid

detraining effects from occurring, the General Adaptation Syndrome (GAS) concept needs to be addressed.

GAS is a model to explain the reactions that people display as a result of long-term stress, although it can also be shown as a result of short-term stress. Stress can be defined as "the response of the body to any demand placed upon it." In martial arts training, this demand is of both a physiological as well as psychological nature.

For instance, after a particularly hard training session, the student or athlete will feel tired. The training is the demand placed upon the body, which resulted in the athlete's being tired (the short-term response).

From a psychological point of view, the student will have to motivate himself to continue until the end of the training session, which is also a form of stress. The longer the student is engaged in systematic training, the more physiological and psychological stress he or she will endure. If this is not carefully monitored, staleness or burnout will result.

The student's response to fatigue can be considered the first phase of the GAS; for example, the alarm stage, or "fight or flight" reaction. The student can decide to stop for awhile to catch his breath (flight), or to continue with the training until the end of the session (fight). The more often the student shows the fight reaction, the sooner the body will adapt to the training stress, in which case he has entered the so called "resistance phase." The student or athlete will not get as tired anymore after the same kind of workout and will be able to withstand an even higher level of training stress.

Another example of this stage can be seen when strength training. A martial arts student involved in the beginning of a strength program may have a problem lifting 60 pounds, but after a week or two, this weight will be lifted more easily. It may even be possible for the weight to be increased by five pounds, for instance, which is a higher level of stress. By the same token, in martial arts training the student may only be able to execute five or six kicks or throws with full speed and power before getting tired. After a week's training, however, he will be able to perform 10 or 12 of these techniques.

Although the student will show an increasing ability to "resist" higher levels of stress as a result of his body's adaptation in the resistance stage, there will come a time that his energy levels will be depleted, which is aptly called the "exhaustion phase." Any new stress placed upon the student, however light, will result in an excessive and strong resistance. If no adequate measures are taken, the student or athlete will not only show a decrease in performance, but may drop out of martial arts training.

In the remainder of this chapter, the three stages of GAS will be illustrated in relation to training effect and recovery from training.

THE THREE STAGES OF THE GENERAL ADAPTATION SYNDROME

The General Adaptation Syndrome has three distinct stages, which define a martial arts student's response to training:

1. Alarm Phase/fight or flight Reaction.
2. Resistance Phase.
3. Exhaustion Phase.

Training Principles

To aid the instructor with a more systematic approach to training, certain training principles need to be adhered to.

These principles are:

1. Specificity.
2. Overload.
3. Progressive Application.

The principle of "specificity" of training dictates that the instructor overload the training components that are most important to the martial arts involved. For instance, when developing endurance in martial arts, in most cases the workouts should be geared toward overloading both aerobic and anaerobic endurance. On the other hand, there are also martial arts for which the aerobic system is more important.

Aerobic endurance refers to that type of endurance for which a (large) contribution of oxygen is needed, such as in distance running. In the martial arts, this is typically seen in forms or in martial arts training in general, for instance, but it also plays a role in competition in between bursts of attack or defense, which in turn are examples of activities for which anaerobic endurance is necessary.

Anaerobic is the type of endurance for which there is no major contribution of oxygen needed. As a result, anaerobic endurance is characterized by brief periods of activity, as opposed to aerobic endurance, which may last for hours.

Training overload is accomplished by:

1. Frequency.
2. Duration.
3. Intensity.
4. Mode of training.

"Overload" involves volume ("frequency" and "duration") and "intensity" of the training stimuli to bring about physiological adaptations. "Volume" of training refers to the amount of training. For instance, the total number of miles covered running in a week to train aerobic endurance. In martial arts, the total number of kicks, punches or throws could be recorded and added to represent the volume of martial arts training.

"Frequency," "duration" and "intensity" will be dealt with below.

"Overloading" should be done in a progressive manner that is gradual and discontinuous in nature. This implies that periods of high-intensity training should be interspersed with recovery periods of decreased volume and intensity, because it is during this time that adaptation occurs. This adaptation is called the "training effect," that is, the effect that the training has on one's body so that more training of a higher intensity can be endured.

For instance, a training effect has occurred if a student does not get out of breath anymore ("alarm stage" of the GAS) after executing one complete martial arts form, and instead can do the same form twice or even three times without becoming tired. That

student has adapted to the stress and can now move on to the next level and a higher form of training intensity ("resistance phase" of GAS).

Overloading means that the training load should be increased to meet the new training status of the athlete. For instance, during strength training, suppose the martial arts student is able to bench press 60 pounds. After one or two weeks, a training effect will occur in that he will have gained strength. In order to accommodate for this strength gain, the load should be increased by five to ten pounds, for example, given the same number of repetitions.

So, if the object is to gain in strength, the system (for example, the muscles) has to be overloaded. If the object is to maintain strength levels, no overload is necessary.

Overloading applies to any of the physiological or psychological aspects trained:

1. Strength.
2. Endurance.
3. Speed.
4. Concentration.

For instance, in terms of speed, one could record the number of punches thrown in ten seconds. After a week, one could try to improve on that by doing one extra punch within those ten seconds.

Progressive overload that is discontinuous in nature has to do with alternating work and rest periods. The training load, which should increase progressively, is applied during the work periods, whereas the training effects take place during the rest periods. If the interplay between work and recovery periods is not carefully planned, the athlete will become overstressed, which will eventually lead to a decrease in performance and even health problems.

Both the work and rest periods may be manipulated by alternating heavy and light workouts and by short or long periods of rest. However, the recovery periods should not be too long, since any training effects may disappear that way.

A certain workload will temporarily lead to fatigue, which in turn, will have a negative effect on performance; meaning, performance will decline. This is the alarm stage of GAS. After that, recovery will set in and lead to a higher performance level than before, which is the training effect. The recovery is the resistance stage of GAS.

The new training load should be applied during the time the training effect occurs and preferably at the highest point of this effect. However, determining this highest point is not easy. It depends on the training status of the student and the experience and knowledge of the instructor/coach. If no training stimulus is applied, performance will deteriorate until it reaches the level before training started.

"Frequency" of training refers to how often the martial arts student trains. It is usually expressed in terms of number of days per week. A minimum requirement to get a

training effect is to practice three days a week. If the frequency is reduced to two days per week, for instance, it will take longer to produce a training effect.

For elite athletes, this minimum requirement is not sufficient anymore unless it is used to recuperate from very intensive workloads. For an elite martial arts athlete, frequency may involve four to six days of training per week.

"Duration" of training refers to the duration of a single training session, but also to series of training sessions. For instance, a typical martial arts training session may last for two hours, while running to improve aerobic endurance in martial arts may have a duration of 30 minutes.

"Intensity" refers to how "heavy" a training session is. Depending on the exercise, intensity may be expressed as heart beats per minute (bpm) or as a certain resistance to move, such as in strength training. Intensity may also reflect the number of repetitions a weight is lifted, or the number of laps run, or the number of repetitions to run a specified distance, such as ten times the 100-meter dash, or the time exercised.

In martial arts training, heart beats per minute may be used as an indication of intensity, such as when executing a form. Alternatively, one could choose the number of times the students will have to perform certain techniques before a break is allowed. To increase the intensity, the instructor could shorten the break period. To decrease the intensity, the break could be lengthened, or the number of techniques executed could be decreased. When using heart rates to represent training intensity, the so-called "Karvonen formula" is typically employed. This formula requires the athlete or coach to assess the athlete's resting heart rate and his maximal heart rate (max HR) in beats per minute (bpm).

Maximal heart rate may be found by subtracting one's age from 220. The Karvonen formula is as follows: $H_{Rex} = H_{Rrest} + \% (H_{Rmax} - H_{Rrest})$ where H_{Rex} = exercise heart rate and H_{Rrest} = heart rate at rest.

Heart rate at rest may be taken before training by having the athlete lie down in a supine position for about ten minutes after which the heart rate is taken. It may also be taken in the morning before getting out of bed, in which case it is sometimes called the morning heart rate or the morning pulse. Applying this formula to martial arts training would give the following exercise heart rate for a 20-year-old student with a resting heart rate of 60 bpm, a maximum HR of 200 ($= 220 - 20$) and training at 80% of max HR: $H_{Rex} = 60 + 0.80 (200 - 60) = 172$ bpm.

"Mode" of training is simply the exercise employed to bring about any training effects. For instance, to improve aerobic endurance, running, swimming or bicycling may be used as the mode of training. To improve kicking force, martial arts will be the mode of training, while improvements in strength may be done by engaging in a strength-training program, or one could use a heavy bag in martial arts, which is a form of martial arts-specific strength-training.

Although training has to be progressive in order to result in any training effects, there will come a time that improvements will start to show a leveling-off (the law of diminishing returns), preceded by smaller increments of improvement compared to the beginning of training. In other words, the longer the student is in training, the more difficult it will be to improve performance. The instructor will have to be very creative in manipulating the training stimuli and training principles that will lead to the desired training effects.

A strength program using different machines (free weights, nautilus, etc.), and endurance training on a different surface (for instance, instead of running on a track, running on the beach) are two examples of how this may be done. Working out with other martial arts instructors, or students/ athletes, may also be considered. Another example would be to kick with one's boots on while training outdoors, or to punch while holding an elastic surgical tube in one's fists.

TRAINING PRINCIPLES

To aid the martial arts instructor with a more systematic approach to training, certain established training principles need to be adhered to.

They are:

- I. Specificity.
2. Overload.
 - a. Frequency.
 - b. Duration.
 - c. Intensity.
 - d. Mode of Training.
3. Progressive Application.

Recovery and Detraining Effects: Recovery

As cited above, the main goal or purpose of training is to improve the student's or athlete's performance. The aforementioned principles of training are based on the knowledge that the human body adapts itself to the situation it is subjected to (GAS or General Adaptation Syndrome). In order to achieve a training effect, the student or athlete surrenders his body to ever greater demands.

The link between training and recovery periods, and the importance of adequate rest, can not be under stated.

The next training load needs to be applied during the period of the training effect. If it is applied after that, it will not lead to any increased performance. For instance, if the martial arts student works out on Monday and the next training session is not until Friday, any training effect that may have occurred will be on the decline. Similarly, if the martial arts instructor waits too long to continue kicking drills during a workout, the work load would then have been applied after the training effect was on the decline.

Speed and agility are less affected by training than strength, for instance. Therefore, potential losses in speed and agility during the taper-off period will be even less than for strength or anaerobic endurance. Flexibility, however, should be maintained year round, since it is lost as well as gained rather quickly. It should come as no surprise, then, that flexibility is maintained throughout the taper-off period.

Aerobic endurance will deteriorate faster than any of the other training factors, even within some three weeks after bed rest. Any decrease in aerobic endurance during the taper-off period will be negligible, though, since the taper will consist of reduced training and only a few days of no training, which are not exactly similar to three weeks of bed rest.

The longer the student has been in training, the longer it will take to lose the gains from systematic training.

Detraining Effects on Martial Arts Instructors

One of the unfortunate characteristics of many veteran martial arts instructors is long-term detraining as a result of the GAS. This can often be recognized in instructors with excessive fat and a generally unhealthy appearance, even though they are active with their classes. These instructors continue to perform the same routines with classes year after year. They perform techniques, walk through forms and do light sparring with their students.

All of these activities are done at low levels of intensity. This is a classic example of the GAS at work. The instructor's body has long since adapted to the stress of these techniques. As a result, the positive physical benefits are greatly diminished for him. It is highly recommended that martial arts instructors vary their workouts and class-training participation in order to continually take the body through alarm, resistance and, most of all, exhaustion, so they can continue to enjoy the benefits of martial arts training.

Contrary to the aforementioned short-term periods of relative inactivity, however, those that are more long-term will not only have adverse effects on one's martial arts skills, strength, endurance or flexibility level, but may also lead to undesirable health effects. One of the major health risks that is associated with long-term inactivity is the accumulation of fat. Fat deposited in the abdominal area has been found to be particularly detrimental.

Carrying an excess of body fat is called "being obese." Scientific research has revealed that obesity is associated with such conditions as heart disease, hypertension, diabetes, and stroke. In fact, it has been suggested that functional losses as a result of long term inactivity resemble those found in elderly people! By the same token, elderly people who have stayed physically active, have been shown to have physical and physiological characteristics of those 15 to 25 years younger.

In addition to the health risks of carrying an excess of body fat, martial arts instructors are typically considered role models for their students and athletes, especially the children and youth among them. Being a role model includes setting an example as a proponent of a healthy lifestyle.

Ways to Help Offset Long Term Detraining Effects

It is realized that it is not easy to reverse losses in endurance, strength, and so on. To change one's lifestyle does not happen overnight! An integrated program of physical exercise, nutritional considerations and behavioral change seems to be most effective. For instance, one could choose to start working out again for two or three days a week. After five or six weeks, this could be increased by one day, and so on, until one is active for six or seven days a week. Exercises to improve, and later maintain, flexibility should always be included in the program, as this training factor is lost rather rapidly as cited above.

One way of starting to exercise again, for instance, is to do forms, although forms training can always be part of one's daily routine. Whatever the exercise, it should definitely include aerobic activities, hence the suggestion to do forms, for aerobic work has been shown to help reduce the aforementioned negative health outcomes. The

intensity of the workouts could start at 40-50% of max HR, which can be increased as one's endurance level improves.

It is certainly not necessary to adopt the same training regimen as a competitive martial artist. It is more important to stay active. After all, one does not work out to prepare for any competitions, but to beat physical inactivity that has been linked to adverse health effects.

A restricted caloric intake could supplement one's physical training. Avoid the use of tobacco, alcohol and drugs, which are considered to be destructive habits. Instead of eating ice cream for dessert, for instance, one could choose to have fruits. Avoid excess (saturated) fat in one's diet, as this has been associated with an increased health risk. Choose a diet that is low in cholesterol, moderate in sugars and salt, with plenty of grain products, vegetables and fruits.

If one is in doubt about what to eat, consult a registered dietitian, preferably one who is familiar with the dietary habits of one's culture. For instance, Filipinos have a different diet than Germans, so if one has, say, a German diet, consulting a dietitian familiar with this diet would be an advantage.

Behavioral changes start with knowledge of the health-risk factors. Read articles, journals and/ or books on the topic or talk to people with the appropriate background. Have confidence that one will succeed in bringing about the changes that will lead to a healthy lifestyle. One way to build one's confidence is to set short-term, realistic and attainable goals. These goals should be considered as guidelines and should be modified as one's situation changes.

For instance, with an improvement in one's endurance level, it will be possible to increase the intensity of one's training session, which will require a set of different goals. Confidence and adherence to the training program are enhanced by realizing that gradual improvement is an accomplishment in itself. Do not compare yourself to others. Everybody progresses at his or her own pace.

It is suggested to include breathing exercises such as meditation in one's martial arts training program to offset detraining effects and to facilitate adherence, self-confidence, motivation, enjoyment, variety and relaxation. Proper breathing also reduces one's stress levels. Excess stress has been found to be a health hazard, for it predisposes the individual to ulcers, hypertension, heart disease, depression, headaches and other health disorders.

In terms of the General Adaptation Syndrome (GAS), long-term detraining effects will lead to a severe decrease in even baseline performance. Similar to the exhaustion phase of the GAS, which is characterized by a decrease in performance a lack of training stimuli will also lead to a decline in performance. So much so, that one's health may be jeopardized.

In other words, the martial artist needs to be subjected to adequate training stress. For the martial arts student or athlete, this means training stimuli that will gradually lead to improved performance without burnout; while for the martial arts instructor, this means a training load that will ensure the maintenance of his health.

Summary

Diets should be balanced into the four food groups. A 'diet' is how you eat everyday. 'Fad Diets' will often take off weight but will not be something you can maintain a healthy lifestyle with for years to come and therefore should be avoided.

Know how to take a pulse, both yours and another's.

Exhaustion stages should not last into the next day.

On average, a six months time frame shows the greatest physical improvements. After that, the student must have developed some other motivation to continue.

Understand the Law of Diminishing Returns.

Professional athletes tend to be in poorer physical conditions than their amateur counterparts. Why?

Always be active at a personal level. Generally, you should maintain a level of fitness one degree better than your students. There is always an area in the arts to explore keeping interests fresh.

I believe that we learn by practice. Whether it means to learn an art by practicing the arts or to learn to live by practicing living, the principles are the same. In each it is the performance of a dedicated precise set of acts, physical or intellectual, from which comes shapes of achievement, a sense of being, a satisfaction of spirit. One becomes, in some area, an athlete of God. Practice means to perform over and over again in the face of all obstacles, some act of vision, of faith, of desire. Practice is a means of inviting the perfection desired.

M. Graham

How To Teach Kicking Safely

At times when we start learning the arts, many want to start right off in the flying spinning type kicks seen on movies. If you can remember how hard it was just to perfect your side kick, back kick and front kicks, you will realize just how difficult learning these would be when adding spins and jumps, from both a mental and physical standpoint. Teachers usually only want the best for their students, but good intentions is not what the student is paying for. They want good, healthy, injury free results.

Many students use stretching devices without a true understanding of what they are doing or how they are doing it. Likewise, many instructors are teaching the unsound methods of old when "no pain-no gain" was the slogan. Although practice will often force us to endure discomfort, my counter to the first slogan is that "perfect practice makes perfect." I can think of many ways to create pain without gaining from it. Kicking is often especially difficult to learn without pain or even injury, although it does not need to be. Kicking is found in most martial systems and can be very effective as a weapon when utilized properly. It is also something which causes many beginners great anxiety as

they rightly perceive it to require flexibility of a sort which is not common among non-martial artists. Beginners are equally anxious due to the need to balance on one leg while kicking with the other. So kicking requires the learning of new mechanics, as punching or blocking does, but it requires physical conditioning and balance training as well. It is these latter factors which result in most beginners' ability to master the techniques of the upper body more quickly.

Kicking Injuries

It is amazing all the ways in which people discover how to hurt themselves. Kicking is one of those activities which, with respect to this, the sky is the limit. Kicking may involve just about any muscle of the leg, and as such, injuries may occur just about anywhere.

Several very comprehensive surveys of injuries in the martial arts have been conducted (Birrer and Halbrook, 1988; Birrer & Birrer, 1982; Birrer & Birrer, 1981; Birrer, et al., 1981; Kurland, 1980). Unfortunately, this data has not been broken down by the specific activity which caused the injury. Rather, the favorable manner of reporting seems to be by category (sparring vs. solo practice), injury site (ankle, knee, hip) and type of injury (sprain, strain, break, etc.).

Thus, we generally do not know the reason for the occurrence of self-inflicted injuries in the martial arts due to kicking. Nearly all studies to date have focused on injuries due to sparring and not from other causes. It is also thought that of the injuries obtained in solo practice, the majority of them are strains and sprains (Kurland, 1980). Other types of injury from solo practice include bursitis, tendonitis, and fatigue fractures (Birrer & Birrer, 1981; Birrer, et al., 1981; Kurland, 1980).

With regard to kicking, injuries may occur due to three general factors:

1. Body alignment.
2. Under-conditioning.
3. Over-training.

Other more commonly identified causes, such as improper warm-up or excessive power, have been classified under the above categories. Each category and the more common injuries are related below.

Unfavorable body alignment usually creates injuries in conjunction with excessive or repeated loading of a joint. ("Loading" is the application of force to a body part. Loading of joints occurs every time you throw a kick or even when you take a walk.) This happens because the joint in question cannot properly handle loading due to awkward positioning.

Examples of bad alignment range from locking out joints during kicking to a poorly-positioned support foot in a kick which requires rotational motion.

The second case is worth additional discussion. When the support foot is not rotated with the body in certain types of kicks (crescent and roundhouse, for example), this can force the large bone of the leg, the femur, to rotate with respect to the tibia. Such a rotation creates large rotational forces within the joint capsule of the knee. Resulting

injuries can be as severe as a ruptured anterior cruciate ligament (ACL). The anterior cruciate ligament is the ligament in the knee which prevents the tibia from moving forward with respect to the femur at the knee.

Another common case of bad alignment occurs when the hip is flexed and internally rotated. This type of alignment can lead to strains of the hip flexors and abductors and in some cases has been responsible for iliotibial band syndrome.

The ACL is the ligament in the knee which prevents the tibia from moving forward with respect to the femur at the knee.

Under-conditioning is another common cause for injury. Typically, injury will occur when a martial artist attempts a technique which his body has not been trained to tolerate. A prime example of injury in this category is a range of motion (ROM) related injury (Birrer & Birrer, 1981). ROM is defined as the comfortable range through which the muscles may move a joint (Fig. 5). When the ROM is exceeded, the associated muscles may be strained. At worst, a tear in the muscle or its tendon may result. ROM injuries are most often encountered due to inadequate warm-up. Warm-ups, when done properly, increase ROM. Martial artists who are injured in this manner classically try to kick full range of motion and full speed before warming-up.

Another type of injury due to under-conditioning relates to direct loading of tissue. A simple example of this is the person who can only bench press 100 pounds trying to press 300. It is obvious he will be injured. In the context of the martial arts, such an injury often occurs in jump kicks.

Simply knowing how to do a technique is not enough.

Overtraining is the other major cause of injury in kicking. Overtraining may take the form of too many repetitions of a kick in a single workout, or simply not enough recovery time in between workouts. In both cases, the culprit behind the injury is the body's inability to repair itself fast enough. Working out causes micro tears to the muscles and, dependent on the type of workout, can also create micro-scale damage to the bones or ligaments. When a martial artist has sufficient recovery time after a hard workout (usually about 48 hours), it is possible to work out hard again without damaging the body.

Unfortunately, when there is insufficient recovery time, a number of things happen. As living tissue bears force, it begins to weaken. The first line of defense is the muscle which absorbs most of the force. When the muscle grows tired, the bones and other connective tissues take the load. As the time of loading or number of repetitions increase for the same amount of force, the possibility of injury increases as well (Nordin & Frankel, 1989). When the muscle still takes the primary load, the injury is a tear. When the bones and connective tissue bear the load, the injury is a fracture or sprain. Knowledge of kicking injuries and their common causes is essential for martial arts instructors. This information allows the skilled instructor to identify and prevent problems before they happen. More importantly, when an injury does occur, the instructor will be more likely to react in a proper manner.

Training Methods to Minimize Injury

Now that the general injuries due to kicking have been discussed, it is possible to relate training strategies to avoid them.

One of the most important steps in practicing any sort of kicking is the warm-up, since warm muscles are more elastic and less likely to be strained. It is recommended to start with joint rotations at the hips, knees and ankles, since this will lubricate the joints and thus lessen the possibility of injury. This is to be followed by a low-intensity aerobic activity such as jogging in place or jumping jacks, although any number of calisthenics may suffice (Kurz, 1994).

Another way which is recommended (Kurz, 1994) is to use a technical warm-up. This is a low-intensity, low-speed workout which makes use of techniques from the martial curriculum. Kicks which meet the low-intensity and speed criterion are ideal for preparation to kicking training. Such kicks should also be done at waist level or lower and with no power at this phase. This sort of warm-up serves to activate the specific muscles which are to be used in the later training. Novices may substitute simple knee raises at this point.

When the warm-up has been completed, it is essential to stretch. A properly constructed technical warm-up will, by its very nature, include an entry into stretching. In general, it is important to set the ROM utilizing "static-active" stretching, a type of stretching in which the muscle to be stretched is held motionless and stretched via flexion of the opposing muscle group. This type of stretching prevents the stretch reflex and thus allows the individual to stretch without reflexive tightening.

Advanced forms of this are sport-specific and mimic the actual fully-extended kicking positions. This sort of stretch should be held for five to 20 seconds depending on the strength of the individual. Care should be taken to ensure that the position of the support foot and kicking foot are correct. In addition to helping flexibility, this drill is good for increasing strength, improving balance, and correcting body alignment in kicking. Besides static active stretching, dynamic stretching, or stretching using controlled swinging of the limbs, is further recommended to prepare the legs for action. This type of stretching helps to prevent kicking injuries associated with speed alone. Dynamic stretching should consist of controlled leg swings in the directions and ranges of motion over which the kicking is to occur (Kurz, 1994).

Once stretching has been completed, other drills may be used to help students to improve their kicking ability. While normal pad/bag work will always help a student, using bag work to introduce a student to a kick may save hours of practice later. Bag work is extremely important since it teaches foot positioning for the contact foot. If the kick is not done correctly, the student will feel it.

Beginners to a kick should move through the kick slowly so as to have time to adjust their kicking foot against the bag. When the foot is properly aligned, the bag may then be used to teach the student body alignment. If the body is incorrectly positioned when the student slowly pushes on the bag, then he will feel a lack of power, loss of balance or both. Thus, bags & pads are the ultimate tools to aid students in foot positioning, body alignment and general internalization of the kick.

Using bag work to teach kicking is the first step of a multi-step process to perfecting a student's kicking ability. The slow type of pad work described above requires that the student learn the proper form of the kick before anything else.

In order to be certain that the form is correct throughout the entire ROM of the kick is another matter entirely. This entails having the student understand the timing of the body alignment. Such understanding may be improved by working backwards from the

point of contact on the pad. While keeping the speed low, gradually increase the student's ROM so that he eventually is kicking from the ready position, hitting the pad, and returning to the ready position.

Once the student displays adequate form and timing, you may then put him in the class lineup for repetitions. At this point, students should strive for repetitions only and not speed or power. Repetitions which are done correctly tune the muscle memory. They will also increase strength in the appropriate areas.

This part of training is called "building a base." Building a base conditions the body to increase the ROM and strength in a kick, in a manner which decreases the likelihood of injury.

An important question is, "How much base do I need to build?" This answer will vary from student to student since each has his own physical ability. As with all exercise programs, in the martial arts it is important to start small and then work up. One guideline is to have the students be able to do a certain fixed number of repetitions comfortably and without strain before moving onwards. Once this number is reached, then encouragement to kick higher or faster may be warranted.

In order to go higher and faster, a student needs to increase both his strength and flexibility. While both may be improved via kicking, other exercises are often quite important.

To increase the power of kicks, a type of power training called jump training, or plyometrics, is in order. This sort of training typically involves jumping, but really is any sort of activity in which the muscles explode out of a flexed position repetitively. Kicking out of stances is one way in which to do this, which is totally consistent with most martial arts curriculums. However, the traditional rapid jumping off of and then back onto a short bench will also serve.

Another drill for students which may be modified according to skill level is having them throw a certain number of kicks with a leg within a specific time span. A beginner may only be able to do seven kicks in ten seconds, whereas a very advanced student might do 15. As with all exercises, these drills may be graded according to ability.

Along with strength training of this nature, additional stretching increases ROM.

Dynamic stretching is recommended for this since kicking involves dynamic flexibility. Students who wish to really increase their flexibility should be stretching upwards of four to five times a week.

Advanced Kicking Techniques

This section will discuss safety in teaching two of the most dangerous types of kicking to learn, spin kicks and jump kicks. The first is dangerous since it requires the practitioner to spin to the blind side, maintain balance, and not twist or torque anything while doing so. Jumps are dangerous mainly due to the forces involved with takeoffs and landings, although balance is also an issue here. The key to safety in teaching these kicks is to use the principle of progression: start with something the student knows and build on it. Progression enables students to expand their comfort zone slowly and also results in better body mechanics in the long term.

To a beginner, spin kicks can be scary, or worse, not scary enough. The usual fear is that they will not be able to keep their balance as they go around. Others feel that

adding a spin to an otherwise difficult kick will take superhuman effort. If the level of difficulty is not respected enough injuries occur when enthusiasm surpasses skill. The first step in teaching these kicks is to make them accessible to students, that is, remove the fear factor. One very effective way to do this is to teach "turning" kicks first. This type of kick is simply a kick to the rear from a standing position. This sort of kick familiarizes students with turning the head first to focus and then gets them orienting the body correctly.

The next step is to teach the spin without the kick. When done properly, the body swings around on its own. More importantly, well-taught pivoting skills will keep students from twisting their knees or ankles as they spin. When the student is comfortable with both of these skills, it is then possible to combine them into a real spin kick.

Jumping kicks are also problematic since they may present a mental as well as physical challenge to the novice jumper. As with spin kicks, it is necessary to segment the kicks into their components in order to provide a progression in the training.

The student should first show proficiency in the ground-based version of the kick before even attempting the jump. The next step is to familiarize the student with any differences in the footwork between the ground-based kick and the jump. This is crucial since the footwork sets up the position of the rest of the body. When this has been accomplished, jumping without the kick may be tried.

Jumping drills of this nature train the student's landing ability, balance and sense of well-being while airborne. Without this last quality especially, the student will not be mentally prepared to execute a proper kick. Lastly, the actual jump kick should be tried.

The jump kick itself should be executed in such a way that the apex of the kick matches that of the jump. In addition to making for a more powerful kick, this will ensure that the student does not land out of position. Practice for this may include any number of drills. One plyometric exercise involves stepping up onto a low bench and kicking at the same time. This strengthens the coordination between body motion and kick as well as increasing power in the legs.

A second drill which helps students to learn the feel of the kick involves a spotter who helps the student through the kick while providing an extra push.

Students who are learning jump kicks should spend time actively working to reduce their landing forces. Kicking on the way up and not on the way down will enable the student to focus on the landing at the appropriate time. The landing itself should be done with a slightly flexed landing leg, since flexed joints will absorb the impact of landing better (Niiler, 1997). Additionally, the student should actively control the ankle of his landing leg so as to avoid "limp" landings. Landing with a loose ankle drastically increases the rate of loading and thereby also increases the possibility of injury (Niiler, 1997, Gross & Nelson, 1988). Likewise, leaving the ankle loose is liable to end in a sprain if the foot's alignment is not perfect.

Many martial artists traditionally do not wear shoes during their practices. This can become an issue for jump kicks, since shoes can cushion the landing and help prevent injuries such as bruises to the bottoms of the feet and plantar fasciitis, a painful irritation of the connective tissue in the sole of the foot.

Some schools use floor mats to decrease the impact of bare feet on hard surfaces.

While this solution may be preferable to wearing practice shoes to many martial artists, it does carry risks. Unless a student consciously keeps a firm ankle when landing,

landing on soft surfaces has been shown to increase the rate of loading. It is thought that this is because people expect the padding to totally absorb their impact and thus keep their ankles "limp". Students landing on hard surfaces with bare feet will unconsciously try to land more softly and, as a result, will have a lower rate of loading, although their landing forces are usually higher. Shoes tend to provide the best of both worlds as they lower both landing forces and the rate of loading (Pink & Jobe, 1997).

Conclusions

Even with the best of training, injuries will probably occur. However, the well-trained instructor will create conditions inside the studio that minimize the factors which can lead to injury. No instructor can read a student's mind or tell exactly what that student's physical abilities are, so general safety measures are called for. The most general of training principles introduced here is progression: the slow introduction and adjustment to a technique.

Other principles which are equally important are maintaining proper body alignment, establishing the proper conditioning, and not overtraining. Ultimately though, patience, empathy and understanding on the part of the instructor will be instrumental to providing a safe training atmosphere for kicking as in any other martial technique.

Wear good shoes to protect toes and for impact in landings.

Stop jumping kicks when students are tired.

Pads can reduce landing impact but can also trap feet.

Martial Arts - a vehicle to achieve freedom with.

How To Teach Self Defense Safely

Teaching self defense should be following same guild lines as all martial arts training. The complication begins when you have a one time self defense clinic or a short course just for self defense.

One of the main responsibilities of today's martial arts instructor is to provide students with practical, realistic and effective self defense training, all within a safe environment. Teaching students to physically defend themselves in appropriate situations, especially without placing them at risk of injury, can be a key to the overall success of the instructor's program. Most students have other personal and/or professional responsibilities (family, school and/or work) that hold a higher level of priority in life than does self-defense training. The ability to successfully meet and complete these responsibilities should not be compromised by a self-defense training program taught in an unsafe manner.

The ultimate goal of teaching/learning self-defense is to provide a vehicle by which the student can/ will achieve a higher level of physical, emotional and mental confidence and self-esteem, thus feeling a greater level of personal safety. The ultimate goals for self-defense training are to:

1. Develop the quickest possible reaction time (response) to a physical attack.

2. Maintain physical balance through all self-defense movements and techniques.

3. Learn/ execute self-defense techniques and movements:

- A) With the greatest possible speed;
- B) With the highest potential power level;
- C) In the shortest timeframe possible (efficiency of movement);
- D) With the least amount of effort;
- E) In rapid succession; and
- F) To the proper (most vulnerable) targets.

Martial arts instructors must strive to reach each of these goals within the safest possible environment for the student.

This section will attempt to provide guidance and information intended to assist the martial arts instructor with certain aspects of self-defense training within the martial arts classroom.

What Is Self-Defense?

Self-defense instruction, as taught in the martial arts classroom, is the process of developing and improving the knowledge and skills required to recognize, avoid and/or deal with negative conflict or confrontation. Self-defense can be defined as the practice of escapes and/or counters against a specific attack.

Of course, the ideal solution to any problem would be completely nonviolent and nonphysical. Unfortunately, that scenario cannot always be achieved. So the martial arts instructor also has the job to physically prepare the student for physical confrontation.

This preparation process must involve actual and practical physical application of techniques and movements associated specifically with self-defense.

The martial arts instructor has many different "tools" available which can be used to begin and continue the training process. Forms, sparring, choreographed self-defense scenarios, equipment training and free-style sparring are methods by which the actual learning process can be executed. Within each method, a progression of difficulty should be gradually (depending on the capability of the individual student) applied to the training. This allows the student to safely learn and improve the required skills for self-defense.

Physical Conditioning

When teaching any physical activity, an instructor should consider each individual student's current physical capabilities. Self-defense training is no different, as the following two factors will greatly influence instruction, initiation and progression:

1. The level of physical conditioning.
2. Skill levels and coordination.

It's quite obvious, for the safety of the student, that certain medical factors must also influence the intensity level or method of the training activities. As in all newly started exercise programs, a complete physical exam by a medical physician is always advisable. The more honest the student can be in stating any previous injuries &/or limitations allows a good instructor to adjust the student's self-defense program accordingly.

A student's current fitness level should be another consideration when self-defense training (or any other physical activity) is being performed. Fatigue must be a major consideration in the efforts for injury prevention.

A practical example of a negative scenario would be a situation where a beginner level student, with minimal (or no) technique performance training and no previous experience of working with equipment is allowed to perform powerful, uncontrolled strikes on a heavy bag. Improper form and improper use of the training equipment could very easily result in physical injury to the student.

Physical Skill and Coordination Progression/Plan of Progression

Every new student has different levels of coordination and individual skill depending on his past level of activity and athletic participation. The potential amount of improvement in skill level and physical coordination will also vary for each new martial arts student. Not everyone can or will reach the same high level of physical ability.

Almost everyone had to learn to crawl (slow movement, requiring little balance) initially. But, as a child develops coordination in the involved muscle groups, the crawl speed is progressively increased until he is walking (requiring a greater level of balance), and then running (requiring even greater levels of coordination and balance), and so on.

Safe self-defense instruction should progress in the same manner. The rate of progression in skill and coordination levels will most certainly be different from student to student. Remember, some toddlers walk before they reach one year old, others don't walk until they are beyond that age. Likewise, some students will progress through the beginning stages of learning self-defense much more quickly than others.

Physical skill/coordination is learned and practiced. As a movement becomes familiar, through performance practice, to the body and to the brain, five things occur:

1. Balance is more easily maintained.
2. Reaction time decreases.
3. Speed of movement increases.
4. Movements become shorter.
5. Potential power generation is increased.

Physical skills are best taught ("best" meaning the safest and most easily learned) by breaking the specific skill down into the smallest possible, practical component of the complete technique or movement. The amount of breakdown required will depend on

the student's current level of skill and coordination and their potential for learning. The components should be performed at a speed which allows the student to properly control the form.

As a component is learned and improved in execution, another component can be added and practiced and improved, until the complete technique or movement is learned and proficiently executed by the student. At each stage of learning, the execution speed should be at a level in which the technique/movement can be performed with the proper form, which helps to minimize injury risk.

This plan of progression allows the student to gradually develop other vital aspects of performing self-defense techniques, including:

1. Proper form in technique execution.
2. Accurate focus.
3. Control of techniques and physical balance during movement.
4. Complete mental concentration.

As each of these areas begins to improve with the repetition, the total proficiency (reaction time, speed, power, rapid succession, etc.) of the technique/ movement execution is enhanced.

Balance

Maintaining physical balance is a prerequisite for executing the most efficient (quickest, fastest, shortest, with least amount of effort) and/or powerful physical movements and/or techniques possible. It also a prerequisite for safety in movement. This applies to self-defense training activities as well. Maintenance of balance will minimize the risk for injury (due to falling, unfocused strikes, excessive stress placed on joints, etc.) to the person performing a movement, as well as, in the case of partner-training, to the person who might be on the receiving end of a particular technique.

Balance is not a naturally occurring skill. If it was, we would not have to progress through the stages as an infant of sitting up, walking and running. As an individual grows up, he will acquire and possess varying levels of balance awareness. This is mainly due to the physical movement environment which he experiences throughout life. Someone coming into a martial arts class with several years of experience in a gymnastics program, for example, will normally have greater balance awareness than someone who has very little or no physical activity experience.

Balance can be learned, and must be practiced in order to improve.

Escapes

Escapes from grabs and/or holds are an important aspect of self-defense training, also requiring practice. This type of training requires physical contact between two or more students. Here is another situation where the planned-progression concept can and should be used.

To escape from a grab or hold, the person being held or grabbed must execute an action which will cause the person doing the holding to momentarily release or loosen his grip. A target which would cause a person to release or loosen a grab on someone must be an area which is easily accessible and very vulnerable to immediate pain, or better, involuntary body response. The student learns these loosening-technique target areas and is required to practice various techniques which would be effective in achieving the intended goal - escaping the grab or hold.

The planned-progression concept should once again be used in this training situation. Slow, controlled movements (striking, pressure, pinching, etc.) are performed against the intended target areas. As the student improves in familiarity with the target areas and focus/control of the technique being used, the speed of the movement can be increased.

In the case of a pressure, or pain, a crucial to safety method by which all students can inform each other of an extreme level of pain or pressure being exerted. When the attack technique and the counteractions are performed slowly and controlled, they should be executed to the degree where the student experiences the effect (slight pain, pressure, etc.) of the technique on the body.

Some examples of attack techniques to use in this context are: a) chokes; b) bear hugs; c) headlocks; and d) arm bars. Some examples of counter-techniques could be: a) Thumbs to the eyes; b) pinching the inside of the thigh; and c) "grabbing" the Adam's apple with the fingers. All of these techniques must be limited to the maturity level of the population being taught.

Certain areas of the body should not be struck for 'practice'; such as the eyes. Eyes can be covered with a hand with no pressure actual placed on the eye itself. Likewise elbows are an unforgiving joint. Once pain is felt in the elbow, damage is often already done versus the wrist joint can feel some degree of pain without causing lasting damage.

The tap out: used as a safety not as a cry of 'uncle', 'I'm a wimp', or 'I give up!'

The "pressure/pain" signal should be used to demand immediate relief of the technique causing the pain or pressure. Signal methods should be defined by the instructor and universally used, so that the meaning will be clearly understood by all students. Instructor-defined signal methods will ensure consistency and a lower chance of mistaken meaning by the students, which could result in a delay of releasing pressure or pain, thus increasing the chance for injury. It would be wise to use a couple of options for methods, in case the particular attack prevents the use of one of the signal methods. An example for this would be the attacker using both hands to execute an attack technique, which could prevent him/her from using a hand tap to inform the defender to relieve pressure from the countermovement. Reliable suggestions for signals would be to use one of three methods:

- 1) Voice Command (choose one word to use).
2. Hand Tap (define the target for the slap.attacker tapping him/herself or the victim).

3. Foot Tap (to the ground).

One of these three areas is usually free to move or create sounds during any self-defense counter-technique.

Teaching Strategies for Student Motivation and Safety

Many ideas have already been presented in this section for maintaining student safety. Student motivation can also be a factor affecting safety during training. Students who are motivated are also more focused and attentive to what they are doing. This high level of concentration should translate into a greater awareness of the physical actions being performed and what effect they may have on a training partner or others close by. Initially, students should be matched together (when the planned-progression of training reaches the partner training stage) according to similar physical size and skill level. This situation promotes safety in that one student will not likely physically dominate another student due to greater size or skills. However, as students' abilities improve, they should be subjected to training with others of various sizes and skill levels. This will make them better prepared to face any potential foe on the street. Personalities are an equally important area to match up. Rotate partners often if there is not a good match for everyone. Instructors must remain constantly aware of group dynamics to maintain safety, fun and positive learning environment.

Create scenarios where the student is forced to react to different stimuli. This will keep the minds focused on what is being done. Consistently working with the same partner in the same training method (the same stimulus) can create a "no-mind" scenario - where the student becomes so familiar with the actions and reactions of his consistent partner that the level of mental awareness declines. This compromises the safety status of both students. Provide students with the chance to practice with different "opponents," within the planned-progression model.

Also, use a variety of training methods that will enhance mental awareness and keep the student motivated and safe. Game-like training creates a fun atmosphere which can be more easily controlled by an instructor. Some examples of training methods are:

1. Partner Training

Rotating to a new partner when signaled by the instructor.

2. In-Line Training

One person stands facing a line of opponents. As the student completes the self-defense technique, the next opponent attacks. The tempo of this method must be controlled by the instructor.

3. Circle Training

One student is positioned in the center of a circle formed by the other "attacking" students. Assign each "attacking" student an identification tag (number, name, color, etc.). Initially, the circle remains stationary, but as skill levels increase the circle can begin to move in one direction. Further increases in skill level can be challenged by having the "defender" student in the center of the circle close his eyes until the attack is signaled.

The instructor calls out the ID of an "attacker" who responds with an attacking signal (a chia, or loud yell, is a good and practical signal) before the actual attack can take place. This provides a bit of a safety time-margin for the defender to respond to the oncoming attack.

The key is to offer a variety of training methods through which the student can learn self-defense and gain proficiency in execution, while always maintaining a practical level of safety.

Age-Specific Considerations for Self-Defense Training

Age, in relation to emotional/mental maturity level and physical condition, can definitely have an affect on the safety considerations for self-defense training and should influence the methods of instruction as well as the content of the class.

Self-defense training can be divided into three age specific groups:

1. Children
2. Adults.
3. Older Adults.

Children

The main safety concerns involve both the physical conditions and mental capabilities of children. Instructors must remember that children's bodies are not fully developed until the mid-to-late teens. Some of the physical stresses placed on the immature muscles, bones and connective tissue of a child, during repetitive self-defense technique and movement training, can possibly be the cause of two types of injuries:

1. Acute Injuries (which occur immediately when the stress is experienced).
2. Chronic Injuries (which occur after a period of repetitive stress).

The mental maturity of a child should also be an influence on how self-defense training is performed. Outside of class, a child may not possess the ability to truly comprehend the serious consequences which could result from using his self-defense training improperly. Telling children, repetitively, about the "proper" times to use physical self-defense techniques can help to increase their understanding of the possible negative results of such action.

Inside of class, the instructor needs to maintain total control of the children's actions when practicing self defense techniques - in order to prevent or minimize the chance for injury. The ability to monitor the whole class, at all times, is very important.

