



ZEN DO KAI

SHODAN HO

TRAINING

PROGRAM

Version 2.3

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INTRODUCTION

The contents of this document has been developed to provide a reference guide for the Zen Do Kai Instructor, for the teaching of students up to Sho Dan-Ho. It is not meant to be an absolute syllabus in its self, or a rigid and unchangeable set of techniques.

The philosophy behind this document is based upon generally recognised and accepted coaching principles, i.e., breaking movements/techniques down to their constituent parts then combining them for total end combination/technique.

The contents also reflect the balance between two extremes of teaching formats. At one end of the scale you have the total rigid, fully structured, uncompromising fashion, as can be seen in a variety of 'traditional Karate' styles and often in 'Tae Kwon Do'. At the other end of the scale you have the totally unstructured, do as you feel, change things as you go approach, i.e. the 'ultra freestyle'.

Both these styles have positive and negative aspects. For an instructor, a rigid teaching system provides great ease in teaching. For students, this is an easy way to learn, as they are told what to do and how to do it and not have to think for themselves. A potential problem with this style of teaching is that the students become quite predictable. They do not learn to develop their own creativity and tend to always be reliant on their instructor to fulfil their needs, rather than learn how to be their own masters.

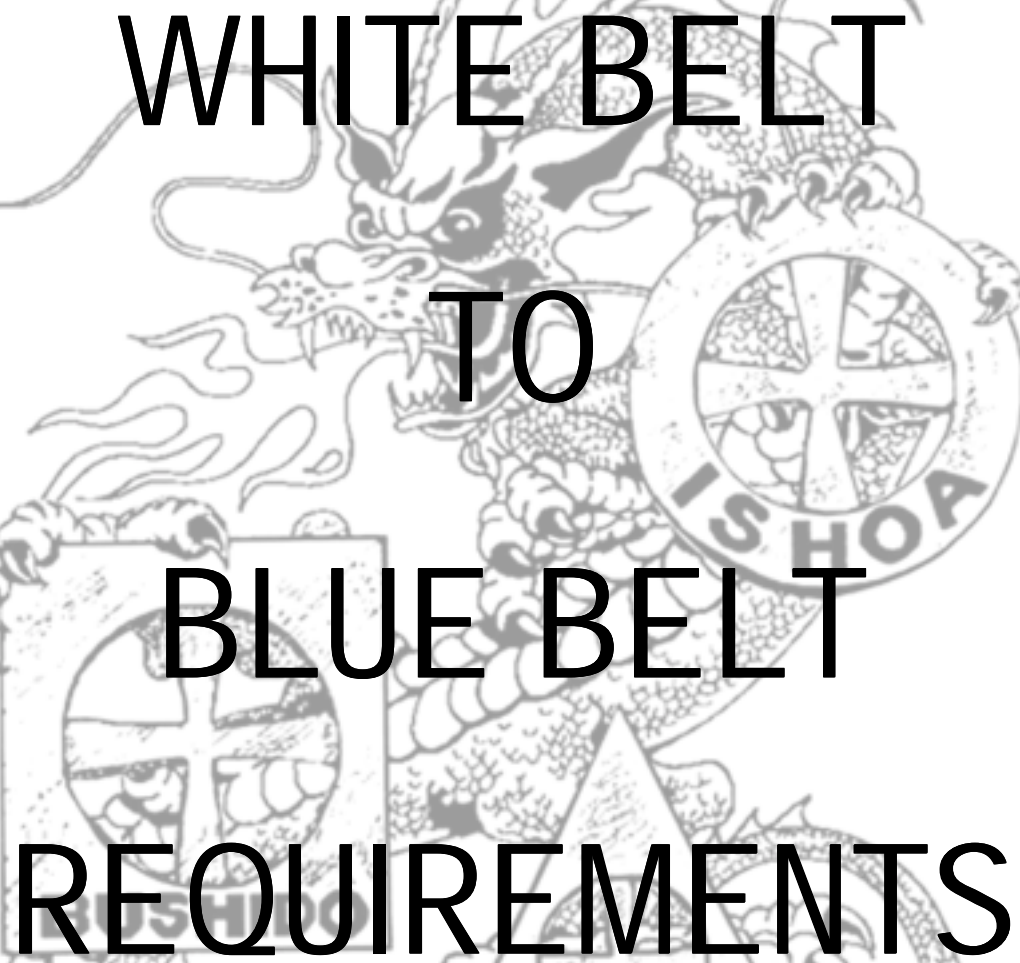
On the other hand a total freestyle approach can and does develop students own individuality and creativity. Students under this system can learn how to resource themselves and not need to be led all the time. There are problems with this method though. Learning at times can be slow due to lack of structured presentation. The instructor may not have guidelines to follow and the changeability in classes does not lead to the development and learning of new skills for the students.

The reality is, that novice practitioners of the martial arts (or for any sports/arts) do require a fairly structured format to learn from early in their training. One that will provide relative revision to ensure the development and attainment of skills and knowledge.