Adults

Teaching self defense to adults can be an interesting task. Instructors need to be able to evaluate each individual's current and potential physical skill level and abilities. They also need to be aware of certain personality characteristics of adult students. For example, the competitive adult may not recognize possible physical limitations he may have and may try to "keep up" with other students in all activities, increasing the risk for injury. Or aggressive adults may not settle for the planned-progression learning method, even though their potential for learning and improving may require a slower progression than others, thus increasing the risk of injury to themselves and to those who are training around or with them. The introverted adult may have difficulty, due to his inhibitions, in giving full effort to the learning process and the practice of techniques. Following the planned-progression concept and taking into consideration the student's comfort zone, relating to physical skills/capabilities and personality traits, will provide the safest possible training environment for adults.

Older Adults

Balance becomes an important issue when dealing with older adults. While balance can be learned and improved through practice, it is also affected by the strength levels of the muscle groups involved in providing the stability required for maintaining balance. Muscle strength, and the potential to improve it, does begin to decline after about the third decade of life.

This decline can be slowed through resistance training. Resistance is defined as "anything that opposes movement". Gravity is a resistance to movement, but most people are acclimated to moving against gravity. So, to maintain or improve strength levels, the muscle groups in the body must be forced to work against resistance which is beyond normal levels experienced in daily activities. Weight or resistance training can be a positive factor in slowing the aging process.

The decline in muscle strength will eventually affect the ability to maintain balance. So an important safety consideration to be made about an older adult involved in self-defense training is his ability to maintain balance.

Also, due to the effects of aging on the body, specifically the inability to readily adapt or condition to an activity, an older adult may require a slower degree of planned - progression for skill and coordination improvements. He should be made to know that the training and practicing of the various skills should be challenged and measured only by his own potential abilities.

Injuries are more likely to occur when a person tries to work beyond his physical capabilities. Older adults may be inclined to try to keep up with younger classmates in order to "prove" themselves. Body adaptations required for and resulting from training with equipment must also be considered.

The older adult, due to the effects of aging, may be more fragile in bone structure, muscle and connective-tissue attachment, and flexibility. Reaction times may be slower. Physical movement requirements may be compromised. These facts must be considered in order to maintain a high degree of motivation and safety in a self-defense class involving older adults.

Monitor Class for Safety

The degree to which a class should be monitored depends completely on the students' physical skills/ abilities and mental/emotional maturity levels.

For beginner-level training, all movements should be controlled and visually monitored by the instructor. There are many ways to achieve these parameters.

1. Students can perform the techniques only on command by the instructor.
2. Students can be set up into an organized fashion, such as lines. The student then performs the technique/movement upon command of the instructor.
3. Using the planned-progression concept, the instructor could initially break the technique down into components and call out each component, one at a time, to be performed by the student.

As skill level improves, the commands can be for performance of complete techniques, then eventually evolving into the Instructor saying a simple command.

The instructor should always maintain a vantage point that allows full view of the class at all times. This setup will allow the instructor to easily distinguish an improperly performed technique which could be a potential safety hazard. As skills improve and the instructor "knows" the students' mental, emotional and physical capabilities, a class can be given more freedom in practice and less monitoring is required.

Target Practice

As a student's skill and coordination improve, the speed of the technique and movement performance should increase. This increase in speed, no matter how skilled the student may be, does create a greater risk for injury, especially when engaged in partner practice. To increase safety levels during performance of full-speed and full power techniques, the instructor should have the student use "alternate target areas" which are less prone to injury from incidental contact.

ALTERNATE TARGET AREAS TO REDUCE RISK

1. The Eyes.

Aim at the forehead for a strike or for a pressure technique. Cover the eyes with the flat of your hand. Never try to touch the eyes with a finger or thumb.

2. The Throat.

Use the sternum or chest as a target for a strike. To execute a choke, place the thumb or fingers on the manubrium (just above the sternum) instead of the Adam's apple.

3. The Jaw or Chin.

Use the sternum or chest as a target for a strike.

4. The Ears (for the cupped-hand strike). Strike on the side of the head, above the ears.

5. The Point of the Nose.

Strike to the cheekbone or to the forehead.

6. The Collarbone.

Use the chest or trapezius (the thick muscle group which gradually slopes upward from the shoulder to the neck) muscles as targets.

7. The Floating Ribs.

Use the stomach area (between the left-and right-side ribcages).

8. The Groin.

Strike or grab the inner or front thigh.

9. The Top of the Foot.

Strike the floor next to the foot.

10. The Knee.

Use the mid-thigh as the target.

11. The Elbow.

For a strike, aim at a point on the arm between the elbow and the wrist, preferably closer to the elbow since the bones are thicker at that end. This eliminates the potential for hyperextending the elbow with a strike.

Remember, at this level of training, the student has gained proficiency in focusing techniques on whatever target he is intending to contact. So, defining an alternate target for striking should not lessen the effectiveness of the training because, by this time, the primary targets are well-known to the student.

Anytime there is contact between two people, there is risk of injury. The idea of alternate target areas in self-defense practice is to minimize the potential for injury by minimizing the amount of contact and by using the safest possible target areas for incidental contact.

Equipment

Safety levels can be greatly enhanced or completely compromised through the use of equipment. This article will discuss two types of equipment:

1. Safety Equipment.
2. Training Equipment.

REASONS FOR USING SAFETY EQUIPMENT IN SELF-DEFENSE PRACTICE

1. You never know when an accident will happen.
2. Students are normally required to wear protective equipment during sparring practice, so why not during self defense practice? There is the same risk of excessive contact and subsequent injury.
3. Wearing the equipment tends to relieve the anxiety a student may feel by striking at an "unguarded" partner during practice sessions. The fear of injuring a classmate can affect the concentration levels and the physical performance of a student during technique practice.
4. Wearing the equipment allows the student to relax more when posing as the target for self-defense techniques. There is less fear of being injured, which allows the student to better concentrate on the specific practice objectives.

Safety Equipment

This kind of equipment is intended to be used as protection for the student or instructor. The available equipment ranges anywhere from a groin protector to a full suit of body armor. The amount of equipment to be used in the training is determined by the specific class skill levels and the content of the particular course. Considering the planned-progression model, technique contact should be implemented only after the student is able to properly perform techniques without resistance and normally occurs at a more advanced level of training.

Even full-body suits of armor do not guarantee injury prevention. The student is still susceptible to potential injury if a technique is improperly performed when making contact with the armor. Students may have a false sense of security when striking the armor, not contemplating the possibility of injury risk to themselves. Use the planned-progression model to gradually acclimate the student to striking the armor.

Safety equipment exists for nearly every body part. The instructor should determine the amount of equipment necessary in relation to the risks involved with the specific training that will take place.

The Negatives of Training Protection Equipment: it can create a false sense of security for those wearing it. Often times two people wearing protective gear will forget all their training and just become 'rochum-sockum-robots'. They will not protect those areas covered by equipment or forget to protect a knee which often can still be hyper-extended. Too much gear can limit or change movement. Wearing protective gloves is not the same skill as fighting bare handed.

Beginner-level students who may not be able to expertly focus or control their strikes should begin their equipment training using larger-size equipment. This will enhance

their safety by offering a larger target, since injuries can easily occur when a student expects to make contact with a mass, but completely misses. Joint dislocations and hyper-extensions are common to this scenario. A larger target will also provide the holder (usually another student) with a safer environment.

Also, the equipment for a beginner-level student should probably offer a lower level of resistance and/ or abrasion. Students (specifically their bodies) should be allowed to gradually condition to the resistance of striking the equipment. Planned-progression for equipment use is the key for a safe and successful training regimen.

The methods for holding training equipment need to be evaluated for safety. How many times has a person holding a kicking pad been sent "flying" across the room from a powerful kick, because he was not holding the pad in such a manner that the power of the kick was absorbed by the pad instead of the holder's body? Students need instruction on proper holding techniques and methods prior to use. Holding equipment improperly can also put the student practicing the strike at risk of injury.

There are countless practice drills which can be designed for self-defense training. The planned-progression model will enhance safety when incorporating equipment into the training. Equipment should be used prior to having "live" opponents involved in the training. As cited earlier, the student should be allowed to acclimate or become conditioned to equipment use, in order to avoid or minimize the risk of injury due to improper contact.

Some examples of how equipment can be used in conjunction with other training "tools" include:

1. Forms are executed against imaginary opponents, executing strikes and blocks into the air. Try having those imaginary opponents become real people who are holding striking pads against which the specific form technique can be performed.

2. Combination practice will progress from striking "in the air" to striking against equipment. When practicing strikes against equipment, try having the student execute the strikes in various ways, including:

- A. Focused and controlled, making light to no contact on the equipment.
- B. Focused and controlled, with medium contact to the equipment.
- C. Gradually increase the power level of the strikes.

No matter what drill is applied, safety will be enhanced through the use of the planned-progression model. Equipment can be used at any stage of the training, with this in mind.

Have the opponents hold large striking pads prior to the stage of having "live" opponents executing punches, kicks, etc., at the student who is practicing the self defense techniques and movements. These large pads are to be used as a target to work on focus/control of strikes and as a padded striking implement against which the student can execute blocking techniques. As the focus/control skills improve, smaller striking pads can be used to further force the students to focus and control their techniques.

Teaching practical, realistic and effective self defense, in a safe manner, almost seems to be contradictory. It is a task that requires much thought and thorough, creative

planning. The required preparation is well worth the results and invaluable for the positive long-term success of any martial arts program.

What advantage is there for a student to hold a pad for another to hit?

Psychological Issues In Teaching Self Defense To Women

By Gianine Rosenblum, Ph.D.

Women come to self defense classes for many reasons. Some may wish simply to feel safer in an increasingly threatening world, some may live or work in high-crime areas or feel insecure when home alone. Others may be looking for a way to feel generally stronger and more assertive.

Unfortunately, with violence against women an all-too-common event, many women who seek self defense training may themselves be survivors of assault and/or rape. Women may seek out martial arts or self defense training specifically because they have been confronted with assault or abuse in the past or present. For all women, but for assault survivors in particular, participation in a self defense training program can trigger many emotional reactions that a well-prepared instructor must understand. Most people don't like to talk or think about assault until it happens to them or someone close to them. Unfortunately, this avoidance prevents people from learning important skills and information that can help keep them safe. The women who have chosen to take a self defense class have taken the first step toward protecting themselves by deciding to confront their fears instead of avoiding them.

However, a student may initially react to self defense training by feeling more vulnerable instead of stronger. Even class discussions or lectures about personal safety, awareness and prevention, and the risk of being assaulted are often frightening to students. When first learning hold-releases, strikes, kicks or blocks, a student may become aware of how difficult and alien these actions are. Many women have never even pretended to hit or kick someone prior to coming to a self-defense class. Years of social training have ingrained the idea that women don't fight back or "get physical." As she first tries out these new maneuvers, a student may become aware of her small size, how weak and awkward her techniques feel and how vulnerable this makes her. Helping a student cope with these initial feelings is critical to her successful completion of the first stages of learning. If these initial reactions are not handled properly by the instructor, the student may feel weak, frustrated and frightened instead of empowered and strong.

As the class progresses and the student acquires some basic skills, practice usually involves enacting attack scenarios and having the student practice responses. The more realistic the practice, the better the student will be able to learn responses and the more effective she will be in a real-life situation.

While this type of realistic practice is critical to learning, it is at this point that instructors need to be most aware of the students' emotional reactions. Going through the motions of an attack, even a simple arm-grab, can be a frightening experience. A student may become aware of her tendency to "freeze" instead of responding, or may be unable to remember a technique she practiced just moments ago. She may watch other students' techniques and think self-defeating thoughts like: "I could never do that." Feelings of

fear can escalate and destroy a student's motivation, making her feel hopeless about learning to defend herself.

Students who have themselves experienced an assault, rape or mugging may be particularly emotionally sensitive to the "mock attack" part of self defense training. Memories for significant events can be strongly linked to physical sensations (most of us have strong memories associated with certain smells, for example). When an assault survivor experiences physical sensations similar to those present in the attack (such as being grabbed, an arm around her neck, falling to the ground, being pinned down, etc.), she may experience some of the same strong emotions associated with the actual attack. These emotions can manifest as terror, paralysis, hopelessness, etc. In the most extreme scenario, an assault survivor may experience a "flashback" in which she feels the emotions and sensations so intensely, it is as if the attack is happening at that moment similar to "flashbacks" experienced by combat veterans or other survivors of traumatic events.

Consequently, the instructor's response to a student's emotional reactions during training are crucial to maintaining the student's feelings of confidence, self-control and motivation to continue her training.

Another difficulty women students may encounter comes from outside the class itself. Many individuals in our society, particularly men, but some women as well, are not comfortable with the idea of women becoming strong and fighting for themselves. Many individuals still believe that women who are assaulted must have "asked for it," or brought on the attack in some way. Some people believe that women ought to depend upon men to defend them.

Because these attitudes are prevalent, many female self-defense students encounter skepticism, criticism and downright ridicule from others because of their pursuit of self-defense training. A husband or boyfriend may feel threatened by the woman's training, for example. A student may choose to keep her self defense training secret from a critical spouse. Women in self-defense classes often tell stories about spouses/ boyfriends/brothers/male friends challenging them after a class, making derogatory remarks about the class, or making statements like, "I bet I could get you in a hold you couldn't get out of." Such comments reflect efforts by these men to defeat the woman's confidence and elevate their own feelings of power. A well-trained instructor can help students cope with the comments of ignorant outsiders and retain confidence in their self-defense skills.

Give an example of what you might say to a student to help them cope with challenges from others:

The following are some types of students who are more likely to experience emotional reactions to self defense training.

Those are:

I. With a history of emotional, physical or sexual abuse in childhood.

2. With a history of assault, rape or domestic violence in adulthood (this includes marital rape and date/acquaintance rape).
3. Currently in a relationship that is abusive.
4. Who are experiencing criticism or ridicule from others.

A well-taught self defense class, led by an educated, sensitive instructor, can work to reduce a student's sense of fear and vulnerability and increase her self-confidence and ability to cope successfully with threatening situations. A course that is taught poorly, without sensitivity to the emotional issues that may arise, has the potential to leave a student feeling worse, weaker and more fearful than she did when she started.

Strategies for Managing Psychological Issues during Self-Defense Training

1. Make the Training Environment Feel "Safe"

A. Recognize that self-defense training is different from other types of martial arts classes. Students of self-defense will probably be more uncomfortable, embarrassed and inhibited at first.

There are several steps that can be taken to enhance students' comfort and feelings of safety in class.

1. Increase Privacy

A. Close the school to other activities during the class.

B. Cover storefront windows and do not allow spectators.

C. Request that other students or staff keep out of the area during the self defense class time.

D. Discuss confidentiality. Some students may wish to reveal actual threatening situations they have experienced in order to practice skills relevant to that event. Discuss this with students ahead of time and ask for all students to agree that such things will not be discussed with people not attending the class.

2. Prepare Students Ahead of Time for the Emotional Reactions They May Experience

Let students know in advance that the skills they will practice are realistic and may trigger some feelings of fear. Discuss the need to practice the techniques despite unpleasant feelings in order to overcome the fear.

3. Know Your Students

Many instructors would inquire about a history of physical injury in order to keep students safe during their training. Similarly, give students the opportunity to tell you if they have a history of assault or other threat (being the victim of a stalking, for example). Allow them to indicate this on a confidential registration form.

4. Provide Role Models Use teaching teams which include a male and female instructor.

Allow the female instructor to demonstrate techniques and allow the students to observe the female instructor using each of the skills you wish to teach. Students will

learn better when they are exposed to role models they can identify with and relate to. If you choose your most powerful male and female competition fighters to teach the course, students may be put off by the instructors' level of skill and physical strength. Instead, consider selecting skillful, competent instructors, with good communication skills, who are more in the average range in terms of athleticism and physical fitness.

5. Provide Support

When teaching, provide continuous encouragement and messages of self-worth and empowerment to students. While clear, constructive criticism is important to help students improve their skills, harsh criticism or derogatory comments can be highly psychologically damaging and have no place in these classes. Reassure students that some feelings of anxiety may be experienced during the class and that this is a normal occurrence. Offer the students the opportunity to see you privately to discuss any fears or concerns that may arise prior to or during the course. Also, choose instructors with good communication skills, who are at ease discussing issues that may arise during classes.

6. Give Students Access to Other Resources

Provide the names and phone numbers of local Women's Resource Centers, Rape Crisis programs or therapists to all students as a matter of course. If you are not comfortable discussing emotional issues with your students, team up with someone who is. Contact a local Women's Resource Center or Rape Crisis program yourself before teaching the course and ask for suggestions on supporting your female students. Consider bringing in a local therapist or counselor to co-lead the class or run discussion groups before or after classes.

Should a student experience powerful emotional reactions during classes, provide ample support during class and encourage the student to seek outside, professional assistance.

Your decision to teach self defense skills to women is a serious one. As a self-defense instructor, you are in a position not only to teach much needed skills, but to demonstrate to women and girls that they have the right to protect themselves from harm. Do not take this commitment lightly. If you choose to offer self defense courses, remember that what you teach will affect your students' bodies as well as their minds.

Notes: Utah local Rape Crisis Programs do not encourage self defense lessons. They try to make the victim feel there was nothing they could have done about the rape thereby hoping to remove any feelings of guilt the victim might be experiencing. Their short term intentions may be good, but in the long run they are only creating more victims.

People lie. Do not trust what people put down on paper or say. Watch their body language. Trust what you see not what your told. Always protect yourself. The more innocent the student appears, the more likely you'll be abused by them.

Does this section really only apply to women? Wouldn't an abuse male have the same issues?

Summary

1 out of 5 females will be sexual assaulted in their lifetime. If you resist rape you have an 80% chance of it not happening and a 5% chance the rape / abuse will be worse than planned by the assailant.

You must learn not to act like a victim. Body language must match voice, i.e. it's not the best to say NO! when your body language is saying yes, in the eyes of the rapist.

Recognize problem situations before they become a problem. Avoid them. Deal with them.

Flashbacks: People who have been abused, mentally, physically &/or spiritually, will have many intense memory recalls, even years after the event. Smell is a great memory trigger. Instructors should never trust anyone until they have worked with that person in the same environment and circumstances as they are currently working with them.

How To Teach Sparring Safely

For many, the spirit of training in the martial arts is fighting and sparring. Sparring can be hard contact, brutal, and as intense as you want. Or, it can be a gentle, experimental, learning experience. The use of protective sparring gear is required: full cage head gear, closed fingered gloves, mouth protection, proper foot protection and groin protection for men. The very use of this protective safety gear has its draw backs, namely, types and placement of hand strikes are limited; and people often stop protecting areas protected by the safety gear. Still safety must come first, therefore sparring gear is used.

The very idea of practicing 'pulling your strikes' creates bad habits. A common way to destroy a Martial Arts has been to make it into a sport.

Even with all these considerations, sparring and point sparring have their benefits if used properly; and in a balance with the over-all program.

Some people compete in sparring events for the education and experience, others for the trophies and prestige.

Whenever you're in a learning environment, always ask yourself, "How can I teach this to my students?" In the case of contact fighting/sparring, the question changes to, "How do I teach this to my students without driving them out the door or to the hospital?"

In most schools, sparring is one of the leading causes of drop out among students.

Even when the school sticks to the relative stop-and-go safety of point sparring, students still drop out. How, then, can we motivate these students to engage in sparring without hurting them or scaring them off?

The key is in the perspective you keep in working with your students. If your goal is to get your students to black ranking, then realize you have years to accomplish that. It's important, then, that you structure your curriculum to gradually introduce the student to sparring. There's no rush.

Some may argue that the sooner students start to spar, the sooner they can learn how to defend themselves. If a student drops out because of sparring too early in his training, then they will never learn to defend himself anyway. Furthermore, they will miss out on all the life-enhancing qualities inherent in a full martial arts program, sparring

being just one aspect. A student that drops out of the martial arts because of sparring is a student we have failed.

Really, you can never start a student sparring too soon. Rather, we fail in how we do it, introduce it, use it and follow through. Each student is an individual and must be treated so. What one will enjoy another will not, but can learn to if set up for success. That's your job, to organize and structure success, one step at a time.

Do sparring drills, combinations and patterns 'in the air', then with a partner without any resistance. No contact sparring is what we do. Light contact will happen but heavy contact should never happen.

Our combinations are really one step sparring.

Even with protective gear, all striking targets should be 'forgiving' if light contact happens. Thus we strike to the chest, not the face. Knees are not a target and the protected groin will not be a target for beginning students

No instructor can supervise sparring until each student will instantly respond to that individual instructor's commands. 'Up' is a common command for an instructor to use to stop all action. During non-sparring workouts pay attention to who reacts quickly to this command and who doesn't. Those who don't may have good excuses for not instantly stopping, but they still are not ready for sparring. Train students that the command 'Up' means to stop any and all aggression, not drop your guard or defenses.

Scenarios that there is no winner or loser are often best. Teach students to judge the match by how well they stick to the strategies of a drill. Their goal should be to improve, not necessarily win. Limiting a student's methods of attack and/or defense will often increase their skill levels.

Full speed sparring teaches you where your skills are not how to improve them.

Instructors need to learn to read student's reactions (i.e. - whether the contact is too hard or the action is too fast for that student), and anticipate problems before they become so. No one is someone else's punching bag. Remember it is common for students to hit back a little harder than they were hit, thereby increasing the level of contact. An instructor must prevent this from happening.

Safety is everyone's right and everyone's responsibility.

Nervousness creates tension which results in more force being used than what was intended. Therefore safety must be in place to prevent any harm.

Work students out to reduce tension, relax the muscles and the mind before sparring, during sparring and after sparring.

If you cannot control a class during warm ups, kicking drills, etc., you cannot have them spar.

Your vocal tone will make a great difference. Practice it and use it during classes to check student response.

Respect and courtesy are the key attitudes. If the instructor shows respect to the student they will learn to respect each other easier.

Learning the ranges of all your strikes, kicks, knees, hands, elbow, head, teeth; plus, learning the ranges of others attacking you is an ongoing skill. Bites should never break the skin and like any real contact must be very limited and controlled if used at all. Eyes should never be touched, nor poked at. In some cases covering softly with the open hand can be used if control is very good. Take downs, throws, etc. must be controlled and both partners must show good 'slap-out' skills long before take downs are used. Everything we do leads into applications of self defense; self defense against others and illnesses: physical, mental and spiritual.

The advanced sparring liability waiver must be signed when any sparring equipment is bought or brought into the studio. If sparring equipment is purchased outside of the studio it must first be approved before usage.

Proper sparring gear is designed to protect both the wearer and their sparring partner. Therefore sparring gear with hard surfaces are not allowed. Sparring gear does wear out and students do change in size. Sparring gear must fit and be in good repair.

No complete proper sparring gear - No sparring.

Teaching Strategies By Age Group

Teaching according to developmental levels can make the martial arts learning experience more pleasurable and effective for all students. There are benefits for instructors as well. Specifically, the instructor should create lesson plans designed to meet the needs of students. The better educated martial arts instructors are about the developmental abilities of students, the better the lesson plans can be designed to meet the needs of those students.

The study of martial arts involves thinking, physical conditioning, emotional involvement, and an examination of moral character. For these reasons, this section will focus on these aspects of development, and how the martial arts instructor can use the information to design lesson plans which truly meet the needs of students.

This section will review the cognitive ("thinking"), communication, physical, emotional and moral developmental patterns of age groups from preschooler to adults. We will explore how these factors influence martial arts training. Furthermore, we will consider special issues such as gender differences, learning styles, and multiple-age ranges training together.

We must understand life-span development. Varying paces of maturation, physical make up, cultural differences, education, and life experience can affect the pace at which an individual moves through the stages of development. Consider this section your basic guide into child and adult development.

How Children Process Information

One of the most famous theorists in the area of cognitive ("thinking") development is Jean Piaget (pronounced, pee-a-zhay'). His theories focused on how children process information and how that processing changes over time. Piaget demonstrated that

children think differently than adults. He was interested in how children acquire and use information about their world and experiences (Papalia & Olds, 1996).

Within the next several sections, Piaget's work will provide the basis for how children, adolescents and adults think. We will use the research about moral development provided by Kohlberg and Gilligan to understand how people develop a sense of conscience. Research has revealed that cognitive and moral development occurs in a predictable sequence of stages, and no stage is skipped.

Specific Age Groups: Preschoolers (Ages 4-6)

1. Thinking {Pre-Operational Stage}

Piaget examined how preschoolers process information and titled this stage the "Pre-Operational Stage."

Children in this stage demonstrate the ability to understand information in concrete, simplistic manners. They exhibit the ability to use intuitive thinking, also known as "doing what feels right." They can engage in pretend play and imitate behaviors that are not being demonstrated in front of them. Since pretend play is such an important element of the preschool age, they exhibit limited ability to separate fantasy from reality. Furthermore, it's important to note that children in this age range are just understanding things can be reversed (that is, doors open and close; people can jump up and down).

They also have a tendency to attribute human characteristics to inanimate objects.

Sophie, a five-year-old martial arts student, told her instructor that her teddy bear wanted to take class to learn how to "do kicks".

Tip: Preschoolers are attracted to animals as characters in their books, stories and movies. A martial arts instructor can take advantage of this interest by incorporating animal images in the teaching. For example, instruct children to "run like leopards," "spin like a dragon," or "reach tall like cranes." Children will enjoy the playfulness and think you speak their language.

Preschoolers tend to focus on details of objects, which is why they can get stuck on the color, shape, noise, or fancy move of a new technique, uniform or toy. One child I knew was squirming in class so much the instructor thought he needed a bathroom break.

Upon investigation, it was discovered his uniform tag was scratching his back! The instructor gave a sigh of relief, thinking he may have been cleaning up a different kind of a mess.

Additionally, children in this age group have a limited ability to understand the perspective of others. Therefore, the child will not understand why the instructor is losing his mind when the five-year-old is running laps (giggling the whole way) around the instructor's legs.

Six-year-old children are typically trial-and-error learners. They attempt a skill, it works, and they do it again. If it doesn't work, they might try the skill in a different way. Six-year-old children can state their age, print simple words, and know the difference between day and night.

2. Physical

A four-year-old child can run as well as control stops and turns. The four-year-old can jump 24-33 inches. They can hop four-to-six steps on one foot and descend a staircase

alternating feet. Four-year-olds can jump, run and throw a ball. Four-year-olds are beginning to learn how to skip (Papalia & Olds, 1996).

A five-year-old is able to run with skill and hop and jump rope. While playing a game, five-year-olds are able to start and stop. They can easily hop a distance of 16 feet and use alternating feet without help to descend a staircase (Papalia & Olds, 1996).

A six-year-old child can jump rope, trot, climb, hop and gallop around the training floor. Six-year-old children begin to use their hands as tools, as seen in their ability to tie shoelaces. They can skip on both feet alternately and hop on one foot for ten feet. They are able to walk heel-to-toe in a straight line and catch a bounced ball (Papalia & Olds, 1996).

Tip: Energetic preschoolers love to run, jump and hop around a training floor. Take advantage of this energy by incorporating these skills into warm ups and skill-training exercises.

3. Social/Language

Preschoolers are a talkative group of people. One mother commented that on a stressful day, she felt her preschoolers incessant talking was comparable to Chinese water torture!

Preschoolers begin to explode with language abilities and the excitement that they can communicate and express themselves in a way that is understood by others. Plus, their growing awareness and curiosity about the world around them gives them much to talk about. They can express themselves, but they may not understand complex questions. As an example of the difference just one year makes at this stage, by the age of five, children have a vocabulary of over 2,000 words; they can repeat sentences of ten syllables or more. Six-year-olds can understand 2,500 words~ Preschoolers can answer questions beginning with the phrase, "What do you do when you are scared, cold, happy ...? Six-year-olds use all types of sentence structures and use pronouns (for example, I, you and we) correctly (Papalia & Olds, 1996).

Preschoolers can dress with little supervision. They can separate from parents fairly well. Preschoolers like to succeed at all they attempt. When frustrated, the child may exhibit a temper tantrum or cry when things do not go his or her way.

Preschoolers respond well to praise and encouragement. The use of external rewards, such as stickers, can have a positive impact on the children. Stickers and patches may serve as concrete symbols of accomplishment.

They are able to play cooperatively with others in imaginative or pretend play. Also, they are able to develop relationships with relatives and believe that death is reversible.

Preschoolers enjoy playing with other preschoolers. The martial arts school is a natural place for positive preschool interactions to occur. They are talkative and curious.

Consider asking them questions about their strengths (things they are "good at") and weaknesses (things they wish they could "do better").

Incorporate how rules of respect and self-control they learn at the school can happen at home, too. They will try their best to impress you with their skills, and their parents will appreciate the teaching of important life skills.

Tip: Team Work Drills are popular ways to incorporate cooperation and interaction between children.

School Age (Ages 7-12)

1. Thinking (Concrete Operational, 7-12 Years Old)

Piaget studied elementary school-aged children to understand how they gather and make sense of information. He called this stage "Concrete Operational." He discovered that children in this age range take in information, transform it, and manipulate it so that it makes sense to them. They can classify information putting ideas and facts into categories and sets (Papalia & Olds, 1996). Instructors can teach martial arts in sets by grouping skills. For example, the instructor might teach all of the blocks one week and all the kicks that move forward the next week.

Children within this stage can understand sequencing (Papalia & Olds, 1996). More specifically, they know how to think of things in the following logical manner: first step, second step, third step, etc. Martial arts training is often sequenced-based, from forms to sparring. Thus, children in this age range can thrive in the martial arts training experience.

Children in this age range also understand comparisons of size, such as big and small or big and bigger, or kick high, medium and low. During this stage, the growth and development of intellectual skills supersedes physical development.

2. Physical

Seven-year-old children enjoy high energy sports as well as sit down games. Because of their more developed physical abilities, these children begin to display the ability to execute accurate jumping kicks. Their gross motor abilities are so well-developed they are able to ride a two-wheel bike successfully.

Eight-year-old children further develop their bike-riding, running, skipping, jumping and climbing skills. An eight-year-old child's movements are more graceful than younger peers. They exhibit skill in using their eye-hand coordination. Thus, children are often taught cursive writing (handwriting) at this age.

Nine-year-old children become skilled in active physical play. They experience well-developed hand-eye coordination. During this stage of development, the children reach a growth plateau.

10 to 12-year-old children possess good muscle control. Their manipulation skills are almost equal to those of adults. Manipulation skills refer to the use of hands, arms and legs to move or control an object. Dribbling a basketball or using nunchaku are examples of manipulation skills.

Between the ages of ten and 12, gender differences become more pronounced. Girls have a tendency to lag behind in physical strength. Children within this age range experience a growth spurt. This growth spurt is observed in girls sooner than in boys (Papalia & Olds, 1996).

3. Social/Language

Seven-year-old children use language to share their experiences with others. Eight-year-old children use many words and sentences and adjectives appropriately. By the age of nine, children demonstrate well developed use of language and sentence structure.

Seven-to-nine-year-old children are increasingly self-sufficient, as evidenced by their ability to dress and undress themselves. They begin to utilize social skills, such as

manners, on a more frequent, independent basis. Seven-year-olds begin to enjoy some time alone. They will typically have a best friend.

Seven-year-olds begin to note differences between themselves and others. Eight-year-old children begin to develop a variety of friendships, and are concerned with others' opinions of them. Nine-year-old children become less influenced by their parents and begin the journey of defining their own values. They also start to become more friendly and engaged with others.

For 10 to 12-year-old children, their peer group is extremely important. They prefer to play with their own gender. Children in this age range make comparisons about others based on psychological characteristics, such as nicer, smarter and funnier.

The most important social influences are people in the neighborhood and school. The children monitor their behavior to avoid feelings of inferiority. The developmental social task of children within this age range is to master social and academic skills (Papalia & Olds, 1996).

When talking to children, consider the language you use. The younger the child, the shorter the sentences and, the more simple the language. The older the person, the longer the sentences and the more abstract, philosophical you can be. Also, look the children in the eye, by kneeling down to speak to them. Convey respect, model positive social skills, and you will increase the probability of attention and self-respect.

Adolescent (Ages 13-17)

1. Thinking (Formal Operational, 13-18+ Years Old)

Piaget identified the final stage of cognitive development as the "Formal Operational Stage."

The Formal Operational Stage extends into adulthood. During this stage, people develop the ability to think abstractly and consider hypothetical situations. When given a premise or issue, they can logically develop a conclusion. Thus, they have the capability of debating and considering philosophical issues. Because of this newfound way of analyzing information, adolescents can appear indecisive and hypocritical.

The skills of the Formal Operational Stage allow people to consider alternate explanations for observed events. Also, individuals develop an awareness that one must anticipate, formulate and develop strategies for dealing with problems (Flavell, 1977). Cognitive ("thinking") maturity occurs because of the internal and external changes in the adolescent's life. They are being exposed to more experiences, and the brain matures.

It is estimated that only half of the adult population reaches the Formal Operational Stage of development (Papalia & Olds, 1996), because of limited exposure to advanced educational challenges (that is, college, graduate school, traveling to different countries/cultures). Therefore, most students will be operating in the Concrete Operational Stage of development. Presenting information in a straightforward, concrete manner will be a successful teaching approach. With further cultural and educational challenges, the adolescent and adult can promote advanced formal reasoning.

2. Physical

Adolescents experience rapid maturation and physical development. In both genders, the growth spurt impacts all skeletal and muscle groups (Papalia & Olds, 1996). The

changes occur at their own rate, which means parts of the body may be out of proportion. Thus, adolescents experience awkwardness and clumsiness. Agility, strength and flexibility eventually return. Additionally, adolescents experience the development of sexual characteristics, which leave the adolescent feeling self-conscious.

Instructors can promote positive self-esteem during this awkward time of life by complimenting the student on skill development and offering the adolescent age-appropriate leadership responsibilities.

3. Social/Language.

The language abilities of adolescents are comparable to those of adults. With the exposure of education and culture, the adolescent's vocabulary and eloquent use of language expand.

During adolescence individuals develop a renewed self-centeredness, characterized by self-consciousness and self-criticism, because they're in search of an identity. It is as though they imagine an audience watching their every move.

Adolescents are susceptible to peer pressure. Most of the conformity to peers is usually restricted to fashion, music and social activities. Family attitudes about careers, politics and morality typically influence the teen. (Sebald, 1986; Wilks, 1986).

More specifically, 13-year-olds struggle with independence versus dependence. 14-year-olds challenge authority, and vacillate between being reasonable and competent to rebellious. 15-year-olds present a range of behavior described as that of admiring adults alternated with arguing with adults about unimportant details. 16 to 19-year-olds adopt adult responsibilities with sudden, short episodes of regression to typically younger behavior.

At times, the attitudes of adolescents can appear less than respectful of adults. It would be natural to respond to this disrespect by harshly punishing or speaking to the student. However, a more beneficial response, which addresses his developmental level, would be to clearly and firmly state a more appropriate way for the teen to speak to you or other members of the school. Give the teen a chance to correct the mistake. If the teen continues to be defiant, request that he or she "cool off" and return to class on another day. Speak to the teen in private. Confronting the teen in front of peers will promote humiliation and continued disrespect.

Anorexia nervosa is an eating disorder involving self starvation. Bulimia nervosa is an eating disorder in which the individual eats a lot of food and then vomits to rid oneself of the food. Obesity is an eating disorder which involves overeating (Papalia & Olds, 1996).

These eating disorders commonly occur during adolescence and have life threatening consequences. Anorexia and bulimia are more commonly seen in females, but males can also be affected. If you suspect a martial arts student suffers from one of these disorders, discuss the matter with the student and parents.

Adults (Ages 18+)

1. Thinking (Formal Operational)

As indicated in the previous section, it is estimated that one-half of all adults reach Formal Operational Stage of cognitive development. With more cultural experiences, opportunities for experimentation, and educational experiences, one can expand knowledge and wisdom. In general, adults have the capacity to understand abstract information, incorporate various pieces of data to form conclusions, and consider alternative resolutions.

2. Physical Physicians and mental-health professionals recommend exercise as an adjunct to medical treatment and the overall health benefits for a variety of medical, physical and mental-health reasons. Research has indicated that health is an important predictor of life satisfaction as people age (Chappell & Badger, 1989; Willits & Crider, 1988). Therefore, martial arts instruction can become an integral part of an adult's health regime.

Studies have indicated the physiological benefits of exercise for pulmonary, cardiac, and flexibility and strength (Kastenbaum, 1993). Research has also indicated exercise has a positive benefit for the mental health of adults (Kastenbaum, 1993).

The mode of exercise most commonly prescribed for adults is a low-intensity, rhythmic activity which uses all the muscle groups (Kastenbaum, 1993). Walking and jogging are commonly-prescribed activities. Martial arts provide the added benefit of mental exercise by focusing on the use of concentration and meditation.

The physical abilities of an adult are most dependent on how that individual has cared for himself or herself. The martial arts instructor needs to consider the adult's overall health and encourage the adult to work consistently at his own pace. This attitude is likely to reduce the incidence of injury and keep the adult engaged in the martial arts experience.

3. Social/Language Language skills are well-developed. Adults are able to use language to communicate and entertain.

In general, an adult has typically developed the ability to engage in meaningful interpersonal relationships, read social cues, and display appropriate manners.

In Early Adulthood, the establishment of intimate emotional bonds is the main developmental task. During Middle Adulthood, the focus for adults is to be committed to future generations. During the later years of adulthood, one begins to focus on a sense of integrity and coming to terms with one's own limitations (Papalia & Olds, 1996).

PIAGET'S STAGES OF COGNITIVE DEVELOPMENT

Pre-Operational (Ages 4-6)

Concrete, simplistic thinking

Concrete Operational (Ages 7-12)

Transforms and manipulates information

Formal Operational (Ages 13-Adult)

Abstract thinking, logical problem solving

Moral Development

Lawrence Kohlberg created a system for understanding the stages of moral development, or how people determine exhibiting appropriate behavior.

Criticism has followed Kohlberg's system because he based his ideas only on Caucasian males. Therefore, disagreement exists as to how the information applies to other cultures and to women.

KOHLBERG'S STAGES OF MORAL DEVELOPMENT

Pre-conventional Morality (Ages 4-10)

Stage 1: Punishment and Obedience Orientation.

Focus on avoiding punishment.

Stage 2: Instrumental Hedonism

Obtain rewards and satisfy personal needs. Conventional Morality (Ages 10-13)

Stage 3: Good Boy/Good Girl

Behavior is linked to acting how others approve or like.

Stage 4: Law and Order

Follow rules set by legitimate authority. Post-Conventional Morality (Ages 13, Young Adulthood, or Never)

Stage 5: Morality of Contract, Individual Rights, and Democratically-Accepted Laws. The right action is the one that is consistent with democratically determined law.

Stage 6: Morality of Individual Principles of Conscience Right and Wrong are determined by self chosen universal principles.

Gilligan (1982) stated that women are more likely to define morality based on their relationships to others and their sense of caring and responsibility within relationships.

As Kohlberg's system suggests, preschoolers and early elementary-school students are motivated to behave by avoiding punishment. Therefore, when teaching martial arts to this age group, focus on clearly defining the consequences of misbehavior, such as time out.

As indicated by Kohlberg's system, older elementary-school students will likely be influenced by their concern to please others and obey authority. Therefore, an instructor can focus on the use of the relationship with a child as a way to manage behavior in the martial arts school.

Adolescents and adults make moral decisions based on laws or their own principles. To facilitate a positive experience, clearly display and define the "laws" of the martial arts school.

GILLIGAN'S ETHIC OF CARE: MORAL DEVELOPMENT

Survival.

Caring for self with the aim of ensuring one's happiness and avoiding suffering or being hurt.

Survival to Responsibility.

Understanding connection between self and others; aware of others' needs, but care of self is most important.

Goodness.

Caring for others; elaborating the concept of responsibility; conflict arises over hurting someone.

Goodness to Truth in Relationships.

Flexible, thoughtfulness; struggle with dilemmas; reconsider relationship between self and others.

Caring for Both Self and Others.

Focus on dynamics of relationship through an understanding of the connection between others and self; condemns hurt and exploitation.

Within any relationship, issues of trust and caring emerge. Martial arts instructors will have such issues emerge with his or her students. As Gilligan depicted, our relationships to others can significantly impact our moral behavior. Interactions with others may be influenced by how much caring we feel toward the person. This theory of moral development may provide an explanation to male instructors and students on what appears to be "peculiar" behavior displayed by female students.

Memory

Memory capabilities are different for the various age groups.

Tip: When asking a preschool student or early elementary school student (7-8 year olds) to remember a move, display the move and then ask the child what it is you are demonstrating.

At all ages, recognition memory (recognizing a familiar concept, word or movement) is better than recall (pulling it from the recesses of one's mind), but the difference is more pronounced in younger than in older children.

With development, children's memory relies more on symbolic concepts. Their ability to remember information and access their strategies for remembering information improves with age. Problem-solving strategies become more efficient and flexible as children age. (Mussen, Conger, Kagan, and Huston, 1986).

Children do not use rehearsal and memory strategies until age nine or ten. Thus, a child under the age of nine will not utilize special ways to remember information. Singing a song or stating the information in a rhythm can facilitate remembering for younger children. Under age seven, children overestimate their ability to remember information, but by the ages of nine and ten, they remember as accurately as adults (Flavell, 1986).

Tip: Use memory aids such as acronyms, which are defined as using the first letter of each phrase or word to make a word that reminds the student of the concept.

Learning Styles

When teaching the student, not only does the martial arts instructor need to consider developmental level, one needs to address Learning Styles as well.

The title, Learning Styles, refers to how a person receives information and the mode in which the information is perceived and organized internally (Gittins, 1995).

The different styles of intaking information include:

1. Hearing (auditory)
2. Seeing (visual)
3. Doing (kinesthetic)

We all have preferences for how we incorporate and learn information. It is likely that we all use these senses in some combination with a preference of one of the senses.

The two styles of perceiving and organizing information are referred to as:

1. Global
2. Analytic

As you read this section, consider your own style of learning. The more you understand about your Learning Style, the better prepared you will be to teach.

1. Auditory

Auditory learners understand best by hearing information presented to him or her. The use of clearly spoken, specific directions allows the auditory learner to be successful. Instructors need to provide such details as left, right, high, low, foot, hand, forward, back, and the name of the stance (Gittins, 1995).

Auditory learners tend to talk to their instructors, to their neighbors, to the audience members, etc. While this may appear disrespectful, an instructor needs to consider that the student is attempting to process the information.

One way to minimize disruptive behavior is to have the learner participate in a question-and-answer time. Other ideas include having the auditory learner count during training or explain a technique (Gittins, 1995).

2. Visual

Visual learners need information presented in clearly observable methods. Watching how a technique is executed by a role model is the easiest way to teach visual learners. Gittin (1995) suggests staggering lines to allow visual learners to take advantage of role models. The use of assistant instructors as role models can be immensely helpful to a visual learner.

3. Kinesthetic

Kinesthetic learners acquire information by participating in the activity. To effectively teach a kinesthetic learner, demonstrate the technique and have the student practice the skill. Once the student starts to "get the feel" of the technique, the instructor needs to explain the concept behind the technique and make corrections (Gittins, 1995).

This teaching sequence is important to ensure that the information is fully comprehended by the kinesthetic learner. It is suggested that the kinesthetic learner

needs to gain a little competence or, again, "get the feel" of a task before verbal information is meaningful (Gittins, 1995).

Kinesthetic learners need a variety of activities to maintain their interest. Pairing a kinesthetic learner with an advanced martial arts student can be a winning combination because the kinesthetic learner will acquire new skills, if safety can be maintained.

Kinesthetic learners are active people. Standing still is not part of their nature. They are not exhibiting disrespectful behavior, just attempting to learn. Therefore, you will want to keep lectures relatively short and include numerous opportunities for movement and practice.

4. Global

Global learners take in and organize information in an overall manner. They observe connections between concepts and try to understand the "big picture". Global learners prefer an overview of the information.

While they take in all of the information, global learners have difficulty organizing and structuring the data. Therefore, the instructor will need to provide the structure and organization. Setting and meeting goals along their martial arts training can provide the necessary structure. Furthermore, global learners comprehend information best if the instructor can explain how the technique or philosophy can be applied to the student's life outside of the school.

Global learners can work well in groups and with partners because the interactions further assist their learning. Global learners respond well to external rewards, such as praise and promotion.

5. Analytic

Analytic learners examine the parts or details of a situation and then make their decisions. They prefer accurate, detailed, organized information (Gittins, 1995). They prefer to work alone and require time to perfect their skills.

This emphasis on the details of a technique can impede progress. The instructor will need to monitor the pace and find ways to encourage the student to move on to another detail.

Analytic learners take apart a skill to understand, for example, precisely where an arm is placed in a high block and the exact angle one should have the base foot in a roundhouse kick. The instructor will need to encourage the student to understand that while there are some precise expectations, individual differences may result in a wide range of correct techniques.

Analytic learners may become overwhelmed learning a martial arts form all at once. Therefore, an instructor needs to break down the task into smaller parts. Analytic learners will feel most comfortable with time to work on the technique alone. This makes them faithful, hard-working students.

Tips for Teaching

First and foremost, discover your learning and processing styles. Such awareness will provide you with valuable information. When teaching class, you will have a variety of learning styles and processing styles present among your students. Adopt a style of using a variety of techniques and modes of information delivery (visual, auditory and kinesthetic) to convey martial arts concepts. By using a multi-modal approach, you will likely appease most of your students. But, all of us will be better off when we can each learn from/by each method for each has a strength in teaching/learning certain things.

1. Just for Fun

The next time you are learning to play a game, any game, with a group of friends, listen to how each player wants to learn the rules.

You will likely hear someone say, "Tell me how to play." This person is probably an auditory learner. Someone else may say, "Let me read the rules." You probably have a visual learner in the crowd. Another friend may say, "Let's just play a round and see how it goes." This person is likely a kinesthetic learner. Have fun with the investigation!

2. Gender Differences

When teaching martial arts, gender differences are an important consideration. This does not mean that males or females are superior to one another, but an instructor needs to acknowledge the differences and strengths of each gender.

Research indicates that males and females differ little with regard to cognitive ability. When gender differences are noted, they generally do not appear until pre-adolescence. However, males score higher on tests of visual-spatial abilities and, at age 12, on measures of math (Maccoby & Jacklin, 1974).

Between the ages of 10 and 11, females tend to score higher on verbal-ability tasks (Maccoby & Jacklin, 1974). During adulthood, females display superiority in verbal reasoning and word fluency while males continue to excel in tasks involving numbers and spatial relationships (Maccoby & Jacklin, 1974).

Hyde and Lin (1988) report that gender differences have declined in the last decade or two. Much of the difference between the motor abilities between boys and girls has been the expectations and level of coaching and the rates of participation (Hall & Lee, 1984).

Summary

As this section has presented, there exists a vast amount of information regarding cognitive, physical, social, language and moral development.

Young children are more simplistic in their understanding and processing of information. They look to their family for comfort and values. Preschoolers are talkative and active.

Elementary school-aged children begin to internally manipulate and transform the information they receive. Socially, they begin to notice differences between themselves and others. They tend to spend some time alone and develop a best friendship.

Adolescents experience a growth spurt, which assists in the development of more abstract reasoning and physical maturation. Such bodily changes can create self-consciousness. Adolescents may test the authority of teachers and parents. It is their avenue for defining themselves by rejecting or challenging the values presented to them.

Adults have the ability to think abstractly and problem-solve. Generally, they have well-developed social skills and tend to establish relationships with others.

Moral development spans from behaving to avoid punishment to making decisions based on one's own principles. Furthermore, learning styles and different ways to perceive information challenge the martial arts instructor's lesson planning.

Given all of these differences between the age groups, it would be quite a challenge to teach a martial arts class that met all of the learning needs of various aged students. When a class is taught at a level beyond or below the capabilities of the student, he or she may become frustrated or discouraged. The instructor is then at risk for losing a student.

There may be types of classes in which it would be enjoyable and appropriate for a mixture of age groups. The age groups designated in this chapter serve as guidelines for instructors to implement in their schools. At times, because of a student's level of physical and social maturity, an instructor may decide to place the student in a class different from his or her same-age peers.

For example, Joshua was a 13-year-old male who was 5'8" and 160 pounds. He towered over his same-age peers and certainly intimidated a few of his fellow students! Due to his size and level of maturity, his instructor decided to place him in the adult classes.

Understanding the various developmental tasks of the different age groups will assist instructors in creating lesson plans that truly meet the needs of their students. When you meet the learning needs of your students, you will likely retain happy, well-trained, devoted students. Consider all of the developmental aspects presented in this section, and you will increase the probability of effective, well-designed lesson plans.

Relate to each person in group class by connecting to them at every level possible: their age, an interest, gender, etc. Call each person by name at least once each and every class.

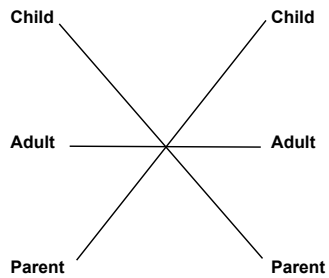
Treat people how you want them to be and they will become it.

Respect them how you want to be respected.

None of us develop at the same level/rate/speed in each area of our life.

There is no such thing as the average text book person. We are all unique.

Explain the following behavioral roles communication chart.



Do you accept all your classmates in each and every class?

What is a “level playing field”?

How do senior students set the example?

What is fear? How do we use it? How are we used by it?

How are your students a reflection of you?

Explain: positive attitude or a can do attitude.

Define focus.

The Power Of Instilling Purpose In Teaching Martial Arts

Martial arts students vary as widely, in both physical and psychological attributes, as do the teaching styles of various instructors. Whereas our first impulse as instructors may be to teach in the way that we ourselves were taught (or how we remembered we were taught), it is important that we consciously develop a teaching style that can effectively address the needs of each student in our classes.

This section will convey:

- 1 The importance of recognizing and honoring each student's individuality.
- 2 Teaching methods that are effective with a wide variety of students.

Individual Goals, Individual Needs

One of the greatest ongoing challenges in teaching a group class is to provide each student with the sense of being "seen" by his teacher. All of us want to be recognized as an individual with individual goals and abilities, a martial artist whose specific needs are respected and addressed. This is a challenge that must be met daily, even hourly, if we are to be responsible and effective teachers of the martial arts.

But how do we go about helping promote a student's individuality in the typical group class teaching situation? Students like a good challenge, but how do we avoid making the class experience too easy for some and impossible for others?

Cultivating the following personal qualities will go a long way toward addressing these issues:

1. Awareness. The teacher must be familiar with each student's desires and needs as they relate to the martial arts. Not all students are interested in the same thing, for the same reasons.

2. Acceptance. The instructor must understand and be willing to accept the starting point of each student. For instance, one student may be very assertive and eager, even overly aggressive, while another may have a low pain tolerance and be more reserved about engaging wholeheartedly in any physical activity. While your natural inclination might be to favor one aspect of the martial arts, an educated teacher must accept and understand each individual. Consequently, instructors must formulate a program to assist all students and their differences. (Indeed, by many cases it is the reserved student that actually benefit more from the martial arts.)

In other words, the instructor must create a level playing field on which all students are equally important and recognized. Even though one may need more time to learn than the other, that extra time does not mean that you are favoring one student over the other. The playing field always remains level.

Responsibility

The instructor must assume personal responsibility, through his behavior, for maintaining that level playing field; that is, to teach by example. Act out the attitude that respect is not rank-oriented but mutual and universal. Recruit your senior students to assist in creating an atmosphere of acceptance and encouragement for all students regardless of rank, size, strength or aptitude.

Self-Implementation

How do we provide individual students with a sense of purpose and the experience of steady progress? This is where thoughtful and effective teaching methods come in, as described in the following sections.

Effective Teaching Strategies for Instilling Purpose in Training

Often, schools fall into the trap of teaching what could be described as clinical, sterile, technical execution. In these situations, there is an overemphasis on "correctness" of execution rather than on the technique's purpose. Good execution is important, of course, but without purpose behind it the result can be a seemingly heartless, clone-like, rote performance.

An effective way to teach martial arts is by a three-level approach.

1. Level One

Focus on execution. For example, the instructor holds in his hand a focus pad and directs the student to fire a strike such as a side kick against the pad. The instructor first goes about correcting the student's form, commenting on how to achieve good balance, good torque in the hips, good extension on the strike, etc. But he doesn't stop there.

2. Level Two

Here, the instructor attaches a purpose or strategy to the specific technique being taught. For example, after spending time on the correct mechanics of the kick in Level One, you might move on to the application of the kick defensively. In this drill, you might tell the student that every time you step toward him he is to adjust his distance backward and fire a defensive side kick to stop you in your tracks. Now the kick has a purpose and you are ready to move on to Level Three.

3. Level Three.

The third and very critical phase of instruction has to do with helping a student improve his overall attitude or demeanor of execution. In addition to: executing correctly and combining the execution with appropriate strategic principles, the student must also put emotional intent behind his efforts.

Every technique execution needs to have an emotional intent behind it. For example, in executing a strike, one can fire with the intention of just locating a target, or with the intent to stun or damage your opponent upon contact. Coaches refer to this as putting emotional definition, "teeth" or "backbone" into executions. When a student learns to put his body weight (using the correct mechanics) together with an emotional intention, it equals what we in the martial arts refer to as "substance." If a student has substance, he will move with a conviction of purpose. Chi will flow stronger. When the student moves with this conviction, he is more apt to convince the opponent who is in charge. And yes, that opponent can be a big bad guy coming at you, or your own laziness, lack of competency, or poor health.

Applying What You Know: Resolving Specific Teaching Challenges

The following are some examples of how various aspects of the three-level approach can be applied to everyday situations all of us are likely to encounter in teaching martial arts.

Working Through Fear

How does an instructor help a child overcome his fear, such as in sparring? The first step is to get the young student to accept his fear. Explain that fear is not something you run from. It is not a sign of weakness, nor does it make you a bad person. All people, all students, and, certainly all great martial artists know fear. You should be afraid when you spar; otherwise, you are not going to do well and definitely will not do your best. So, fear is something you recognize and learn to embrace. Teach that being afraid is not the barometer we use to judge one's lack of courage, but rather how a student chooses to deal with it. Then run a drill to demonstrate how to use fear as a tool to give your technique executions more energy.

Properly dealing with fear relieves pressure and tends to make the child more assertive yet less aggressive.

Now the student is on the way to accepting his true feelings and integrating them with technique executions. The normally paralyzing aspects of fear should now be replaced with, or at the very least, balanced by a newly discovered power to counteract the fear. The student is very likely to repeat his actions, thereby also repeating the lesson and building a pattern of success.

Teaching through Visualization

Great forms performers, like great fighters, share a common trait: an identifiable one that often elevates them above their peers. They project a powerful "emotional energy" during the execution of their form. This energy is often called the "indomitable spirit". Forms are almost a universal element of traditional martial arts curriculum, and have been for centuries, because they work. Despite the importance attached to forms, students' attitudes toward learning them are mixed. Some feel awkward, others lackadaisical, and others, especially those predisposed to fighting/sparring, totally bored.

A student's enthusiasm (or lack of it) toward learning forms starts with the instructor and how he teaches them. Then it has to do with the degree of skill and enjoyment each student feels when practicing forms. Teaching students how to identify and then integrate their emotional energy into a form is a means of instilling enthusiasm and even passion into this learning experience.

Students who lack emotional energy while doing a form appear lifeless when executing the moves. You can exhort these kinds of students over and over, "Move faster! Strike harder!" without achieving the desired result. This may be because they do not yet understand the kind of emotional energy that will enable them to reach the desired result. Nor do they understand how to connect with it.

One way to facilitate understanding and instill some "fire" or spirit into this kind of situation is to use a visualization exercise. It is the key to opening up the student's emotional energy.

Direct the student to think about happy things, sad things, funny things, anything with an emotion connection to it.

This mental exercise ideally gets the student to tap into his emotions. The goal is to get them to express that emotion physically.

Now have the student think about that experience while doing the form, but using only body language. Tell him to put their emotions behind each move.

You should see a big improvement in the "life" or "passion" the student injects into his execution of the form. Having summoned a strong emotional energy, he is much more likely now to know what you mean and to make real, lasting improvements in the performance of the form.

Instilling Purpose in Forms

A teacher needs to explain not only what a student should practice in a form, but also cite the reasons. These three questions should always be answered, and none should be neglected:

1. What?

2. How?

3. Why?

Suppose, for example, that a student executes a kick in a form. The kick is the what. Then explain the how and the why.

Overcoming Odds

Another challenge instructors face is dealing with students who always experience being at a disadvantage. These individuals constantly find themselves facing off against partners who are much taller or much faster. It is the teacher's task to make sure that these students keep a positive attitude; that they believe they can make martial arts work for them.

A typical example would be having a shorter student attempt to control a taller one who is an excellent kicker.

An aspect of focusing is to stay in the present tense. When you try to anticipate your partner's initial move, thereby operating in the "future" tense, you are practicing what can be called "ego leadership," which distracts from your ability to deal with the present. On the other hand, if you find yourself judging a "past" mistake, such as missing a block and getting hit, your thinking is in the past tense where fear is in control.

In sparring, and in life, it is essential that the mind learn to trust itself in the present, moment by moment, at ease in the knowledge that it will know not only what to do but when to do it. This inner faith in one's thinking skills keeps the student focused and ready to deal with the actual, present-tense situation.

Teaching a student to trust himself and stay in the present is a key aspect of teaching him to focus.

In the Final Analysis

Instructors must realize that constantly pushing students to increase their speed, power and conditioning has its limits as a way to improve them as martial artists. Experience has shown us that the blueprint to success as an instructor involves giving your students the tools they need to grow in all three levels discussed in this section -the execution using proper mechanics, the technical application (which involves learning tactical principles), and the psychological level (using focusing skills, attitude strategies and mindsets).

Do not forget your instincts; trust them. They will enable you to apply the methods we'll continue to cover.

What Is A Healthy Martial Arts Hierarchy?

We can think of the martial arts school as a society, an organized group of people devoted to a particular end. And it seems that, more often than not, this martial society is organized along hierarchical principles. "Hierarchy" refers to a way of classifying or dividing.

Every society uses slightly different characteristics to make this division. In the martial arts world, we typically use criteria such as skill and experience. We divide this society into "teachers" and "students," black ranks and non-black ranks, "masters" and "disciples," etc. Some may ask, "How is a disciple different from a student?" There is an emotional and personal commitment in discipleship that may differ from a consumer-oriented relationship.

We often identify different groups by special articles of clothing, in most cases, the rank sash/belt. Many schools require certain types of behavior from these groups. And this, many people assume, is an integral part of martial arts training.

But assumptions can be dangerous and misleading. Every professional martial arts instructor needs to examine the way in which his or her school is run and examine the assumptions.

Pitfalls and Abuses

There are a number of potential problems with hierarchy:

1. Too much rigidity

By stressing this type of organization too much, the teacher lets method obscure the objectives of teaching. In other words, how the instructor teaches limits what the student learns. It introduces a lack of flexibility on the part of the instructor that inhibits a more individual, customized approach to teaching. As a result, students may be turned off. In other words, how the instructor teaches limits what the student learns.

2. Arrogance

A "take-it-or-leave-it" attitude is a type of negative marketing. Most people will do what is right once they understand what that is. When the instructor really knows their arts there is less need to force it upon students just because of rank and/or position. Arrogance

may lead to the appearance of a type of surface mastery on the part of the teacher, but implies that what is taking place is mimicry, not mastery.

3. Inequality

Too much respect for some can mean too little for others. Part of professional teaching is presenting students with both support and constructive guidance. Couching your lessons in an "I-teach, you-learn" form can mean that the emotions involved in questions of dominance and submission obscure the lessons you are trying to impart.

4. Power corrupts and absolute power corrupts absolutely, is all too common.

There are schools where the instructor struts across the room and barks orders to a class of robots, programmed to obey without thought. There are other schools where this military flavor is absent and the arts seem to be learned nonetheless. These two types of sites seem, however, to be at opposite ends of the school spectrum. The hierarchical model replete with uniforms and uniformity, obedience and submission, and all the psychic abuse possible in such an environment, seems almost to be inseparable from the martial arts tradition itself.

But is it? Where did this hierarchical tradition come from? For many American servicemen (among the first Westerners to seriously study the martial arts), it was part and parcel of the experience of training many of them received overseas. In the decades since many of these martial arts pioneers returned from Asian duty stations, the whole "master complex" has become an integral part of martial arts lore as well as a significant theme in countless B movies.

It seems every celluloid dojo drama features a good sensei/bad sensei scenario. The bad sensei inevitably dresses in the predictable black outfit of evil doers everywhere, and is a relentlessly rigid and hierarchical character. The good sensei is inevitably wise and laid back, played by a series of slightly overweight, graying actors who are decidedly unthreatening.

Good instructors seek to find a healthy balance between the rigid, military mindset of "Absolute subordination" and the modern and mature approach of mutual respect.

Like most things theatrical, these characters are usually exaggerated. But, as is usual with movies, their themes often hint at something significant.

Many instructors believe that there is a role for some type of structure in the teaching of the martial arts. Others feel that there is a possibility that too much emphasis on dominance and submission, superiors and inferiors, may be problematical. For professional martial arts instructors, these ideas reflect a growing maturity in the way we approach the art. In short, as we grow more confident ourselves in passing on the essence of the martial arts, the whole question of determining what is a healthy martial arts school hierarchy is bound to arise.

Evaluating the Reasons for Hierarchy

For Americans, the whole idea of hierarchy is one fraught with difficulties. If nothing else, we believe in the American ideal of equality. We are extremely sensitive to any sort of system that prejudices individuals. We feel that each of us is as good as the other and want to be free to act that way.

The Asian martial arts, on the other hand, developed in societies that were relentlessly hierarchical. The ancient Chinese created a social model with four classes that were graded in terms of worth and esteem. In addition, they placed a high value on personal cultivation and development, usually achieved through systems that demanded years of onerous work. Confucian scholars, who effectively dominated the social world of pre-modern China, labored for years to master calligraphy and the orthodox texts of their philosophy. As a result, this culture also placed a status value on age, since it usually took quite a few years to attain skill in the Confucian arts.

In Japan, we see much the same pattern: rigid social categories, a hierarchy of social classes, and an emphasis on a tradition of cultivation that accorded the elderly and the skilled greater status than other people. The linkage between such hierarchical systems and martial arts was further strengthened, of course, by the fact that the samurai, the warrior class of feudal Japan, were at the top of the social and political ladder. Since effective fighters were those who survived, the grizzled martial arts master was a living embodiment of the Asian linkage between rank, status, achievement and age.

The East Asian cauldron in which the martial arts were developed was a cultural environment where status was assigned to you according to broad characteristics. These statuses served as a guide to proper behavior: People in lower status positions were required to acknowledge their inferiority before individuals higher up the social ladder. It didn't matter whether you were faster or smarter than your seniors (or at least suspected you were); what mattered was that you were expected to behave in a certain way toward them. To many, this emphasis on status offends the American democratic sensibility.

Methods of teaching martial arts, then, were developed in a cultural environment where status and rank were very important. As a result, ways of designating rank within martial systems were developed and certain codes of conduct were established that fostered and passed on a tradition of hierarchy in martial arts training. Like many aspects of the martial arts, parts of this tradition can be useful. An unthinking fidelity to old patterns of training and teaching, however, may not necessarily be the best strategy for the professional.

Bruce Lee exhorted us to "absorb what is useful". An even older American tradition encourages us to look carefully at what and why we do things before rejecting old ways. In short, when we critically evaluate hierarchy, we need to be sure we don't throw the baby out with the bathwater.

In perhaps a better balance, throughout Asia and North America the family system of hierarchy within the martial arts was in place and quietly is/was maintain regardless of the ever changing social and political environments. Here the parent loved the child and thus gave all they had including the family martial arts. The child loved the parent and was loyal, respectful and obedient as a result of that love. As parent and grandparent aged the experience and knowledge they had was a treasure of great worth. Whether it was how to grow food, heal sickness, create useful items, comfort others or defend the weak. Families that survived had to have strong skills in each of these areas and new generation increased those skills adjusting to the times, to continue to flourish.

Why Hierarchy?

There are a variety of reasons that can be supplied to explain why some type of hierarchical organization is needed in martial arts training. Not all of them are good ones, or, at the very least, they are not the types of answers you would expect from a professional instructor. All answers, however, fall into three broad categories. Those relating to:

1. Tradition
2. Accomplishment
3. Functionality

The tradition argument is a common rationalization for martial arts hierarchy: "This is the way the masters have passed the art on." This kind of response is a statement, however, not an explanation.

Given what we have learned about Asian culture in general, it can be argued that hierarchy did form an essential part in the ways martial arts schools organized themselves. We have very well-documented studies of Japanese martial training going back hundreds of years that demonstrate this. It may also be that there is something about teaching this way that is beneficial. But to say, "We have a hierarchical system because we have always had one" implies that the instructor is blindly and uncritically passing on an art without really attempting to understand it at all. Again, mimicry instead of mastery.

Another seriously flawed explanation is one that focuses solely on the instructor and the respect due him. I like to characterize such scenarios arising in "Darwin's Dojo." Here, the head instructor is obeyed (if not feared) due to the fact that he dominates the school physically in a scenario that illustrates the whole notion of "survival of the fittest".

Now, in arts that are concerned in part with physical questions of offense and defense, it would be absurd to contend that skill in the art question has nothing to do with the elevated status of an instructor. But to say that someone is the master simply because he is the meanest, strange, or most skilled practitioner of the art, is juvenile and could have a negative impact on a professional livelihood or, for that matter, the martial arts image as a whole.

A martial arts School of Hard Knocks may create some tough students, but it will also "wash out" large numbers of others. Besides, we respect people in the martial arts for a variety of reasons. Physical skill one reason among many, which is why we teach martial "arts"-the term suggests that there are many dimensions to these systems that include, but is not limited to, physical prowess alone. To create hierarchies founded on simplistic (and short-lived) criteria is to suggest a lack of maturity on the part of the instructor.

Of course, we can also assert that a hierarchic organization is one that makes managing people easier. To a certain extent, this functional explanation is true and is the one that is least objectionable. In training situation, with a great many bodies flailing and flying around, executing techniques that could inflict damage to the self or others, it helps to have someone in charge. Particularly in situations where students are using

weapons, which multiply the potential chance of injury exponentially, a clear chain of command exists in creating a safe training environment.

In addition, since there is an emotional dimension to fighting, it also helps to create a dynamic where trainees respond even in the heat of a match to commands from their teachers. Particularly with younger students, instructors must maintain a certain control over their charges. Inculcating a habit of obedience, then, can be helpful.

The Problem with Superficial Responses

The problem with these three categories of responses (tradition, accomplishment and functionality) is not that they are irrational, but rather that they are too simple. They suggest that the instructor's command of the topic is so superficial as to call into serious question his mastery of both his art and his educational technique. To be able to establish an appropriate teaching environment in martial arts training, the instructor needs to think clearly and deeply about the implications of instructional methods.

The martial arts are a vastly complex human endeavor. This complexity extends to the psychological dynamics of teaching and learning. In other words, one thing in the martial arts often has many applications or implications. A professional instructor needs to be familiar with as much of the theory of the art as possible. This extends to the theory of instruction as well. As a teacher reviews how lessons are structured and how students acquire skills, he needs to evaluate his instructional effectiveness. Because a teacher was taught a certain way in the past is not a professional rationale for current teaching methods. If you can't integrate various rationales for hierarchical organization into your instructional theory, and adjust your methods and preferences accordingly, then you may end up with a school shaped by whims created by your personal psychological makeup, but you certainly don't end up with a professional school.

Tradition, Accomplishment and Functionality Revisited

Let's look at these common explanatory themes again, and attempt to relate them more systematically to the instructional dimensions of the martial arts.

The common assertion that hierarchy has been part of martial arts training for centuries is, of course, accurate. But like most phenomena relating to these arts, there are often multiple layers of significance that need to be explored. It is not enough to merely establish the fact that there is a cultural heritage that shapes martial arts training. We need instead to reflect on its significance.

Instructors must carefully evaluate "traditional" practices to determine if they enhance or inhibit learning.

Contemporary instructors may view martial arts as dead customs from the past, customs that make learning the arts inefficient from modern standards. Yet we need to be open to the possibility that this approach developed centuries ago for reasons that actually had to do with efficiency. The arts developed, after all, from combat systems, and fighters have little interest in practices that are not going to yield them results.

What is needed for professional instructors today is to carefully evaluate "traditional" practices to see what possible use they may hold on the one hand, or how they inhibit learning in a contemporary situation on the other hand. In this regard, simply because

something is "traditional" does not mean that it should be discarded, any more than everything that is "contemporary" is worthwhile.

For contemporary martial arts instructors, mindlessly mimicking Asian traditions that emphasize extremely hierarchical behavioral codes is both silly and dysfunctional. We need to remain open to the suggestion that some sort of hierarchical structure may serve a positive educational purpose for a number of reasons.

If fighters (never a particularly submissive set of people) accepted the dominance implied with hierarchical systems, then it must have been because such systems brought with them a type of benefit. That benefit may have been linked to the practical interest fighters had in enhancing their skills. In this climate, instructors were individuals who, simply by virtue of survival, had something valuable to impart to trainees. By submitting to their tutelage, by obeying their commands, these trainees were voluntarily accepting inferior status in the hopes of eventually achieving the practical efficacy of their teachers.

Of course, not all fighters were willing to submit without a challenge. The number of martial arts stories that relate the adventures of young champions wandering the countryside and taking on the masters of the various schools they encountered are legion. In feudal Japan, such "knight errantry" was known as *mushashugyo*; "austere training in warriorship" is a literal translation, but this process usually entailed warriors visiting new locations and challenging local masters to duels. It was one way to learn. It also had a down side, however. Challengers who had not learned well were often maimed and sometimes killed.

Today, of course, we practice the martial arts for a variety of reasons. One is the acquisition of skill. And, by voluntarily entering training, students signal a willingness to believe that the system and the teacher they've chosen have something significant to teach them.

In the martial arts school, the instructor does not merely represent personal individual accomplishment, but the embodiment of hard lessons learned by generations of teachers. Creating an awareness of this through special honorific terms (like *Loashi*) and ritual behaviors (bowing, etc.), is to create an atmosphere where teachers (and students) are respected for their roles, not as individuals, but as links in a chain of martial tradition.

So, in the final analysis, the hierarchy of tradition is not something that is intended to elevate the teacher over the student. It is certainly not meant to make the student feel inferior. It is rather to create a mindset that places trainees in a unique world -a world that attempts to preserve its linkages with an ancient heritage and create an awareness among all students that they are involved in something larger than themselves. In this sense, hierarchy serves to link martial artists, teachers and students together, not separate them.

A Healthy Hierarchy

We can examine a few hypothetical situations for some initial illustrations of healthy and unhealthy hierarchy. There is an embarrassing wealth of grand masters out there in the martial arts schools of America. An egotistical insistence on wildly exaggerated titles and a practice of making students use them is a sure sign of an unhealthy hierarchy.

Part of the important message that needs to be communicated in the martial arts is that all of us, teachers and students, are constantly learning and striving for greater skill. The smug self-satisfaction of a "master" is an indication that this individual's use of hierarchy has nothing to do with teaching and everything to do with self-gratification.

Healthy hierarchy stems from an attitude, not a title. If students respect their teacher, it really matters very little whether they call that individual "sensei" or "sifu," or Bob. For younger students, it sometimes helps to use formal titles in order to communicate a sense of distinction between seniors and juniors -in a way that is common in adult/ child relationships in this country -but is clearly not necessary for maturer students.

A related issue is bowing. Various schools may use this as a mechanism for reinforcing a notion of hierarchy and as a special (as in, out of the ordinary) way of demonstrating respect. To insist, however, that students bow to the teacher out of the school is ludicrous and, once again, demonstrates just how poorly the instructor in question understands the educational rationale of hierarchy.

It may be, for some schools, that items of etiquette like bowing are used in training to indicate the unique experience of learning the martial arts. The message here might be summarized as "special activities have special customs." But, in America, we don't do much bowing. As a matter of fact, one of the things we prize most is independence. It seems silly (and pretentious) for an instructor to insist that students bow to him or her on the street.

A healthy approach to bowing or to other customs that smack of hierarchy, is one that presents students with a clear rationale for the action. Students shouldn't be forced to bow. It is much better to explain that, in this particular school, a bow is used as a signal of mutual respect and is a ritual action specially used in the school. Period. And if you make students bow to you, you better be bowing back!

A final example of unhealthy and healthy hierarchy is the way in which the instructor approaches the questions generated by the class skeptic. Traditional instruction in some martial arts styles featured almost no explanation or commentary. We know, however, that some verbal reinforcement assists in mastering various tasks. It may be that a student's question of the inevitable, "How come...?"-can serve a good purpose in a class. If one individual has this question, then others may, too. Yet, sometimes, the persistent questioner may ask so many questions that it gets in the way of actually learning. (When I was in grammar school, this was a favorite tactic used on substitute teachers).

An instructor with an unhealthy concept of hierarchy will, in this situation, respond with the "Because.I-said-so" response. It is a clear indicator of school hierarchy, you learn-but not a brilliant teaching technique. Healthy hierarchy is one that fosters learning, maintains structure, and builds mutual respect. In this situation, rather than an abrupt reply, the instructor can say something like, "That's a good question, but too much talk right now might interfere with everyone's having a chance to practice this technique as much as they would like. After class, why don't you stick around and I can explain this to you a bit more."

This way, the questioner is treated with respect, the instructor keeps the class on track, and everyone is gently reminded of the dynamics of the teacher/ student relationship. Ultimately, the most persuasive argument for attaching any type of hierarchical structure to training is one that relates directly to its role in assisting us to teach others. In fact, all

our actions in the school should have a functional rationale. Notice that when we looked a bit closer at the "tradition" and "accomplishment" arguments, what we ended up with were explanations that showed how hierarchy could play a part in creating a healthy dynamic that assists students in learning their art in a truly comprehensive sense. When we look at teaching the arts to others, we have to examine just how a hierarchical organization can help us become more effective instructors.

The purpose of a title is to remind the individual of their responsibilities, not just glorify them. Thus calling someone Laoshi is calling them an instructor and reminding them, at that moment, that is what they should be.

Order and Safety

A well-established command structure can assist in creating a school atmosphere that exposes students to a minimum of risks. The potential for injury, and consequent questions of liability, are a major concern to school owners. An instructor/student imposed structure in training, which includes tailoring exercises and activities to the capacity of trainees, is a must. It is a well established tradition for a reason.

Most people think of systems of colored ranks as being a way to identify students according to their rank, and understand this as a practice that is symptomatic of an unhealthy emphasis on status. In point of fact, when Jigoro Kano, the founder of judo, used a colored belt system to indicate rank, it was so that he would be able to quickly identify the skill level of judo students from all over Japan. Kano was known to be an excellent teacher, and he was vitally concerned with creating training sessions that were challenging and safe for all his students.

In addition, as we have discussed before, there is an art in managing groups of active, often young people. According to the National Association of Professional Martial Artists' 1997 Industry Survey, children under age 12 comprise a massive 50% of American martial arts classes. Creating a school etiquette that dictates methods of entering and leaving the training area, of approaching sparring partners, etc., is not necessarily a symptom of an overbearing instructor, but rather a way of creating a smooth flow of people with a minimum of problems.

Keeping Cool

Much of the healthy hierarchy in the school revolves around "respect" and the ways in which students express it. The almost universal practice of bowing should not be an exercise in domination and subordination.

For some, the etiquette of bowing can feel demeaning if they are accustomed to only to having others "bow" to them. The whole experience of now being the one to bow can be repugnant. With such a student, who clearly places great emphasis on his self-worth or status, and who was used to having things explained rationally, a "take it-or-leave-it" attitude can be inappropriate. By taking the time to explain the rationale behind the custom and letting him experience the fact that everyone bows to everyone, he can eventually realize what all that bowing was about.

Most martial arts involve conflict in the form of physical confrontations. As such, there is the real likelihood of individuals getting excited, or frightened, or angry, or contemptuous, depending on the situation. There is an emotional dimension to sparring.

And while this is an inevitable part of human nature, the whole purpose of martial arts is to assist in refining this nature.

By insisting on etiquette that stresses mutual respect between seniors and juniors, winners and losers, we do two very important things. In the first place, ritual etiquette serves to cool tempers and reduce emotional extremes. In the second, it creates a psychological environment where students are required to physically express mutual respect.

Remaining Open

In the same way, the creation of a hierarchy of status based upon skill is not about setting the instructor up on a pedestal. It is really about creating a situation where students remain open to what a teacher has to teach them. It is often the case that students come to a school with some preconceptions about what the art is like, what they know about it, and what they want to know about it. In other words, people often want to learn a martial art, but they sometimes want to learn it their way. And as professionals, we have to gently yet firmly get them to see that the correct way, which is not always the hoped-for way, is the only real path to learning the art. Convincing individuals of this is made much easier by creating an atmosphere in the school that stresses the authority of the instructor and sets up a dynamic where students are willing to cooperate in the educational process that the teacher charts. This is, of course, an expression of trust on the part of students.

To create this trust, an instructor needs to demonstrate a mastery of the art that is totally convincing. This means that the professional must be prepared for each training session with a well thought-out class.

Pushing the Limit

I know many instructors who feel that it is possible to create a productive learning experience without hierarchy. This is, of course, a big and contentious discussion in all educational fields. Professionals from various fields are continually reexamining this issue. Martial artists should too.

Part of what we do as martial arts instructors is to help students achieve skills they never thought possible. All students are different and some individuals learn some techniques more quickly than others. If they sincerely pursue their training however, (and if we are doing our jobs correctly) they will eventually come up against something that is truly difficult, or elusive, or frightening.

In these sorts of situations, there is a strong human instinct for avoidance. As teachers, we have to take our students farther than they thought possible within the parameters of common sense and safety.

Most martial artists are not going to be great competitors or famous champions. Most validation takes place on a personal level. To create an environment that encourages challenging activity for individuals and which can present them with social support for this struggle, it is often the case that the development of common symbols, rituals, and special statuses creates a small social universe. This lends psychological support to students. The military is an excellent, although extreme, example - a segregated universe outside the mainstream, with little financial reward, great discomfort, but elaborate hierarchy and symbols.

The process of students being pushed farther than they thought possible is very often unpleasant, or painful, or downright scary for our students. The only way we can get them to do it is by creating an instructional dynamic that fosters student's sense of respect and trust for the instructor, as well as a tradition of doing what is asked of them. In addition, in a consumer-oriented society, students may want to learn only what they want to learn. This is problematic if we are intent in passing on a "martial art" in its most comprehensive sense. Students may also want to run before they can walk, leading to potential injury and other problems. A measure of trust for the instructor, generated by respect that can be fostered through a healthy hierarchical structure, can pave the way for this.

Tips For the Instructor

A healthy hierarchy has the following characteristics:

1. Organization and structure is a means to an end, not an end in itself.
2. Respect due to instructors is a result of their demonstration of mastery in an instructional situation.
3. Your school's system and organization creates an effective teaching dynamic that:
 - A) encourages the willing acceptance of appropriate guidance;
 - B) develops trust between all participants; and
 - C) creates an environment of mutual respect.
4. The teaching and learning environment is made physically and psychologically safe.
5. The school atmosphere is built on overt and subliminal actions: What is said and how it is said; what isn't said; how individuals are treated by teachers; and how students treat the teacher and other students. Even visual cues contribute toward this feature, such as the cleanliness and physical organization of a school, the appearance of students, their uniforms, etc.

In assessing what level of hierarchy you should use in your school, here are some things to remember:

1. Hierarchy is a means to an end, not an end in itself. Getting students to conform to your school's etiquette is not a psychic battle of wills, it's an educational technique. Different techniques work with different people at different points in their lives, so a little flexibility in this regard maybe needed, particularly if your school has many different types of students.
2. Let prospective students know in advance what type of behaviors you will expect of them. Professionals plan ahead. They make their expectations clear. By telling people how you run things, you can let them decide whether they wish to abide by the practices you have set in place. This can help you avoid an embarrassing and often counterproductive battle of wills with a nonconforming student.

Printed material should always contain mention of your instructional philosophy and how it influences the way your school is run. If you or your staff routinely give orientation sessions to prospective students, make sure this area is covered.

3. Be willing to explain things to students, including the reasons for your school's etiquette.

We often take it for granted that people know what we know. Yet instructors, many with decades of martial arts experience behind them, are vastly more knowledgeable than their students in these areas. This knowledge needs to be shared. Especially in the West, people like to be presented with rational explanations of why they have to do things. Taking the time to explain the benefits behind things is a minor investment that yields solid results.

This runs counter to some "traditional" schools, where students learn by trial and error over a long period of time. Such "take-it-or-leave-it" environments may have worked in feudal Japan; for the martial arts instructor today, however, they have a decided downside: Some people do leave.

4. Gear your demands to the abilities of your students. Hierarchy is built on respect and trust. As an instructor, your role is to challenge and guide your students, but to do so in a way that is safe, appropriate, and created by a respect for student capabilities. To force students into activities that is beyond them is unprofessional and unethical and may be unsafe.

A suburban school with adolescent students should not resemble Navy SEAL training. Middle-aged executives may be attracted to the warrior mentality, but most are samurai with briefcases. You may believe that meditation is an essential part of martial training, but to many individuals it may have religious connotations they may feel conflict with their beliefs.

In short, part of being a professional instructor is to be aware not only of what you have to give students, but to also know how much your students are capable of absorbing. To continue to pour tea into a cup already full does nothing to expand the holding capacity of that vessel; it merely creates a big mess.

Conclusion

A good martial arts school is one where all members are respected. The school should challenge students mentally and physically, but do so in a way that is age and skill-appropriate. Above all, everyone, teachers and students alike, should be united in a common purpose that transcends questions of individual merit and status.

A healthy hierarchy can help in achieving this. Those of us who have been studying these arts for any length of time know just how seemingly contradictory they are.

Through the study of violent arts, we seek peace. In strict adherence to form, we discover freedom. By creating calm minds, we create the potential for vigorous action.

So it is with hierarchy. In submission, we gain the respect of others. In the artificial structures of a system, we discover new ways of being natural. And in accepting a place in a specific school, we become one with seekers of the way everywhere.

What is Shaolin Arts hierarchy?

As a business?

As a martial art?

As an instructors?

Difference between Japan and China's martial arts: Samurai were a warrior class disconnected from the people. Chinese often a family system. What resulted?

Power corrupts problems ...

Don't be like many that humbly bow to your face and stab you in the back.

How do you feel about hierarchy?

It's Such a Bummer, That Kung Fu Monks Kicked Their Habits

Pilgrims Who Come in Search Of Wisdom Contemplate The Zen of Moneymaking

By CRAIG S. SMITH

Staff Reporter of THE WALL STREET JOURNAL

SHAOLIN TEMPLE , China Daniel Reul is banging his tanned and tonsured head against a concrete wall.

"This is the real secret to kung fu," says the 23 year old Belgian. The body adapts to pain, he reasons between hollow thuds, and toughens after repeated abuse. He stops, does a headstand leaning his feet against the wall, then lifts his hands to his sides so he resembles a human lawn dart.

Mr. Reul came to China to become a monk. Though he will leave enlightened, he won't be closer to nirvana. He will be closer to another truth, however: that spirituality attributed to this land of mist shrouded mountains by mystic minded Westerners disappeared long, long ago.

He spent his life savings for a year at Shaolin Temple, birthplace of the peculiarly ascetic Buddhist sect of Zen and home to China's famous kung fu fighting monks. He thought he would have to persuade the monks to let him join.

Mr. Reul says now he bought a dose of disillusionment. A carnival of tourist traps and martial arts schools choke Shaolin's rugged mountain valley. Blue dragon headed trams cart China's gawking middle class to and from the temple, now manned largely by actors. Mr. Reul looked in vain for the candlelight chambers where David Carradine's famous character, Grasshopper, grew wise in the 1970s television series "Kung Fu." He found monks watching kung fu movies on TV instead.

"I wanted to make a life in which money isn't important, but I fell into a place where money is even more important than at home," says Mr. Reul, now standing upright in his dim, \$35 a night hotel room.

Twenty years ago, he might have found what he was looking for. In the mid 1970s, only four aged monks ~ remained at the tumbledown temple. The rest had been chased off during China's Cultural Revolution by zealous Red Guards. Few visitors trekked to the nearby cave where, nearly 1,500 years ago, the Indian monk Bodhidharma hit on the idea of Zen after staring at a wall for nine years.

Then, in 1980, a Hong Kong company made the film "Shaolin Temple" about the monks and their unique martial arts style developed to restore circulation in the limbs after sitting and staring at walls. The kung fu classic swept Asia and won cult following in the West.

It also set off a stampede of monk wannabes to this remote Buddhist redoubt, which has commercialized Shaolin. The temple went to court recently to stop a factory from selling Shaolin brand sausages.

Hardly a day goes by when Chinese television doesn't show fighting monks leaping 20 feet in the air or performing other feats such as "running along the horizontally", a feat pictured in a book on sale at the temple. (The book doesn't say how long the monk defied gravity.)

More than 10,000 Chinese, some no more than six years old, crowd the narrow valley's kung fu schools. Foreigners come, too. In a sports hall next to the temple, a JeanClaude Van Damme lookalike, with military haircut and tattooed elbows, wavers on one leg under the gaze of a monk wearing a Henan Tourist Corp. shirt.

"The temple isn't for meditation, it's for making business," Mr. Reul says. Instead of a monk's cell, he got a room in the Shaolin Kung Fu Hotel, where a disco down the hall blares, "Baby, baby, can you move me." Outside his door, a dancehall girl in a black lace dress chats up a German fellow in paramilitary clothes.

Mr. Reul's master rarely showed up on time. After a few weeks, he let his hair grow and donned a Harley Davidson T-shirt, causing Mr. Reul some doubt about his asceticism. "Who is a monk and who isn't a monk is the grand question of Shaolin," Mr. Reul says. The answer is murkier still because Beijing no longer allows monks to receive the jie ba ritual scars on the head and wrist made with a burning stick of incense. Of the hundreds of men sporting shaved heads and monkish garb at Shaolin, only a few dozen have spent the years of rigorous study to become monks, residents say.

Even the real monks fail to live up to Westerners' expectations. Yang Pu, a tall and thickening man from impoverished Qinghai province, says he came to Shaolin to avoid getting married. "I didn't want such a life," he says from behind a red lacquered table spread with ocher sticks of incense. He didn't know anything about Buddhism, "but then I saw the movie, 'Shaolin Temple,' and it gave me something to shoot for."

Mr. Yang touches a brass bowl with a wooden baton, eliciting a deep, eerie dong, and invites a visitor to dinner. "Can you eat meat?" he asks, before ordering sliced pig's ear for two at a temple restaurant. Outside, the off key warble of a woman singing karaoke echoes against the temple walls.