This syllabus is a blend of the structured and unstructured teaching material. It is envisaged that it will make teaching easier for instructors and that students will be achieving specified minimum goals in their training with greater ease.

This document can be best utilized by the novice instructor, who may not be familiar in class organization and the planning of lessons. Nevertheless, those instructors who are experienced will also gain some benefit.

The appreciation of this material is intended to be complimented by verbal explanation and physical demonstration.



**WHITE BELT
TO
BLUE BELT
REQUIREMENTS**

PRELIMINARIES

Rationale: To define a set of techniques and principles that form the basis of self defence training.

FIGHTING POSTURE

Rationale: To develop a starting and balance point from which techniques can be executed from and to which students can return to, after execution of techniques.

1. LEFT LEG FORWARD
2. RIGHT LEG FORWARD
3. HAND POSTURE

FOOTWORK

Rationale: To develop power and explosiveness in techniques by the incorporation of footwork movements through plyometric principles, and providing the mechanics for bridging the gap and incorporation of body weight.

1. STAMP
2. SWITCH
3. BLITZ

STANCES

Rationale: To define and describe various stances that will be used in Form Theory (Kata) for proper balance and posture, and to develop an understanding that stances are used for weight transfer to be used against an opponent.

1. DRAGON STANCE
(DEEP LUNGING)
2. HORSE STANCE
3. SHOULDER STANCE
4. PREPARATION STANCE

STRIKES

PUNCHES

Rationale: To define specific strikes with the clenched fist that can be used as self defence techniques.

1. JAB
2. CROSS
3. HOOK

KICKS

Rationale: To define the basic kicking techniques that form the basis for more advanced kicking techniques.

1. FRONT
2. ROUND
3. SIDE

ELBOWS

Rationale: To define specific strikes with the elbows that can be used as self defence techniques.

1. ROUND LEFT
2. ROUND RIGHT
3. OVER LEFT
4. OVER RIGHT

KNEES

Rationale: To define specific strikes with the knees that can be used as self defence techniques.

1. ROUND LEFT
2. ROUND RIGHT



DEFENCES

Rationale: To describe and define a systematic set of principles and practices that will enable students to defend against various attacks:

FOOTWORK

Rationale: To describe and define basic footwork that can be used to avoid being struck by an opponent and allow effective counter moves as a result of being in a balanced and appropriate position. Also, to develop a sense of moving away from a static position where there is danger of being struck.

1. LEFT SIDE STEP
2. RIGHT SIDE STEP
3. BACK/SIDE STEP/SLIDE

HANDS

Rationale: To define and describe how the hands can be used to defend against attacking moves.

1. HIGH DEFLECTION
2. CENTRE DEFLECTION
3. LOW DEFLECTION

HANDS AND FOOTWORK

Rationale: To co-ordinate both footwork in conjunction with the hands to defend against an attack.

COMBINATION OF FIRST 2 DEFENSIVE FOOTWORK WITH THE THREE DEFENCES

LEGS

Rationale: To define and describe how the legs can be used to defend against kicking techniques.

1. LEFT ROLL CHECK
2. RIGHT HIGH CHECK
3. CROSS CHECK

FREE-WORK (SHADOW SPARRING USING DEFENCES ONLY)

Rationale: To develop fluidity of the systematic defensive techniques and practices.

3 X 3 MINUTE ROUNDS (training rounds)

DRILLS

Rationale: To define and describe a set of working examples of techniques and a means by which these techniques can be practiced, rehearsed and developed to a high degree.

ALL DONE STATIONARY

Rationale: To allow for the development of the motor-skill, correctness of technique and reflex speed.

1. STRAIGHT PUNCHING SLOWLY
2. STRAIGHT PUNCHING DYNAMIC TENSION
3. STRAIGHT PUNCHING IN MULTIPLES
4. FRONT KICKING OFF FRONT
5. FRONT KICKING OFF BACK
6. ROUND KICK OFF FRONT LEG
7. ROUND KICK OFF BACK LEG
8. SIDE KICK OFF FRONT LEG
9. SIDE KICK OFF BACK LEG
10. ELBOWS SLOWLY
11. ELBOWS DYNAMIC TENSION
12. ELBOWS IN MULTIPLES
13. KNEES SLOWLY
14. KNEES IN MULTIPLES

ALL DONE WITH STAMPS

Rationale: To incorporate and co-ordinate footwork for increased speed, power, explosiveness and capacity to bridge the gap.

1. JAB
2. CROSS
3. JAB - CROSS
4. FRONT HOOK
5. FRONT HOOK - CROSS
6. FRONT LEG FRONT KICK
7. BACK LEG FRONT KICK
8. FRONT LEG FRONT KICK - CROSS
9. BACK LEG FRONT KICK - CROSS
10. BACK LEG ROUND KICK
11. FRONT LEG FRONT KICK - BACK LEG ROUND KICK
12. BACK LEG ROUND KICK - CROSS
13. FRONT ROUND ELBOW
14. BACK ROUND ELBOW
15. FRONT OVER ELBOW
16. BACK OVER ELBOW

PARTNER DRILLS

Rationale: To incorporate and co-ordinate techniques to a higher standard with footwork, defences, counters, maintenance of balance and composure through repetition and rehearsal.