Some people pay to become certified monks, boosting their status when opening kung fu schools at home. John Chen, a baseball cap turned backward on his head, insists he didn't buy his certificate of monkhood. But he does give his kung fu master as much as \$500 more than monks' average annual salary on his yearly trips to China. The 22 year old American, who has been written up in Black Belt Magazine, leads martial arts tours to Shaolin. As for religion? "I'm agnostic," he says. Then he stomps a bug on the floor.

The dispirited Mr. Reul dropped his master and began training himself. He meditates in the mornings beside a mountain waterfall. But the place isn't as pristine as in the temple's brochures: The water is strewn with shampoo bottles, dirty socks and a pair of old underpants. Earlier this year, a corpse with a mangled face and no hands turned up in the hills.

"It's difficult here to know what is true, because there is so much that's not true that even the true seems untrue," Mr. Reul says. He shows a picture of himself balanced on his head this time with no wall for support, recreating one of the more mystifying scenes featured in books on Shaolin. Of course, Mr. Reul says, he toppled over after the picture was snapped.

In 2010 newspaper reports cited over 2 million Chinese students were enrolled in martial arts schools hoping to be the next Jet Lee or Jackie Chan.

The Power Of Motivation And Charisma In The Martial Arts Instructor

The Webster's Dictionary defines charisma as "A personal magic of leadership arousing special popular loyalty or enthusiasm for a public figure." Charisma is also that special quality of magnetism that each person has and uses to a certain degree. You have a special charisma to the students who look up to you, who respect and admire you, the members of your family and your friends and peers. Whenever and wherever a person feels a positive emotion toward another, he or she imbues that person with charisma. In trying to explain charisma, some people speak of an "aura." This aura radiates out from a person and affects the people around him or her in a positive or negative way. The halo around the heads of saints and mystics in many religious paintings was the artist's attempt to depict the light that people reported seeing or sensing around the heads of these men and women when they were speaking, praying, or in an intense emotional state.

As a martial arts instructor, your charisma can have a major impact on the way your students treat you and deal with you. Top instructors seem to be far more successful

than the average instructors in getting along with their students. They're always more respected, more positively received, and more trusted than the others. They make a better living, and they build better lives. Instructors with charisma get far more pleasure out of their work and suffer far less from stress.

Few professions are as personality or charismatically driven as the professional martial arts instructor or leader. Charisma is often the X factor that will determine the success of one instructor over another.

As a martial arts instructor, developing greater charisma can help you tremendously in working with and motivating your staff, your students, your family, your student's family and everyone else upon whom you depend for your success. People seem naturally motivated by those who possess charisma. They want to help them and support them. When you have charisma, people will open doors for you and bring you opportunities that otherwise would not have been available to you.

The Law of Attraction

There is a close association between personal charisma and success in life. Probably 85 percent of your success and happiness will come from your relationships and interactions with others. The more positively others respond to you, the easier it will be for you to get the things you want. In essence, when we discuss charisma, we are talking about the Law of Attraction. This law has been stated in many different ways through the centuries, but it basically says that you inevitably attract into your life the people and circumstances that harmonize with your dominant thoughts.

The critical thing to remember about charisma is that it is largely based on perception. It is based on what people think about you. It is not so much reality as it is what people perceive you to be.

For example, one person can create charisma in another person by speaking in glowing terms about that person to a third party. If you believe that you are about to meet an outstanding and important person, that person will tend to have charisma in your eyes. If someone told you that he was going to introduce you to a brilliant, highly accomplished martial arts instructor who was very quiet and unassuming about his success, you would almost naturally imbue that person with charisma, and in his or her presence, you would not act the same as you would if you had been told nothing at all. Charisma begins largely in the mind of the beholder. Lasting charisma depends more upon the person you really are than upon the things you do. Nevertheless, you can increase the perception of charisma by utilizing the 10 great powers of personality that have a major impact on the way that people think and feel about others.

The Power of Purpose

Men and women with charisma almost invariably have a clear vision of who they are, where they're going, and what they're trying to achieve.

Great martial arts instructors and leaders have a vision of what they're trying to create and why they're doing what they're doing. They're focused on accomplishing some great purpose.

For instance, they may have a goal to enhance the lives of their students through the benefits of martial arts training. This higher goal is more motivating to them than a goal

of simply turning a profit. This sense of purpose is critical to the development of charisma and all great martial arts leaders have it.

They're decisive about every aspect of their organization and their lives. They know exactly what they want and what they have to do to get it. They plan their work and work their plan. In more than 3,300 studies of leadership, the quality of purpose, or vision, was one of the qualities that was consistently used to describe leaders.

Leaders have vision. Followers do not. Leaders have the ability to stand back and see the big picture. Followers are caught up in day-to-day activities. Leaders have developed the ability to fix their eyes on the horizon and see greater possibilities.

Followers fix their eyes on the ground in front of them and are so busy that they seldom look at their activities in a larger context. George Bernard Shaw summarized this quality of great leaders in the words of one of his characters: "Most men look at what is and ask, 'Why?' I instead look at what could be and ask, 'Why not?'"

You can enhance your charisma by setting clear goals for yourself, making plans to achieve them, and working on your plans with discipline and determination every day. The whole world seems to move aside for the person who knows exactly where he or she is going. In fact, the clearer you are about your purposes and goals, the more likely people will be to attribute other positive qualities to you. They will see you or perceive you as being an admirable human being. And when you have clear goals, you begin attracting to yourself the people and opportunities necessary to make those goals a reality.

The Power of Self-Confidence

Men and women with charisma have an intense belief in themselves and in what they can do. They are usually calm, cool and composed in their personal lives and in their work settings. Your level of self-confidence is often demonstrated in your courage, your willingness to do whatever is necessary to achieve a purpose that you believe in.

People are naturally attracted to those who exude a sense of self-confidence, those who have an unshakable belief in their ability to rise above circumstances to attain their goals. One of the ways you exude self-confidence is by acting on the assumption that students naturally like you and respect you and want to learn from you.

The very act of behaving in a self-confident manner will generate personal charisma in the eyes of others.

The more excited you are about becoming a great instructor and helping your students grow through the martial arts, the more excited others will be about helping you to do it.

The fact is that emotions are contagious. The more passion you have for your school, the more charisma you will have, and the more cooperation you will gain from others.

Every great man or woman has been totally committed to a noble cause and, as a result, has had the encouragement and attracted the support of others-in many cases, thousands or millions of others.

The best way for you to motivate others is to be motivated yourself. The fastest way to get others excited about learning is to get excited yourself. The way to get others committed to achieving a goal is to be totally committed yourself. The way to build loyalty to your organization, is to be an example of loyalty in everything you say and do.

The Power of Excellence

The more knowledgeable you are perceived to be as an instructor, the more charisma you will have among those who respect and admire that knowledge because of the impact it can have on their lives. This is why programs such as this instructor's certification are so important to your success and the development of your charisma. This is the power of being recognized by others as an outstanding martial arts instructor. Men and women who teach extremely well and who are recognized for the quality of their students are those who naturally attract the help and support of others. One requirement of leaders is the ability to commit to excellence. Just as a good general chooses the terrain on which to do battle, an excellent leader chooses the area in which he and others are going to do an outstanding job. The commitment to excellence is one of the most powerful of all motivators. All instructors who effect change in students and organizations are enthusiastic about achieving excellence in a particular area. Many instructors and organizations still adhere to the idea that as long as they are no worse than anyone else, they can remain in business. That is just plain silly! It is prehistoric thinking. We are now in the Age of Excellence. Students assume that they will get excellent instruction, and if they don't, they will go to your competitors so fast that your head will spin. As an instructor, your job is to be excellent at what you do, to be the best. Your job is to have high standards in serving students. You not only exemplify excellence in your own behavior, but you also translate it to others so that they, too, become committed to this vision. This is a key to leadership. It is the commitment to doing work of the highest quality in the service of your students.

The Power of Preparation

The fifth power of personality that gives you charisma in the eyes of others is thorough, detailed preparation prior to undertaking any significant task. Whether you are preparing for a class, a rank exam or a public demonstration, or any other kind of presentation, when you are well-prepared, it is clear to everyone. Conversely, when you are not prepared, it is equally clear to everyone.

Whether it takes you hours or even days, every class is important. Take the time to get on top of the subject you plan to cover. Be so thoroughly prepared that nothing can faze you. Think through and consider every possibility and every ramification. Think about who will be in class and how you can present the material in the most effective manner for them.

Often, this effort to be fully prepared will do more to generate the respect of others than anything else you can do. Remember that the power is always on the side of the person who has done the most preparation and has the best notes. Everything counts. Leave nothing to chance. When you do something related to your school, take the time to do it right the first time.

The Power of Self-Reliance

The most successful men and women in America are highly self-reliant. They look to themselves for the answers to their questions and problems. They never complain, and

they never explain. They take complete ownership of their situation and they accept accountability if things go wrong.

An amazing paradox of human nature is that when you behave in a totally self-reliant manner, others will often be eager to help you achieve your goals. But if you seem to need the help and support of others constantly, people will avoid you or do everything possible not to get involved with you.

One of the most admirable qualities of leaders, which gives a person charisma in the eyes of others, is the propensity to step forward and take charge. The leader accepts complete responsibility for getting and maintaining the image of an excellent healthy lifestyle.

The Power of Character

True martial arts leaders who possess the kind of charisma that arouses the enthusiastic support of others are invariably men and women with high values and principles. They have very high ideals, and they continually aspire to live up to them. They are extremely honest with themselves and with others. They speak well of people, and they guard their conversation, knowing that everything that they say is being remembered and recorded in the memory of the listener. They are aware that everything they do is contributing to the formation of their perception by others. Everything about their character is adding to or detracting from their level of charisma. When you think of the most important men and women of any time, you think of men and women who aspired to greatness, who lived their lives by a high moral code, and who had high expectations of others. When you act consistently with the highest principles that you know, you begin to enhance your charisma. You begin to become the kind of person others admire and respect and want to emulate. You begin to attract into your life people who can give you help and support and encouragement, people you admire.

You activate the Law of Attraction in the very best way.

Integrity is complete, unflinching honesty with regard to everything that you say and do. Integrity underlies all the other qualities.

Integrity means that when someone asks you at the end of the day, "Did you do your very best?" you can look him in the eye and say, "Yes!" Integrity means that when someone asks you if you could have done it better, you can honestly say, "No, I did everything I possibly could."

Integrity means that you, as a leader, admit your shortcomings. It means that you work to develop your strengths and compensate for your weaknesses. Integrity means that you tell the truth in all your relationships. Integrity means that you deal straightforwardly with people and situations and that you do not compromise what you believe.

Alexander the Great, the king of the Macedonians, was one of the most superb leaders of all time. He became king at the age of 20, after his father, Philip II, was assassinated. In the next 11 years, he conquered much of the known world, leading his armies against numerically-superior forces.

Yet, when he was at the height of his power, the master of the known world, the greatest ruler in history to that date, he would still draw his sword at the beginning of a battle and lead his men forward into the conflict. He insisted on leading by example. Alexander felt that he could not ask his men to risk their lives unless he was willing to demonstrate by

his actions that he had complete confidence in the outcome. The sight of Alexander charging forward so excited and motivated his soldiers that no force on earth could stand before them.

The Power of Self-Discipline

Martial artists of charisma are highly self-controlled. They are well-organized, and they demonstrate will power and determination in everything they do. They have a tremendous sense of inner calm and outer resolve.

The very act of being well-organized, having clear objectives, and setting clear priorities on your activities before beginning gives you a sense of discipline and control. It causes people to respect and admire you. When you then exert your self-discipline by persisting in the face of difficulties, your charisma rating goes up.

Martial arts leaders, who display what others refer to as "charisma," are invariably those who possess indomitable will power and the ability to persist in a good cause until success is achieved. The more you persist when the going gets rough, the more self-discipline and resolve you have and the more charisma you tend to have.

The Power of Extraordinary Performance

The goal of extraordinary performance, of course, is to achieve extraordinary results. These results then serve as an inspiration to others to perform at equally exceptional levels. People ascribe charisma to those men and women who they feel can most enable them to achieve their most important objectives.

We practice today what others won't, that one day we will do what others can't.

Rick Moneymaker, Dragon Society

We develop great perceptions of those men and women we can count on to help us achieve what is important to us. Instructors who develop great organizations and quality students develop charisma in the minds and hearts of their students and peers. They are spoken about in the most positive way. They develop what is called the "halo effect." They are perceived by others to be extraordinary men and women who are capable of great things. Their short comings are often overlooked, while their strong points are overemphasized. They become charismatic.

Summary In the final analysis, becoming a charismatic and motivating leader comes from working on yourself. It comes from liking and accepting yourself unconditionally as you do the specific things that develop within you a powerful, charismatic personality. When you become determined, purposeful and set clear goals, backed with unshakable self-confidence, you develop charisma. When you are enthusiastic and excited about what you are doing, when you are totally committed to achieving something worthwhile, you radiate charisma. When you take the time to study and become an expert at what you do and then prepare thoroughly for your classes and exhibitions, the admiration that others have for you soars. When you take complete responsibility for and accept "ownership" of problems or setbacks, without making excuses or blaming others, the example of control you set leads to the perception of charisma. When you look like a

winner in every respect, when you project the kind of image that others admire, you build your charisma. When you develop your character by setting high standards and then disciplining yourself to live in a manner consistent with them, you become the kind of person who is admired and respected everywhere. You become the kind of person who radiates charisma to others.

Finally, when you concentrate your energies on achieving the results that your students were seeking, the results that others expect of you, you develop the reputation for performance and achievement that inevitably leads to the perception of charisma. You can develop charisma by going to work on yourself, consistently and persistently, and becoming the kind of black sash leader everyone can admire and look up to. That's what charisma is all about.

Discussion:

Describe:

Master Gracey
Mr. Gracey
Si Gung Gracey
Kerry

What is your purpose?

What is Shaolin Arts purpose?

What is your 'big picture'?

What is your passion?

Where are your commitments in the martial arts?

Do you come to class prepared?

Who do you blame?

Who do you give the success to?

List two things about your image you could improve.

List two things about your image you are actively doing something about.

So far today, have you done your best?

The Role Of Discipline, Praise And Punishment

B.F. Skinner research on Behavior Modification proved how well rewards and punishments work both on animals and humans. In fact, it is the bases for training all circus type animals. The same methods work just as well on humans. We just run into legal and social issues, thereby limiting our methods but not the results if principles are followed.

Basic definitions: A punishment is anything that decreases a given behavior. A reward is anything that increases a given behavior.

A variable reinforcer is something that maintains a behavior without rewarding it for every and each action, i.e. the slot machine to the gambler.

A consistent reinforcer is something that rewards every and each action.

The strongest types of reinforcer is the variable and is the hardest to break (change a behavior/habit from).

Shaping is a process of conditioning some living thing through use of rewards and punishments into a certain set of progressive behaviors, i.e. teaching a dog to sit.

True punishment stops behavior it does replace a behavior with a better one.

Rewards and punishments are strongest when they are delivered immediately after the given behavior they are meant to influence.

Intelligently understanding why is not important nor necessary to the organism being influenced by rewards and punishments.

Rule of thumb: use 9 parts reward to 1 part punishment.

Discipline is needed by everyone regardless of age, gender, race, student or instructor.

"Discipline" can be defined in two ways. It is:

1. An action we take to make another person's behavior conform to a standard.
2. Something an individual possesses within themselves which keeps their behavior in line with certain established rules of conduct. As martial arts instructors, it is your goal to help students move from needing discipline from the outside to having internal, self-discipline.

Sacrifice is giving up something good for something better.

Otherwise, in the long run, you will shrink instead of expand/grow.

What Is the Role of Discipline in the Martial Arts School?

Discipline is important on many levels. Martial arts instructors have a reputation for instilling discipline and teaching self-control to their students. Many parents bring their children to martial arts schools with the specific request that they learn to be more focused, concentrate better, and have more self-control at home and at school. Adults often come in looking for grown-up versions of the same thing. Through the martial arts, they hope to develop more self-discipline at work or in their commitment to physical exercise, or to develop a way to feel more self-confident and in control in all aspects of their lives.

An atmosphere of discipline is central to the successful functioning of the martial arts school. The school is an environment with a structure and clear rules of conduct. Much of the structure and rules of conduct are handed down from traditional martial arts training systems. Maintaining some of the traditional class structure is important. Traditional class structure, with its emphasis on external discipline, maximizes the likelihood that students will learn successfully and develop the desired self-discipline.

When a student is unclear about the rules of their school, they often feel uncertain and anxious. In general, when someone is unclear about what is expected of him or her, they may feel confused. When an individual accomplishes a goal or does what is desired, but receives no reward or recognition, he or she is likely to feel frustrated and ignored.

A very empowering experience for all ages is to be in a program where you know your own actions directly control your future. If you do 'A' you will get 'B'. For better or worse, it will happen. You are in charge, in control of your life. Youth, teens and adults love the feeling of empowerment this can bring them.

KEY ELEMENTS FOR ENCOURAGING DISCIPLINE IN A MARTIAL ARTS CLASS

1. A clearly laid-out structure.
2. Well-defined rules and expectations.
3. Clear communication of the rules.
4. Role models who demonstrate the desired behavior.
5. Rewards for success and for following the rules.
6. Rewards for following the rules are consistently given.

An atmosphere of discipline, even fairly strict discipline, should not be confused with an atmosphere of harsh abuse, intimidation or fear. The most well-focused, respectful and motivated students can and should also be the happiest, most dedicated and least fearful. In a school that encourages discipline in a positive manner, students will learn most effectively and the negative side effects of punishment will be avoided.

Using Praise and Reward to Encourage Discipline

In general, an atmosphere that focuses on students' strengths, and that emphasizes praise and rewards for good behavior and minimizes the use of punishment, will be most conducive to long-term learning, high levels of confidence, and will maximize students' willingness to challenge themselves.

The most effective and long-lasting way of changing someone's behavior is by rewarding the behaviors that are desired. In general, if a student is showing a variety of behaviors, some good and some bad, the first strategy is to actually ignore the bad behaviors while making considerable efforts to reward the good ones. Over time, the frequency of the good behaviors will increase because they are rewarded and the frequency of the problem behaviors will decrease because they are not rewarded (for many being ignored is a punishment). This is a "win-win" outcome.

Many people are familiar with the concept of reward or "positive reinforcement." When a person is doing something that is desirable, you reward them in order to encourage that behavior in the future. This might include giving a hard worker a promotion, a child earning a quarter every time she makes her bed, or telling a student "good job" after a training session. Praise as a reward can be used successfully to help a student develop a particular martial arts skill, like a fast punch or a skillful form.

Positive reinforcement takes many forms, including verbal praise, prizes or trophies, doing something fun like a favorite drill, receiving compliments from one's fellow students, or a smile from the instructor. Anything that is valued by the student can be used as a reinforcer. That is why rewards can be very individual. While student A may love sparring and find it very rewarding to be allowed to spar, it may feel like punishment to student B, who still finds sparring a little scary.

As an instructor, be careful not to assume that all of your students will like what you like, or what you liked when you were their age or skill level. Try to observe what is enjoyed and valued by a particular student and use that as a reward. Sometimes you also have to look at the relative reinforcing value of two rewards.

For example the common quote by parents concerning their children "They have a great time once they're here, but it's a battle getting them out of the house". After further investigation, it turned out that all of these youth were doing one of their favorite activities, playing with friends, video games, or watching a favorite TV show when the parents asked them to leave for class. While youth liked kung fu class, having to leave another favored activity made going to class seem like a punishment.

My suggestion was to simply change the schedule, making homework, a household chore, or some other less fun activity occur right before class. Since kung fu is much more reinforcing to youth than cleaning their rooms, kung fu class turned into a reward! The result: No more battles, no more students late to class and no more unhappy parents.

Using rewards or praise sounds easy, and instructors are sometimes led to believe that a simple positive comment or pat on the back is sufficient. As with everything, there are better and worse ways to use praise and reinforcement.

When reinforcement is used improperly, there may be several unwanted results. If rewards are overused, students may become arrogant or overly dependent on the reinforcement to perform the behavior. A child may be unwilling to spar if there's no big shiny trophy waiting for her, for example. Too much praise may make a student think you're insincere, and dilute the impact of your praise.

Using rewards appropriately will maximize the likelihood that students will internalize the behaviors you want them to develop, begin to perform them on their own and learn to reward themselves.

Don't wait to reward. Give your students positive feedback about a behavior immediately, as they're doing the behavior, if possible. Whether they are doing a powerful side kick, or being helpful by cleaning a mat, show your approval right then. Use verbal clarification. Be clear about the relationship between the desired behavior and the reward. For example, don't just announce that Kenneth is the "Student of the Day" and will get a sticker to take home. In addition, explain what Kenneth did to earn this today, Kenneth arrived on-time, stored his shoes and helped with line-up, he paid attention in class and tried hard. Because of his dedicated behavior, he is student of the day.

Reward a lot at first, then taper off (move to a variable reinforcer). Praising a new white sash for each attempt at a technique would not be excessive and will help him learn. Rewarding a higher-level student in the same way would be excessive. Students need a

lot of reinforcement when they are first learning. As a student begins to master something, you can slowly reduce the frequency of rewards or praise.

The ability to delay gratification is a sign of maturity. A five year old white sash will need more immediate encouragement as compared to a 20 year old brown sash. Reward "successive approximations" (shaping). The entire ranking system in martial arts schools is based on the principle of rewarding "successive approximations." This means breaking a skill down into small steps and rewarding students for behaviors that come closer and closer to the desired ones (shaping). This is an excellent way to help students develop new skills. It is common sense that you can't expect a white sash to have the same skills as a green sash. So, effective instructors reward students for everything they learn which brings their techniques and overall behavior closer to the goal.

Give rewards for effort, rather than final outcomes. One of the unique qualities of the martial arts is that it can be a lifetime pursuit. The ultimate goal of a committed instructor is to encourage continual effort and continual improvement. Training consistently and making a best effort should be the basis for rewards, not winning a tournament or besting others in class. If only a particular outcome, like winning a tournament, is rewarded the students may feel worthless if they are unable to achieve the specific goal. This will undermine their willingness to keep trying and their efforts to improve.

Never completely eliminate rewards. Don't assume that a student who has long mastered a technique, or who is the model of discipline won't benefit from occasional praise and recognition. The best way to keep a desirable behavior going strong is to reward it from time to time (variable reinforcers). Be sure to let your top students know that you recognize their efforts and provide them with a reward that they will value. This is particularly powerful when students are not expecting the praise. So don't wait until the next sash review to tell a student how well he or she is doing.

Don't dangle "carrots". Constantly reminding students that a reward awaits them for a particular behavior may prompt the desired behavior at the moment, but it is not very effective for long-term learning. Students may learn to wait to find out what the reward will be before deciding how to behave.

Using Verbal Praise Effectively Avoid "Good" and "Bad"

Often, when we give or receive praise, it is in the form of very general terms. We say: "Nice presentation yesterday, Lela," "What a beautiful picture you drew Christopher," "Nice roundhouse kick, Katie," or "Great sparring match, guys."

By expressing praise in terms of "good" (or negative feedback as "bad"), you are not helping the student understand his behavior, or what makes it worth praising. It also implies that the student is either all "good" or all "bad" when, in fact, he probably did several "good" and several "not-so-good" things that day.

Be Specific When praising, provide the student with as much specific information as possible.

For example: "You showed excellent control on your punches in that match, Allison. You had good extension, but did not over-rotate your hip." While still a very brief statement, this comment not only praises the student, but gives him useful information about why what he did was worthy of your praise. This greatly increases the student's motivation

and ability to do it again. It also helps students learn to evaluate their own performance and to praise themselves when they do well.

Explain what makes the behavior desirable. In addition to specific praise, tell the student why you value the behavior. This will further increase the student's motivation to perform the behavior and his ability to apply the principle to other situations. For example, telling the student: "Having good control in your techniques is important because it makes the matches safer, while allowing everyone to really test their skills," may help her realize that good self-control is important for safety in other activities as well.

Encouraging Disciplined Behavior

The principles described above can be very effective in helping students acquire new martial arts skills and adhere to specific school rules. However, helping students develop qualities like respect, dedication, focus, integrity, perseverance and honor is much more difficult. These concepts are much more complex and, while the same basic principles of reinforcement apply, these things are not as easy to teach through successive approximations.

Ideally, we want these behaviors and values to be internalized by the students and for the students to exhibit these values wherever they are. Obviously, we can't be with students at all times to reinforce these ideals. Students ultimately must put limits on their own behavior rather than being controlled by others' praise or outside rewards.

Helping Students Internalize Discipline

1. Be a Role Model

People of all ages learn naturally by observing. Allow students to observe you, your assistant instructors, and all students senior to them following the code that you wish them to adopt. Inspire, and give students abundant and varied reasons to want to be like you.

2. Use Persuasion

Use education, persuasion and motivation. Work to convince your students of the importance of the principles, instead of trying to command, control or use punishment to compel students to adopt certain school values. Commanding someone to be dedicated rarely works. Educating them about the benefits of dedication, nurturing and praising evidence of their dedication, and allowing them to observe dedicated role models is much more likely to be effective.

3. Be Accessible

Talk to students, formally and informally, about why you believe in the importance of the values, rules and principles of your school. Explain the ways in which they may have made a difference in your life. In this way, you make the principles come to life and take on personal meaning for your students.

4. Ask Questions

Encourage students (especially children) to come up with their own reasons why the rules and principles are in their best interest. For example, to encourage respect, ask a child how he or she would feel if they were treated disrespectfully by a classmate.

For example, compare the following students.

Student (A):

1. Observes the instructor treating others with respect.
2. Has been encouraged to think about the importance of mutual respect.
3. Has talked about the problems disrespect can cause.
4. Has come up with his own reasons why being respectful makes their life better.

Student (B): Is told by his instructor: "When in class, you bow to each other, and always address a teacher with their title. We do this to show respect for each other and for the position we represent."

Student (A) will be much more likely to enact the value of mutual respect at most times, in most situations, because he will have come to understand the basic concept and importance of respect.

Student (B) has learned a specific behavior to be performed at a certain time and place. He has not necessarily learned about the nature of respect, its importance, or how to integrate it fully into his life.

What Is Punishment?

Punishment is not abuse. By definition, punishment is anything you do that causes a student to reduce a certain behavior. Unfortunately, many instructors view punishment as the necessary path to discipline. They observe a student and determine which behaviors are unacceptable and must be punished. Take away all that negative behavior, the reasoning goes, and all that will be left is the good behavior that is desired.

How Effective Is Punishment?

Punishment works. It is very powerful, if the punishment is a punishment to that individual. It must be immediate and connected to the behavior it was designed to change. Coming home and beating a dog for urinating on the carpet four hours after it happened will only teach the dog to fear your coming home, not decrease the behavior of urinating on the carpet.

Both punishment and rewards must be consistent and lead the person to behaviors that are more desirable.

Punishment can also have some unwanted "side effects" if used incorrectly. Using punishment can lead to increased aggressiveness and negative emotions like anger, hatred, guilt and revenge. Remember, if you honestly cannot follow up with the 9 parts rewards after 1 part punishment, don't punish.

When Is Punishment Useful?

Proper punishment only decreases a given behavior. It does not teach what is a desired behavior, rewards do that.

Punishment as a teaching tool is not useful when a behavior must be stopped immediately to prevent harm to other students or themselves - 'a danger to self or others'. In this case, take action to immediately stop the behavior. You are not angry or upset. The student is not bad nor good. The action just needs to stop, and stop it will. You do not need to hurt anyone. If a small child wanders out into a busy street you do not use this as a teaching moment, you remove the child from danger. Teaching will happen after the danger is removed; when everyone is safe. If students are doing things, having behaviors, that would lead to unsafe results, then work on changing the behavior.

Once a behavior has progressed to where there is a safety issue then teaching has failed. The activity is stopped. Control is regained before another activity can be started.

Acceptable Forms of Punishment - Verbal Reprimand

Instructors use verbal reprimands or "scolding" all the time. Telling students "No," or to stop what they are doing, can be very effective in halting them briefly in their tracks. Unfortunately, most instructors learn from experience that this is rarely enough to permanently cure a student of a bad behavior. Usually, the student has learned that the 'bad' behavior does give him/her desired rewards, such as personal attention. Again, does the instructor's action decrease the student's behavior? If it did, it was a punishment. If it didn't then it wasn't punishment as far as the student is concerned. Find the correct punishment for that student that doesn't break the school's own rules; then find a reward to reinforce a 'good' behavior to replace the bad and get the results the student wants, such as attention.

Remember, the brain will not live in a vacuum. We do not stop behaviors, we replace them. *Boyd Packer*

For a verbal reprimand to have the greatest effect, you should include the following elements:

1. Express your disapproval strongly, without anger and without demeaning the student.
2. State clearly what the student is doing wrong.
3. Tell the student what would be the correct thing to do or what you expect the student to do next.
4. Give a warning. Clearly state what the consequences will be if the problem occurs again.
5. Get the class involved in agreeing to the consequences. But remember if you say it, you must be able to follow through with it, students will test you.

When a student has broken a rule it is more helpful to do the following:

1. Give the student an opportunity to make amends.

Example: A student intentionally damages another student's equipment. The student may make amends by apologizing and allowing her partner to use her equipment while the repairs are made.

2. Have the student practice the correct behavior. Example: A student repeatedly forgets to put away equipment after use. The student may be required to put away everyone's equipment for that week as a way of practicing proper behavior.

3. Losing Privileges. This is one of the most familiar kinds of punishments. A student breaks a rule and as a result he or she loses something valued. This might be loss of a special job in the school, or the loss of an opportunity to spar, or do another favorite training activity.

This can be an effective form of punishment, but it must be consistently applied. Every time the rule is broken, the cost to the student should be the same. This is most effective when the problem behavior and its consequence are clearly spelled out and known ahead of time.

4. Time-out. Many parents are familiar with this one. "Time-out" actually means time out from reinforcement-or putting the student in a situation where he won't be rewarded for a while. The classic example is sending a child to their room or to having them sit alone in a quiet place for a while.

In the martial arts school, having your student sit out for part of class so that he does not enjoy the rewards of participation would be an appropriate time-out. It is important that you keep the other students from interacting with the one in time-out. This is to prevent the student from getting any extra attention (rewards) while in a time-out. It's not necessary to have the student miss the whole rest of class.

Brief time-outs work as well as long ones. Time-out is most effective when attention is also paid to rewarding positive behaviors.

Unacceptable Forms of Punishment

1. Corporal (physical) punishment.
2. Punishment by intimidation or threat.
3. Punishment by humiliation or verbal put-downs.

Punishment by physical exercise, as in, "Drop and give me 20"-boot camp-style has long been used by instructors and coaches in many sports. However, it can bear all the problems that the other forms of punishment share teaching people only what not to do, etc. It has often been thought that using desirable exercises like push-ups and sit-ups as punishment destroys any hope of the student doing them with pleasure. Instead of choosing to challenge themselves by trying to do more push-ups and sit-ups each week, students are likely to avoid these exercises like the plague once they are associated with a negative feeling.

On the other hand: If the instructor is happy to do the push-ups, sit-ups, etc. with the class or individual than a different feeling can be associated with the activity. If voice tone is not negative or demeaning than negative feelings are less likely to be bonded with the activity. For example, if the wall is touched we do five push-ups per rank. With this rule we have found the walls get touched less often. Push-ups for touching the wall

does decrease the behavior of touching the wall (a punishment, a negative reinforcer). Thus we have less damage to the walls with an increase of safety and awareness for the students. Plus we all get to do an activity that is good for us, developing strength in our shoulders, arms, chest, stomach and back.

Using Punishment Effectively

1. Punish the Behavior, not the Person. The goal in using punishment is to decrease a behavior. We must always be communicating the message that we believe in the student, respect him and have every confidence that he is capable of the desired change in that student's behavior. Therefore, one should never punish in anger, take a sarcastic or belittling tone, or in any way demean the student.

2. Use Verbal Clarification. Always tell your students what the rules are, and what the punishment will be if they violate the rules. This serves two purposes. By telling students about the rules ahead of time, you maximize the likelihood that they will follow the rules to avoid punishment.

However, it is not enough simply to hang the "rules for sparring" or "school rules of order" on the wall, or put them in a student handbook. You should remind your students of them often, particularly when they are broken. As part of administering punishment, spell out exactly the infraction, what rule has been broken and the punishment. Make very clear the relationship between the problem behavior and the punishment.

3. Don't Wait to Punish. If a behavior is bad enough to warrant punishment-that is, it's too dangerous to ignore or you can't take the time to try to get the student to exhibit a more positive behavior-then administer the punishment right away. The closer the punishment comes to the beginning of a behavior, the more effective it will be. If you wait until the problem has been going on a while, or if you don't punish until after class, long after the actual behavior ended, the punishment probably isn't worth doing. If a dog goes out and barks at a neighbor. The neighbor phones you and complains, don't hang up the phone and beat the dog. Dogs are not that dumb. It will just hide every time you hang up the phone.

4: Be Consistent. Once you decide that a certain behavior is punishable, especially a dangerous behavior, be sure to punish it every time it occurs. This also means that your entire staff should also punish this behavior in the same way, each time. Otherwise, the students will learn that they can get away with the behavior from time to time and may test you and your staff to see whether they escape punishment. As well, it means that you must punish all your students for this offense. Punishing some students and not others for the same problem behavior will breed resentment and destroy the cohesiveness of your classes. This means you and your staff too.

Be careful about playing favorites, and monitor your staff for their consistency. Students will actually appreciate this, especially when it comes to unsafe behaviors. Imagine how it feels to be a student knowing that occasional hard contact is overlooked by certain instructors or with certain students. This makes for a lot of anxiety on the part of students, because they fear having a particular instructor, or being paired off with a certain student.

5. Don't Use a Punishment if it isn't a punishment, for that student. Having a youth sit still may be a great punishment for a youth, but an adult may enjoy it.

6. Let the Punishment End. Once the punishment is over, it's over. Allow and encourage the student to return to the class and resume his former status. Don't pretend that the punishment is over and then continue it by reminding the class of the student's infraction, taking a negative tone or attitude toward the student or removing them from their usual role in class.

Unless you have incorporated some type of demotion, or loss of privileges into the punishment you described to the student, allow the student to return to his former status. Otherwise, you will be sending the message that punishment never really ends and that students cannot make up for bad behavior with good behavior. This undermines the student's desire to improve their behavior. Remember, punishment only teaches a person what not to do. The most learning takes place when you combine punishment with training and reinforcement for the desired, appropriate behavior. If the desired behavior is incompatible with the undesired behavior, this combination is even more effective. Remember, the 9 to 1 rule.

Demoting a student in rank can be a good for the class but not for the student. Most students will quit rather than face up to their peers and their poor behavior. Very rarely does this need to happen, but usually not being invited to the next review works best.

There are times, after repeated problem behaviors, where a student really is 'a danger to self or others'. If this is the case then action where the student is removed from class needs to be taken. The student can be taught privately instead of in a group setting. The student can be 'given a week off' of classes to 'think about it'. The student can be dismissed. All of this is done in a factual manner, not with anger or frustration. If it is explained in simple terms to the other class mates who are aware of the student's behaviors, they will support the decision and their own behaviors often improve.

Remember some behaviors are not enjoyable but not intentional. Understand a student with a certain illness may not have the same degree of control of their behaviors as their peers. Yet training in the arts can be the best thing they can do. Try your best to set this student up for maximum success by designing the best program for them. This often includes private lessons. If parents insist on not following your recommendations, then do your best with what you are given. At times a student with special needs may benefit a group class, but you cannot sacrifice the training of all your other students to accommodate the one.

We cannot give private lessons during group class. If you are using one or a few names in group class more than anyone else's, you are giving a private lesson at the expense of everyone else.

Understand and enjoy your student base populations - the young, the old, the teenager, the adult, married, single, male, female. Romsemarry Wixom stated, "A young father recently learned of the passing of his extraordinary second-grade teacher. In memory of her, he wrote: 'Of all the feelings and experiences I remember, the feeling most prevalent in my mind is comfort. She may have taught me spelling, grammar and math, but far more importantly she taught me to love being a child. In her classroom, it was OK to spill or tear or smudge, "we'll fix it and we'll clean it up," she would respond. It was OK to try, OK to stretch, OK to dream and OK to enjoy those pleasures that come from insignificant things only children find exciting."

Teaching Character Skills Responsibly

As a martial arts instructor, you may become the most influential person in the life of a child, right behind parents (but not always behind). Sunday School teachers only see a child once a week, if the child even attends Sunday School. School teachers only have influence over a child for one year, then the child moves on to the next grade, never to return. A martial arts instructor, on the other hand, may see a child two or three times a week, almost every week, for his entire martial arts career. Even if the child only stays until he becomes a black sash, that is nevertheless several years of influence. Even parents often do not have the influence in their child's life that a martial arts instructor may have. Children can feel as though the martial arts instructor is the primary leader and role model in his life. Ideally, this will not be the case. Ideally, both parents are cooperating together, investing themselves in their children and raising their children well. Nevertheless, with over a 50% divorce rate, career focused parents, and careers that are easier than raising children, there will be students who will respect, know and spend more time with their instructor than either parent. This should be a sobering thought for all instructors. Some of the young students you teach will follow you first, above parents, above teachers, above friends. They will learn much more from you than the martial art system you teach. They will learn a way of thinking. They will learn a way of looking at life, at people and at the world around them. You will teach this to your students either intentionally or otherwise, so it is best to give thought to the course upon which you set your students.

We all teach, whether we mean to or not.

Be a Role Model

If your students were going to become just like you, would that be a good thing? Would you want your children to grow up to do the things you do, to say the things you say, to believe the things you believe? If the answer to any part of these questions is "no" then you need to work on the first phase of teaching character traits, the first phase of leadership. You need to model what you want to see.

A guiding principle to remember is to imagine that your students will duplicate about half of what you do right, and twice what you do wrong. It might not actually be true in all cases, but if an instructor keeps in mind that a student will half the positive lessons and double the negative ones, it should help keep an instructor in check.

The Big Difference Between Showing and Telling

Students pick up the mistakes of their instructors. A master-level instructor visited a school and noticed that nearly all the students made the same mistake. The instructor had been trying to correct the error for months, but with no success. Later that evening, the master instructor evaluated the teacher and found the head instructor was making the same mistake himself. The students were doing what they saw, not what they were told.

If you want to see a graphic example of this, try this experiment that Zig Ziglar used. Tell your students that you will count to three and then clap(" 1-2-3"-clap). Then, in front of them all, count "One," "two," and clap when you say "three!" Most, if not all, of your students will clap when you clap, no matter what you told them to do! They will follow your lead, not your instructions.

An adult telling a child not to smoke while smoking does not work. Telling a child not to drink while holding a beer has little effect. If anything, it evokes the "Forbidden Fruit" syndrome and makes the child that much more curious. "You're not old enough" can be the worst thing to tell a child, because in the quest to feel "grown up," he will try all those things he's not supposed to be old enough to do.

Teaching character traits is not a matter of telling students what to do. Telling them will make little impact. You have to be the role model. You have to show them what to do. Be what you expect them to be. Show them the standard to which they ought to aspire. If it sounds like a tough job, it is. None of us are perfect, and we all have our vices. For some, it might be as innocuous as not quite obeying all the posted speed limits. Others might have far more serious vices. Your vices should never enter the martial arts school. Do not let your students see you do anything you don't want them to do.

Even if there's nothing wrong with your conduct, if you don't want students to copy it, don't do it. If you smoke cigars, don't do it in front of students, lest a child want to smoke a cigar just like you. If you drink, don't do it in front of students. If all your students are adults, these might not be problems, but the children will want to emulate you. At the very least, when they do it, you will be their excuse. "Laoshi smokes, so it can't be that bad!"

After you model the behavior you expect, then you want to tell them what is right and wrong, and give them some objective basis for listening. For example, "You shouldn't drink because it takes away your control, and a martial artist should always be in control. If you're young, it's illegal, and a martial artist should always obey the law." You might even add, "If you're an adult, it might be okay to have a drink once in a while, but you should never, ever get drunk."

Of course the easiest method is just to do what you preach. If it is a good principle, then live it! **What's best for your students is best for you.**

The Mistake of Telling the Wrong Stories

Even excellent instructors who are masterful role models sometimes blunder into a mistake that many parents make. They tell stories about their past. Not just the type like, "I used to walk ten miles through six feet of snow to get to my martial arts school," but stories of "fun things" (read: stupid, irresponsible, wild) they did when they were younger. If instructors discuss these actions like they were fun, then students get the

idea that any adverse behavior was acceptable. At the very least, it will give them a great story to perpetuate later.

Even if the story does not relate to personal actions of the instructor, how the instructor handles stories when they arise will speak volumes to students. One instructor started telling a story about some people who had made obscene gestures at he and his wife while driving. He forced them off the road, got out of his car, and beat up all five guys in the car. "That taught them a lesson ... he finished. Perhaps he didn't think about the inherent lesson he was teaching his students. He essentially told them it was okay to beat up people who do anything that antagonizes them. This is certainly not behavior that is sanctioned by martial arts instructors.

The stories of our irresponsible youth should not be told in fun-even if we really think they are fun or funny-but rather as object lessons. That same story cited above, if told at all, should have been an illustration of something the instructor regretted, an example of something a real martial artist should never, ever do. He should express his gratitude that he didn't really hurt anyone, that he didn't go to jail, and that no one in the car had a gun. Students should come away from the story knowing that their instructor made a huge mistake, and that they should learn from it.

If students are telling stories, instructors should put a responsible spin on the story. An instructor overheard two students talking about some friends at another school who went to bars and picked fights to get some street-fighting practice. The instructor interjected about how dishonorable that conduct seemed to him. A martial artist should never start a fight, and he should never go looking for one. Doing so missed the whole point of training." It changed the attitude of the conversation, and it no longer seemed like such a good idea to the students.

Stories can be powerful illustrations. Whether used properly or not, they will have an impact. If they will influence so powerfully, they are best kept under careful control. Hollywood is famous for their martial art movies where some bad guy does something terrible whereby the hero of the movie seems justified in doing bad things in return. If you didn't know any of the actors, tuning into the movie half way through, you often wouldn't know the good guys from the bad guys by their actions.

Teaching Specific Character Traits: An Example

Obedience. Teaching students obedience first requires, as already discussed, the instructor to lead the way. Show the students what you mean by obedience by letting them see how you obey your instructor. Show them how to treat their parents by letting them see how you treat, or talk about, your parents. Be the example.

The head instructor is in charge. Instructors should show obedience to the head instructor in the manner they expect to be obeyed. Then, by modeling obedience, the instructors have credibility to teach students the importance of obedience. Also, the head instructor must show that he has the best interests of his instructors at heart, and the instructors must do the same. This combined with knowledge and skill at teaching, establish worthiness for the obedience expected.

Stories about achievement through obedience are powerful illustrations. It is most powerful if examples of people they know are used.

For adults, examples of learning their trade by carefully listening to those that taught them, or obeying their employers to gain promotions in their career, often work better.

For children, examples of doing what the teacher asks to get a good grade on an assignment.

Another important lesson in obedience is knowing when not to obey. It's easy to come up with examples here. An evil instructor telling students to go kill a man who the instructor doesn't like. Should the student obey? No, because the instructor is asking them to do something that is morally wrong. A boss asks an employee to prepare false reports to defraud a major client. Should the employee obey? The son of the instructor orders a young girl to perform a sexual act. Should the girl obey? Absolutely not. Some instructions and orders should not be followed: Illegal orders (vandalism, murder); immoral orders (lying, rape); unsafe instructions (high dive rolls to cement, full-power punches on brick walls); orders beyond the scope of authority (personal life, religious beliefs); orders about things about which the person has no experience or knowledge (medical or legal instructions from laypeople with no expertise or outdated information). Students should know that there is a logical, moral and legal limit to the obedience owed to anyone.