1. BACK LEG BLITZ ROUND KICK
2. FRONT LEG SWITCH ROUND KICK
3. ROLL CHECK LEFT LEG - ROUND KICK COUNTER FRONT LEG
4. SWITCH BACK FRONT LEG FOR DEFENCE FROM INSIDE THIGH KICK - COUNTER ROUND KICK WITH SWITCHED LEG
5. SLIP BACK AGAINST HIGH ROUND KICK - COUNTER WITH ROUND KICK OFF BACK LEG

GRAPPLING

Rationale: To develop an understanding of close range fighting through methods of breaking and maintaining balance and a capacity of being able to attack from a holding position.

**3 X 3 MINUTE ROUNDS
(WITH KNEES)
(Training rounds)**

FORM THEORY (Kata)

Rationale: To develop an understanding of the theoretical aspects of self defence applications for a variety of different situations.

**FIRST NINE (9) MOVES OF
IRON HORSE**

THEORY APPLICATIONS

Rationale: To develop an understanding of the various applications of the Form Theory (Kata) by structured examples.

1. LEFT SIDE STEP - LEFT HAND CENTRE DEFLECTION - COUNTER NUMBER 1
2. RIGHT SIDE STEP - LEFT HAND HIGH DEFLECTION - COUNTER NUMBER 1
3. AS PER CLUB INSTRUCTOR OR INDIVIDUAL STUDENT

SPARRING

Rationale: To develop fluidity, creativity, avenues of application of techniques through experimentation, trial and error in controlled environment, with a de-emphasis on competition.

3 X 3 MINUTE ROUNDS



BLUE BELT TO GREEN BELT REQUIREMENTS

PRELIMINARIES

Rationale: As per White Belt.

FOOTWORK

Rationale: As per White Belt.

1. STAMP
2. SWITCH
3. BLITZ

STANCES

Rationale: As per White Belt.

1. BEAR STANCE
2. HALF DRAGON
3. CAT STANCE
4. WHITE BELT REVISION

STRIKES

PUNCHES

Rationale: To define and describe a set of closed and open hand techniques.

1. UPPERCUT
2. BACK FIST
3. PALM HEEL
4. WHITE BELT REVISION

KICKS

Rationale: To define and describe a set of kicking techniques that are an advancement on the basic kicks learnt previously that aim for developing greater flexibility and control and variety.

1. SPIN BACK
2. SPIN HOOK
3. CRESCENT
4. WHITE BELT REVISION

ELBOWS

Rationale: As per White Belt.

1. LEFT UPPERCUT
2. RIGHT UPPERCUT
3. SPINNING
4. WHITE BELT REVISION

KNEES

Rationale: As per White Belt.

1. STRAIGHT
2. TURNING
3. WHITE BELT REVISION

DEFENCES

Rationale: As per White Belt.

FOOTWORK

Rationale: As per White Belt.

WHITE BELT REVISION

HANDS

Rationale: As per White Belt.

WHITE BELT REVISION

HANDS AND FOOTWORK

Rationale: As per White Belt.

WHITE BELT REVISION

CHECKS

Rationale: As per White Belt.

WHITE BELT REVISION

FREE-WORK

Rationale: As per White Belt.

3 X 3 MINUTE ROUNDS (Training rounds)

DRILLS

Rationale: As per White Belt.

STATIONARY

Rationale: As per White Belt.

1. UPPERCUTS
2. BACK
3. PALM HEEL
4. SPIN KICKS
5. HOOK KICKS
6. CRESCENT KICKS
7. ELBOWS
8. KNEES
9. PLUS WHITE BELT REQUIREMENTS

ALL DONE WITH STAMPS

Rationale: As per White Belt.

1. UPPER CUT
2. BACK FIST
3. UPPER CUT - CROSS
4. HOOK - UPPER CUT
5. HOOK - UPPER CUT - CROSS
6. BACK FIST - CROSS
8. SPIN KICK
9. HOOK KICK
10. CRESCENT KICK

WITH SWITCHES

1. FRONT KICK
2. ROUND KICK

WITH BLITZ

1. FRONT KICK
3. ROUND KICK

PARTNER DRILLS

Rationale: As per White Belt.

1. AS WHITE BELT REQUIR.
2. HAND WORK, i.e., LEFT HAND JAB; RIGHT HAND CROSS; BOTH HANDS JAB CROSS; LEFT HAND HOOK; LEFT HAND HOOK RIGHT HAND CROSS
3. ELBOWS
4. KNEES
5. RIGHT LEG HIGH CHECK COUNTER WITH ROUND KICK

FORM THEORY

Rationale: As per White Belt.