Formulating Character Trait Lessons

Respect; self-discipline; perseverance; goal-setting; working hard; working smart; honor; integrity; health; fitness; patience ... Whatever the character traits, the principles of success and achievement, or the virtues the instructor hopes to instill in his students, there has to be more than lip service paid. One cannot claim to teach respect, mention it only occasionally in class, then do nothing else and have students learn respect. Any lesson taught must begin, of course, with the example. Model it, develop stories about it, praise one another on the trait, teach it, and ask about it. Then don't be surprised when half the students have no idea what you're talking about. Remember, you aren't the only role model they are following, nor are you the only voice they hear. Your power is limited, but you can encourage the behavior in your school and in your classes. If you are not a good role model, then join the students as a work in progress. Personally feel the success of accomplishment and you will radiate the feeling to everyone you meet.

The whole instructor team should be working together. If there is an outline or written form of the lesson to help guide the staff, then everyone can be teaching the same lesson. Parents can be a great help as well if they know what you are doing. An explanation in a Student Handbook, in a newsletter, or even handouts can be of tremendous value to parents who would like to discuss the issues with their children.

Teaching Character Traits to Adults

Often by adulthood, they have their own personalities and opinions, they have their own ways into which they have settled, and they don't much care for anyone telling them what to do. They come to learn kung fu, tai chi, karate, jujitsu, self-defense, fitness-whatever the sign says. They don't want to be preached at. However, they like to understand what works for you. What makes you, their instructor, you.

Often, adults can teach one another if you just let them discuss an issue during warm-ups. Bring up the issue of honor, for example, and ask them what they think of it. Keep the conversation going, prodding them along a certain direction if they stray off course,

and let them teach each other about honor. Sometimes their insight will surprise you, and you will learn as much as they do in the conversation.

Is It Even My Job?

Is it the job of the martial arts instructor to teach character traits? Yes absolutely. You have no choice.

You will teach character traits whether you intend to or not. Students, adults and children alike, will follow your lead if they respect you.

Children, of course, will pick up the character traits of anyone they admire, which, hopefully, includes their instructor. That means that children, more so than adults, will learn from the instructor. Therefore, you want to especially watch what the children see in class. If an eight-year-old gets caught sneaking a beer, and his excuse is, "But my instructor drinks beer!" most parents won't be very happy. Many, however, will simply explain that the instructor is an adult, and it's okay for grown-ups to drink beer, but not kids. It really will depend upon your parents.

Whether you set out to teach character traits or not, keep in mind that you will still be a leader, a teacher, and a role model, whether you want to be or not.

THE CASE FOR RELIGION AND PHILOSOPHY

Many martial arts instructors claim that they do not teach a particular religion or philosophy. They claim that they teach honor, ethics and morality. Some do not even claim that much, only that they teach physical techniques. Remember, just like no decision is a decision, having no philosophy, religion or morals becomes your philosophy, religion and morals. It becomes you, what you symbolize, what you teach. It will be your strength and your weakness. It will expand you to become more than what you are or shrink you into less than what you could be. Which in turn will do the same for your students. The martial arts is a multi-cultural discipline embracing many thoughts. You cannot chase truth and depth in your martial art techniques without embracing the truths found in philosophy and religion regardless of the accents or skin color. Just like in the martial arts, there are traditions not worth following but there are many which are and even need to be followed.

Martial arts instructors who teach combat systems may be doing worse than handing their students a loaded gun. They may be equipping students with the power to cripple or kill with no guidance on when the use of that skill is appropriate. Unlike a loaded gun, no one can take the martial arts knowledge away from the student if he abuses it.

No matter what the beliefs of the instructor might be, these beliefs are being passed along to the students in a thousand subtle ways. Even instructors who claim to teach no philosophy or religion are teaching their personal philosophy and world view. Students might be learning that there is no objective truth, that your beliefs are no one's business but your own, and that all morality is relative. They might be learning that religion and philosophy isn't important. They might be learning that it isn't worthy of thought.

Many instructors today do not see a place in martial arts for religious dogma or antiquated philosophies in their schools. The arts, to them, are purely physical skills, and so long as the student practices those skills, the rest is none of the instructor's concern.

Most of the ancient masters would strongly disagree. Most ancient traditional arts have a strong moral and ethical basis established firmly in a religion or religious philosophy. We forget no religion is a religion, becomes the religion, and has many examples of failure. The early masters recognized that the more dangerous the art, the more necessary a code of conduct was in the use of that art. Without one, history has proven, the arts would destroy the artist and all he or she held dear.

Discussion:

Religion, dogma, philosophy - so far in your training within Shaolin Arts, what have you discovered?

How do you develop your own personal philosophy and still allow others to have their own?

Do not steal for me. If you can steal for me, you can steal from me.

Your student base will always do/be a little less than you do/are.

How long is deciding not to decide beneficial?

How To Teach Students With Attention Deficit Disorder

What are the advantages in teaching a person with a disability?

Master Ron enters class and sees Johnny running around the training floor. He is kicking at his classmates, laughing, and distracted by the older students leaving the studio. Master Ron kindly but firmly speaks to Johnny, reminding him of the rules and tenets of courtesy and respect. Johnny continues his activity. Finally, Master Ron stands in front of Johnny as he makes his final turn. Master Ron is in Johnny's line of site, and there is nowhere for Johnny to run! At last, Johnny stops and notices his instructor. As Master Ron kneels down to look Johnny in the eye, he again repeats his remarks to Johnny. Johnny responds as though he has heard these words for the first time today. Johnny complies with the instructions and class begins. Master Ron takes a deep breath, sprouts a gray hair, and makes a mental note to check

in with Johnny's parents. Johnny's parents inform Master Ron that their son has been diagnosed with Attention Deficit/Hyperactivity Disorder, Combined Type. They report this busy, distracted behavior as typical. The parents and Master Ron brainstorm ideas to assist Johnny to have a successful martial arts experience.

Myth: Children outgrow Attention Deficit Disorder. Myth: Attention Deficit Disorder only occurs in boys. Myth: Children affected by Attention Deficit Disorder are always hyperactive. Myth: Parents cause their children to be hyperactive.

Attention Deficit/Hyperactivity Disorder (ADHD) is a neurobiological disorder that affects approximately 5% of American children (Amen, 1995). "Neurobiology" is the study of the brain and all the nerves. ADHD is characterized by inattention, difficulty in concentrating, and for some children, hyperactivity. Early detection and therapeutic and medical interventions prevent serious consequences of school failure, depression, poor peer relationships, behavior problems, and substance abuse.

This section will provide an overview of the definition of the diagnosis, as well as the causes, treatment interventions, and teaching strategies. Furthermore, the myths mentioned above will be dispelled. Understanding these aspects of ADHD will assist the martial arts instructor in becoming a more effective teacher to children affected by ADHD. Because of the emphasis on structure, self-control, and respect for others espoused within martial arts classes, the activity is often recommended for children diagnosed with Attention Deficit Disorder.

History

In 1902, the medical profession first identified ADHD. Since 1902, ADHD has been called by many different names including Minimal Brain Dysfunction, and The Hyperkinetic Reaction of Childhood. In 1980, ADHD was formally recognized in the Diagnostic Statistical Manual, which is the official diagnostic manual used by psychiatrists, psychologists and social workers.

It was popularly believed that children outgrew Attention Deficit Disorder. However, for 30-70% of those affected by the disorder, many symptoms continue into adulthood (Amen, 1995).

Definition

ADHD is a neurobiological disorder, which interferes with a person's ability to maintain attention, focus on a task, and delay impulsive behavior. Characteristics of ADHD occur during childhood.

ADHD with Hyperactivity is characterized as inattentive and energetic. ADHD, Inattentive Type is characterized as difficulty paying attention, daydreaming, disorganized, complains of being bored, unmotivated, slow moving. ADHD, Combined Type is a mixture of inattentiveness and boundless energy.

ADHD with Mypetactivity is frequently noted in young boys. These children are very active compared to same-age peers. ADHD, Inattentive Type is often seen in girls and is easily missed because the girls display behavior consistent with acting like social butterflies, talking excessively with their friends (Amen, 1995).

Dr. Daniel Amen (1995) describes three more subtypes or styles of Attention Deficit Disorder. They include the following:

1. ADD, Over-focused (getting stuck on one thing).

2. ADD, Depressed (irritable).

3. ADD, Explosive (angry outbursts).

4. ADD, Over-Focused Type.

Characterized as erratic attention span, easily distracted by stimuli, excessive worry, disorganized or very organized, argumentative, locked into negative thoughts, dislike change, hold grudges, trouble shifting from subject to subject, difficulty seeing options or opinions.

5. ADD, Depressive Type.

Known for inattentiveness or erratic attention, moodiness, negative attitude, low energy, socially with-drawn, hopeless, helpless, sleep difficulties, forgetfulness, and low self-esteem.

6. ADD, Explosive Type.

Depicted as having attention difficulties, impulse control problems, short fuse, periods of rage with little provocation, misunderstands comments as negative, periods of confusion, dark thoughts, frequent periods of déjà vu, overly sensitive, history of head injury or family history of violence.

Some additional symptoms of ADD include:

1. Problems taking turns.

2. Shifting from one uncompleted activity to an other.

3. Difficulty playing quietly. Children with ADD often use a loud voice.

4. Talking excessively.

5. Does not seem to listen.

6. Taking high risks.

7. Difficulty with handwriting.

8. Poor eye contact.

9. Decreased coordination.

10. Difficulty getting to sleep and waking up.

11. Less mature than same-age peers.

Children identified with ADD have an increased likelihood of grade retention, school drop out, academic underachievement, and social and emotional adjustment difficulties. Children with ADD are more vulnerable to failure in the two most important areas for developmental mastery, school and peer relationships. A significant percentage of children with ADD are never properly diagnosed. Some sources estimate that up to 50% of children who are affected by ADD may be undiagnosed.

Children with ADD may not develop emotional problems. However, if the diagnosis is not obtained or treated, children can develop behavioral problems, low self-esteem, depression, and substance abuse.

The impact of ADD on learning.

Restless-Fidgets.

Easily Distracted-Limited attention.

Impulsive-Acts without thinking first.

Procrastinates-Puts off projects until the last minute.

Forgetful- "What was I supposed to do?"

"Stuck" on a thought-hyper-focused on an idea.

Difficulty with timed situations - too much pressure.

Causes

Currently, the actual cause of ADHD is unknown (Barkley, 1997). Studies have examined the roles of neurological (the nervous system) factors, genetic factors, and environmental toxins to understand how ADHD is acquired. Neurological studies have indicated that lesions or injury to the frontal lobe (front part of the brain) produce ADHD symptoms. Genetic research has indicated the primary transmission of ADHD is heredity. Investigations have revealed that between 10% and 35% of immediate family members of a child with ADHD are diagnosed with ADHD (Barkley, 1997). Research indicated that 57% of parents diagnosed with ADHD would have a child with ADHD (Biederman, et al., 1995).

A 1990 article reported the use of brain-imaging techniques to compare the brain metabolism between adults with ADD and adults without ADD. The results of the study revealed that those affected by ADD utilize glucose (the brain's main energy source) at a lesser rate than do those without ADD. This reduction of glucose was most evident in the areas of the brain important for attention, handwriting, motor control, and inhibition (stopping) responses. This was a landmark study and helped researchers, medical and mental health professionals and families know that a metabolic disorder, and not a chaotic home environment, caused ADD.

Other causes including exposure to environmental toxins, especially lead, alcohol, and tobacco, have been investigated (Barkley, 1997). However, these studies have been inconclusive for two reasons:

1. The investigations failed to use appropriate criteria to identify the children studied.
2. The researchers failed to determine the presence of ADHD in parents of children in the studies (Barkley, 1997).

Diagnosis and Treatment

A comprehensive evaluation is necessary for proper diagnosis to rule out other medical or emotional problems. An evaluation includes intelligence-testing and the assessment of academic, social and emotional functioning. Measures of attention and impulsivity and parent-and teacher-rating scales are also used. A medical examination is also an important element.

Treating children with ADD involves medical, psychological and educational interventions. Behavior management techniques are also useful. This type of multiple level intervention is referred to as a "multi-model" approach. A multi-model approach includes:

1. Parent training.
2. Appropriate educational program.
3. Individual and family counseling as needed.
4. Medication, if appropriate.

The most commonly prescribed medications for ADD symptoms are referred to as "psychostimulants." Between 70-80% of children diagnosed with ADD respond positively to the use of medications (Amen, 1995). The medication can improve attention, decrease impulsive behavior and hyperactivity, as well as aggressive behavior.

Behavior management (which is an important part of parent training and educational planning) involves the use of consistent monitoring and rewarding of desired behavior to increase its frequency. The most important behavioral strategy for increasing compliant behavior is positive reinforcement.

So often, children with ADHD are acknowledged for their misbehavior and thus, rewarded for misbehavior. It is important that the martial arts instructor note when the child has performed or behaved in a desired manner. Charts that keep a visual record of the child's behavior can be developed to meet the specific needs of the child and instructor.

Prognosis

With proper early detection, diagnosis and intervention, children and adults can be successful and productive citizens. Intelligence, higher socioeconomic status, low degree of aggressiveness, positive peer relationships, emotional stability, and few family problems have also been identified as factors related to a positive prognosis (Amen, 1995).

Teaching Strategies

Attention Deficit Disorder can make learning a challenge. Children affected by ADHD (Attention Deficit/Hyperactive Disorder) are able to learn, but they may have difficulty with academics because of poor concentration, organization, and attention (Amen, 1995). Classes that are small and very interesting provide a successful learning environment for the child with Attention Deficit Disorder.

Martial arts classes can be an enjoyable, popular place for children to learn new skills, self-control and self-confidence. Children with ADHD will be restless, which can be irritating to other students and instructors. The restlessness can be disruptive to classmates who are distracted by the movement. Short attention span and being easily distracted impact a student's ability to follow the instructor's directions and perform consistently. The student may intermittently attend to the instructor's directions and, therefore, the student only hears pieces of the information presented.

Impulsiveness can cause the child to blurt out answers or begin a task before a teacher has fully explained the activity. Children with ADHD can be described as acting before they think. Procrastination can be a challenge for those affected by ADHD. Many people with ADHD wait until the last possible minute to complete an activity. People impacted by ADHD can have problems shifting their attention from one activity to another (Amen, 1995). They are prone to becoming highly focused or "stuck" on an idea. As the instructor moves on to other topics, the child may be several thoughts behind the instructor, performing kicks, punches etc. after others have changed to the set of instructions.

The child with ADHD is often described as forgetful. Children with ADHD have difficulty with timed situations because the pressure of the "timing" interferes with their ability to be successful. Therefore, instructors need to avoid using timed drills with the student with ADD.

Brandon was having a positive day in class. Then the instructor announced a drill to see how fast the children could hop on one foot to the other side of the room. All of the children were excited and ran to the side of the room to prepare for the drill.

Brandon lined up next to his friend, the instructor yelled, "GO!" The children began hopping. Brandon began to stumble and cry. He was loudly sobbing and writhing on the floor by the time the instructor ran to check on him. Brandon was having a "meltdown." The combination of timing and motor coordination required to be successful at the drill was beyond Brandon's abilities.

Due to these learning challenges presented to children with ADD, several modifications need to occur in their learning environment to help them be successful students.

Within the martial arts training environment, it is best to have the child placed near the front of the room. Such placement will increase the probability that the child is paying attention to the instructor and not distracted by other students. Since within the martial

arts training situation, rank determines placement in the line up, it is recommended the child be placed near as few visual, auditory or physical distractions as possible. How many posters and pictures are on the walls, how loud is the noise, how distracted are students by the audience of parents, and how loud are the phones, air conditioner, heater, and outside traffic? Reducing the amount of auditory and visual distractions will create a better learning environment for the students and save the voice of the instructor.

Displaying the rules of the studio can be helpful. Due to the forgetfulness and distractibility of the student with ADHD, a visual reminder of what is expected of the martial arts student in the training environment is recommended. Additionally, surrounding the children with ADHD with "good role models" can provide visual reminders of appropriate behavior. Finally, encouraging the child to attend the smaller classes can reduce the distractions and increase learning and concentration. Therefore private lessons are best.

When training children with ADHD, the manner in which an instructor presents information is a key to a successful experience. Dr. Amen (1995) noted that people with ADHD absorb less than 30% of what is said. Children with ADHD need information presented in short, direct phrases. For example, "Line up!" gets the point across better than "Line up with your hands at your sides, looking straight ahead, toes pointed forward, facing the flags, stand there for five minutes." By the time you have ended such a sentence, the child with ADHD is thinking about how cold the floor feels on his feet, and how he is going to play with his video games after class. Furthermore, he probably only accomplished one of the requests you made. Commands to the children need to be short and straight to the point.

Also, consider what you say to the children. An instructor will be most successful eliminating the word, "Don't" from his vocabulary. **Phrase directions, commands or instructions to describe what you want the child to do, rather than what you want the child to stop doing.**

Ashley was playing with the nunchaku instead of practicing her form. The instructor said, "Ashley don't play with the nunchaku." Ashley kept on twirling. The instructor became frustrated and repeated his phrase. Ashley kept on twirling! Finally, the instructor said, "Ashley, practice your form." Ashley put the nunchaku away and began to practice.

Children with ADD learn best when they are taught in a step-by-step manner. Break down the information in small, incremental steps. The information needs to be given in small chunks with one direction at a time.

Children with ADD tune in and out, so a teacher needs to keep it simple. For example, when teaching a form, inform and display the first move. Practice this several times, then move on to the second move. Once this step is learned, combine the two steps. Once this combination is learned, add the third move.

Follow this strategy throughout teaching the form. This strategy will extend the time it takes to teach a child with ADD. Therefore, the instructor needs to expand his expectations about the length of time it will take to teach the child a skill.

Children with ADD face many challenges and often experience a sense of failure and frequent frustration. These emotional experiences can have a negative impact on their self-esteem (Barkley, 1997; Amen, 1995; Fowler, 1993). Frequently, the children report

feeling like they are "always messing up." They watch how easily their peers complete homework or a martial arts form, and it can make them feel inferior.

One of the benefits of martial arts is that the only competition is oneself. The child with ADD needs encouragement and positive reinforcement. Instructors can enhance self-esteem by providing praise and opportunities for the child to be in a leadership position. The simple act of smiling and welcoming the student to class can help the child feel like a part of your school and enhance self-esteem.

Furthermore, using visual cues (posters, worksheets) and movement (showing a child the step) enhance the child's ability to understand and learn concepts. Therefore, supplementing the instruction with worksheets, books, videotapes and posters can be invaluable.

Summary

In summary, ADHD is a lifelong neurological disorder affecting boys and girls. The cause is unknown, but the most common form of transmission is hereditary. Treatment approaches include parent training, proper educational intervention, behavior management, and if appropriate, medication.

A martial arts instructor who has an understanding of ADHD, a willingness to be creative, and possesses a sense of humor can be a great asset in the life of a child with ADHD. When teaching a child with ADHD, there are four basic concepts to remember. An instructor needs to reduce the number of distractions, expand the time frame for learning a new skill, compliment and create a positive environment, and keep the instruction simple.

An easy way to remember these four basic steps is to think about the DECK: FOUR BASIC TEACHING STRATEGIES FOR ADHD CHILDREN

Decrease distractions.

Expand the time frame.

Compliment to create a positive experience.

Keep it simple.

Everyone has some form of disability. It is just easier to see it in more severe cases, and therefore, easier to learn how to teach them. You can then apply the same teaching techniques to the less severe cases once you have learned the techniques.

Working With The Parents Of Students

It's 20 minutes after the last class for the day. You're still talking with the mother of one of your ten-year-old students. She wants him to participate in the next review. You attempt to explain that he's not ready quite yet. You think to yourself, "Doesn't she understand? I'm the expert here. I'm the one in charge of rank promotions." She thinks to herself, "Doesn't he understand? I know my son. I'm the one in charge of whether he stays at this school."

As an instructor at a martial arts school, you recognize that working with the parents of your young students is a critical element in your success. Parents have an investment in

their children's well-being at several levels, including physical and emotional aspects. Because of this investment, it is important to consider that your relationship with the child as instructor to student, also involves a working relationship with the parents. Parents have expectations about your work with their child as a student at your school. They see their child as an individual with unique needs and characteristics, and expect that you will also. The manner in which you deal with the expectations of parents regarding their child's training at your school will have an impact on the motivation of the parents to keep their kids at your school.

Parents can also offer the advantage of years of knowing and understanding their child in a variety of situations. They have a first-hand perspective on what interests and motivates their child. They may also alert you to any changes, problems or sensitivities of the child which can have an impact on his training in the martial arts. The more proactive you are in gathering this information, the better equipped you will be to make the training experience a good one for everyone from the outset.

It is also worth consideration that you and the parents can be allies in working with the child. Training directed toward the goals of increased self-discipline, self-confidence, and others can either be supported or ignored by parents when the child is not in class. The extent to which you have a solid working relationship with parents can make a difference in the degree of success which is achieved in guiding the child toward these goals. If you and the parents are communicating about the child's progress, the consistency and continuity in your combined efforts are more likely to produce the desired results. If parents see you as a valuable ally in working with their child, they have added incentive in maintaining your relationship.

The bottom line is that it is important and advantageous for you to have a good working relationship with the parents of your young students. This can, however, be a difficult task. You may have many students, including children, in your school. The time which you have available to speak with parents is very limited. You may find that you have no difficulty in communicating with some parents, and a great deal of difficulty with others. Regardless of the challenges, it is up to you, as an instructor, to establish and maintain a good working relationship with the parents of your young students.

Establishing the Relationship

The first time the parents and child come to the school to talk with you, or meet you in public, is when the relationship begins to take shape. It is the first impression which they form of you as a potentially important person in the life of that child. If you do not connect with the parents and child in a meaningful way at that time, it is unlikely that the child will enroll to train at your school. They must feel confident in your abilities as a martial artist and instructor, and see you as a person who can understand and communicate with children and parents.

The following section deals with responding to parents' questions and concerns, gathering information, and parents' expectations related to their child's problem behaviors. Communication skills which are discussed here are also relevant to maintaining the relationship with parents, which is discussed in the next section. Also, several examples of questions which you might ask are given for illustration. Although the suggested questions often refer to the youth as "your son/daughter," it is always best to use the child's name when talking with parents.

Skills in dealing with anyone who pays for another's lessons is important. Often organizations and/or adults will sponsor another adult, not just children. In a sense they then become the 'parent'.

Responding to Questions and Concerns

At the stage of "getting to know each other," it is essential that you make every effort to listen carefully to the questions and comments of parents, and respond in a manner which addresses their unique concerns, interests and expectations. If you treat these issues as important when you first meet them, they will feel more confident that you will be sensitive to their needs as the child's training progresses.

Questions asked by the parents vary in content. Some questions require straightforward, factual information in response. Here are some typical questions:

- What is your method of teaching? What about discipline for misbehavior in class?
- Are the classes large?
- What age groups comprise the classes?
- Are beginners taught in the same classes as advanced students?
- Do you teach the classes, or do you have other instructors?

The answers to other questions may be dependent upon a number of factors, including the predisposition of the child upon entering the class, the diligence with which they train, and a number of other variables, some unpredictable.

- Will my child learn to defend himself?
- Will he learn how to avoid a fight?
- Will he become more self-confident and disciplined?
- Will my child get hurt?
- When will he get his next rank?
- When will he get his black sash?
- Will he become more aggressive?

In response to these questions, it is important to keep in mind that what you teach, and what the youth learns may not have as direct of a relationship as you, or the parents, would like. You face the same concerns as any instructor. A youth may sit in a Spanish

class with an excellent instructor for nine months, and learn to say nothing more than, "Adios" ("Goodbye"). If you begin to make lofty promises about what the youth will learn, and this does not occur, "Adios" may be the parent's message to you.

You can more reliably talk about what you teach, and what you do to support each child in the learning process. If parents have specific goals for the child in martial arts training, you can suggest talking with them at appropriate intervals to discuss the child's progress. In this way, you and the parents are agreeing to a working relationship which assists the child in meeting these goals.

It is important to understand that each question the parents ask gives you information about their expectations and concerns. They may be concerned that you are overly strict or inflexible in teaching methods, or in disciplining misbehavior. Possibly they fear that their child will get "lost" in a large class, or be intimidated by older, or more experienced students. They may be anxious about their child's safety and want to know what they can expect from you in this regard. Listening carefully to the context in which the question is asked, the way in which it is phrased, and the parents' response to what you say can reveal a great deal about such concerns and expectations.

Answers which respond clearly and concisely to the content of the questions are good. Answers which respond to the content, as well as the fears, anxieties and expectations of the parents are better. The reason that these responses are better is that this establishes a working relationship which shows an interest in understanding their personal concerns and expectations related to having their child train in the martial arts. If indeed you want the parent to know that this training will help the child on a personal level, the better job you do at communicating at this level, the more effective you will be seen by the parents as being capable of meeting their needs. This simply means that you allow parents to talk more personally about concerns and expectations, if they wish to do so. If the question about "defending himself" comes up, once you've related what you teach in terms of self-defense, you may say, "It's important for youth to learn how to defend themselves in a variety of situations. Have there been some situations where you felt it would be good for your son to know more about defending himself?"

If they choose to talk about the school bully picking on their child, you can begin to relate in a way that is more empathic and supportive of their needs.

Another example of responding at a more personal level may be if the parents ask about the size or make-up of the classes. Once you've talked about your class size and make-up, you may say, "We do our best to understand how each child responds to our group classes when they join, and give them the support that they need. What are your thoughts about having your son join in these group classes?" Again, you've opened the door for them to express any relevant personal concerns.

Parents of prospective students who ask, "When will my child review or 'test' for rank?" and particularly, "When will my child get his black sash?" may be communicating expectations which are best addressed at the outset of training. If you respond to such questions by talking about training and performance standards, you hope that the parents will be satisfied with this, and allow you to use your expert judgment as their child progresses at your school.

Parents who ask "when" something will occur, however, at times tend to be less concerned about "what" is required to make it occur. As these parents listen to your comments, they may make the assumption that their child will perform at the martial arts prodigy level, and most certainly receive their black within six months.

You can follow-up your response to this "when" question by saying to the parents, "I'd be interested in hearing some of what you might expect with regard to your child's progress." The goal of this comment is for you to become aware of their expectations, and to diplomatically hear, as needed, any misconceptions which could later become a point of conflict in the relationship.

Remember though, until the youth signs up and starts lesson, nothing really happens.

Keep your answers simple and change the potential student into a student. Many concerns can be answered better as the student progresses.

Gathering Relevant Information

You can ask questions which show an interest in understanding the personal needs of the child and expectations of the parents related to martial arts training. Spend time getting to know the parent as well as the child. Your questions and conversation with the parent and child will, at minimum, help you assess the individual training needs of the child. They also allow you to talk with parents on a more personal level regarding these needs, and their expectations. You will gain an awareness of the mental, social and emotional development of the child, and begin to formulate in your own mind a "training plan" based upon the child's abilities. For example, issues related to how well the child can attend to instruction in a group setting, process this information, and respond accordingly, will certainly have an impact on the child's training.

In your assessment of the child's needs, and the related expectations of the parents, you will gain insight as to how this child interacts with peers, particularly if problem behaviors exist which can have an impact on the functioning of the class as a whole. Will the child be demanding of the instructor's time, possibly behaving in a manner which requires you to continually shift your attention to him? Remember, you cannot teach private lessons during a group class.

Training in the martial arts places demands on the child to perform according to specified standards. It is important to assess the child's ability to cope with the frustration which may accompany these demands. At the same time, you must assess how the parent expects that you will deal with any of these potentially problematic issues, should they exist.

Your assessment of the child, and parents' expectations, can take the tone of a friendly conversation. Some questions for the parent may be:

- "How did your son/daughter get interested in the martial arts?"
- "Has your son/daughter trained before?"
- (If the answer is yes:) "What did you think about that training? What did you like? Was there anything you didn't like?"

- (If the answer is yes:) "Tell me about that."
- "Different people want to learn different things in the martial arts. What kinds of things might you want for your son/daughter to learn here?"
- "Are there some things which you would like to see emphasized in your son's/daughter's training?"
- (If the answer is yes:) "What are they?"
- "What does he like to do for fun?"
- "How is school going for him?"

The responses to these questions can engage the parents in a conversation which helps you understand the training needs of the child, and the expectations of the parent. If the parents tell you that they are interested in enrolling their child in the martial arts because, "The kid needs to learn some self-control," you had best gain insight into what they mean by this statement. Do certain problem behaviors exist which you should know about? If so, what are they? A simple "How so?" is a nice follow-up when parents make this type of comment.

Such expectations by parents must be appropriately managed. Martial arts training can be martial arts therapy. As an instructor, you know this, but most parents don't want those types of details. They just want the results.

The office part of signing up a new youth student should not be longer than 15 minutes. Youth want to do the martial arts, not talk about it. Parent need to be 'sold' on the program but youth want to feel it, experience it, do it.

Once the youth student has started lessons than follow up with parents after a week or so. Don't get caught up in explaining what the student isn't doing or what the martial arts can't do, focus on what the student is doing and what the Kung Fu can do.

Maintaining the Relationship

If you have successfully established a good working relationship with the parents of your students, you must now turn your attention to maintaining that relationship. It is critical that you continue to apply the same communication skills discussed earlier in this chapter. If parents feel they can easily approach you with their questions and concerns regarding their child's training, and you will listen and respond with understanding and respect, you have made a major step in maintaining that relationship.

If the only time to interact with the parent is when they pay you money, use that time to mention their child's name and a short comment about their progress, but be real, truthful but always up beat.

Parents have a variety of options when they are dissatisfied, or concerned about their child's training. Two obvious ones are that they can either bring these issues to your

attention and allow you to respond, or they can pull the child out of your school. If the parents do not feel that they have a relationship with you which allows them to bring concerns to your attention, their most immediate response may be to terminate their relationship with the school. It is thus to everyone's advantage that you keep the lines of communication open with the parents of your students.

The Rarely Seen Parents

Maintaining a good working relationship with the parents of your students brings on its own challenges. Some parents can be quite busy. They may simply drop their kids off in the parking lot at the beginning of class, and return when class is over to pick them up, vanishing as quickly as they came. In essence, your contact with these parents may be limited to receiving a monthly tuition payment. Their child may be performing adequately in class, so you see no reason to have more communication with them than you do at present.

Although the above scenario presents an advantage in that these parents do not take up your limited time, there is a disadvantage in that you lack an understanding of how they view your school and their child's training. You might assume that as long as you get a tuition payment every month, things are okay. If, however, this is your only form of communication and contact with the parents, you may be missing out on some essential information.

There are some things you would benefit from knowing about these parents' perspectives.

- Are they satisfied with the school, and committed to keeping their child in training?
- Do they see their child as making adequate progress toward the goals which were discussed at the outset of training?
- Are they supporting your efforts with the child at home?
- Are there changes coming up in their family situation, schedule or other areas which may cause them to pull the child out of your school? These considerations, and others, can have an impact on the child's progress in training, as well as how long he remains at your school.

When obtaining answers to these questions make sure you do not create concerns in the parent's mind that weren't there in the first place.

The Highly Involved Parents

Other parents may be quite demanding of you and their child. They continually express concerns to you about their child's lack of progress through the ranks. They may constantly "coach from the sidelines" while their child is in class, and admonish the child for what they consider to be inadequate performance.

In such instances, it is helpful to establish appropriate boundaries for the parents with regard to their child's training in the martial arts, and their interactions with you. These

boundaries can be limits and guidelines which are set with regard to the behavior of the parent.

If you attempt to establish such boundaries, be aware that parents and their children tend to have their own special ways of relating to, and being involved with, one another. This is part of the "family system." If you try to intervene in the way in which parents are involved in their child's training, you may be "bucking the system". There are some things that you can do, however, which may be beneficial to all concerned.

If you are setting boundaries for parents who seem to demand a lot from you and their child, the manner in which you frame this effort is critical. It is not that you want the parents to become less involved with the training, it's simply that you want to assist them in finding new ways of being involved. Recognize that these parents may feel they are being helpful, and showing an interest in their child's training. If you begin your conversations by voicing a sincere respect and appreciation for their desire to be helpful and supportive, you are building upon your working relationship.

One way in which you can begin to set limits on the frequent lengthy conversations in which you become involved is to establish regularly scheduled times when you can meet with them. You might explain that you regard these conversations as important, and setting aside specified times allows you to devote your attention more completely to the discussion.

Once you have established these appointments, keep them. It is also important that you specify the amount of time which you will spend in this discussion, and be consistent in beginning and ending on time. If these parents attempt to engage you in non-urgent matters outside of these discussions, remind them of your upcoming appointment, and assure them that they can bring this to your complete attention at that time.

Parents who continually coach from the sidelines, or admonish their child for what they see as inadequate performance, may believe that they are being helpful. Such behavior can, however, be disruptive to the child's training (as well as to the rest of the class), and prove discouraging to the child.

Creating Opportunities for Communication

Communication doesn't occur unless there is an opportunity for it to occur. If you want to maintain a good working relationship with the parents of your students, it is beneficial to create opportunities for communication with them. There are various methods which can be used in doing so.

As discussed previously in this section, regularly scheduled meetings may be appropriate and desired by some parents. Other parents may not feel the need, nor have the time for these meetings. You can, however, initiate conversations with them when they drop their kids off, or pick them up from training. Be sensitive to their availability. If they have a few minutes, a pleasant greeting can open a conversation and allow them to express their thoughts, or to ask questions about their child's training.

Solicit feedback in the form of surveys. Although having these on hand at the school will get some results, mailings with self-addressed, stamped envelopes or e-mails will allow the parents who only see your parking lot to participate.

Phone calls to parents whom you rarely see can open the door to increased communication. Unexpected phone calls, however, can be a little annoying or anxiety-provoking at times. If you talk with them about the fact that you like to receive feedback

from parents, you can suggest occasional meetings or phone calls and gauge their response.

If you do have this type of contact, calendars, tickler files, or databases can be helpful in remembering when to make your next contact. Also, making a few notes when you do talk can provide consistency for subsequent contacts, as well as add to the value and importance of these conversations.

Newsletters can be used to acquaint parents with you, as well as other personnel at your school. Include articles that invite parents to contact you with comments or questions. Newsletters can also alert parents to any group activities, or an open house which you may be sponsoring. E-mails are wonderful, as parents can answer if and when they want. Just Remember, until you talk to a real voice, you're just assuming communication has happened.

Maintaining an open 15 minutes before and after group class will allow you time for communications as parents drop off and pick up.

Summary

Establishing and maintaining a good working relationship with the parents of children in your martial arts classes is important to your success as an instructor. This relationship begins when you first meet them, and continues to develop throughout the child's training. It is your responsibility, as an instructor, to foster this relationship in a manner which allows open communication. This requires that you demonstrate an understanding of, and respect for, the needs and expectations which parents have with regard to their child's training. In doing so, you can maximize success in making the martial arts training experience a good one for everyone.

Discussion

Pros and cons of having parents watch class ...

Parent's questions are often filled with assumptions. Example, 'How many students are in class'?

Answer: 'Between 6 and 14; 8 and 12; 10 and 14. We like to keep classes very teachable'.

Think of a few more concerns parents might have and how we, as instructors, might respond.

There is a reason we do not have a stadium seating inside the studio. Nor do they have such inside the classroom of public schools.

Students need to pay attention to the instructor and will not when a parent is watching.

At the same time, parents should be invited to 'drop by' unannounced for a minute anytime their youth is in class. Once parents feel we are not hiding anything they'll tend to be more relaxed and stop coming in.

Do not make promises which you are not sure you can keep.

How does the term/label/title 'child' or 'kid' feel verses 'youth'? Which 'title' applies and assumes more respect and/or expectation of the individual?

Law

When do you have a right to defend yourself? - in foreign countries?

When do you have a right to defend others?

What about protecting property?

What is the difference between the rights of a police officer and your own?

What is excessive force?

What is mutual consent in fighting? When does it end?

What are some of the difference in running a martial arts business in California verses Utah and Arizona?

Some martial arts instructors have been teaching students for decades and never once encountered a legal problem. Many instructors have watched students get injured in class, and had no lawsuits filed against them. Even when instructors are negligent, students often do not make insurance claims, nor do they seek an attorney to pursue the matter in court.

Martial arts is combat. People get hurt. That's just the way it is. At least, that's what seems to be the collective attitude of martial arts instructors.

Then there are other cases where an instructor just opens a new studio. It's being run on a shoestring, with just bare essentials. The instructor didn't even get insurance because it wasn't in his budget yet. "Next month," he promised himself. He has no waiver forms, no insurance, no legal protection at all. All he has on his mind is how he is going to teach.

Then he makes a mistake with a student. Forgetting for a moment that little Timmy has a bad back, he has the students practice falls on a mat. Timmy misses the mat completely and gets hurt. Not wanting to disappoint his new teacher, he gets up and does it again, somehow managing to miss the mat completely again.

That night, Timmy's parents take him to the emergency room, and the bills quickly add up. Timmy's parents take him out of the class and demand payment for the medical bills from the instructor. When the new school owner says he has no money to pay them, they file a lawsuit. The school closes, never to open again.

Whether you've managed to teach for 20 years without a single problem or you just survived the latest lawsuit as a consequence of a string of bad decisions, risk management is important. Training and conducting business without proper control of legal risk is gambling. Sooner or later, nearly everyone loses.

Think of it like this. Half of all driving fatalities involve alcohol. All other problems on the road combined kill only as many people as the one variable of drunk driving. The problem is that drunks often drive home safely. Some drive home safely night after night, year after year, without so much as a ticket.

That doesn't mean they aren't taking undue risks with their lives and the lives of everyone else on the road. They have changed the odds against themselves, and sooner or later those odds will catch up with them.

Risk management is a course in changing the odds. Nothing you do will completely protect you from all possibility of litigation. There will always be people who will sue you no matter how careful you are, and no matter how well you cross every "t" and dot every "i" someone will manage to wring a settlement out of you or win a case they had no business winning. By practicing sound risk management, you can greatly reduce the odds of being sued.

Most of risk management is protecting your students from undue risk. You get the danger level in your school under control. You fulfill your duties as a teacher and businessperson to protect your clients from harm. With safe training practices, you will greatly reduce the risk of harm to your students and, consequently, your risk of being put out of business by costly litigation or having your insurance cancelled after a costly claim against you.

The rest of risk management is purely legal. It deals with things beyond the scope of a safe punch or kick, beyond running a safe class and building a safe school. It deals with legal trends and paperwork, and it is too easily overlooked. Further, the purely legal aspects of risk management change from time to time.

Consider this: How many attorneys would have thought to warn a restaurant that it could lose over a million dollars if its hot coffee spilled in someone's lap? Since the widely publicized McDonald's Coffee Case, however, that possibility has become a real concern. Most people think that hot coffee is supposed to be hot, and if they burned themselves spilling it, they would consider it a normal risk of drinking hot coffee. All it takes is one person to sue, and one jury to grant an award, however, and the law changes.

In response to what they consider a ridiculous case, some legislative bodies have taken action to try to initiate tort reform. (Tort is defined as "a Wrongful act which does not involve a breach of contract and for which the injured party can recover damages in a civil action.") Defining the law in this area is difficult, and most attempts fail to accomplish anything meaningful. Even when they succeed in crafting some sort of law, the challenges in the court system begin and it is years before the law becomes settled in any given area. Meanwhile, the battles continue, the insurance claims continue, and the lawsuits continue.

In the martial arts, we know that the best way to win a fight is to not have a fight. We learn how to beat people up with the completely opposite intention to avoid using that skill, if possible. Legal battles are an amplified version of this principle. We learn to defend ourselves against the start of the fight so we can avoid the fight altogether. The best solution to litigation is to avoid it.

Almost all of risk management is covered under two simple principles: 1) Keep your students safe; and 2) get all the paperwork done.

If you do risk management properly, then you can also be an instructor who will say, "I've been teaching for thirty years and I've never had a problem" -and it won't be by sheer luck.

There are many issues that are more important for the day-to-day operation of your school. Certainly, other issues are more important to keep your business running. Nothing, however, is more important than risk management for protecting the very existence of your school. Nothing is more important than risk management for protecting your own financial future. Even if you don't own the school, someone could

sue you personally for something you did or didn't do in any class you taught. That could lead to wage garnishment, bankruptcy, or worse, it could result in criminal charges.

Protect yourself. You know how to defend yourself against a violent criminal assault. Be a black rank in risk management, and you will be equally prepared to deal with an attack that is as destructive to your financial future as a violent attack is to the body. Lawyers can be nasty adversaries, and the most powerful self defense technique against them is risk management.

Utah and Arizona have strong protection for instructors in that a student's willingness to participation in a sport implies they are assuming responsibility for injuries. Of course these injuries are referring to what is 'normal' for that sport. A sprained ankle in soccer might be normal once in a while. But not every time one plays.

Many other States do not have this attitude. Still any school that has injuries will loose students. Our goal must be an injury free environment. Safety must be always taught, reminded and re-taught. Your best defense against a lawsuit is all your own students testifying how safe you run each and every class, how you constantly remind and control for safety.

Please Watch these videos about Talking with Cops.

<http://www.youtube.com/watch?v=i8z7NC5sgik> and <http://www.youtube.com/watch?v=08fZQWjDVKE>

A Crash Course In Law

Law school takes three years. The subjects covered in this chapter cover four one-year courses in law school, so don't expect to really understand it. Unless you are a legal professional, you should view a sense that you really grasp the subject with some suspicion. Even attorneys know that constant changes in law make it difficult to keep up with unless you work in the field constantly.

This section will deal with: Self Defense; Defense of Others; Defense of Property; Criminal Liability (assault, murder, manslaughter, robbery, rape, sexual assault); related Tort Liability (assault, battery, false imprisonment, wrongful death); Citizen's Arrest; and a little on Criminal Procedure; Contract Law; Tort Law and Business Law.

This brief introduction to each area of law will not prepare you to do much more than recognize the issues of which you need to be aware. That should be sufficient to avoid any problems. You should consult an attorney for specific advice if you run into an actual problem. This introduction is part of the practice of preventative law, and is not intended to be used by instructors for dispute resolution.

Defense and the Law

1. Self Defense. You have the right to defend yourself whenever necessary with as much force as required to ensure your safety. The critical elements to keep in mind here are:

A) The defense must be necessary.

B) The force used must be reasonable under the circumstances.

In order for the defense to be necessary, you must be protecting yourself from imminent harm by unlawful bodily injury, sexual assault or unlawful detention. If the harm is not imminent, you do not have the right to use force. You must be in danger at the present time, not threatened with some future harm. Likewise, you cannot be retaliating for some past harm or attempted harm. For martial artists, an act may be considered retaliatory even if it followed the underlying assault by seconds. You must be responding to an ongoing, presently imminent threat.

Reasonable force under the circumstances is a difficult matter to judge with any accuracy. If you use excessive force, you can be charged with a crime. If law enforcement has probable cause to believe you used excessive force, you will probably be placed under arrest even if you were defending yourself. This matter would be decided by a jury in a court of law, unless the prosecution decides the case is not worth pursuing.

If you made a reasonable mistake of fact, you may still be able to plead self defense even if you were in no danger. For example, if someone pointed an unloaded gun at you and threatened to kill you, and you killed him believing he could have and would have shot you, self defense would still apply. The more innocent the person or unreasonable your belief, the less likely self defense will still apply. If a 99 year old man attacked with a cane he could hardly move and you broke both his arms, 'reasonable force' would be questionable.

Most states have laws against dueling or brawling, forbidding you from doing the classic "Let's step outside" routine for a challenge match. Unless there are rules and the match is akin to a sporting event, both parties may be guilty of a crime. This may also eliminate the possibility of someone legally coming to your aid, since neither side has the right to self defense, and both may be guilty of assault.

Defense of Others

You have a right to defend anyone who, in turn, has a right to defend himself, using as much force as that person would be permitted to use to defend himself. If the person didn't have the right to defend himself, then you don't have the right to defend him. If you made a reasonable mistake of fact, you might still be able to plead defense of others, but not always. You normally come to the aid of others at your own risk.

Professional body guards fall into this category. Currently, it is common for a body guard to personally pay up to \$60,000 in legal fees defending himself in court even when it is proved his actions were legal.

Defense of Property

The amount of force you use to protect property must be minimal, and generally speaking, progressive. You cannot start by breaking the arm of someone you see picking up your luggage at an airport. In fact, some places do not allow you to protect property at all, forcing you to stand by while, say, someone pounds a baseball bat on your car, causing thousands of dollars of damage.

If, on the other hand the loss of your property would be life threatening to you, then you can use as much force as needed to protect it. Such as the theft of your car which would leave you stranded to die in the middle of a hot desert.

You can avoid problems in almost all jurisdictions by first making a verbal contact, then moving to physically preventing the person from leaving with or harming your property without hurting them, and then moving on to holds, pain-compliance techniques, or other non-critical methods of protecting your property.

Defense of your "castle" is another matter entirely. If you are trying to keep a person out of your home or office, you normally have the right to resort to some degree of force to eject him. Physically pushing someone out will not normally result in any liability. If the person uses force to gain entry, or if there is a probable danger of the person harming any of the occupants, then the amount of force used may be higher. Once the person turns to flee, however, you cannot use any force against him unless he is leaving with your property or has been placed under arrest.

Illegal Defense

Never use illegal weapons to defend anyone or anything. If you use nunchaku in California outside a licensed martial arts school, you are committing a "felony," a serious crime punishable by one year or more in prison. Throwing stars are similar. An illegal handgun is a "misdemeanor" - a crime punishable by up to one year in jail, almost everywhere in the United States. Using illegal weapons to defend yourself will often get you in more trouble than the criminal against whom you used it.

Also, if the person has a right to do what he is doing, then your rights are curtailed. As previously discussed, this affects self defense and defense of others, but it also affects defense of property. If the repo man is taking your friend's car, there's nothing you can legally do to stop him. If the landlord is coming into your apartment, he normally has a right to do so, and you cannot use force to stop him under most ordinary circumstances.

Violent Crimes

1. Assault: Any non-lethal violence that does not involve substantial risk of death will be an assault. The degrees of assault vary based upon instrumentality, numbers, or difference in ability to inflict harm.

"Simple Assault" is an unlawful touching, and simply grabbing a person by the arm during an argument may be sufficient to constitute a simple assault. Generally speaking, when we talk about assault, we are talking about someone getting hurt or potentially hurt.

"Excessive force," (retaliatory strikes when there is no danger) will constitute assault. Anytime defense of self, others or property gets out of hand, (which is decided by a judge or a jury of your peers, not you) it will be an assault (unless it rises to the degree of a "homicide" crime, the killing of one person by another). Of course, going after someone when there is no need for one of these defenses is assault. Anytime violence is used against another person, an assault is committed. This may also give rise to "civil liability" (found liable in a lawsuit and ordered to pay your victim for the harm done) for assault or battery.

2. Murder and Manslaughter

"Homicide" is when a person is killed. A killing in self defense or defense of others, when justified, is still a homicide, but is excused by the law. The illegal homicides are murder and manslaughter.

An "Involuntary Manslaughter" is committed when a person is killed unintentionally, but with recklessness or gross negligence.

"Voluntary Manslaughter" is a mitigated murder. It may have been reduced due to provocation, heat of passion, drunkenness, or any other factor that indicates that there may have been no malice in the killing.

Murder, or murder in the second degree, is when a killing is committed with malice aforethought. "Malice" means that the person intended to kill or seriously harm, not that they knew they were doing a bad thing. It means they meant to kill the person, but it does not mean that they were aware that what they were doing was wrong. For example, someone pulling the plug on a crippled friend kept alive by machines -a so-called "mercy killing" -still has malice and intent to kill, even though he believes he is doing a great service for his friend or loved one.

Generally speaking, whenever a person is killed without mitigating circumstances, it is murder.

Murder in the first degree is premeditated murder or felony murder. Simply put, if the murder is planned, it is a first-degree murder. It doesn't have to be planned for very long. Simply taking a few minutes to think about how the person intends to kill his victim is enough.

3. Robbery The unlawful taking of another person's property is a larceny, a theft. When force or the threat of force is used, then it is a robbery. Note that houses are burglarized, not robbed. People are robbed.

If using someone else's property is necessary to save a life then you can do so without their permission, but you are responsible for any damages done. Example, breaking into an empty mountain cabin during a winter storm emergency.

4. Rape Any forced sexual intercourse is rape. Legally, anytime force or the threat of force is used to obtain sex, a criminal rape has taken place.

5. Sexual Assault

Whenever an assault is directed at sex organs, buttocks or breasts (on women), it is a sexual assault.

Rape or sexual assault against children is child molestation. Most states set the cutoff age at 13, so any sexual contact with a 13-year-old or younger will constitute molestation.

6. Statutory Rape

Actually called "Felonious Intercourse," statutory rape is sex while under the age of consent. The age of consent is often 18, occasionally 17, almost never younger than 16. Consent is irrelevant. Even if both people are below the age of consent, sex can still be illegal.

7. Citizen's Arrest

Any citizen may place a person under arrest if the citizen observed that person committing a criminal act. Citizens do so at their own risk. If he is wrong, or if he did not observe the criminal conduct, or even if he's right but the person can demonstrate that he is wrong in court, the citizen who made the Citizen's Arrest may be liable for false imprisonment. In most jurisdictions, citizen will be listed as the arresting officer, and law enforcement is legally required to take an arrested suspect into custody even if they feel the arrest was unjustified.

A Citizen's Arrest should only be used as a last resort to prevent the departure of a criminal. Unlike police, a private citizen cannot use physical force to arrest a person. In some cases they can 'suggest' physical force, but they cannot use it, unless needed in self defense.

Police have the right to use force to prevent a crime, private citizens do not.

Criminal Procedure

Any person arrested for a crime has the right to be read his rights when he is arrested, which include the right to be silent and the right to an attorney. Suspects also have the right to a speedy trial, and in most can have the right to bail.

If someone is arrested, he will normally be booked and then processed through a detention facility, either a city or county jail. He may have bail set at the jail, so if someone can post bail, that person can get out the same day. Bail is returned when the court appearance is made. If a bail bondsman posts the bond, they usually require a ten percent payment (nonrefundable) and collateral to cover the rest in case of default.

Then the suspect is "arraigned," which is your chance to enter your plea of guilty or not guilty. This normally occurs within three court days. An attorney will be appointed if you can't afford one or don't already have one. The prosecutor will normally have a "plea bargain" to offer at this time, or may drop the charges if they appear anywhere from inappropriate to insupportable. If you clearly acted properly but were arrested anyway, this is where it usually ends.

A guilty plea means that you admit you did it. A not-guilty plea means that you don't admit that you did it. There is a third plea, Nolo Contendre, or "no contest," that says you know the evidence is against you, but you still don't admit you did anything. Here, you can still be sentenced as though you pled guilty.

A guilty plea or criminal conviction automatically determines liability in a civil suit. Nolo Contendre, or a not guilty verdict, does not determine anything in either direction.

Trial may take weeks or months to get to, depending upon pre-trial motions, hearings, investigation and other procedural problems. It is not unusual for a case to drag on for a year before the actual trial. When the trial is over, a verdict will be reached. If it is not guilty, then it's over. If it's guilty, then you have other options.

If you are still convinced you are right and acted properly, you can appeal the case, and normally you can post bail pending a decision on the appeal.

If you feel your Constitutional rights have been violated, you can continue the appeals process to the high court of the State and through the Federal system.

Civil Law: Contract

Contracts are not as complicated as many people believe. All that is required is an offer, acceptance and consideration. If one person makes an offer to someone, the other person accepts that offer, and there is some promised exchange or actual exchange of value, then a contract has been formed.

Contracts can be:

1. Written.

2. Oral.

Some contracts must be evidenced by a writing to be enforceable. These include contracts for the sale of real estate; incurring the obligation of another; goods over \$500; or a contract that cannot be fulfilled in under one year. Note that it is a common fallacy, even among young attorneys or any attorney not up on his Contract Law, that the contract must be in writing. It does not have to be in writing, but must be evidenced by a writing. This can be a series of letters, notes or memos, signed by the person against whom it will be enforced.

There are a few rules when dealing with contracts. First, never make an offer unless you can and will fulfill your offer. This is especially true as an instructor, since it is possible you could inadvertently make yourself or your instructor responsible to fulfill an obligation on a contract you entered inadvertently. The need to watch your words is doubly true when you are dealing with writing. With spoken communication, you can always explain that you were heard or understood wrong. In writing, if you use the wrong words, you can inadvertently make an offer.

Second, never accept an offer unless you want to enter a contract. Look for and read the fine print. Like dealing with making offers, acceptance can sometimes be inadvertent. This is often the most true when dealing with mailed solicitations. Some will send you a check, and cashing it enrolls you in a program. Be careful on the phone that you don't accidentally place orders when you are making an inquiry. Be careful about the price that may have a small print stating, say, "only 15 payments of lost in the graphics, so the great \$10 deal is actually a \$150 rip-off."

Torts

Torts are defined rather simply as "any civil wrong other than a contract." Contracts are agreements between individuals, and legal issues arising from contract occur because of the agreement or purported agreement. Tort cases arise from any wrong action outside of an agreement.

Employers are often held responsible for the actions of the employees on a legal theory called "respondent superior." The rule is that if an employee is acting within the scope of his employment, that the superior can be forced to respond for the employee. If an employee batters a customer while at work, for example, or if the employee makes a mistake at work that results in harm to someone, then the employer can be held accountable. Basic tort rule: If you did it, settle. If you didn't do it, consider fighting.

Battery

Battery is the harmful or offensive touching of a plaintiff with intent to harmfully or offensively touch. It does not necessarily require harm, but as a general category includes all touching that is offensive, harmful, injurious or even potentially deadly, including rape, beatings, sexual touching, and harsh grabbing. There are some defenses to battery, such as the right to self defense; reasonable touching; consent; implied consent; accident; mistake; and no intent. If there is no harm and no criminal case, these are seldom pursued or won in civil law.

Assault

Assault is the "intentional creation of apprehension of an immediate battery." It's not a threat of some future harm, but a threatened immediate harm. You don't have to actually hit or even touch the person, only make him think you were going to.

Defenses are the same as for battery. As a practical matter, this tort is seldom pursued except in extreme cases of an attempted battery that missed, like a shot with a gun, a swing with a bat, or some other potentially serious attempted battery. Again, unless a criminal charge was made, and the accused was convicted, the civil case is likely to go nowhere.

Wrongful Death

If someone dies, the surviving family may file a wrongful death suit. This can be if an accidental death occurred, a murder, or anything in between. If there is some way to establish negligence or intent to kill, then the survivors can claim damages to them. Damages usually include lost earnings for the deceased if he was a financial supporter, and lost companionship in the case of a spouse.

There is not a connection with criminal charges, necessarily, since lethal accidents can happen without a crime committed. Defenses include: you didn't do it; self defense; contributory negligence; or mistake.

False Imprisonment

Holding or locking someone up without due cause is false imprisonment, often called "false arrest." Since damages can be hard to establish, this kind of case is seldom pursued by itself, but rather, it is done in concert with other cases, commonly intentional infliction of emotional distress. Defenses include shopkeeper's privilege; lack of intent; accident; mistake; or ability for the person to leave, provided they had some way to know it. Keeping someone out of place is not false imprisonment, only keeping someone within rather limited confines is.

Two sided keyed locks: If your business is broken into and set on fire and the arsonist dies because he is locked in, the owner can be liable.

Intentional Infliction of Emotional Distress

This one shows up in civil cases all the time, but it's difficult to prove and damages can be hard to estimate. First, there must be intentional, outrageous conduct that is intended to result in serious emotional distress, and then actually does. This is the level of distress beyond what people are expected to bear and sometimes there is a requirement for counseling.

If the tort is actually established, there is no telling what the damages will be. The most common defense is that the conduct was not outrageous, that there was no intent, or that there was no actual distress.

Most modern martial arts training techniques will not result in emotional distress, but a threat of a secret "delayed death touch" killing someone without healing techniques applied, if his contract for lessons isn't paid off, would probably be enough to cause emotional distress.

Defamation

Defamation comes in two basic forms:

1. Libel, which is defamation in writing or some other permanent means of recording.
2. Slander, which is spoken defamation.

Defamation is making false negative statement. about someone that causes damages. For spoken defamation, the damages must be actual loss, and you have to prove harm due to a reputation change. For written or permanent defamation, damages may simply be harm to reputation.

Some public figures, such as political figures, are routinely exposed to negative evaluations, which do not amount to defamation, and the media has limited immunity from defamation cases, since "absence of malice, is a defense for the media.

A basic defense is truth. If what you are saying is true, that truth can serve as a defense to the defamatory statement, but you must be able to demonstrate the truth of your statement to the court.

Some statements do not fall under defamation. First, if the person was never named or his identity implied. For example, a negative statement against all Caucasians does not give rise to a defamation case by any Caucasian person if the statement was not on its face negative or intended to be negative. Something that is simply offensive to one person, but not considered so by the community at large, nor intended to be offensive, is not defamation.

There is no case if there was no actual financial or other harm for a spoken statement, or damage to a reputation for any statement (such as when the person already has a bad reputation). Finally, opinion statements do not amount to defamation.

Defamation cases are seldom pursued unless there is some ongoing defamatory statements or serious harm. If a person can't find a job because of negative evaluations by you, he may sue. Defamation cases are used primarily as a way to stop defamation.

Misrepresentation

In simplest terms, misrepresentation is fraud; that is, cheating or tricking someone. It involves making a false statement of fact, or failing to reveal information that the law requires you to reveal, in order to induce someone to do something. The individual must be damaged in some way, but damage does not have to be severe. Even if the person is induced to spend a single dollar he otherwise would not have spent, there are damages.

The biggest risk for misrepresentation cases is that fraud automatically gives rise to "punitive" (punishing) damages. If you prove the case, you prove the right to punitive damages.

To avoid committing this tort, all statements should be true or clearly stated as opinion. Somethings do not fall in the category of misrepresentation. Merchants are allowed to do something called "fluffing". Basically, they are allowed to exaggerate (such as, "this is the greatest school in the world!") so long as they don't unfairly disparage others (including their competitors) falsely in the process. That's part of why you see so many comparisons that don't actually show you the brand name of the competitor product. Promises of future performance also do not fall under misrepresentation.

Trespass to Land

This is basically coming on to someone's land without right or permission. Emergencies allow people on land, and some people have a right to enter, such as police, postal, and such. If people come on land to approach a door, that is not trespass.

If someone enters a place of business, they have a right to be there if the place is generally open to the public or appears that it may be open to the public. Once an employee asks someone to leave, though, they are trespassing if they linger.

If someone is visiting your class and causing a problem, you can ask him to leave. If the person does not, inform them that they are now trespassing, and you would like them to leave before you have the police called. If the person does not leave, then you may call the police if you just want to get rid of him. Make a report even if he has left so the police will have some information on the troublemaker just in case he is doing the same thing elsewhere or he returns.

Harassment

Harassing people because of their religious beliefs, or lack thereof, their race, their sexual orientation, their national origin, or other "protected classes" can be problematic. In some politically-correct areas, it can result in litigation. It should be altogether avoided.

Discrimination

The discrimination issues martial arts instructors need to be aware of are discrimination for:

1. Accepting Students.
2. Promoting Students.

We accept anyone we do not have due cause to reject, and when we reject someone, it is for objective reasons. You cannot discriminate against any member of a group because they are a member of that group, whether racial, nationality, sex, religion, etc. You must judge all people as individuals, ignoring any trait that does not deal with the matter at hand.

Just because a policy has disproportionate results for races or genders does not make it "discriminatory". If you, as an instructor, feel that relaxation and applied Qi (internal energy) are the important elements for rank, and you insist upon a certain level of relaxation and technique to let people get to higher ranks, it is not discriminatory just

because, say, men seem to have more trouble relying on relaxation. It is a disproportionate result for a rational policy, and that is permissible.

You are unlikely to see a lawsuit from students for improper promotion practices, since it would not reflect well on their character qualifications for rank. A more likely problem would come if you appear to discriminate in your policies for accepting students.

Negligence

Negligence is the single most common basis for tort liability and the one instructors are most likely to encounter. Basically, negligence is a reasonably avoidable accident where someone made some sort of mistake that caused some damage to someone else. Car accidents are a common example. No one did anything intentionally wrong in many cases, but there was an accident that could have been avoided had someone taken appropriate precautions. Negligence does not require personal injury, but personal injury is often included.

Business Law

The structure of the business and how it is run is beyond the goals for instructor certification, except insofar as it applies to potential liability. While certain elements, such as school layout and legal paperwork are covered in their own sections the forms of business and the pitfalls involved for owners, instructors and staff are discussed briefly.

Types of Business

The first thing to note is that no business form will protect an individual from being sued or prosecute for his own conduct. As a practical matter, people go after the "deepest pocket," the person or entity with the money to pay. If there is no insurance, even being student instructor could result in some danger of liability if you make a serious mistake or cause intentional harm to a student or visitor. The business will normally be named in a lawsuit, but the individual responsible for the harm will likely be a defendant as well. If there is no insurance, or if the business does not have enough money to pay, the individual could lose a lot of money, too.

1. Proprietorship. A Proprietorship is a business owned by one person, the most common form of business. That one person is responsible for everything at the school, and any instructors, staff or students under his authority that cause harm to other will make him the personal target of the lawsuit.

2. Partnership. Partnerships are businesses owned by more than one person, and all partners are liable for the conduct of all staff (except in limited partnerships). Be careful of becoming a "partner" in it's operation and income of the school, since it could make you liable for everything in the school. Many stories exist of partners clearing bank accounts and disappearing, leaving their partner(s) with the bill.

All Partnerships should be in writing, and an attorney should be consulted. Doing it right may cost more, but, like a divorce, there are few things more expensive than doing it wrong.

3. Corporation, Corp. Corporations are separate legal entities under the law, and they are traditionally made to shield the owner(s) from liability. A corporation protective shield only exists if the proper procedures are followed, any failure to do so will allow someone to "pierce the corporate veil." There are specific legal requirements for forming and maintaining a corporation, including the possibility of a minimum state tax, and even the "owner" as an employee.
4. Limited Liability Company, LLC/LC. This offers most of the protection of a Corporation without the same level of paper work. Taxes forms are simpler, like a proprietorship.

Avoiding Negligence

The most likely lawsuit brought against a martial arts school is for negligence. Negligence is simply having a duty to do something that will help maintain the safety of those present, and failing to fulfill that duty. Depending upon the State and the ideological bent of the Court in any given area, negligence may be easier or harder to prove.

Some areas of the U.S. are pro-business (UT & AZ) and understand that certain risks are so remote and fixing them so expensive, that the law does not require those measures be taken. Other areas are so pro-employee/consumer (CA & NY) that a business owner may be found liable if someone is hurt in his business or during operations even if every conceivable precaution was taken.

Cases have gone to trial over someone slipping and falling on a tile floor after he walked in from the rain (no sign was posted advising people walking in from the rain that the tile would be slippery when wet). Even criminals have won lawsuits when they broke into a business and were injured. It doesn't matter who is hurt or what they were doing, if the danger existed the owner was responsible.

At other times, in other places, what appears to be a strong case is lost at trial or overturned on appeal. A worker intentionally defrauded a customer, then injured the customer's agent when he tried to repossess the customer's car that the worker was using illegally. The Court refused to award any damages for the use of the car or the injury to the customer's agent. There are undoubtedly thousands of what might seem like cases with merit that still lose.

Many lawyers are known to openly admit that the outcome of trial is a "crap shoot," that it's a roll of the dice and you never know what's going to happen. To some extent, that's true. If a case goes to trial, it means that both sides are committed to the fight, that both sides think they can win. When two good lawyers (or teams of lawyers) think enough of their case to fight it out in Court, the outcome is difficult to predict, other than the lawyers making money. 95% of all cases settle before trial.

Avoiding Accidents

Taking the issue of accidents step-by-step, the first general issue to consider is avoiding accidents. No matter the present situation with documentation or insurance, if no accidents occur, then there will be no claims.

There are three key areas to consider:

1. Safety of the Training Area.
2. Safety of the Training Equipment.
3. Safety of the Training Techniques.

Safety of the Training Area

The first thing to do is evaluate the safety of your training area. Any potential dangers need to be addressed. If there is a tear in the mat that could catch someone's foot, then it should be taped down or the mat replaced. Look at your school from the stand point of a nit-picking safety inspector. Do not dismiss things as "good enough," since, in a court of law, "good enough" often isn't. Carefully explore both the actual training area and the rest of your premises.

SOME COMMON TRAINING-AREA DANGERS

Torn Mats.

Uneven Floor.

Protruding Objects (nails, splinters, etc.).

Equipment Improperly Stored (stacked so it may fall over, weapons loosely mounted on a wall, equipment in training areas, etc.).

Sticky or Slick Areas on Hard Floor.

Chemicals (usually in restrooms, etc.).

Poorly Lit Areas (especially Training Areas).

Safety of the Training Equipment

The second area to carefully evaluate is the safety of your training equipment. If weapons have splinters, then they should be sanded down or replaced. If the grips on a sai are coming loose, then they need to be secured. If a cord on nunchaku is frayed or there is a crack in the weapon, it must be replaced. Sharp weapons should be stored well out of the way of curious visitors or students.

The standard here is the same. Look over every piece of equipment as though you were looking for an excuse to sue your own school.

Some common dangers:

- Old Kicking Shields.
- Stressed Chains on Heavy Bags.
- Fraying Cord on Speed Bags.

- Loose Grips on Weapons.
- Worn Mats.
- Sharp Weapons.
- Nunchaku, Three-Section Staves, Eight-Section Whips and other weapons with which the inexperienced can easily injure themselves.

If you find any potential dangers, address the problem as soon as time and money allow. Do not delay. Many problems can be partially addressed immediately, even if the problem cannot be completely resolved. If the nunchaku cord is frayed, get rid of them now. Even if you can't replace them for a while, it is better to go without the weapon temporarily than risk serious injury or damage to the school. If the cord breaks during high-performance use, imagine the harm it can do if it struck someone.

If an accident happens today because of a problem you meant to fix tomorrow, you will be foolish and have the weight of harming an innocent person this rest of your life. If you've never had an accident, then now is the time to take care of the problems. You do not want to wait until a student is injured before you try to make your school safe.

Safety of the Training Techniques

The third thing to look for in avoiding accidents is your actual training. Martial arts, by its very nature, bears an element of danger. Students will get minor injuries through the course of their training. The injuries might be as slight as a hyperextended joint or a strained muscle, or as serious as a concussion or fractured bone.

Combat systems are especially prone to injuries, and training could not be made entirely safe without sacrificing the effectiveness of that training. The question to ask is this: Are there any unnecessary dangers in my training policies?

Some common dangers:

- Weapons Practice in or near traffic areas (a traffic area is not just a walkway, but anywhere that other students move through, even if they are training as well).
- Students wandering near or through other students' practice areas.
- Students holding kicking shields or heavy bags improperly (such as in front of the face, where they will hit themselves if their partner hits the shield hard.)
- Students holding kicking shields or heavy bags for others who hit too hard for them.
- Students training with sharp weapons without sufficient skill. Therefore, no sharpen weapon use in the studio. Yes there are exceptions. But they will be dealt with on a case by case bases.

- Sparring with excessive contact (often as a result of students sparring at a speed too fast for their level of control or a match getting out of hand).
- Sparring partners using techniques that cannot be safely performed in a sparring match.
- Rolling or falling on a hard floor while learning how to fall (recommendation: use a mat to learn, then the hard floor once some proficiency is developed).
- Wrist Locks, throws or self defense skills practiced too hard (recommendation: practice very gently, even too gently, until you learn an individual training partner's pain and injury thresholds).

Mitigating Damages

The word "mitigate" means "to make less harsh or hostile." The principle of mitigating damages involves making sure that you take steps to reduce the level of harm. It is normally applied to "plaintiffs" (people who file the lawsuit).

An injured student has a responsibility to try to limit the severity of his own harm. In a martial arts context, that means that he should stop training when injured. He should not purposely expose himself to greater risk of harm. He should not execute kicks full speed with a bad knee, and he should not throw and be thrown with a bad back. Instructors must make certain that their school policies allow and encourage injured students to mitigate their injury, or the instructor and school could be held liable for pushing an injured student and causing even more harm.

Many States have the 'good samaritan act', which protects anyone from causing harm while attempting First Aid, assuming the harm was not intentional.

Learning to 'care for' injuries can be different then treating them. Only care for injuries to the level of your training to do so. Don't play Doctor if you are not a Doctor. Never prescribe a treatment or medications, rather state what has worked for you in the past or what you have heard has worked.

Don't transport a injured student to the hospital. Call an ambulance. They know how to transport and you need to stay and take care of the remainder of students plus fill out an accident report, i.e. record the names of everyone present, time, date, what happened. Who must take complete responsibility for an accident? Answer: all those involved. The one hurt, the one hurting, and the instructor. Until everyone takes full responsibility accidents will continue.

Never take the blame for an injury until all the facts are gathered. It is common when someone is hurt for the instructor to feel so bad that their words of comfort and actions suggest they are at fault when they are not. On the other hand, the instructor is always responsible for everything that happens within the studio. Students trust the instructor to take care of them, the equipment and facility. Don't violate that trust. Better a bored student then a hurt one.

Training in First Aid and CPR is recommended. Red Cross certification is good. Not that they have the best training, but they do have good lawyers. If you follow their training you'll be legally safe in the U.S.A.

One big caution about martial arts -type healing techniques: they had better work. If an esoteric technique is used and makes matters worse, it's not good for both instructor and Studio. Stick with the level of care you have been trained in and what is 'standard practice' in the community you're in.

The Best Defense Is a Good Defense

The best defense is having a good defense ready. If an attorney has to contact you to find out what happened in an accident eight months ago, and you are vague because you can't quite remember, that won't help your case much. If the attorney asks who else saw it, and you don't know, and if the attorney needs to know what was done at the scene, and you don't recall, then your case will be very difficult to prove.

The other side may have medical records, statements taken immediately following the accident, and pictures of the injury. You need to have your evidence as well. For most minor incidents-bumps and bruises -such detail will be unnecessary. When something serious happens, then you should put together a complete file on the incident.

Consider yourself your own private investigator. Be careful to collect only "objective" facts. That means treating facts without distortion by personal feelings or prejudices. You don't want to be accused of using your position as the instructor to badger your students into lying, embellishing or shading the facts.

What If It Really Is Your Fault?

You will want to take note of your conclusions on any serious accident, since you will have to decide if you are going to settle the case or defend. While we want to focus on avoiding accidents and defending our school if we are sued, we also need to consider our responsibility in some matters.

Sometimes we make mistakes, and those mistakes can lead to serious repercussions. At times, a matter might even be serious enough to warrant criminal charges.

During a class, a fairly new student had serious problem with control. The instructor, in an effort to "Teach him a lesson", unleashed full speed on the student. While none of the strikes were full power, even with protective gear the student was knocked back, hit his head, and had bruised ribs.

The student took no legal action, but the assault was potentially criminal and could have resulted in civil liability as well. If the family had made a claim, the instructor would have been well-advised to offer to pay for medical expenses.

Sometimes someone else does something criminal, and their ability to do so was a result of our negligence. Consider the case of the young girl sexually molested by the son of the school owner. The son is guilty of a crime, but the school owner could also be found negligent for allowing his son access to the young girls and making a place available to him for such conduct.

There would be additional factors to consider, such as previous conduct, known tendencies, and the reasonableness of precautions available. Still, the family could sue. The school owner in that situation might want to work out some sort of settlement with the family to cover therapy for the girl or some other form of compensation.

An attorney should help put together any settlement, since an improperly-worded offer may open the door to all sorts of problems in the future. In fact, a good-hearted, but improperly-done settlement offer could turn something that wasn't going to be a serious case into a major event.

A skilled attorney can avoid this situation, but make certain your attorney has some skill at diplomacy and negotiations, since many are overly 'combative' and so focused on being a vigorous advocate for their client that they inadvertently pick fights and turn settlement discussions into Court battles. Some few do it on purpose to collect larger fees, but most simply haven't got the skill to deal with matters with courtesy and respect for everyone involved.

Summary

No one, no insurance, no legal forms, can protect you from your own gross negligence. Do not set the next instructor/student up. Take care of problems and properly communicate concerns.

People sue the deepest pockets. Lawyers make the real profits.

Even if you win, it will still cost you.

You can never really use liability insurance. Once you do, you'll never be able to get coverage again. You are out of business.

The Use And Maintenance Of Safety Equipment

Martial arts are innately dangerous, and over the years many students have been hurt learning the arts. Punching makiwara boards or hard heavy bags with bare knuckles have bloodied many hands, and the damage done to the bones and nervous system has made some types of work difficult for old-school martial artists. Working with sharp weapons has cut many of us, and training without proper sparring gear has gotten noses broken, legs fractured and, in more cases than any of us would like, debilitating head injuries. Even simple but incorrect stretching methods have resulted in serious injuries in the past. Ballistic stretching, universally condemned today, has led to an industry wide epidemic of torn knee ligaments among veteran black ranks who started their training back in the 1960s and '70s.

Modern martial arts training is not like that. A litigious society, ready to sue even for the seemingly stupidest reasons, should motivate us to make things much safer than they once were. Not only are modern teaching methods better for business (with an apology to traditionalists who feel the art should never be about business), they are safer (same apology to those who feel "safe" and "martial arts" ought to be a contradiction in terms). Safer means "less risk to the student," and less risk to the student means less legal risk to the instructors and owners of schools.

With so many training aids and an incredible array of safety equipment, a Court of Law might find it unforgivable if you don't use them. Imagine the presentation to a jury of safety pad after safety pad, of safe heavy bags, gloves and kicking shields presented to

them, and catalogs from two or three major martial arts suppliers handed out to each juror. Imagine the blistering accusation of recklessly endangering students by refusing to use any of them.

What defense could your attorney make? "It's martial arts. It's tradition." What do you think a jury of ordinary citizens will think about tradition when faced with a former student seriously injured or permanently disabled, because tradition was more important than safety?

Use of Training Aids and Safety Equipment

Most martial arts studios have some training aids and safety equipment. These must be used, and used properly, to minimize risk. The responsibility falls to the instructor to make certain that the students are properly trained in the use of equipment. The instructor should also make certain that students are appropriately matched when practicing sparring and even self defense techniques.

Do the students know how to hold the body shields? A frequent problem is students holding the shields away from their bodies, then the impact drives their arm and shield into them. Another problem is holding it at improper angles for certain moves, such as roundhouse kicks, and getting kicked in the hand or arm.

Do the students know how to hold focus mitts? Shoulder injuries are common if focus mitts are held to the side, and if a student holds one in front of his face, he may get hit by his own hand.

Is the skill of the students equal to the drill? Practicing roundhouse kicks on a small shield may lead to kicks to the knees or other body parts not protected if the students don't have the necessary skill.

Is the piece of equipment the proper training aid for the drill? Using a small shield for a drill that should have a large shield may result in serious injuries.

Are the student pairs or groups suitable? If a child is hurt holding a shield being kicked by an adult, you may be liable because of the danger in which you placed the child. If mismatched pairs are unavoidable, the child should practice power techniques while the adult practices control.

Has anyone been hurt in the drill before? If someone gets hurt in a drill, the drill should not be used again until the instructor staff has carefully evaluated the drill to see if there are innate dangers in the drill. Any dangers should be eliminated before the drill is used again.

Safety Measures for Unsafe Lessons

When the class is practicing any kind of training drill, proper safety equipment should be used to minimize the risk of injury. Anything done that is potentially hazardous should be clearly related to the skill being taught or practiced, and students should have the right to excuse themselves.

Some martial arts practices do not lend themselves to excessive safety, such as breaking. However, even in that endeavor, rather than having students pound concrete on the first day they learn breaking, have them practice on easy re-breakable boards, or let them put substantial padding on the bricks (a folded up towel, for instance) so they cannot hurt themselves while they learn how to break. Then steadily reduce their padding until they are breaking the way you would like them to break.

Also, never permit students to attempt breaking feats beyond their level of skill. A white sash, for an exaggerated example, should not be trying to break boards with an advanced kicking technique. Likewise, the degree of difficulty created by the number and composition of the material to be broken should always be closely monitored. Do not allow unqualified students -no matter how big and strong they are -to attempt to break too many boards or dense objects like bricks, cinder blocks and ice. And permitting any student to break objects with his head could be a shortcut to disaster, legally and otherwise.

Start safely and build from there. If students are learning rolls, for example, start simply, on a matt, and then work steadily to kneeling, standing then jumping rolls. If students are learning to fall, start them practicing from a roll, then a trip, then a dive roll, then a hip throw, and finally a shoulder throw.

Many of the skills and teaching techniques discussed in other sections in this course are also excellent for risk management. They help introduce students to skills slowly, guiding them to greater skill, helping them grow as martial artists. As so many of them help students learn safely, they also help to reduce the risk of liability as well.

Maintenance of Safety Equipment

Most of us have seen an old kicking shield, battered by years of use, wrapped with duct tape that is separating. Some of us may even have them in our schools. If you kick them wrong, you could catch a toe and break it. Even if you hit it right, you could hit the soft spot and really hurt your partner.

If it's old, if it is no longer serviceable, get rid of it. Keep it as a souvenir if you like, but when it becomes easy for you to imagine a first-day student hurting himself on it because of its condition, it's time to retire it.

Likewise, torn mats can be dangerous. Replacing them can get expensive, and taping them may add a few years to its life, but at some point, the benefit is not worth the danger and the mat must be addressed.

Keep up on your equipment. When you see a problem, fix it. When a student or a parent brings a problem to your attention, fix it. If you address problems when they are small, the repair can be simple. Other problems might be more difficult to fix, and you should try to maintain a fund for those, or parents and fundraisers can often be a tremendous help when something big needs to be done.

Checking out all equipment before you use it must be a standard practice. Any equipment already out for general student use should be checked out as a standard practice during the 'close-up' procedure and the 'open-up' procedure. Don't set the next instructor up with a problem.

Sparring

A young man was sparring in a martial art in which the groin is a primary target. He had forgotten to wear his cup, but neglected to mention that to anyone. Then, wham! He got hit in the groin and landed on the ground. As far as anyone knows, he recovered completely.

A cup cannot protect you if you're not wearing it. Neither can chest pads, head gear, gloves, shin pads or anything else. Equipment must be used to be effective. Students

must have their own sparring equipment in good condition and replaced when it is no longer effective.

Instructors should double check gear before sparring actual starts.

Likewise, students should be required to inform others of any physical limitations or injuries they may have, such as a headache, shin splints, sore shoulder, etc., that might affect the techniques used. Students should also be required to tend to their own limitations, by wearing knee braces, wrist wraps, bandages, etc., as their condition warrants.

An instructor must maintain a "No excuses!" policy concerning protective sparring gear: **no complete sparring gear - no sparring, period.**

Safety equipment is an important aspect of modern martial arts instruction. From a risk management perspective, it is critical to have safety equipment for any exercise that may be dangerous without it.

People trust you, with their children, their spouses, friends and themselves. They should not be disappointed by you or whom you chose to teach them.

Defending Against the State

When someone sues you, they have to hire a lawyer, file a complaint with a Court, have you served copies, and they have to prove their case in front of a jury or judge. In turn, you have to hire a lawyer and bring your witnesses and your evidence to the court and show it to the jury or judge. They will decide who wins.

If you have a good insurance policy, and the case has to do with negligence, then your insurance company will hire the lawyer for you. Of course, if you know you did something wrong, you or your insurance company negotiates a settlement.

That's the easy version.

When the State comes after you in this context (meaning any government entity), it has the power to send someone out who takes a look at your operation and decide if you're guilty. Then the investigator issues his finding and you are found innocent or guilty. It's not an adversarial proceeding. It's not a fight. It's the State deciding whether you win or lose. The best you can hope for is to convince the investigator that you're innocent. Sometimes you can convince him to give you a break because you didn't know you had done something illegal, and assure him that you won't repeat that mistake ever again. Sometimes, however, you can't.

Here's where things may seem odd.

If you disagree with the finding of State bureaucracy, then the way you appeal the decision is to go to the State bureaucracy and they will look at your case again. The same organization that found you guilty before, gets to decide if you're still guilty. In many cases, the bureaucracy that finds you guilty sets the fine, and you pay that fine to it or to the State. That fine is credited to them - either to their operating budget, or to them politically - for being a revenue generating body.

The State has full-time investigators who are being paid whether they're looking into you or not, so it doesn't cost the government anything more than it already spends to

investigate you. Even when expenses are incurred, its resources are enormous. Only after you've exhausted your administrative remedies are you permitted to take the State to court. Unlike dealing with another person or business, you have to pay the government first, and then fight them to get it back. Not only are you out of the money for the fine, but now you have to pay for the legal battle too.

Even if you run a very successful school, an attorney's standard fee of \$250 to \$400 an hour can add up very, very quickly. Further, it's hard to find a good defense when the government is after you. Many people find it's just easier to pay the fine, no matter how high, than it is to try to fight it.

Use of Black Sashes

As with many other things such as lawsuits and nuclear war, the best defense is to avoid the fight. By keeping documents and records straight, and maintaining policies that conform to whatever the various levels of government might be demanding at the time, you can normally avoid these problems. Maintaining good relations with people can minimize the risk of someone reporting you and putting you through the hassle of an investigation. Even if you're innocent, investigations can be time-consuming and stressful.

It's often good for students to teach other students, but you are still responsible for everything they say, do or don't do. Do not sacrifice your business or one student for another student.

Some who lead clubs on high school and college campuses, or lead church groups, or are working on their Eagle Scout (Boy Scouts) or Cadet Gold Award (Girl Scouts), might fulfill a teaching requirement through your school. They might also be required to assist in classes they attend to demonstrate they know their material well enough to convey it to others, but they are not responsible for teaching classes, you are.

Owner Liability for Instructor Conduct

An instructor got an emergency phone call from his wife and had to leave the studio. He informed his senior student, a fairly new black rank, and left the class to his supervision. The black rank took it upon himself to try some of his "improved" exercises, and a student was seriously injured in the process. The owner of the school was legally responsible for what happened, even though he wasn't present at the school and had no idea what the black rank was going to do.

Whether you are teaching personally, a paid employee is teaching, or any person you authorize to teach is in charge, the owner of the school is legally responsible for anything that happens in class. In law, this is called an "Agency Relationship."

Essentially, if someone is acting as your business "agent," it means that they are acting on your behalf.

All employees are considered agents, period. Anything that they do within "the scope of their employment" is attributable to the business in general, and in a proprietorship (individual owner) that means the owner is responsible. "The scope of their employment" means anything that is work-related in any reasonable way (and sometimes not reasonable ways, depending upon how good the other lawyer is).

If a paid instructor makes a mistake in class, then the owner is liable. If an employee is helping a student get his car started and accidentally runs the car into the car parked in

front of it, then the owner may still be liable. If an employee gets in an accident on his way home from dinner after a workout, that is beyond the scope of his employment and the owner will not be liable (which doesn't necessarily stop some lawyers from trying to blame the owner.)

Volunteers are typically considered agents if they derive their authority in any way from the owner. A notable exception might be if some students (not employees) decide that they are going to paint the school window with the school logo as a surprise for the owner. If they have an accident while they are doing that, then the owner is probably not liable, since the students were not directed to paint the window by the owner. Had the owner requested them to paint the window, then they would have derived their authority from him and would therefore be agents for the owner.

If an employee with the authority to make the decision so directed the students, then the owner would also be liable. If any employee was involved, then agency would be in question. That means a legal fight could ensue, which, as stated before, can be expensive, even if you win.

Because school owners are legally responsible for the conduct of the people in charge of their business, the owner should make certain the people in charge are capable, trustworthy and responsible. The people left in charge should understand how to conduct a safe class and should permit students to withdraw from any exercise or drill they - the students themselves - feel is unsafe. Even if school policy allows students to back out of anything they feel is unsafe, if the instructor in charge belittles or badgers those students who drop out, or orders them to do it, then the assumption of risk may be nullified. That would leave the owner open to any claim arising from an injury during that workout.

The protocol for teaching a class &/or acting as an Office Manager is for Instructor College students and graduates only. It is not the highest rank, or the best looking individual, it is all about qualifications. **No proper instructor - no classes.**

Only trained instructors can lead a class. Regardless of rank, the instructor put in charge is in charge and only them. They do not have the authority to delegate that responsibility. For any reason, if they cannot fulfill their duties then the studio is closed. If any class member does not respect their authority, then that class member will be asked to leave.

Leaving Minors in Charge

There are several innate dangers in leaving a minor in charge of a class or in charge of your studio, not the least of which is negligence, per se. Minors are often presumed to lack the necessary skills to assume high levels of responsibility, and the younger the student, the more likely the presumption of negligence. That presumption can be overcome by showing the level of maturity and responsibility of the student through their experience, overall performance in the school, their grade-point average, and their general behavior.

Still no minor can be in charge of a studio, nor a class. They can assist, but they must be supervised by an adult instructor.

Protecting the Students

The ultimate purpose for all school owners who practice risk management is to protect the students. Since martial arts is such a physically-demanding activity, and it necessarily involves combat skills, people will get hurt. There is little we can do to totally eliminate the risk of injury. All owners and head instructors must, however, take all reasonable measures to keep their students safe. Knowing the capabilities of the person left in charge is paramount.

If an instructor is known to have problems, whether emotional-control issues, physical-control issues when training with students, or an instructor has gotten students injured before, the school owner must either remove that instructor or place him under careful supervision for a period of time that fits the degree of harm done. Order of rank does not place a person in charge of a class. Only a certified instructor can be in charge.

A Note to Student Instructors

Without any regard whatsoever to your age, your rank, your experience or your preparation, when you are placed in charge of a class, you are entrusted with a sober responsibility. It is easy for young student instructors to play around with their friends a little more than they otherwise might, or to let people horse around or try difficult techniques, but you must know your own limits and your own abilities. You are in charge. You are responsible. You represent the head instructor and owner of the school both legally and as a teacher.

If you mess up, if you blow it, if your negligence gets someone hurt, not only can your instructor be sued, but you can, too. Accidents will happen, but you have to know what, and how much, you can observe. Maybe you can't spar and watch the class at the same time, like the master instructor can. If not, then just watch. Make sure no one gets hurt. If someone is practicing a technique that you don't know enough about to really keep everyone safe, then tell that person not to practice that technique. You are responsible not only for what you tell people to do, but also for what you allow people to do while under your authority.