1. SECOND SET OF NINE MOVEMENTS OF IRON HORSE
2. LULL BEFORE THE STORM TO FIRST ELBOW (25TH MOVE)
3. PLUS WHITE BELT REQUIREMENTS

THEORY APPLICATIONS

Rationale: As per White Belt.

1. LEFT SIDE STEP - LEFT HAND CENTRE DEFLECTION COUNTER NUMBER 2
2. RIGHT SIDE STEP - LEFT HAND HIGH DEFLECTION - COUNTER NUMBER 2
3. AS PER CLUB INSTRUCTOR OR INDIVIDUAL STUDENT

GRAPPLING

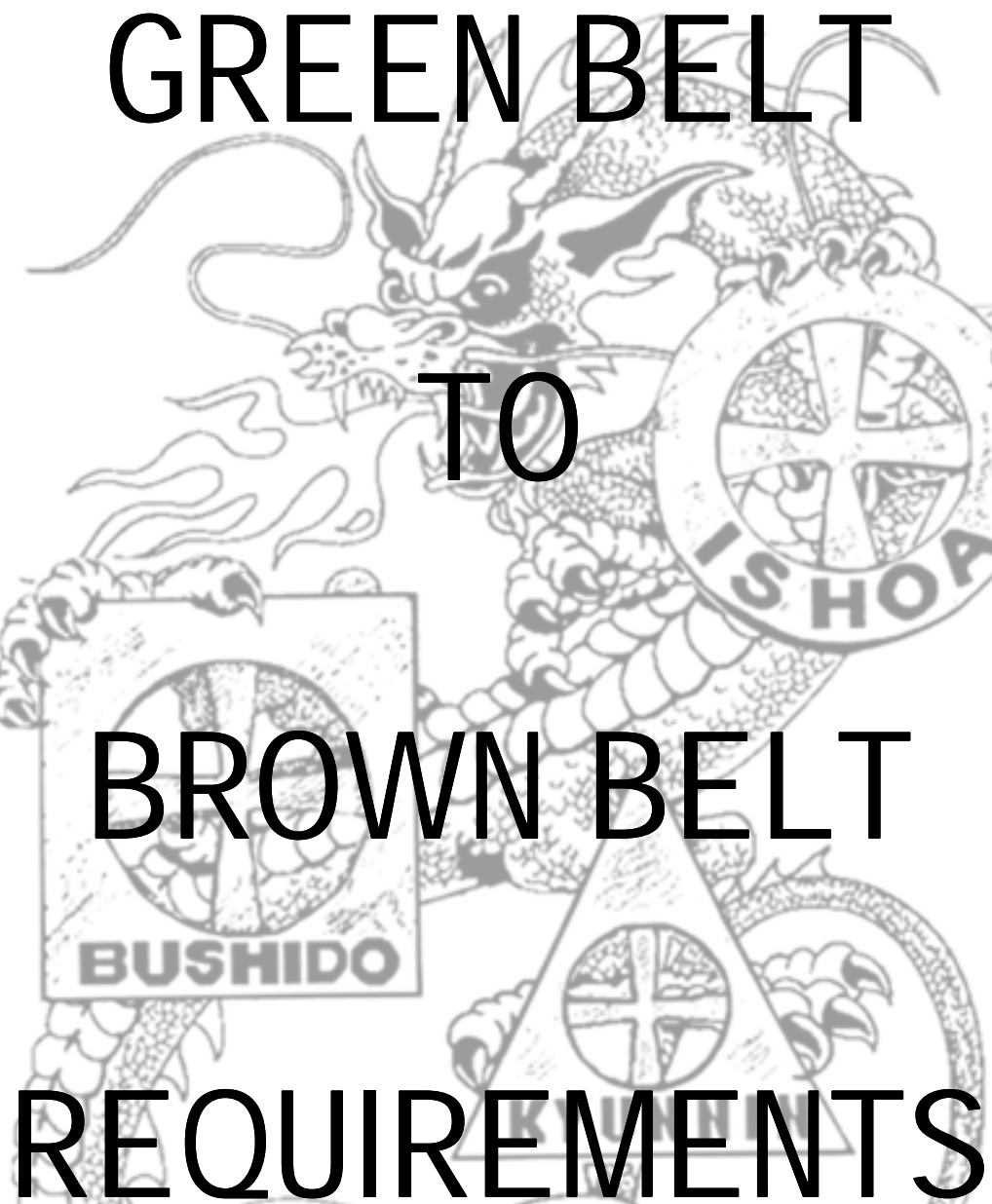
Rationale: As per White Belt.

**3 X 3 MINUTE ROUNDS
(WITH KNEES)
(Training rounds)**

SPARRING

Rationale: As per White Belt.

**5 X 3 MINUTE ROUNDS
(Training rounds)**



**GREEN BELT
TO
BROWN BELT
REQUIREMENTS**

Unless otherwise mentioned, rationales will be as previously described.

PRELIMINARIES

FOOTWORK

Rationale: To develop correctness of stances and body posture/balance in preparation for advancement in Form Theory (Kata) and the co-ordination of movement and stances.

1. THREE STEP FORWARD & BACK DRAGON STANCE
2. THREE STEP FORWARD & BACK HORSE STANCE
3. THREE STEP FORWARD & BACK BEAR STANCE
4. THREE STEP FORWARD & BACK CAT STANCE
5. WHITE & BLUE BELT REVISION

STANCES

WHITE & BLUE BELT REVISION

STRIKES

PUNCHES

WHITE & BLUE BELT REVISION

KICKS

WHITE & BLUE BELT REVISION

ELBOWS

WHITE & BLUE BELT REVISION

KNEES

WHITE & BLUE BELT REVISION

DEFENCES

FOOTWORK

WHITE & BLUE BELT REVISION

HANDS

1. DOUBLE CIRCLE (MAWASHI)
2. WHITE & BLUE BELT REVISION

HANDS AND FOOTWORK

WHITE & BLUE BELT REVISION

LEGS

WHITE & BLUE BELT REVISION

COMBINATIONS HAND AND LEGS

WHITE & BLUE BELT REVISION

DRILLS

WHITE & BLUE BELT REVISION

PARTNER DRILLS

WHITE & BLUE BELT REVISION

FORM THEORY

1. LULL BEFORE THE STORM UP TO THE SECOND ELBOW (UP TO 36TH. MOVEMENT)
2. THREE BATTLES (SANCHIN)
3. ROTATING PALMS (TENSHO)
4. IRON HORSE

THEORY APPLICATIONS

SELF DEFENCE FROM BACK AND FRONT GRAB, INCLUDING JOINT DISLOCATIONS, e.g. WRIST LOCKS, ELBOW LOCKS

- FORWARD WRIST LOCK
- REVERSE WRIST LOCK
- STRAIGHT ARM ELBOW LOCK
- ELBOW ROLL ELBOW LOCK
- SHOULDER GRAB FROM BEHIND
- DOUBLE SHOULDER GRAB


- BEAR HUG
- HEAD LOCK

GRAPPLING

TO BE DONE IN CONJUNCTION WITH GENERAL SPARRING WITH USE OF KNEEING TECHNIQUES

SPARRING

8 X 3 MINUTES ROUNDS (INCLUDES GRAPPLING AND KNEES) (Training rounds)



BROWN BELT TO BLACK BELT REQUIREMENTS

Unless otherwise mentioned, rationale will be as previously described.

PRELIMINARIES

FOOTWORK

ALL PREVIOUS REQUIREMENTS

STANCES

ALL PREVIOUS LEVEL REQUIREMENTS

STRIKES

PUNCHES

ALL PREVIOUS LEVEL REQUIREMENTS

HANDS

OPEN HAND STRIKES

KICKS

ALL PREVIOUS LEVEL REQUIREMENTS

ELBOWS

ALL PREVIOUS LEVEL REQUIREMENTS

KNEES

ALL PREVIOUS LEVEL REQUIREMENTS

DEFENCES

FOOTWORK

ALL PREVIOUS LEVEL REQUIREMENTS

HANDS

ALL PREVIOUS LEVEL REQUIREMENTS

HANDS AND FOOTWORK

ALL PREVIOUS LEVEL REQUIREMENTS

LEGS

ALL PREVIOUS LEVEL REQUIREMENTS

COMBINATION HANDS AND LEGS

ALL PREVIOUS LEVEL REQUIREMENTS

FREE - WORK

AS PER BLUE BELT REQUIREMENTS

DRILLS

1. ALL PREVIOUS LEVEL REQUIREMENTS

2. 1- 5 POWER HAND SETS

1. Jab
2. Cross
3. Hook
4. Uppercut
5. Overhand

3. 1- 5 KICK DRILLS

1. (*Switch*) Round Kick
2. (*Switch*) Push Kick
3. (*Switch*) Punt Kick
4. (*Blitz*) Push Kick
5. (*Blitz*) Round Kick

After any of the above kicks have been performed they should be followed by any of these manoeuvres:

- Single Step
- Double Step
- Tuck
- Maul

PARTNER DRILLS

ALL PREVIOUS LEVEL REQUIREMENTS

FORM THEORY

1. IRON HORSE
2. ROTATING PALMS
3. THREE BATTLES
4. LULL BEFORE THE STORM

NOTE: ONE OF THE KEY ELEMENTS IN THIS SECTION IS THE EMPHASIS ON REVISION. THIS IS TO PROVIDE A HIGH STANDARD IN TECHNIQUE AND UNDERSTANDING

THEORY APPLICATIONS

1. WHITE, BLUE & GREEN BELT REVISION
2. FIVE TECHNIQUES FROM LULL BEFORE THE STORM FORM
3. DEFENDING FROM FRONT OR REAR ATTACK