And if anyone argues, remember, your authority derives from your instructor. You are in command. When put in command, take charge.

And if you have any questions about how much authority you have, ask.

Proper Use of Student Instructors

Student instructors can be great asset to an instructor. Used properly and carefully, they can be a tremendous benefit, allowing the head instructor a level of freedom unknown since before the school was opened. Used improperly, they can cost students, get the school closed down, and knock the owner into bankruptcy. Used improperly, they can get the government after the owner, and then even bankruptcy won't protect the owner from the fines levied for violation of the law, no matter how innocently done.

Even if a school isn't closed down, student instructors, no matter the rank, who take improper advantage of their position will reflect upon the owner. Imagine the case of the 20-year-old instructor arrested for child molestation. What if he went to court and offered a plea bargain to testify against his instructor, and explain how his instructor taught him how to use his position to get the girls, even the young ones. The instructor might have nothing to do with the situation, and had he known, he would have gotten rid of the person immediately. What would happen if the headlines read, "My Teacher Taught Me

How,' Karate Instructor Claims." Suddenly you're on the defensive with no idea how it all happened.

You must be careful to whom you give that responsibility. When you grant someone authority over your class, you are placing the fate of your school, your financial future, and maybe even your freedom in the hands of that person. Make sure they can live up to that responsibility.

Respect your feelings. If you feel uncomfortable working with a person - don't. If you feel too comfortable working with a person - don't.

Watch your behaviors. Why did you pick one individual over another to work with?

If someone walked in on you while you were working with someone, what would be their first impression?

Jokes can be used against you.

How To Avoid Sexual Harassment Liability

Authors' Note: Certain material within this ground section may disturb you, but in order to serve your best interests, it was, in all good conscience, entirely unavoidable. The following contents are, ultimately solution oriented. But understandably, sound solutions cannot be proposed unless the problem is presented first. And the problem is the disturbing trend in the martial arts industry involving sex and, to a far lesser extent, sex crimes.

Sex is a serious subject whose written communication demands acute sensitivity and adroit literary skill. Sex and the law is a serious subject whose written communication demands acute knowledge and brutal frankness.

Even when lawsuits do not arise, even when arrests are not made, sex is an issue in the martial arts school. Some critics go so far as to make the statement, "Martial arts instructors have the highest incidence of sex crimes of any profession." What is alarming is that some people who make statements like this are martial arts professionals who would have cause to know. While this is not verifiable in any way, it is also a very powerful statement of how bad things look in our industry.

The incidence of improper sexual conduct, child molestation, statutory rape and abuse of power are prevalent enough to inspire such a statement. This is one element of the reputation of the martial arts that desperately needs to be turned around.

Whenever you mix men and women in any activity involving physical activity, there is a possibility of sexual interaction entering into the equation. An instructor might be caught up in the adoration of a pretty young student, or students might create relationships and liaisons on their own. Certain immoral types of people might learn that your school offers coed classes and your style allows groin contact and grappling, and consequently sign up for reasons other than honest martial arts training.

Short Advice: Keep it professional. This applies to owners, instructors and all support staff.

Problems

A young, female junior instructor wanted to learn grappling skills. Her older, male instructor agreed to teach her. Since both were occupied with students during regularly scheduled classes, the training would have to take place after those classes were finished. A man and young woman together, practicing all manner of grappling techniques alone after class, is a formula for disaster. It didn't even matter if nothing happened, rumors and allegations would be enough. The solution: witnesses.

The students and other instructors were routinely gone shortly after classes, so the instructor invited the young woman's family to come watch as often as they might like. They were given an open invitation to arrive unannounced, and to observe the training. The girl's grandmother attended the first several sessions.

She watched her granddaughter being pinned to the ground. She watched the arm bars, the head locks, the rolling around jostling for position. The grandmother watched this man throw the girl to the ground and she watched her granddaughter wrap her legs around him and push his face back. She watched attacks, escapes and counters.

"That reminds me of some dates I had in my day!" she exclaimed.

Even though the system made extensive use of groin grabs and other techniques that might appear questionable by some non-martial artists, the family was satisfied that the young lady was learning real self-defense. After a time, they stopped visiting, and they just trusted that all was well. Not all is always well everywhere, however.

In Texas, a female martial arts instructor was arrested under suspicion of child molestation. In California, a male instructor in his twenties was arrested in connection with felonious intercourse (statutory rape) of two students, 13 and 15. Across the country, martial arts instructors are arrested, tried and convicted of statutory rape, sodomizing young students, molesting girls, and more.

Two "martial arts masters" were caught by a female instructor sharing techniques for using their rank to get sexual favors, including "private, personal lessons," "showing loyalty and obedience," and flat-out trades of rank for sex.

Even baseless accusations can have a severe impact.

A disgruntled parent of a former student once called Social Services to report abuse by the instructor. She didn't claim that her daughter had been abused, but that the instructor was abusing another girl. Social Services launched an investigation, but the interviews indicated that the case was groundless. The instructor even offered to give any investigator six months of unlimited classes to see first-hand, but Social Services indicated that it was not necessary.

The case was closed. Nevertheless, the family of the child was terrified they might have their child taken away from them and placed in State custody. It took a lawyer to calm their fears.

Had the false accusations been about his own daughter, and had the daughter lied about it and made up specific allegations, the instructor could have been in very serious trouble, even though he committed no improper actions.

Crash Course in Sexual Harassment

Sexual harassment is normally considered a work place power problem. There is unlikely to be a lawsuit filed by a client (student) over sexual harassment by a business person (including a martial arts instructor) unless it is a severe case. Most states would not even allow such a suit, since there are no real damages suffered and the student is free to withdraw her patronage. There may be damages if there was a registration fee, since the student may not have received full value for that fee. Also, if a contract is enforced against a student, then that might constitute damages.

Between staff members, however, it could become a legal problem. If any person on paid staff harasses another, charges of sexual harassment might arise. Generally, a person in a senior position has to be responsible for sexual harassment, but the law varies considerably.

Damages in such a case might also be limited, unless the employee is very well paid and feels she can no longer work in such a hostile work environment. If a man fires a woman for cause, that cause should be thoroughly documented.

Just because lawsuits are unlikely under the circumstances does not mean that sexual harassment is not a problem in martial arts schools. For instructors, image and reputation can make or break a school, and allegations, true or not, can have a major impact on enrollment. In the current climate of lingering radical political correctness, sexual harassment issues will likely arise, and the instructor needs to know something about the subject.

Unfortunately, even legal scholars are still working on understanding modern sexual harassment. At one time, it was a request or demand for sex in exchange for a job, raise or promotion. The classic statement, "Be extra nice to this man, he's an important client," as a veiled instruction with an implied threat that her job was on the line, is an example of the "old" sexual harassment.

Today, sexual harassment is any thing that makes a woman feel harassed. There is no objective standard. If a woman is offended by the look, comment or gesture of a man, then she has been harassed by him. It does not matter that the 90-year-old gentleman has been calling every woman he knows "sweetheart" since *Casablanca* first hit the big screen in the 1940s, it is harassment if one woman does not like it. Of course, if another finds it endearing, then the same action is not harassment to her.

In most areas of law, something called "the reasonable person test" helps normal people understand even ambiguous areas of law. If sexual harassment was in this category, then we could judge by what the reasonable person would find offensive under the objective circumstances. Sexual harassment, however, has its own rules. What matters is how a person - male or female - feels about what happened. The objective facts are irrelevant.

Many schools have a friendly, open, even affectionate culture. Men and women work side-by-side with kind, sometimes flirtatious comments made to one another. Instructors hug, chat, comment on one another's appearance, talk about personal matters, and build teamwork in dozens of different ways. If someone entered this culture and found it offensive, the whole school's culture could be declared a "hostile working environment," and the "victim" could file a suit for sexual harassment.

Obviously, some rational thinking must be brought to the subject. However, while the majority of both men and women find the current sexual-harassment climate somewhat ridiculous, it is, nonetheless, the climate in which we live.

Many women who have been married for over ten years report that they met their husbands at work, and that the conduct in which their husbands engaged might be considered sexual harassment today. Even a request for a date and an offer of lunch could be considered sexual harassment if the woman didn't like it. The men reported that they would not have asked their current wives out under the present standards for sexual harassment.

Sexual Harassment and the Law

Make no mistake about it, sexual harassment of students by instructors - and by other students - is an issue in martial arts studios. While lawsuits against instructors may be less likely in a commercial, private school, it can have an impact on enrollment. It can also set the stage for criminal conduct, notably sexual battery and child molestation, which will be discussed later.

Maintaining a professional but friendly atmosphere is important in any business. Students should be comfortable in classes. Depending upon the makeup of the student body, higher or lower degrees of distance must be maintained. The standard is "Friendly Professionalism."

Instructor-Student Dating.

Instructors should not use classes or seminars as dating services and, to be bluntly truthful, many have used self defense and/ or rape prevention seminars for precisely that. If there are any relationships within the studio (boyfriends or girlfriends join the class, wives or husbands start training, etc.), those relationships should be left outside. In one exceptional case, the boyfriend of an instructor joined the class. No one was told they were dating. Months later, when the instructor announced her engagement, no one knew who she was marrying! The man she meant to marry had been in the school for five months, but they did such a good job of keeping a professional distance in the class, that no one, not even her head instructor, suspected that they were anything more than friends.

This professional level of conduct between all students, involved or not, maintains a professional atmosphere. It keeps intimate private relationships out of the school. Often, newer students, not realizing the degree of relationships involved, make assumptions about appropriate conduct. When they feel that they can be affectionate to other students, or they feel that they are expected to be affectionate to senior students or instructors to get ahead, it creates an atmosphere in which sexual harassment is practically unavoidable.

Instructors and senior students should not ask new students on dates. When dating relationships go bad, the junior student, unable to face the "ex" in class, will usually quit. Women are especially prone to this behavior, and even if she was the senior student, she will often quit.

Anytime a person in a power position makes an unwanted sexual advance, even as simple a thing as asking a junior person on a date can be considered sexual harassment under the current law in many states. For practical purposes, it would be hard to litigate a single incident, but a pattern of behavior permitted by the instructors may lead to a claim. Remember, it all comes down to the feelings of the harassed, with out any regard to the intent of the person asking the question.

Hopefully, in the current legal climate on this issue there will be some sanity returning to it, but until that happens, it is by far better to be safe than sorry.

How dating policies are handled in a school is up to the instructor, but in all cases, the instructor should take measures to ensure that the school is not becoming a dating service. This includes never giving out phone numbers to students who call and ask for another's phone number for non-martial arts purposes.

Shaolin Arts rules are: no dating students by instructors, unless you were dating before they became a student. Then, keep it out of the studio.

Minor-Female Crushes.

One element that is certain is dealing with underaged students. Always, when minor females are involved, adult male instructors absolutely must maintain a professional distance. These emerging young ladies are already prone toward crushes, and their martial arts instructors will be likely candidates. If there is any conduct to support or reinforce their romantic fantasies, they will cling to it. The resulting relationships have caused unending problems for many instructors and must be avoided. Too many instructors are already in jail because such relationships went too far.

Sexist/Sexual Remarks.

Sexist and sexual remarks should be completely eliminated from the school. Remember that not all statements one gender would find objectionable is sexist. It may offend some men that we train to beat up men when women can be violent too, but 90% of all violence outside relationships is committed by men. (Note: Violence inside a relationship appears to be 50% male-and 50% female initiated, according to several studies). It may offend some women when an instructor brings up the fact that they tend to be smaller and weaker than the average criminal, but it is statistically true. Nothing sexual should be brought up in a class unless it is somehow related to training (such as a rape prevention class).

Sexual Battery

Sexual battery is "unwanted touching in a sexual area or in a sexual way." The "touching" can range from a grope, grab or caress to an attack. It is sometimes included under the generic banner of sexual harassment. In society, this is easily defined and avoided. Just don't touch someone where you shouldn't touch them, period.

In martial arts, this is much more difficult.

The groin is a primary target. Students who study the art are routinely struck in the groin during sparring and self-defense technique practice. At middle levels, we add grappling skills and students grapple as well as strike. Groin-grabs during matches are common. But what happens when men and women train together? What about adults and minors? There will be intentional contact with the groin (normally protected by cups on men, but not women), and incidental contact with the chest and buttocks.

1. Groin Contact. Students should not be caught by surprise by groin contact. They should be advised at the beginning about certain elements of the system and then given time to grow accustomed to the idea before they need to hit or be hit. Most students and families recognize the innate sensibility in learning to protect such a sensitive area, and most people already know it is a good place to attack in self-defense.

Some students recognize it as training, and they will have no problem fully participating. Others might need some time, but no one should take longer than six months if he is serious about training in martial arts. If any student is still squeamish about it, then he might wish to study an art that does not use that area as a target.

Like all sensitive areas of the body control needs to be used. We do not touch the eyes yet we 'strike' them just by covering the area with one hand. We do not need to strike the groin by touching it. With women, we again can strike towards the groin area stopping well short of any contact. In grappling with can grab the inside of the thigh avoiding the groin all together. Even here both parties involved should be informed, and okay with the idea a head of time. If either party feels of becomes uncomfortable the activity is stopped.

2. Technique Abuses.

Students must also be given the ability to complain about improper use of training.

One woman felt that a man in class was abusing the lapel grab in a technique. The man may not have been doing anything wrong intentionally, but the woman was uncomfortable. She even admitted that he may not have meant anything by it, but she still felt uneasy.

She was permitted to train with another student. Even though her new training partner was another male, she didn't get the same feeling and she could focus on her technique.

Another young boy was generally known for not being able to keep track of too many things at once. When he was doing kicks, he was oblivious to where his hands were.

When he was punching, he had no idea what was happening with his stances.

When he practiced techniques with women, he was so focused on the grab and his moves that he seemed completely unaware that he was grabbing the women's chest as he reached for the lapel grab in training. While the female instructors knew he didn't even realize he did it, it had to be addressed before any female students were offended.

Instructors must do what they can to keep sexual issues out of training. So long as students feel that an activity is pure training, they will have little problem with groin-grabs, grappling, incidental breast contact, or anything else that might come up in class.

When men and women can train together, even with contact to normally private parts, and no one thinks of anything other than the techniques being applied, then the issue has been dealt with successfully. But this is a process which takes time and should not involve beginning classes.

Child Molestation

Similar issues apply with children, except the consequences are much higher if there is abuse. The solution for dealing with problems on the training floor is similar to dealing with sexual battery, except that parents must also be informed. Children may need more time than adults to grow accustomed to groin contact, especially in light of the molestation training they often undergo in school. Eventually, though, even kids come around.

Remember and strikes to sensitive body areas of a youth are not allowed, i.e. groin, eyes. All youth are treated like beginning students.

Changing-Room Abuses.

The biggest problem with child molestation is likely to arise in the changing area. If men and boys are using the same locker room, there is the opportunity to abuse.

A child molester is not likely to report himself as such if he signs up for classes, and instructors cannot routinely conduct background investigations on every new student. If such a person is alone in a locker room with a young boy, problems might arise. One such incident could cost a school every young student.

Protecting against such behavior is difficult without treating everyone like a suspect.

One simple technique is frequent walk-throughs by instructors. If people know that others will wander in and out randomly and often, they are less likely to try anything.

Also, students need to know they can talk to instructors about any uncomfortable circumstances or incidents.

Single-person changing rooms, similar to those found at clothing stores, will effectively address most of this problem. Obviously, for existing studios with locker rooms, this may not be practical, but for any new or remodeled school, this is an excellent idea.

The simplest solution is no change rooms. No areas where more than one person can be alone. Use the rest room to change up in when necessary. If the youth needs help changing have a parent help them.

Unlawful Intercourse

Laws vary from State to State, but it is generally illegal for adults to engage in sexual behavior with minors. In some states, the age of consent is 16, while in most states it is 18. Sometimes there will be legal loopholes for those close in age, such as a nearly 18-year-old girl with her just 18 boyfriend, so that what was acceptable before his birthday does not become a felony after his 18th birthday. In other states, California being one of them, no one has the right to have sex before they turn 18. The difference in age and the age of the minors involved will simply affect the severity of the crime.

The simple solution is to avoid all sexual contact and intimate social contact that may lead to sex or may create the appearance of sexual activity with minors. If one member of the party is young enough, it may constitute child molestation.

Adults should have relationships with adults. All problems associated with sex issues are best avoided by reserving the act for marriage, or at the least, monogamous relationships.

Note on Disasters Waiting to Happen

Instructors who use their position to gain sex and sexual favors from students are being very, very unprofessional. They are asking for trouble, and sooner or later trouble will come. Martial arts schools are a "people business," so anything that has a powerful impact on personal relationships will also have a powerful effect on business. It undermines the school and the martial art system, it destroys morale, and it can destroy a school even without criminal activity or a lawsuit.

One school was torn apart when one of the senior instructors was found to be having an affair with another instructor's wife. Another system was undermined when many of the senior instructors were found to be sleeping with students, and those students seemed to be gaining rank faster than those who trained harder. A school lost many students

when an instructor's boyfriend was promoted to black in about half the time it would normally take a student to earn a black rank.

In each of these cases, the disaster happened.

The impact is far reaching. Even in schools where nothing wrong happens, exposure to the problem in the martial arts community can affect the perception the public has of the rest of us.

One woman was burned by her previous system. She discovered that many of the instructors were sleeping with students, trading rank for sex, and making passes at any attractive woman around, even underaged girls. Her eyes were suddenly opened when she accidentally stumbled across two "masters" discussing how to do it, and the head of her system, a married man, asked her to join him on a "school planting trip" for several weeks without his wife. She declined and left that system.

She declared openly that any instructor at any school who wanted her respect would have to prove himself to her. She would show no respect to any man who had not earned it. She was distant, callous and even nasty at times, which was not behavior acceptable in a martial arts school. When asked to leave, she chalked it up to "another man problem," even though it was due to her disrespectful attitude.

So, not only can harassment and inappropriate sexual conduct bring litigation, each can lose students even when lawsuits are not filed. They can also cause harm to schools, instructors and students not affiliated with the problem school or system.

Also, senior instructors who become aware of wrong conduct in their junior instructors and leaders should take it very, very seriously. Imagine the impact if people are talking about the activities going on at your school. What kind of clientele would that attract? What kind of problems could that create?

And if criminal activity is found to be happening at or through your classes, and you assisted in any way when you knew, or should have known, what was going on, you could be sued or arrested for aiding and abetting criminal activity.

Sex and Martial Arts

We are dealing with physical activities that involve men and women, and sometimes target body parts that are normally private. We are dealing with high levels of energy, respect shown between ranks, and people generally in good physical condition. Taken as a whole, it is a problem waiting to happen.

We have to remember that we are professionals, and we must conduct ourselves accordingly. We have to remember that students are human, and in today's culture, sex is rampant and will likely become an issue in any large school.

GENERAL GUIDELINES TO AVOID PROBLEMS

Rule #1

Head Instructors must lead the way by example. Do nothing that can be perceived as improper or illegal. Maintain the integrity of the school and set the example for the expected behavior of everyone in the school.

Rule #2

Have written policies for all instructors and staff. All instructors should know exactly what the school policies are regarding their conduct with students. A complaint process should be instituted if someone thinks a staff member is engaging in harassment, sexual battery or any form of abuse.

Rule #3

Students must be informed and consent to the bodily contact that will take place in class. If the student is a minor, then the parents must consent.

Rule#4

Students need to have the freedom and power to complain if they think someone is doing something wrong. Students and their families must have the freedom to leave (let out of a contract, if they have one) if they perceive a problem.

Prime Directive

Always keep it professional! You'll get paid better. Students will learn better. You'll sleep better. Martial Arts instructor will be a wonderful career rather than a short term event.

How many ways can an instructor be in a studio and still not be there?

School Layout To Minimize Risk

Many instructors and owners have no control over school layout. If your school is already operational, or if your budget for remodeling is limited in a new school, there may be nothing you can do to change the fundamental layout of your school. That's okay. This isn't a command to spend enormous sums of money to change everything, but, rather, suggestions to consider when you do have control over the layout of your school.

Offices for View of Door and Floor

When you're busy at work in your office and the front door swings quietly open, can you see who it is? When students are training before or after classes and you've gone to do paperwork in the office, can you see the floor? When you're on the floor and someone steps into your office, can you see them?

A school owner stepped out briefly to patronize a nearby business. He was only going to be gone for a few minutes, but there was a small problem with the customer in front of him and he was gone for nearly ten minutes. When he returned, he found two boys, both preteens, in his school playing with the weapons. They were startled, dropped the weapons and ran. Had they injured themselves, the owner would have been liable.

In the above case, the lack of supervision was due to a momentary absence, but had he been in his office and the same thing happened, he would also have been liable. (Note: Always lock up if you are leaving, even for a few minutes.) Also, if you are working in

your office, what's to stop someone from doing a snatch-and-run coming inside, grabbing an expensive weapon or piece of equipment, and running off with it? Even for pure business considerations, you want to be able to see your front door from your office. If a prospect wanders by and they can't see anyone, most won't come inside. If you can't see them at your front door, you can't wave hello and go talk to them. That's one more student you may never sign up just because you couldn't see them. Imagine making an appointment to meet an excited potential student, but he shows up, peers through the door glass, and sees no one. Assuming you're not there, your potential student leaves. What happens then? Because you could not be seen from the window, you lose a student.

Also, when students are on the floor, you want to be able to see them. For risk management, it is more important to see student activity than it is to see people coming and going. If students are performing skills or drills improperly and you don't see it, they may get hurt. If students are violating school rules and they hurt someone, the owner may be held liable. If a visitor who has not signed any paperwork is working out (or just playing) and get hurts, the owner may be held responsible.

You want your office in view from the floor. Keep in mind that the office may be used improperly if you can't see in your office from the floor.

You need to be able to see your front door, and you absolutely must be able to see your workout floor. If you cannot see the floor from the office, then some responsible instructor or staff person should be in view of the door and the floor at all times when the school is open and the floor is available.

You should be able to see in your office from the floor, and others should be able to see you if you are in a meeting. While some privacy might be preferred, total privacy can lead to any number of problems, such as those above. Some judgment is required here, since to err on the side of privacy can lead to sufficient privacy to commit crimes or sexual misconduct (or the appearance of one or the other, even if never done). And erring on the side of openness can lead to others overhearing what you are doing and seeing what you have in your office.

Students should be invited to arrive and leave in their training clothes, or they should use the restroom or restroom stalls for changing rooms.

High shelves must be securely mounted, and objects perched on them should also be secured. Mounting tape or adhesive should help. Bookcases must be secured against a wall, possibly bolted to the wall, or kept where young students and guests do not have access to them, such as in the office.

Display cases must likewise be secure, and any sharp edges from cracked glass must be repaired or covered in some manner to prevent cuts. Pictures must be firmly secured on the wall so that they will not fall down even with a sharp impact to the wall, or, if you live in California, an earthquake.

Care of School

Another layout consideration is your ability to care for your school. The layout must make simple tasks such as cleaning, vacuuming and other mundane activities possible. Some have managed an artistic layout, but they cannot get a vacuum cleaner into their crowded lounge, and they cannot get to parts of their floor. Keep in mind what you need to do for maintenance when designing or remodeling a school.

Control

We don't always have control over the layout of our school. Often, the existing layout is all we have, like it or not. Money will often be the determining factor in most layout decisions. However, sometimes we have a choice. When we move a school, when we open a school, and when we remodel, we have a chance to do something different.

When we can control school layout, isn't it prudent to consider all the issues?

If you have locker rooms, people should come and go through them with such frequency that no one can expect to have even a few minutes of certain privacy to do anything to anyone. If students are not constantly moving in and out, instructors or staff ought to.

For legal and security considerations, the type of one-person dressing rooms found at most clothing stores is ideal. The door should be low enough so a small child can change with sufficient privacy, and high enough to afford similar privacy to very tall adults.

Shelves, Bookcases, Display Cases and Pictures

Some schools have shelves mounted on the wall well above head level to display trophies (at least, those short enough to fit). Bookcases with pictures, and display cases with more trophies and awards often adorn schools. Certificates and photographs often hang on walls.

All these things must be carefully secured if they will be anywhere near visitors, students or staff. Imagine a visitor leaning back against a wall and bringing down half-a-dozen certificates and photos, with glass shattering on the floor. Imagine a student losing his balance during a workout and falling against a wall, and two or three trophies with marble bases topple down on top of him. Imagine a kid climbing on a shelf to get at some interesting object higher up, and the whole bookcase tumbles down on top of him.

Training Area Apart from Traffic Area

Keeping your training area apart from the traffic area is critical. If someone walks into your school, and they are immediately in the line of fire for punches, kicks, weapon attacks, even grappling partners toppling into them, then you are asking for a lawsuit. Sooner or later a visitor is going to get hurt.

If the path to the bathroom takes visitors through a workout area and subjects them to danger, you are asking for a problem. If students have to walk through others practicing to get to the dressing rooms, or to the water fountain, or to anything else they need, you are as much as asking for someone to get hurt-and when they do, you will be found negligent.

Important Point: Even if students sign forms assuming the risk of harm, you could be found liable. If the layout of your school gives them no choice but to be in harm's way during ordinary, necessary activities, then the form may be invalidated because you rendered it impossible for students to see to their own safety.

Either the visitors lounge, bathrooms, water and dressing rooms have to be accessible without entering the floor, or the training floor must have a clear, safe walkway through it. On a tight budget, this can be accomplished by a task as simple as putting cloth tape

on the floor about two-and-one-half feet from the wall and designating that area as walk way. Students should then be forbidden to have their training exercises pass over the tape, with punches and kicks stopping short of the tape at all times.

Since a solution is so simple, the Courts may actually find you negligent if you fail to take even these elementary precautions and someone is injured.

Weapons Out of Reach of Visitors

Visitors, especially children, are often enthralled by weapons. They often want to see the weapons up close, to handle the sword, to check the weight of the staff, or to play with the nunchaku. If the weapon's rack is within easy reach of the visitor's area, they are likely to do so.

Even an exceptional martial arts instructor, an expert of many weapons, managed in a freak accident to seriously injure himself practicing with weapons. So severe was his injury that he required hospitalization.

With one so skilled finding himself in the hospital, imagine what damage someone with no control over the weapon might do. Think not only of harm to himself, but the harm to other visitors and guests when the hotshot teen grabs the nunchaku and swings them right into the face of another visitor!

Avoid this problem. Keep weapons out of reach. Only students should even have access, and only students trained in the weapons should have permission to use them. In the case of very dangerous weapons, all sharp-edged or pointed weapons that can easily cut or pierce (and perhaps even nunchaku), three-section staves and other difficult to control weapons, should be locked up or stored in "instructor- only" areas such as the office.

Mirrors

Many schools have mirrors. It should go without saying that mirrors should be professionally secured to the wall. In one studio, the large mirrors were essentially leaning up against the wall, with small screws holding them in place. In another, a large, heavy mirror was affixed to the wall with mounting tape. Fortunately, it didn't land on anyone when it fell.

Sparring, and certainly weapons practice, must be carefully monitored when there are mirrors adjacent to or near the training area. One slip with the nunchaku or sai, a moment's thoughtlessness with a bo, or an aggressive match that sends a student toppling toward the mirror can spell disaster. When mirrors break, they have a tendency to rain glass shards on anyone in close proximity.

If the mirrors are glued to the wall (professionals will often glue the mirrors with industrial adhesive in addition to any mounting brackets that are used), then a shattered mirror will probably still be held to the wall and only a little glass will fall. You should request this type of mounting from your mirror vendor.

Naturally, in the event of a broken mirror, the class should be stopped, all students should be instructed to put on shoes or train well away from the broken mirror, and the instructor or staff should see to an immediate and very thorough clean-up. Remember that small splinters of glass can cause extreme discomfort. If you conduct workouts on the ground, as in Chin Na or grappling, the danger is multiplied.

Imagine a young student who unknowingly gets a few glass splinters on his hand, and later uses that hand to rub his eyes. Blindness could result. Imagine the foolishness of blinding a student, losing the school, losing your home, car and all other assets just because a clean-up job after an accident was incomplete.

Don't take chances!

The Importance Of Water For Student Safety

The Berkeley Wellness Medical Newsletters, Oct 2011, states that we do not need to drink, regardless of all the bottled water commercials, unless we feel thirsty. This assumes we are not drinking extra due to a few medical conditions, such as kidney stones. Humans, like most animals are designed to store water within their body to be used as needed. We do not need to be sipping from a water bottles every other minute. The feeling that we need to is confirmation water bottle companies advertisements work.

When exercising at high altitude, over 8,000 feet, we should drink more than what we 'feel' like drinking, to the point of having to force ourselves to drink when above 20,000 ft. Most people do not live or workout above 20,000 feet.

Relying on ones natural feeling of thirst works, for most people's lifestyle, and is the best indicator of when and how much to drink. Too much water can over work the kidneys and flush from your body many needed minerals and vitamins. Almost all things we eat contain water thereby adding to your over-all fluid intake. Our goal should be, to get in good enough shape that you can generally exercise for an hour without having to drink.

As written in '98.6 Degrees', by Cody Lundin, there is another outlook in water usage for outdoor enthusiasts and anyone in survival situations.

"Water is a biological necessity down to the cellular level. It is not an optional item. It's general knowledge that water accounts for nearly two-thirds of the body's total weight. It seems that the older we get, however, the drier we become. Floating around in the womb, overall body-water content was more than 80 percent. As a baby, the rate dropped to around 73 percent. In young adults, the body contains roughly 65 percent water, 70 percent in the muscles and 50 percent in fat deposits. Between 40 and 60 years old, water content drops to 55 percent for males and 47 percent for females. After 60, the rate drops even further, 50 percent for males and 45 percent for females.

Water has several amazing properties, including the fact that it's an excellent solvent. Water dissolves a remarkable number of inorganic molecules. When dissolved, the molecules break apart to form a solution. Living activities on a cellular level take place either dissolved in fats or water. Water has a high heat capacity, meaning it requires a lot of energy to heat it up or cool it down so it can handle a wide variety of outside temperature fluctuations within the cell before problems arise. The water in your blood helps the circulatory system get rid of

excess heat or distribute heat to wherever it's needed during the cold. Digestion and metabolism are water-based processes, and water lubricates the joints and helps eliminate waste products from the body as well. Water is even required for the simple act of breathing, as the lungs need moisture to oxygenate blood and rid the blood of excess carbon dioxide. Nearly 70 percent of the earth's surface is covered in water. It is therefore no exaggeration to say that water is life itself.

My beloved [Arizona] desert can be so hot and dry that people don't seem to perspire. Since they're "not sweating," they underestimate how hot the temperature really is and they ignore the urge to drink. The sinister truth is revealed by putting a hand on the skin for a minute or two. Lift the hand and it's sodden with sweat, proof enough at the body's desperate attempt to keep the brain and internal organs cool. In extremely hot temperatures, unprotected skin instantly loses moisture.

A person at rest loses a little more than a quart and a half of water every day. If you screw up and do everything wrong in a desert-survival situation, however, like attempting to free your car from a sand wash at noon, it's possible to lose a gallon of water an hour in sweat. A gallon of water weighs 8.3 pounds, depending on air temperature! Someone should tell Oprah. This heinous fact should make it readily apparent that the "standard survival recommendation" of carrying one gallon of water per person per day is completely bogus. I recommend at least three gallons per person per day, more if the terrain, temperatures, or activities undertaken are extreme. For every quart of sweat you lose, your heart rate raises about eight beats per minute, your cardiovascular system becomes more stressed, and your cooling system declines. In other words, dehydration sucks and greatly impedes your physical and psychological performance.

Exercising in the heat without fluid intake does not bestow upon you magical desert-adaptation qualities. In fact, progressive dehydration during exercise in hot climates reduces the sensitivity of the sweat rate/core temperature relationship, thus increasing your risk for heat illness and hyperthermia. It also causes you to become tired much more easily. The quicker you poop out, the less training you're able to accomplish so your quest for physiological adaptation goes down the toilet. In a nutshell, when you're dehydrated and you exercise at any given intensity, your body temperature rises faster.

Regardless of physical activity or whether you spend a lot of time outdoors, if you're alive, you're losing water. This "insensible perspiration," necessary for the health and suppleness of our skin, uses about 600 to 900 milliliters of water per day.

Deadly Dehydration

Seventy-five percent of humans are chronically dehydrated. Thirty-seven percent mistake the thirst mechanism for hunger pangs. Lack of hydration is the number one trigger of daytime fatigue. The list goes on and on. If you live in an arid region or one with oppressively high humidity, you know how tough it is to remain hydrated. Doing so takes a lot of work! Although at times it's hard to remember to drink, and then to drink enough, it is critical that you stay maximally hydrated.

Dehydration is deadly in hot and cold weather. When the blood in your circulatory system loses water, it gets thicker. Thick blood circulates slower and is harder for the heart to pump, and, in regard to temperature regulation, hinders the body's ability to lose excess heat or circulate needed heat. When the volume of blood and extracellular fluids decreases, water is literally sucked from the cells, causing them to shrink, thereby damaging cell membranes and the proteins inside. Platelets actually stick together in the blood due to a lack of plasma. The result is an increase in the naturally occurring salts in the remaining body fluids. Normal body fluid has a salt concentration of 0.9 percent. In contrast, urine contains 2 percent salt, plus toxic urea, while sea water has a whopping 3.9 percent. Many researchers feel that rising salt concentrations within the body are responsible for the punishing side effects of dehydration.

Although dehydration triggers the secretion of several water-conserving hormones, one of which reduces the amount of water lost in the urine, exposure to cold weather without protection increases urine production. When surface blood vessels constrict from the cold, reducing the circulatory system and increasing blood pressure, pressure sensors in the body perceive an increase in volume and stimulate urine production. To add insult to injury, where outside temperatures plummet, so does your kidneys' ability to concentrate urine. The end result is you lose more water.

Body functions are severely limited if you lose 10 percent of your weight due to dehydration yet physical, mental, and emotional impairments manifest with the slightest loss of water, especially in the heat. Losing just 2 percent of body weight in water compromises your over-all judgement by 25 percent. Being outside in temperatures of 100°F (38°C) or more will cause you to lose another 25 percent! To summarize this horrible truth, the average hiker recreating in hot temperatures who is a quart and a half low on water is operating at half the person he or she usually is! In arid regions around the world, this is a very common occurrence. The water in your body affects your circulation, metabolism, good judgment, and overall attitude. Fear also inhibits your circulation, metabolic process, good judgment, and over-all attitude. Outdoor enthusiasts take heed. It would be hard to find a real-life survival scenario that did not involve the enemies of fear and dehydration.

Exotic Methods

What about solar stills, honking-huge, liquid-filled cacti, and other "exotic" methods of procuring water? [You should know them all] If you fail to carry water with you or know with infinite certainty where to find it above ground, you risk death. Putting a bagel in a plastic bag on the dash of your car in the summer is all the proof you'll need that the physics behind solar stills does in fact work. The danger comes when you foolishly take the high-school lab experiment into the field under stress, fatigue, and dehydration, coupled with uncountable outdoor variables and expect it to work ... at all. Unfortunately, countless books on survival shamelessly tout solar stills as the next best thing since sliced bread. Many authors, judging from their plagiarized text from the old Air Force survival manual and bogus illustrations have

never even bothered to build a still. Some photographs exhibit stills that are so poorly constructed that it's obvious they were quickly dug for nothing more than a convenient photo opportunity. Do I sound critical and harsh? I think not. Harsh to me is you and your family perishing of dehydration and hyperthermia because you trusted some idiot. When students build solar stills, I keep track of the water they consume while doing so. Without exception, regardless of variables in terrain, weather, earth-water content, solar intensity, added plant material, still sizes, sealing, plastic angle, transparency, number of people, ambient air temperature, digging tools, and time, they always lose much more water in the form of sweat than the still provides.

So, how do you know if you have enough water in your system? Thirst should never be an indicator of when or how much to drink [in a survival situation]. Being thirsty is a sign that you're already a quart to a quart and a half low. To make matters worse, somewhere down the line in Dehydrationville, the thirst mechanism stops working altogether.

There is no adaptation to dehydration. Military personnel have learned the hard way that "being tough" is not an acceptable substitute for water. Even the most seasoned special warfare soldier can and does fall prey to the punishment of dehydration. Through decades of accumulated training knowledge, the military unearthed the rare gem of "voluntary dehydration." It was repeatedly observed during outdoor training exercises in hot weather that soldiers would not drink enough water to take care of their needs, even when unlimited fluids were readily available! For some reason, they simply had no motivation to drink. This of course led to a downward spiral in efficiency as the soldiers stumbled deeper and deeper into dehydration. In order to avoid this process, soldiers were forced to drink more water than they wanted. It wasn't until training ceased and they were back in the relative comfort of their barracks chewing on a pizza that they drank the fluid their bodies so desperately craved. The moral of this story should be as clear as your urine: If you are outside in hot temperatures, drink more water than your body seems to want, much more water! If you're with company, watch them like a hawk and make sure they drink adequate fluids. It only takes one person to compromise the whole group.

As hinted at above, the best way to tell if you're maximally hydrated is the color of your urine. It should be as clear as a Rocky Mountain stream with no color whatsoever. Certain medications and vitamins color urine. Vitamins, especially B vitamins, color urine to the point where you could rent yourself out to a nightclub as a neon sign. The frequency and volume of urine produced by someone who has been drinking copiously are other hydration indicators although not as reliable as color. Using the three together will provide the most effective guesstimating as to when and how much you should drink. All proteins require water for digestion, so back off on consuming the lobster tails and elk burgers if the wet stuff is scarce.

Four Factors for accelerated maximal hydration:

Adequate volume .

Temperature.

Minimal salts, carbohydrates, and sugars.

Carbonation.

Adequate Volume

Take a swig of water and this sacred substance runs down your esophagus and into your stomach. Water sitting in your stomach doesn't mean squat as the stomach does nothing to absorb this wonderful fluid into your body. The trick to maximal hydration in the shortest amount of time is to blow water past your stomach and small intestine and into the large intestine where it's absorbed. Drinking an adequate volume of water (in other words, feeling like a bloated pig) coerces the stomach into shooting it past the opening between your stomach and small intestine, called the pyloric sphincter. Most people are routinely a quart or more low on water. At the start of an outdoor strenuous exercise drink at least a quart or two of water. Drink to the point of feeling slightly nauseous. Going beyond this is counterproductive, and we have to start all over again. I minimize their psychological discomfort by reminding them that a camel has the ability to chug up to 120 quarts of water in less than 10 minutes. Although they whine and moan at first, after fifteen minutes of hiking in hot temperatures they feel like a million bucks.

Temperature

Your body is a very temperature-sensitive creature and likes things done its way. Due to this sensitivity, it stands to reason that dropping temperature extremes into its depths will affect your overall performance. To prove the point, look no further than the glaring example of eating copious amounts of snow contributing to hypothermia. Water that is tepid, or near body temperature, to cool is the most rapidly absorbed by your body. However, in cold weather, warming water to as hot as you can drink helps keep your core temperature stable. Conversely, folks in a hot weather scenario would benefit from drinking very cool water. Quickly drinking large amounts of cold water can give rise to stomach cramping and, in more serious cases of dehydration, cause you to barf up the goods, so use caution.

If all this sounds like a lot of common sense, you win the new car.

Water temperature is a factor in rapid absorption but should not stop you from drinking hot water in hot weather or cold water in cold weather. Rarely will you encounter cool water in the desert or warm water in the high mountains in January. I'm simply presenting your best possible options. You would have to be well prepared to reap all the benefits of quick, maximal water-absorption techniques but, after all, proper preparation ... it's what it's all about.

Minimal Salts, Carbohydrates, and Sugars

Drinking fluids containing minimal salts, carbohydrates, and sugars helps prevent

your body from treating your water like food. The stomach and small intestine absorb nutrients from whatever you put in your mouth - that's their job. As we have already discussed, for the fluid you drink to be absorbed and stave off dehydration, it must reach the large intestine. The more food-stuff water possesses, the longer it hangs out in the stomach and small intestine digesting.

A barrage of sports drinks exist on the market, many backed by big-money advertising campaigns. All contain a fierce amount of salt, carbohydrates, and sugar. Electrolyte replacement can be an issue in long-term survival but pales in comparison to dying of short-term dehydration. Add human nature to the mix and powdered electrolyte replacements can ruin your day. My hometown fire department stopped using dry electrolyte replacements because of the false belief that more is better. Regardless of the fact that the directions said to use one scoop per gallon, they used 2, 3, or even 4 scoops per gallon. Because they lacked the water in their systems to process the excessive electrolytes being ingested, they overdosed and got sick. Sports medicine colleges around the nation have completed study after study on hydration and most recommended plain water. One concluded that the most-efficient mix for marathon runners was a gallon of water mixed with two tablespoons of apple juice. Of the many electrolyte-replacement solutions tested, most were successful at increasing hydration simply because they tasted better than straight water, thus the subject tended to drink more, and more often. Whatever works. To add to the confusion, current research says that although stomach emptying is delayed by sugar, the absorption rate in the large intestine is slightly increased by lightly sweetened drinks. For me, sugary liquids in the outdoors on a regular basis aren't worth the hassle because water bottles become sticky, a drag to clean, and attract every bee and yellow jacket this side of the Continental Divide.

Regardless, the most important factor is drinking a lot of water, even if it's laced with trace nutrients. On desert-survival courses, I sometimes add flavoring to the funky water we find, which is usually warm or hot, and can sport anything from cow dung to decomposing animals. Flavoring the strange brew helps me to get it down and keep it down, and allows me to drink massive quantities of otherwise truly nasty water. My favorite flavorings are the cherry and grape Kool-Aid packets with added sugar. Stay away from all alcoholic products-alcohol increases dehydration by eliminating more fluid from the body through the kidneys than the quantity of liquid you originally consumed. After all, alcohol is a toxin and requires eight ounces of plain water to neutralize one ounce of it. If electrolyte solutions trip your trigger, so be it, but consider diluting the over all concentration with added water.

Carbonation

While undoubtedly the toughest to obtain in the field, the pressure built up from drinking carbonated liquid helps shoot it past the stomach's pyloric sphincter and

into the open arms of your water-absorbing large intestine. Packing along some Alka-Seltzer tablets is a quick and dirty way to carbonate water with just a hint of sodium, which is a potential asset in hot weather as long as you have plenty of water. Pack the stuff without added aspirin and look for the generic version to save cash. By the time you blast out your first belch, your pyloric sphincter will have already opened, so congratulations! Remember, these water absorption tips are in NO WAY meant to stop you from drinking water that doesn't pass the test. (don't die of dehydration next to a full cattle tank because you didn't have a case of cool, carbonated bottled water with a pinch of apple juice!)

Hauntingly Hideous Hyponatremia

Regardless of my pro-water stance, at times, drinking too much water without an adequate salt intake can cause problems. Sodium (salt) is a required element for the body to function properly and is lost in sweat and urine. Hyponatremia means a low concentration of sodium in the blood and can pose a real threat to survivors who exert themselves in a hot environment. It's caused by lost sweat, (salt and water) being replaced by only water (no salt) thus diluting the sodium in the blood stream, a phenomenon commonly experienced by ultra-endurance runners. Over time, salt lost from the body doesn't get replaced as quickly as lost water, and long-term exercise in the heat causes more salt to be lost from the body than would normally be replaced by food and sports drinks. The Grand Canyon National Park recently posted warning signs at trailheads alerting unacclimated "green-horn" visitors to the dangers of chugging too much water while hiking without adequate salty foods. Unfortunately, symptoms mimic dehydration and may include nausea, muscle cramps, disorientation, slurred speech, confusion, and in later stages, seizures, coma, and death. Use additional caution when taking aspirin, ibuprofen, acetaminophen (Tylenol) and other anti-inflammatory medications that mess with kidney functions, as these agents may further compound hyponatremia. The good news is that minor hyponatremia can be effectively treated (or the problem avoided altogether) by eating extra salty foods or adding a small amount of table salt to drinking water when necessary.