SHADOW SPARRING

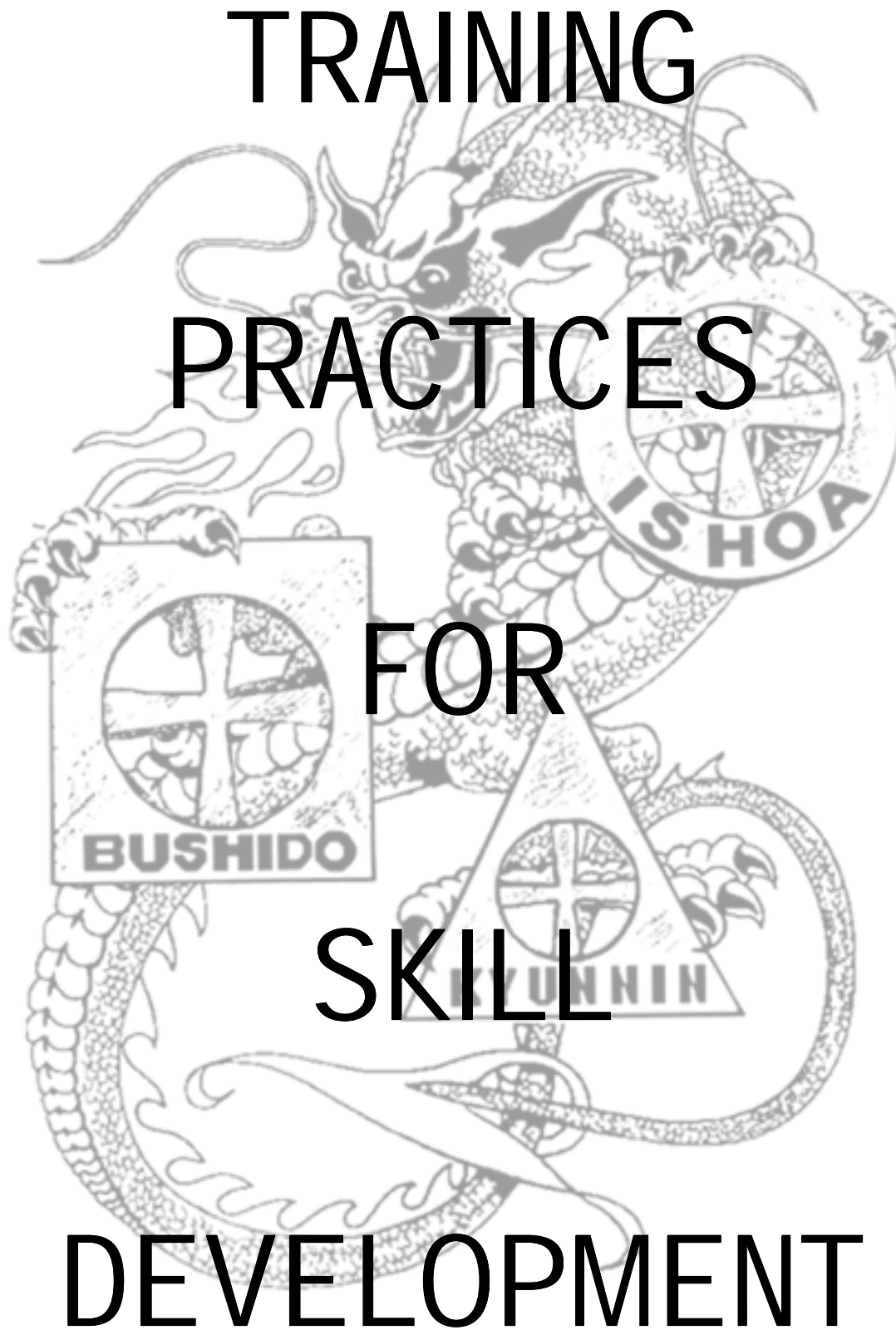
5 x 3 MINUTE ROUNDS
(Training rounds)
(incorporating offence and defence)

GRAPPLING

TO BE DONE IN CONJUNCTION WITH GENERAL SPARRING WITH USE OF KNEEING TECHNIQUES

SPARRING

10 x 3 MINUTE ROUNDS
INCORPORATING GRAPPLING AND KNEEING
(Training rounds)



**TRAINING
PRACTICES
FOR
SKILL
DEVELOPMENT**

HANDS

- FOCUS PUNCHES TOWARDS PARTNER
- STRIKING PARTNERS HANDS
- FREE AIR PUNCHING (AS IN DRILLS)
- USING FOCUS PADS ETC.

FRONT KICK

- FACING PARTNER, HOLDING HANDS FOR BALANCE ALTERNATE BETWEEN PARTNERS EXECUTING FRONT KICKS. THIS IS DONE FOR BALANCE AND CO-ORDINATION.
- FACING PARTNER, ALTERNATE BETWEEN PARTNERS EXECUTING FRONT KICKS WITHOUT HOLDING HANDS. THIS IS DONE FOR FOCUS AND CO-ORDINATION.
- USING HANDS (WHICH ARE HELD TO THE SIDE), PADS
- PYRAMID ROUTINE, KICKING BAGS ALTERNATING LEGS, AFTER EACH SET OF KICKS STARTING FROM 1 PER SIDE TO 10 PER SIDE. THIS IS DONE FOR EXPLOSIVENESS, SPEED, POWER AND REFLEX DEVELOPMENT
- FREE AIR KICKING FOR RHYTHM AND BALANCE
- SUPPORT FOOT 45 Degrees !

ROUND KICK

- FACING PARTNER, HOLDING HANDS, ALTERNATING EXECUTING ROUND KICKS. THIS IS DONE FOR BALANCE AND CO-ORDINATION.
- FACING PARTNER, ALTERNATING EXECUTING ROUND KICKS WITHOUT HOLDING HANDS. THIS IS DONE FOR FOCUS AND CO-ORDINATION.
- KICKING AT PARTNERS HANDS (PALMS) WITH A FOLLOW THROUGH CIRCULAR MOVEMENT. THIS IS DONE FOR BALANCE, CO-ORDINATION AND FOCUS.
- KICKING AT BAGS AND PADS WHEN WORKING WITH PARTNER.
- PYRAMID ROUTINES, KICKING PADS (OR DOUBLE PALMS HELD TO THE SIDE, AGAINST THE BODY) ALTERNATING LEGS AFTER EACH SET OF 1 KICK PER SIDE TO 10 KICKS PER SIDE. THIS IS DONE FOR POWER, SPEED, EXPLOSIVENESS AND REFLEX DEVELOPMENT.
- FREE AIR KICKING FOR RHYTHM, BALANCE AND CO-ORDINATION
- SUPPORT FOOT 135 Degrees ! (no more - no less)

SIDE KICK

- **FACING PARTNER AND HOLDING HANDS FOR BALANCE, ALTERNATING BETWEEN PARTNERS EXECUTING SIDE KICK WITH EMPHASIS ON LIFTING KNEE HIGH, PIVOTING AND TRIGGERING WITH SUPPORTING FOOT. THIS IS DONE FOR BALANCE, CO-ORDINATION AND TECHNIQUE DEVELOPMENT.**
- **FACING PARTNER, ALTERNATING, EXECUTING SIDE KICK WITH OUT HOLDING HANDS. THIS IS DONE FOR FOCUS AND CO-ORDINATION.**
- **USING BAGS AND PADS ON GOING SKILL DEVELOPMENT**
- **SUPPORT FOOT 180 Degrees on execution with heel pointing to target**

SPINNING BACK KICK

- **THE SPINNING BACK KICK IS A SIDE KICK THAT IS EXECUTED AFTER A 180 DEGREE TURN.**
- **THEREFORE THE FIRST STAGE OF TEACHING THIS TECHNIQUE IS TO TEACH THE 180 DEGREE PIVOT, WITH EMPHASIS ON KEEPING BACK STRAIGHT AND TO FOCUS WITH THE EYES.**

- **RAISE THE KICKING LEG AS YOU WOULD WITH A SIDE KICK**
- **THRUST OUT AS YOU WOULD A SIDE KICK**

NOTE: THE SPINNING BACK KICK IS AN EXTENSION OF THE SIDE KICK TECHNIQUE.

CRESCENT KICK

- **ONE OF THE RATIONALES FOR DEVELOPING THE CRESCENT KICK IS THAT IT ASSISTS IN THE DEVELOPMENT OF INCREASED HIP ROTATION AND FLEXIBILITY, WHICH WOULD AID IN THE EXECUTION OF OTHER KICK TECHNIQUES.**
- **FACING PARTNER, ONE PARTNER CAN KICK THE EXTENDED PALM OF THE OTHER, INSIDE TO OUT AND OUTSIDE TO IN, IN CIRCULAR MOVEMENTS.**
- **AS A FOLLOW THROUGH OF THE CRESCENT KICK, THE PERSON EXECUTING THE TECHNIQUE CAN FOLLOW THROUGH WITH FULL BODY TURN AND SPIN. THIS DEVELOPS BALANCE, CONTROL AND POISE.**
- **USE OF FOCUS PADS**
- **FREE AIR KICKING**

NOTE: THE CRESCENT KICK IS THE PRE-CURSOR TO THE SPINNING CRESCENT KICK.