Precious Stuff

Of the 1,700 million square miles of water on planet Earth, all 326 million trillion gallons of it, less than 0.5 percent is potable. Ninety-eight percent of our planet's water is composed of ocean, 2 percent is fresh but locked up in the form of glaciers, and another 0.36 percent is found underground.

In fact, only 0.036 percent of the earth's entire water supply is found in our lakes and rivers.

Field methods of water disinfection and filtration have become increasingly important, largely due to the current invasion of people entering our nation's

backcountry.

In summary, the only way your body loses heat when exposed to high temperatures is by sacrificing water in the form of sweat, which then evaporates upon the skin. In hot temperatures without water, dehydration and hyperthermia can rapidly cause your death.

It seems too simple that clothing and water can accomplish so much, but it's true. Have adequate clothing and water for the area you'll be traveling in”.

Diagnosis and Treatment

Mild dehydration is not a serious medical condition. Letting thirsty people drink isn't exactly a medical diagnosis or treatment. This is a fitness condition within the responsibility of a martial arts instructor to address. If dehydration gets more serious, then it leaves the arena of fitness condition and becomes a medical condition.

More severe dehydration may require special drinks or intravenous rehydration. If dehydration has resulted in physical symptoms, such as headaches, muscle fatigue and dizziness, and it does not go away within half an hour of drinking a pint of water, you should recommend the student see a physician.

Unless you are a medical professional, you should not try to diagnose and treat moderate or severe dehydration. These are medical conditions and the student should be referred to a doctor. Practicing medicine without a license is illegal and can lead to liability.

Liability for Dehydration

Martial arts instructors have a duty to the students to run a safe workout. If martial arts instructors routinely drive students in hard workouts, and students get thirsty, then light-headed, and someone passes out, the instructor and school owner may be held liable. Pushing students to the point of collapse will probably not be considered a safe workout.

Normally, simply passing out won't give rise to liability. Financial liability requires damages. While the Court may consider it negligent to push students in a workout until they pass out, if the student recovers quickly, there will be no damages. However, there are a number of complications that can arise, such as head injuries in a fall, that might lead to expensive injuries.

Also, keep in mind that untreated dehydration, and pushing a dehydrated person in a hard workout can create complications in an otherwise mildly dehydrated person. It could also result in seizures, brain damage, or it might make an existing condition worse.

Students should be permitted to drink water as they desire. At the same time leaving to get a drink can interrupt the flow of class and can be used as an attention getting behavior. A healthy hydrated student should be able to work out, out of the sun, in an hour class without needing a drink. Don't stop students from getting a drink but don't encourage it either.

If you have large water bottles students can get a drink from be aware of the liabilities.

If there is a spill on a tile floor, it could become a slipping hazard. "Slip-and-fall" lawsuits are relatively common. While you try to take care of the water needs of your students, don't accidentally expose yourself to a slip-and-fall claim. If there is a spill, get it cleaned up right away.

Thus, many studios have removed water dispensers from their studios due to the many problems they create. Plus tap water has been proved safer than bottled water. Even though bottling companies would argue that point. Yes, some city water does have a certain smell or taste - so what, it's wet and it's safe. If a problem occurs with tap water, it's the city's fault. If a problems occur with bottled water you supply, it's your fault. If students do bring in water bottles to class, limit it to actual water within the studio. Other products are harder to hydrate with and make a mess if and when spilled. The best way to replace electrolytes, minerals and vitamins, etc. is from natural foods not artificial additives placed in water.

The Proper Use of Release Forms

Release Forms are known by several names, including Waivers, Liability Waivers, Assumption of Risk, and others. Whatever the name, it is essentially intended to be a form in which the students and parents agree not to sue the school if something goes wrong.

"Release Forms," as they are popularly called, are essential in martial arts classes. There are no exceptions. There are many martial arts instructors who have taught for years, sometimes decades, without having a single problem. There are others, however, who have serious accidents in their first week of teaching. The importance of having a signed, properly executed release form cannot be stressed too loudly or too often.

When to Get a Form Signed

"But he's my best friend!"

A martial artist was on vacation and visited his best friend's studio to say hello and train a little. During his visit, the two of them sparred. They had a medium-contact match and he got hurt. The pain continued for the whole vacation, and when he got home, he learned it was more serious than he thought. It required medical care, and that care would cost a few thousand dollars.

He understood that they were just two friends sparring, so he didn't plan to sue. But his wife insisted. "He has insurance," she said, "and you didn't sign anything. We can't afford to pay all these bills ourselves." Consequently, the school owner lost thousands to his friend and, further, he was surcharged by his insurance company.

There may be many practical reasons to wait before someone signs a release form. You may not want to scare off a prospect who is afraid of getting hurt. The person may be a good friend, or even a family member, and you know they would never sue you. You might run out of copies. You might just forget. No matter the fear of the student, no matter the relationship, you always, repeat, you always get a release form signed before the student, guest, or prospect does anything even remotely dangerous in your school. If someone is borrowing your bathroom for a moment, okay, you'll probably be fine without paperwork. But if they are going through a class, sparring, or just working out on

the bags, get a signature. If someone gets hurt, that form is your first line of defense against a legal attack or insurance claim.

Three Exceptions: None, none and none.

Who Signs?

In the case of adults, the student signs the form.

For children, the parent signs the form. If both parents are available, then both sign the form. Do not make this a hard policy, however, or you will create serious problems with students from divorced families. If the child is in the custody of someone else (legal guardian or grandparent, for example) then the "responsible adult" will sign the form, with a parent signature gained when and if practical. Foster parents and adoptive parents normally sign as parents.

If a student was a minor, and then turns 18 (legal adulthood), then the student needs to sign a new form on his first class after his birthday. This is essential, since an adult is now personally responsible and able to sign contracts, and the parents are no longer responsible in the same manner as before.

Who Gets Copies?

The school must maintain a copy of the paperwork. The owner must be able to prove that the parties to be bound (the student or parents) signed the form. If the family would like a copy, then let them have one. It is an easy matter to provide them with a blank copy, which is usually enough to satisfy most people. Signing duplicate originals (two different copies both bearing signatures) will satisfy others. Never allow someone to take the only signed copy away to bring back later.

Except when minors become adults, getting a signature on a good release form is valid indefinitely. However, for several practical purposes, you should update your paperwork on a periodic basis. Updating paperwork annually or at certain key rank levels reminds students and families of their agreement, and it minimizes the risk and impact of losing paperwork. Usually you don't discover a piece of paper is missing from a file until you need it.

When you get new forms signed, always keep the old forms. If a student has an accident, but the injury isn't discovered until later, they might make a claim. If the only release form you have on file is one dated after the accident, you have a problem.

What About Loss? Where did it go?

A letter from an attorney led off the attack. They hired an attorney to counter. Problem: the defenders didn't have a signed copy of the contract that was supposed to settle the dispute. The defending attorney had to try to enforce a contract that the other side claimed was never signed and wasn't the actual agreement. What could have been solved easily with a signed document then mushroomed into a seven-month odyssey through a dozen court appearances.

Sometimes paperwork disappears. Often, there is no explanation. Maybe someone wanted to see the file and it dropped out. Maybe it got misfiled somehow and it's in another file, never to be seen again. Maybe it got thrown out for some unknown reason.

It is an unfortunate fact that sometime, somewhere, there will be an instructor who knows he got the form signed by the student, but somehow he doesn't have it now. A missing form does not always mean you have no hope. It complicates things somewhat, but if you know the form was signed, you can provide your attorney with a copy of the blank form and indicate that the original signed copy is missing. If the claimant (the student) does not deny signing the form, then that is as good as the signed form. If the claimant says that he never signed the form, then it becomes a question of fact to be determined at trial. Your attorney will take over from there. Normally the process includes showing that you routinely collect forms from everyone who trains at your school. (You do, right?) Then whomever witnessed the signing can testify that they personally recall the student signing the form (if they honestly remember). The other side will probably claim that they never signed it, or that they saw it and declined to sign it, or that they lined out certain clauses, or whatever else their story might include. The judge or jury will then decide if they think the form was signed or not.

Of course, if you are sloppy about whether or not you get forms from students, or if you regularly accept changed copies of the form, then you will have some trouble at trial. Keep the forms on file, however, and you will avoid this mess completely.

Release forms are used before anyone enters the studio training areas. Sparring release forms are used as soon as the first piece of sparring gear is bought. Animal test lease forms are used for each test, as are weapon clinic forms, etc.

Also note that students are given the right to be excused from any class activity they feel is too dangerous, and given the responsibility for their own safety and knowing their own limitations. If students do not have the right to excuse themselves for safety reasons, it is difficult for them to assume the risk for any given activity. This right helps make them responsible, and it makes their assumption of the risk meaningful on an activity by activity basis. If they can't get out of something, it may be more difficult to maintain your claim that they assumed the risk of harm. It also advises students to carefully limit their training when they are injured or even mildly impaired in any way, or to desist training altogether if it is medically advisable to do so. This clause puts the burden of responsibility on the student and on parents. The instructors still have a duty to run a reasonably safe class.

Summary

No release form can protect you against your own stupidity. Release forms do not give you or any other student the right to abuse others.

If a student doesn't want to sign a release form then the student doesn't want to take responsibility for himself and therefore doesn't qualify to be a student.

No signed forms - No lesson.

Make signing a release form a natural process. If you are worried, the student will worry.

Credit Cards

Credit cards companies charge you, the business, fees for accepting credit cards. The credit card machine costs money and often the bank that processes your credit card account charges extra fees as well. Credit cards with 'rewards' for the user are paid by you, the business, through higher fees for usage made by you. What you charge the student is not what you receive. Nothing is free. Someone always pays.

Automatic billing has become a common practice in running a Martial Arts school. The easiest method is to have a 3rd party billing company run it for you. Of course this service will cost you fees, which will again decrease your profits. For many businesses the fees charged by billing companies are worth the expense as it decreases office work and time in collecting monthly dues. Plus contacts are used which tend to keep students longer, or at least their money. Finally, you the instructor can be the good guy and let the billing company be the evil money-grubbing bad guy.

Allowing students to use credit cards to pay for lessons is an expense on you. But, it has become one of 'the cost off doing business'. You need to be aware of those costs.

Things to remember: keep your signed credit card receipts for at least six months. If you choose to record card numbers, there are growing rules and regulations concerning the storage of such numbers.

The Three Princes of Serendip

By B. Walpole as rewritten by Richard Eyre

Long, long ago in a land far off, at the very end of the earth a land called Serendip there lived a great and wise king named Jafer. Serendip was a resplendent island where tall trees grew on emerald mountains.

King Jafer had three sons. When each was born, a strange and beautiful bird with golden wings and eyes like fire dipped low out of the sky, but was seen only by a handful of children near the ancient peak of Great Serenity.

The King wanted to prepare his sons well so that they could someday become good rulers of Serendip. He wanted them to learn three things: 1. Virtue, 2. Science, and 3. Wisdom. Being a wise man himself, he asked even wiser men and women, both of his own country and of other lands, to come and teach his sons.

But few teachers would come from other countries because the ocean that surrounded Serendip was filled with great dragons sea monsters who attacked ships with their sharp claws and slapped holes in them with their long, whipping tails. The teachers who did come from other lands were therefore filled with courage as well as knowledge.

The three princes were good students. Their teachers taught them much virtue, science, and wisdom ... as well as grammar, languages, poetry, and music. They also

taught the management and handling of elephants the most important and useful animal in Serendip.

When they were no longer boys but young men, King Jafer decided to interview them (and to test them) one at a time. To the eldest prince he said, "I want you now to be king," holding his own crown over the boy's head. The prince noticed that his father's fingers held the crown very tightly, and he said, "With respect father, I decline. I am not yet prepared to rule."

When the middle prince came in, the King got up off his throne and offered the magnificent chair to the son, saying that it was time for a new king. The prince noticed that the King's voice was strong and clear and told him that he was still a great and able king and could rule yet for many years.

Then the King sent for the youngest prince and asked him to be king. The young prince noticed the sparkle in the King's eyes and knew it was a test. "Oh, no, great King. I am yet a boy and your eyes are still clear and your mind strong."

King Jafer was pleased each of his sons had wisdom and modesty. He decided to complete their education by sending them abroad, for he knew that until they had seen other parts of the earth they would not realize how many good people there are in the world, or how many good ideas, or how many different ways there are of thinking, of living, and of being.

He called them to him and said: "My beloved sons, the Ancients have said that the mists of yesteryear were marvelously distilled into a magic formula, written in one hundred lines of verse upon a single scroll. The formula poem is called Death to Dragons, and from it a liquid potion can be made which, when poured into the oceans, will poison and kill the dragons that surround our island. I send you forth to find Death to Dragons. Do not return until you find it or until you have my permission to come home.

The three princes, wearing plain clothing and riding unadorned elephants (for they felt they would learn more if they could not be recognized as princes) set off on their journey. As they started their trek to the ocean... they noticed, more than ever before, the beauty of Serendip. They knew they would miss their home and their father, but they were determined to find Death to Dragons.

The journey across the ocean to India was a dangerous one, but the princes found a large and fast boat and made it safely across. During the journey they saw several of the ugly and ferocious sea dragons riding on the waves.

On the other side, the princes began to ask questions and to search for anyone who knew of the formula for Death to Dragons. They were extremely good at asking questions and they did so in such a polite and fair spoken way that people were naturally inclined to like them and to try to help them. They were sent to an old sage who had heard of an age old, one hundred line poem. "There is only one copy in all the world," he told them. "An ancient seer called Aphoenicius guards it and carries it in a

silver cylinder. He has a hundred disguises and is at times invisible. He never stays in one place for more than one night."

"Have you ever seen Aphoenicius?" asked the eldest prince.

"He stayed with me one night," said the sage "and because you are so courteous and because I believe you seek the poem for a noble purpose, I will tell you what I know. At night Aphoenicius spoke in his sleep and said what I believe to be two lines from the magic verse:

'Though the treasure saline be,

You will not scoop it from the sea.'"

The princes wrote down the lines, thanked the sage, and continued their journey.

They entered the land of Persia which was ruled by the powerful King Behrarn and purchased camels to cross the desert. Eventually they passed a caravan and were asked by the caravan master if they had seen a camel that had been lost. The eldest prince said, "No, we have seen no camel but may I ask you did your camel have only one eye?"

"Yes," said the master. "Then you have seen him."

"No," said the eldest, "we saw no camel. But did the one you lost have a tooth missing from the front of his mouth?"

"Yes," said the master. "You are joking with me. Show me where my camel is."

"We've not seen it," repeated the first prince, "but did it have a lame hind leg?"

With that, the caravan master, convinced that these young men had stolen his camel, had them arrested and brought to court.

King Behrarn, hearing of the case and finding it interesting, decided to sit in judgment personally. The three princes were not allowed to speak but there were many witnesses who had heard the eldest prince describe the camel completely, and thus it appeared that they must be guilty. Regretfully (because the young men were polite and upright) the King sentenced them to die as the law demanded. But Behrarn was a good king, inclined toward leniency, and offered to pardon them if they would return the camel. The princes could only repeat that they had never seen the camel.

Just then a great bird with golden wings and shining eyes swooped low in the sky. Only one old woman saw it, but immediately afterward the lost camel's owner burst into the courtroom saying that his neighbor had found the camel and begged forgiveness for his false accusation of the three princes.

King Behram, embarrassed by his improper judgment and impressed with the three brothers (who had never revealed their identity as princes) invited them to his castle and asked them to explain how they knew so much about a camel they had never seen.

The eldest prince graciously did so:

"Where we saw tracks, we noticed the grass was nibbled on only one side of the road so we knew the camel had lost an eye. Along the road we noticed partly chewed bits of grass and concluded that the camel was dropping them through the gap of a missing tooth. And in the tracks themselves, we saw evidence of a dragging rear leg. We know even more than we told, King. We know that the camel carried butter and honey. We noticed ants, which seek after fat on the left of the road, and flies which seek after sweet on the right."

Delighted and even more impressed, King Behram invited them to stay at his palace for a time. They agreed to do so, and continued to ask everyone they met about the old man with shining eyes who carried the formula for Death to Dragons. Because they were so friendly, and because their motive in wanting the formula was unselfish and altruistic (to save their island from fierce sea dragons), everyone wanted to help them, but few had heard of old Aphoenicius and his silver cylinder.

One evening at a dinner attended by several of King Behram's ministers and viziers, the three princes were sitting together and, as they often did, discussing their feelings and observations. The eldest said that he sensed that the wine they were drinking came from a vineyard that grew on a sepulcher or cemetery. The youngest prince said he felt that the mutton they were eating came from a lamb that had been raised and suckled by a dog rather than a ewe sheep. The middle brother said that he wished his own feeling was as harmless as these, but alas, it was not. He perceived that one particular Vizier, seated there in the dining room, was plotting to take the life of King Behram.

The King, sitting across the table, heard his name mentioned and insisted that the three princes tell him their entire conversation. When they had done so, King Behram asked them how they were able to perceive such things, and they told him that it was by what they observed and by what they felt. The first prince, for example, told him that he had experienced a peculiar and sad feeling as he tasted the wine and then had glimpsed a vineyard cemetery in his mind. The third prince explained that the mutton tasted slightly unusual and put him somehow in mind of a dog. The second brother said he had noticed one of the viziers change color as the King had spoken earlier of punishing the guilty and that the Vizier's eyes, full of maliciousness and indignation, had not left the King since.

The next day, King Behram checked the accuracy of the princes' feelings. He summoned the wine master who confirmed that the wine had come from a vineyard planted over a sepulcher. He summoned the shepherd who told him a story of how a

wolf had killed a ewe sheep leaving a tiny lamb which had been suckled and raised by the shepherd's dog. And, in checking court records, he found that the angry Vizier had a son who had been banished from the country in punishment for a crime. Amazed and impressed, the King went to the three princes to ask their advice on how to discover or escape from the Vizier's plot

o f revenge. The second son said he had observed that the Vizier had a lady friend to whom he probably revealed his plans.

King Behram located the lady, befriended her and flattered her with promises of gifts and positions, and she told him of the Vizier's plot which involved presenting a jeweled cup to the King at the next state dinner and then proposing a toast to his health. The jeweled cup was to contain poison.

When the night of the dinner came, and the Vizier presented the jeweled cup, the King said, "So much feeling comes with the cup that I cannot accept it until you drink from it first." In horror the Vizier said, "I am fallen into a misfortune which I had prepared for others." King Behram, urged by his ministers to put the traitor to death, insisted on consulting first with the three princes. They advised him to show compassion and to imagine how he would feel if he had a son and if his son, like the Vizier's, had been banished. Thus the King adopted an attitude of empathy and arranged for the Vizier to be banished rather than executed banished to the same land where his son had previously been sent.

Before his banishment, the repentant Vizier went to the three princes to voice his gratitude. In their conversation, the princes asked if he had any knowledge of the ancient sage with shining eyes who carried the secret of Death to Dragons. The Vizier recalled once spending a night in an inn with such a man, who in his sleep had muttered a portion of a verse so curious that the Vizier had committed it to memory:

"And often from the sight is hidden
Such magic not by self love bidden."

For saving his life, King Behram offered the princes any three wishes he could grant. They replied that their only wish was to serve him well and to be his friends.

Shortly thereafter, King Behram called the three brothers to his side to ask them a great favor. "When my grandfather was king," he explained, "he possessed the great 'Mirror of justice' which had the power to reflect both truth and false hood. Whenever there was a dispute in the land, the two arguing or opposing parties were made to look into the mirror. The right or truthful party was reflected as he was, but the wrong or dishonest person was reflected in the mirror with a face of dark purple. The guilty party could return to his former complexion only if he went down into a deep pit for 40 days with only bread and water and then came forth and confessed his error to everyone. Because of the mirror there was justice in the land. People dealt with each other fairly and thus grew prosperous and happy."

The three princes listened attentively and with great fascination. (Indeed, listening was among their greatest skills.) The King explained that his father and his uncle had

fought over the throne after his grandfather's death. When his father won the battle and became king, the uncle, in bitterness, had stolen the Mirror of Justice, taken it to the far coast of India and sold it to a young king.

The mirror did not reflect justice when it was taken out of Persia, but the Indian king who purchased it found that it did something else, also of great value. In his kingdom, a large and terrible five fingered hand rose from the ocean's horizon each morning and hung ominously in the sky all day. In the evening it suddenly descended, grabbed a man from the city or the shore, and hurled him into the sea. The Indian king discovered that, when the mirror was held up to reflect the hand, it changed its behavior, grabbing a cow or dog or some other animal each day to cast into the sea instead of a man.

King Behram explained that a young queen now ruled the Indian kingdom a daughter of the king who bought the mirror. King Behram said that he had petitioned her to return the mirror, but she had steadfastly refused except on condition that someone succeed in destroying or disposing of the hand. "Now," said King Behram, "with my great confidence in you three brothers, I am asking you to go and conquer the hand and then to bring the Mirror of justice back to me."

Without any plan or foreknowledge of what they would do, but with faith in their own ingenuity and in the power that seemed to guide them, the three princes accepted the challenge of the King. They also hoped that at the far coast of India they could find further clues in their quest for Death to Dragons. After brief preparations, they took their leave.

After seeing them off, King Behram. walked back to his palace, noticing with great joy the beauty of the fields and forests around him and the rich color and textures of the baskets and rugs made by the townspeople of the villages he passed. He stopped along the way to pray for the welfare and success of his three young friends and thus found himself following their example and their advice to be both watchful' and prayerful.

A few days later a merchant, knowing of the King's great love for music, came to the palace exhibiting before King Behram some instruments and musical treasures brought from far off lands. In the merchant's company was a young woman of such appealing grace and beauty that the King could not take his eyes from her. Inquiring, he was told that she was Dfliramma, a young woman of unknown origin who the traders had found as a small girl, abandoned in the forest, dressed in blue silk and wearing a curious necklace of tiny interlocking silver crowns. The merchant had adopted her as a foster daughter. The King, somewhat overwhelmed by her beauty, said to the merchant, "She is not of the number who has need of ornaments to set herself off. Rather, the ornaments have need of her to make them more bright and glittering."

Only then was the King informed that Diliramma was also a singer. She was summoned and sang before the King in a way that filled him with rapture so that he could only say, "You have equally charmed both my eyes and my ears."

Unsurprisingly, the King offered to make her the palace musician and to give her sumptuous apartments in the palace. The merchant, pleased at his foster daughter's good fortune, quickly agreed.

In the days that followed, King Behrarn was in bliss, hunting in the royal woods by day and listening each evening to Diliramma's songs.

One morning he invited her to go on a hunt with him. She agreed, and off they went with a hundred servants, riding the great royal elephants. Most of those who surrounded the King were "yes men" quick to agree with him and striving to say to him only what he wanted to hear. But Diliramma was different, joking and laughing and saying exactly what she truly thought and felt.

After observing the hunt for a time, she gave King Behram a challenge. "I would like," she said, "to see you pierce both the hoof and the ear of a deer with a single arrow."

Great marksman though he was, the King thought the task was impossible... until he remembered the attitude of the three princes who always said there was a creative way to do everything. He thought for a moment, then shot an arrow that grazed and tickled the deer's ear. The deer lifted his hind leg to scratch his ear and as it did, the King let fly another arrow which pierced the deer's ear and its hoof. The courtiers and servants cheered and clapped, not only for the King's skill but for his stratagem; but Diliramma winked and said, "You have deceived both the deer and myself and succeeded only through a trick." In sudden silence, all eyes were turned to Diliramma and the King, whose face turned red with embarrassment and temper. He was not used to anyone joking with him or being critical in any way. On impulse and anger he had her stripped of her cloak and instructed his guards to leave her in the deepest part of the forest.

When the king arrived back at the palace, he realized what he had done, and inside of him a great conflict occurred between anger and love. Love said, "What sir, ought you, for an indiscretion, for a trifle, to treat so cruelly the most beautiful person in the world? Bring her back!" Anger replied, "No, you cannot resent this indignity too much! If you recall her, will you not be thought like the weathercock which turns with every wind?"

Recognizing the truth of the first voice, King Behram sent all of his guards to find and bring back Diliramma. But they returned at nightfall, reporting that she was nowhere to be found. Imagining that she had been eaten by a wild beast, the King felt the terrible burden of guilt. He became very ill, and as days passed, his condition grew steadily worse.

In the meantime, the three princes were experiencing a very challenging journey to the far coasts of India in their quest to find and recover the Mirror of Justice. They reached a wide river which was the boundary of the coastal kingdom. On their side of the river was an ancient monastery on the steep rocky hillside that faced the river. The Abbot in charge was impressed with the polite behavior of the three princes but became very concerned when they told him of their quest to vanquish the great hand and recover the magic mirror. He told them of a demon who lived underground in the forest on the opposite bank of the river a demon who took delight in protecting the great hand and who could look up through the cracks in the earth and see the intent in men's eyes. "If he sees intent to fight or destroy the hand," said the Abbot, "the under earth demon pushes the ground up, causing trees to fall and boulders to roll, knocking the men from their horses and either burying them or swallowing them into deep earth cracks."

The third prince, always full of courage, said he would cross alone to test the danger. He hired a boat and crossed the river, but just as he stepped to the shore the ground began to heave. Huge stones tumbled in his direction and tall forest trees fell toward him. He scrambled back into the boat and paddled back out into the river just in time.

The other two princes watched from the opposite bank, frightened and confused by what they saw. They pulled their brother to safety and all three returned to the monastery where they asked the Abbot if there was any way to get past the demon.

The Abbot told them of the monastery's great library and said he believed that most every answer could be found in books. For the next several days the Abbot and the three princes researched and studied. At last they found an ancient passage that reminded the princes of the verses in Death to Dragons. It said:

"One feather from a peacock's tail

In wisdom's hand may oft prevail."

Since it was the best they could find, the Abbot presented each of the three princes with a beautiful peacock's tail feather and said, "It is possible to follow even a clouded or dark saying part of the way."

Not feeling that they could wait any longer, the princes hired a boat and set out to cross the river, hoping that something in their sagacity or intuition would help them get past the under earth demon. They made the river crossing in silence, each searching his mind for a strategy. Just as they neared the other bank, the middle prince noticed that his peacock feather had dots on it that looked like blue eyes. "Let me go first," he said, "I have an idea." He climbed from the boat, holding his feather over his eyes like a mask. He could see through the feather's tiny cracks, but the under earth demon saw only the flat, blue eyes of the peacock feather and could not see the intent in the prince's real eyes. The earth remained still and calm. The other princes followed his example, and all passed through the forest safely.

On the other side they found the coastal kingdom and met the young Queen who dazzled them with her beauty and courtesy and who quickly agreed that they should have the Mirror of Justice if they could conquer the evil hand.

That evening the Queen took them to the seacoast where they saw, low in the Eastern sky, a huge suspended hand. As the sun set, the hand swooped toward the beach. As it did, one of the Queen's guards held up the Mirror of justice. The hand changed direction, grabbed a milk cow from the nearby field, and hurled it far out into the ocean.

The following morning the three brothers went to the seacoast and observed the frightening spectacle of the great five fingered hand rising in the sky just beneath the sun and then stopping to hang there in the Eastern sky. The day wore on, and still the princes could develop no plan of action. just as evening fell, a golden winged bird with shining eyes flew silently overhead. Only the youngest prince noticed. Then without warning, he stepped out onto the beach and asked the guard to lay the mirror aside. As he did, the sun set and the hand suddenly swept down directly toward the youngest prince. As the huge hand came closer with all five of its fingers extended, the young prince held up his own right hand with two fingers extended and the others curled together. Immediately, the hand veered off its course and plunged into the sea, sinking to the depths like a stone. The other two princes rushed to their brother who explained that it had come to him that the hand's message was that five men, perfectly united in an evil cause, could destroy the world. His response was that two people, perfectly united in worthy purpose, could overcome all evil and master the universe.

The young Queen, who had watched the drama, rushed forward, congratulating the young prince and exclaiming, "Everywhere, true courage meets with quick respect." He repeated to her the message his two fingers had sent to the hand that two people, perfectly united, could overcome all evil in the universe.

The Queen quickly kept her end of the bargain by giving the three princes the Mirror of Justice. She begged them to stay at her palace for a day or two before returning to King Behram and they consented.

That evening, as they celebrated the demise of the hand at a great palace party, the princes noticed that the Queen, despite her joy in her country's deliverance from the hand, still had a look of sadness that occasionally showed in her dark and lovely eyes. Later, when the other guests had left, the princes asked her to share her hidden sorrow.

She told them that she had once had an elder sister called Padmini who had been her best friend. As they had played together one afternoon, years ago when they were both small children frolicking together in their blue silk dresses and their interlocking crown princess necklaces, a fierce nomadic tribe had charged them on horseback and stolen away Padmini. Guards had pursued the kidnappers and finally caught them three days later. But by then the evil men, hoping to escape the guards, had left Padmini in a dense forest. She had never been found.

Deeply touched, the eldest prince said, "As a vine bowed with the weight of grapes, we are honored to share your grief."

The three princes then told the Queen of their quest for Death to Dragons and asked if she had ever seen or heard of the old sage called Aphoenicius, the keeper of the silver cylinder.

After a moment's thought, the Queen recalled a strange but kind man with shining eyes who had whispered to her a short verse shortly after her sister Padmini had been taken.

"One may seek but cannot borrow
This mystery lying close to sorrow."

The princes did not understand the verse, but wrote down the words with the other clues they had collected and, leaving with the Queen their fondest wishes and best regards, departed the next morning to carry the prized Mirror of justice back to King Behram.

As was their practice, the princes tried to notice everything and to learn all they could during their journey. On their way, they came to a small village and decided to spend the night there. They made friends with several of the villagers and were introduced to the village chief. As they talked, they noticed the worry and anxiety in his face and asked if there was any help or assistance they could give. The chief told them of a rumor that Drakir, the three headed serpent, had broken loose from his cage high on the top of Prison Mountain. Drakir had been captured and imprisoned many generations before by the people of this very village by the ancestors of the chief and the other villagers who now told the tale of his escape to the three princes.

"The high Prison Mountain is very far away and if Drakir truly has escaped, it will take some time for him to come. But we must get word to King Behram, for Drakir will surely go there first to get the Standard of Power." They explained that when the ancients had captured Drakir, their leader had been a blacksmith. His leather apron was thought to possess magic. It was called the "Standard of Power" and was kept at the king's palace. "If Drakir gets the Standard," said the village chief, "he will become even more powerful; he will be unstoppable and will take control of all the land."

The three princes told the chief that they were on the way to the King's palace and would extend the warning and would safeguard the Standard. "Before we go," said the eldest, "is there any more you can tell us of Drakir?" The chief said that their warning of Drakir's escape had come from a strange, elderly traveler with shining eyes who had stayed only one night and had said that the dragon could be overcome only if his three long necks could be somehow twisted together into a great single chord. This would take away his strength. Once his strength was diminished, the great imperial bird,

Simurgh, a bird with feathers the color of sky, grass, and sunset, would carry him back to his mountain prison.

Recognizing that the old traveler must have been Aphoenicius, the three princes asked where he had gone. The chief said that no one had seen him leave, but some children had seen a bird with golden wings and shining eyes fly from the house where the old man had slept.

In gratitude and friendship the princes left their peacock feathers with the village, instructing the chief to send one of the feathers by runner to the King's palace if trouble ever came to the village. The princes promised that the moment they received one of the feathers, they would rush to the rescue. After making this promise, they set off at a quick pace to return to King Behram.

When the three princes arrived back at King Behrarn's palace, they were shocked at how very ill the King had become. He lay on his back, white as ash, and could not even lift his head in greeting. The princes, who had been so anxious to present the King with the recovered Mirror of Justice and to warn him of the dragon Drakir's escape, were suddenly concerned only for the King's life and health.

In a feeble voice King Behrarn told them of Diliramma of his deep love for her, and of his terrible and angry mistake in leaving her in the woods to die. His guilt and his grief were too deep, he said, and he felt now that he would die.

Quickly the princes presented him with the great mirror, hoping it would lift the weight and gloom from the King. He was pleased, and a tiny flush of color returned to his cheeks, but still he did not lift his head.

Searching for other ways to brighten the King's spirits, the three princes decided to reveal their true identity, knowing that their father was a friend of King Behrarn. The King managed a slight smile and said he had known that the princes were of noble birth and had received wise tutoring. "Give my regards to your father," he said, "for unless I can overcome this heavy grief I will soon be gone."

Deeply concerned, the three princes went on a long walk together trying to create an idea that would restore the King's spirits. The eldest said, "Finding a remedy for an affliction of the heart is not so easy as finding a stray camel or uncovering an ugly plot or facing a fearsome hand."

All night they walked and talked. In the morning they went to the King with an idea: "In the seven most spectacular locations in your kingdom, build seven splendid castles. Into each castle put a beautiful princess a daughter of a neighboring king. Also bring the seven best storytellers in the land and put one in each castle. Use your great wealth and resources to do all of this quickly. Then for one glorious week go to a separate castle each day, first conversing with and getting to know each princess, then listening to the best story of the storyteller."

The idea amused King Behram. and took his mind off his own misery. Though still flat on his back, he called in his ministers and started the projects immediately.

Now able to think of something besides the King, the princes turned their attention to the danger of the three headed serpent. They had not told the sick King of the danger, but they used the authority he had given them to have the Standard of Power attached to the very top of the high flagpole in the center courtyard of the palace. The pole was very hard and stout, made of ebony wood. There at the top of the pole, they reasoned, the Standard of Power would be high out of Drakir's reach and in a place where they could keep an eye on it.

The King's engineers constructed the seven palaces in record time, and the King's ambassadors arranged for the seven most beautiful princesses and the seven most creative storytellers to occupy them. The day was set for the King to start his week of visits.

On the night before the King's journey, the three princes sat together discussing their increasing hopes for the King's recovery and their decreasing hopes that they would ever find Death to Dragons. The youngest prince glanced out of the window into the moonlit courtyard and gasped as his eyes fell on a fearsome sight. There was Drakir, smoke coming from his three mouths, all six evil little eyes staring up at the Standard of Power high on the ebony pole. As the princes watched from the window, Drakir first tried to burn the pole with a blast of fire from his three red throats. But the thick, hard ebony pole didn't burn well and the dragon became impatient. Grasping high up on the pole with one mouth, lower with a second, and biting the bottom of the pole with his third mouth, Drakir used his awesome strength to pull the pole right out of the ground.

At that exact moment the princes noticed a fleeting opportunity to do something they had thought would be impossible. They jumped from the window; the eldest grabbed the great dragon's tail and held fast while the middle and youngest princes each seized one end of the long flagpole and ran around in a great circle, twisting the three snakelike necks together as the three heads continued to hold fast to the pole in defiant anger.

As the necks twisted into one great chord, the dragon's strength drained away and the princes were able to bind the heads together so that the necks could not come untwisted.

When they had done so, just as Aphoenicius had promised, an enormous imperial bird with wings of blue, green, and rose, swept out of the night sky, snatched the weakened dragon in his sharp talons, and flew away with him toward the prison place on the distant high mountain.

The next morning, right on schedule, King Behram was carried (still unable to walk) to the first of seven castles, which was nestled in a high mountain meadow. The

beauty of the place, and the enchantment of the lovely princess who greeted him, lifted his spirits as the three princes had predicted. And the storyteller's tale, later in the evening, was so exciting and engrossing that the King lifted his head from his pillow and began to forget his grief and feel some will to live. By the end of the day the King had regained enough strength to sit up in his bed.

Each castle, each princess, and each storyteller through the days of the week was better than the one before, and by the time he reached the seventh castle, the King was able to stand and walk, and some of the light had returned to his eyes.

The three princes had decided to meet the King at the seventh castle, but as they journeyed toward it, they were overtaken by a messenger bearing a peacock feather. Knowing that this was the distress signal from their friends in the small village, they changed course immediately and made haste toward the village, which was a distance of a few days' journey.

When they finally arrived, they beheld great disaster. Fire had burned the village to the ground. They found the old chief who told them that several days ago the villagers had looked up to see the great imperial bird flying over, carrying Drakir toward Prison Mountain. Drakir's evil eyes had seen the village and even in his weakened condition he was able to belch out enough fire from his nostrils as he passed overhead to touch off fire in the village. Strong winds had fanned the flames and the village had been destroyed.

Seeing the misery and the suffering of their friends and brothers, the three princes wept.

"Was any life lost?" asked the eldest.

"Only two people are missing," said the chief, "and neither was a permanent resident of our village. One was the old man with shining eyes who had come again to stay for a single night. The other was a young woman with a beautiful voice whom some villagers had found wandering lost and dazed in the forest some weeks ago. The girl would answer no questions about her identity, but the village nursed her back to health and she had favored them with her lovely singing."

Realizing that the two who were lost were the very two people they most wanted to find, the princes, after doing all they could for the village, prepared to depart in sorrow, intent on returning to check on King Behram.

As they left the village, the princes paused to look again at the desolation. As they thought about the villagers who had lost their homes they wept once again, their tears collecting in a hollow on the large boulder where they stood.

When they looked up, ready to begin their journey, their eyes fell upon a shocking sight. There, near a stream bed in a fire blackened field, was the charred body of a

man, burned beyond recognition except for his right forearm and hand which was untouched by fire and which tightly clutched a silver cylinder.

"The keeper of the potion has been killed," they exclaimed, "and though his death brings deep sadness the magic formula will now be ours!"

The eldest pulled the cylinder from the fingers and walked down by the stream with his brothers to open it. But, alas, only ashes fell from the cylinder. Only small fragments of the scroll were unburned. The only readable lines were:

Though the treasure saline be
You will not scoop it from the sea.

And often from the sight is hidden
Such magic not by self love bidden.

One feather from a peacock's tail
In wisdom's hand may oft prevail.

One may seek but cannot borrow
This mystery lying close to sorrow.

"After so great a search, we have found only the lines we already know," exclaimed the middle prince. "It was a hundred lines and it is lost forever," said the eldest, casting the cylinder aside.

At that moment they heard a sound up on the bank near where Aphoenicius's burned body lay. Looking up, they saw the ashes stir, and a bird with golden wings and shining eyes rose from the spot. As they watched, the bird swooped down next to them and snatched the silver cylinder from the ground at their feet and carried it in flight to the great boulder where the princes had rested and wept. To their amazement, the bird began scooping up their tears into the silver cylinder. Then it flew off into the East like an eagle.

The princes, perplexed by the bird and saddened that their own quest had ended, continued their journey. Several miles further on they heard screams coming from a wooded valley beneath the trail. Rushing down they caught glimpse of a girl racing through the trees, chased by a bear. Their shouts succeeded in scaring the bear off and they rushed to the frightened girl. Thanking them, she explained that she was a homeless girl who had been kindly cared for by the villagers. After their great loss of homes and food in the fire, however, she felt she would be too much of a burden so she had left, sneaking away unseen.

The princes asked her if her name was Diliramma and as her eyes widened with apprehension, they assured her that King Behram loved her and had almost died from the grief and guilt of his anger which he thought had cost her life.

Overcome with joy, she told the princes that she was Diliramma but that her real name was unknown to her. In gratitude for the saving of her life, she gave them a gift from around her neck, a small and intricate necklace, made from tiny interlocking crowns.

With great excitement, the princes told her that they now knew her true name. Diliramma (or Padmini by her rightful name) could hardly believe that she had now discovered her sister, her own true name, and the fact that King Behram loved her and wanted her back.

The journey back to the King was pure joy for Padmini. For the princes, there were mixed feelings. They were happy to have helped so many, yet sad about the failure of their own quest.

As they approached his palace, King Behram came forward to meet them. The joy he felt when he saw that Diliramma (Padmini) was with them was so intense that even the birds were silent.

In his joy, King Behram found great compassion. He sent the engineers who built his seven castles to assist in rebuilding the burned village, and he had the food and provisions from the castles removed and taken to the village. He sent word to the young Queen of the coastal kingdom that her sister had been found and was to become his wife... and invited her and all her entourage to come for the wedding and for a long visit.

To make happy endings even happier, the seven princesses in the seven castles married the seven storytellers who thus became noblemen and kings.

The three princes were filled with joy for so many, but because their own quest had failed, their hearts felt like "plump walnuts bored by hungry worms." But the next day, their spirits were lifted by the arrival of a messenger from their own kingdom informing them that their father now wished them to return.

Joyfully and obediently they said their goodbyes and set out on their return journey. King Behram wrote a letter for them to carry to their father. The letter said that the princes brought to his kingdom and to his life "a state of splendor and perfect tranquility."

The princes made great haste until they got to the ocean. They found it so infested with the sea dragons that there were no more boatmen and no more boats for hire. Finally they found an abandoned boat and set out on their own. Quickly they were surrounded by sea dragons on all sides and thought that the end surely had come.

Just then they heard the flutter of great wings and, looking up, saw the golden bird with shining eyes, clutching the silver cylinder in his talons. Down he swooped, letting several drops spill from the cylinder and into the boiling sea. Suddenly the sea dragons went limp and lifeless and slipped silently down into the depths of the sea.

The princes sailed swiftly across the ocean channel and they found elephants to complete the journey to their father's palace. just as they arrived and embraced their father, messengers also arrived with the news that dead dragons now lined the coast and that no live ones were to be found anywhere in the channel.

After all the dragons were dead, the golden bird sprinkled the rest of the silver cylinder's contents out across the emerald mountains of Serendip. As they fell, the tiny droplets turned into the sapphires, rubies, and opals that still exist in abundance in that land,

As his sons told him of their adventures and travels, the wise old father, King Jaffer, laughed with delight as they realized that the princes' tears of compassion for the poor and afflicted were the very potion that brings death to dragons.

The princes became wise rulers of Serendip. They governed with their sagacity, with their compassion, and with the insight and inspiration they had learned both to seek and to follow.

Occasionally, wherever people are and usually when least expected, the bird with golden wings and shining eyes dips into sight, but it is seen only by those who are looking up.

Epilogue to the Fable

As with all good fables, each person who reads the tale finds his own set of meanings and messages. And when he reads it again, he may find more.

Walpole felt that serendipity was a quality that grew within people who, like the three princes, had a cause or mission and pursued it with sagacity, sensitivity, and wisdom. But there are additional lessons all related to this central theme and to each other. There are lessons about noticing and listening ... about feeling deeply ... about wishing only to serve... about faith and intuition in situations where no preplan can exist... about being watchful and prayerful... about thinking creatively and laterally ... about following nudges and intuition... about the answers and wisdom of books ... about the importance of justice but also about its incompleteness without mercy... about the power of unity and the value of stories and storytellers... and about how all we ever really know is what we have learned for ourselves.

Serendipity: The ability through sagacity and good fortune to find something good while looking for something else.

Sagacity: notice, watch, observe, be aware, learn, refuse to wear the blinders of obsession or self-consciousness.

The attitude of good fortune: see changes as opportunities, surprises as excitement, disappointments with silver linings.

Thoughtful goals: set and list objectives and pursue them until something else (better) is discovered.