SPINNING CRESCENT KICK

- THE SPINNING CRESCENT KICK IS SIMPLY A CRESCENT KICK THAT IS EXECUTED AFTER A 180 DEGREE TURN.
- DEVELOPMENT OF THIS TECHNIQUE SHOULD BASICALLY FOLLOW THE METHODOLOGY FOR DEVELOPING THE CRESCENT KICK i.e. KICKING AT OUT STRETCHED PALMS
- USING FOCUS PADS, KICKSHIELDS ETC
- FREE AIR KICKING

NOTE: THE SPINNING CRESCENT KICK IS THE PRE-CURSOR FOR THE SPINNING HEEL KICK

SPINNING HEEL KICK

- THE SPINNING HEEL KICK IS AN EXTENSION OF THE SPINNING CRESCENT KICK, AS THE STRIKING AREA IS NOW THE HEEL RATHER THAN THE BLADE OF INSTEP OF THE FOOT.
- DEVELOPMENT OF THIS TECHNIQUE SHOULD BASICALLY FOLLOW THE METHODOLOGY FOR DEVELOPING THE CRESCENT AND SPINNING CRESCENT KICK.

- USE OF FOCUS PADS, FOREARM PADS, KICKSHIELDS
- FREE AIR KICKING

ELBOWS

- FREE AIR ELBOWS
- FOREARM PADS/SHIELDS
- AGAINST PARTNERS PALMS

KNEES

- FREE AIR KNEES
- FOREARM PADS/SHIELDS
- TECHNIQUE WORK WITH PARTNER IN GRAPPLE HOLD
- AGAINST PARTNERS PALMS WHEN HELD AT HIP LEVEL

IRON HORSE

- **ONE MOVEMENT PER COUNT**
Rationale: For learning purposes through sequential movements
- **TWO MOVEMENTS PER COUNT**
Rationale: For development of fluidity
- **THREE MOVEMENTS PER COUNT**
Rationale: For development of fluidity, rhythm and timing
- **STUDENTS OWN PACE (AS A GROUP)**
Rationale: Development of timing and to reinforce own learning
- **BACK TO ONE MOVEMENT PER COUNT**
Rationale: To reinforce the learning sequence
- **EYES CLOSED, BY THE COUNT**
Rationale: To develop visualisation techniques to enhance learning and performance and to develop self cues
- **BACK TO ONE MOVEMENT PER COUNT**
Rationale: To reinforce learning sequence
- **BACK TO STUDENTS OWN PACE (AS A GROUP)**
Rationale: Development of timing and to reinforce own learning
- **EMPHASIS ON POSTURE**
Rationale: To ensure proper posture is maintained throughout
- **EMPHASIS ON STANCE**
Rationale: To ensure correctness of stances is maintained
- **EMPHASIS ON FOCUS**
Rationale: To develop and highlight the importance of focus of the eyes throughout

Using these methods expose the students to a variety of different methods. This will enhance the learning due to variety and therefore be able to perform to a higher degree.

THREE BATTLES

- **EMPHASIS ON CORRECTNESS OF STANCE**

Rationale: To get the students to perform the kata, concentrating on the stances as a priority this is best achieved with hands behind the head; arms folded; placed on hips with elbows tilted slightly forward or with hands behind back, chest raised.

- **HANDS ONLY**

Rationale: To develop correct technique with hands. This can best be achieved in kneeling position, standing in horse (squatting) stance, or any traditional stationary posture.

- **EMPHASIS ON POSTURE**

Rationale: To get the students to perform the form concentrating on the proper posture as priority

- **TEACH THE FLOOR PATTERN WITH HANDS**

Rationale: To get the students to concentrate on floor pattern with correct hand movements without needing to concentrate on the various other attributes of the form concurrently

- **ADD THE DYNAMIC TENSION**

Rationale: To develop the dynamic tension in the form as the next step from the above

- **ADD THE HIP ROLL & PELVIC CONTRACTION WITH RELATIVE NORMAL BREATHING**

Rationale: To highlight the hip roll movement as an extension from the above point

- **ADD THE DEEP BREATHING**

Rationale: To highlight the breathing technique of the form as an extension from the above point

- **TALK THROUGH WITH STUDENT BREATHING IN/OUT ONLY WHEN INSTRUCTED TO**

Rationale: To highlight the control aspect of the form in relation to timing of footwork, hand movements, hip roll and breathing technique

- **OWN PACE (AS A GROUP)**

Rationale: To develop self learning, group timing and self cues

- **EYES CLOSED**

Rationale: To develop self learning through visualisation techniques

- **TALK THROUGH WITH STUDENTS BREATHING IN/OUT ONLY WHEN INSTRUCTED TO**

Rationale: To highlight the control aspect of the form in relation to timing of footwork, hand movements, hip roll and breathing techniques

The use of these methods will highlight the various aspects of the form, allow for each area to be concentrated on individually and then incorporated together one at a time. This will have the net effect of giving the student better capacity to perform and understand the form.

ROTATING PALMS

- **CORRECTNESS OF STANCE**

Rationale: *Emphasis on correct stances and footwork on which further learning can take place*

- **EMPHASIS ON POSTURE**

Rationale: *Emphasis on correct posture as an extension from the above*

- **FLOOR PATTERN WITH HANDS**

Rationale: *The correct footwork and hand movements as an extension of the above without concentration on other aspects of the form*

- **INTERNAL TENSION**

Rationale: *Emphasis on the internal tension of the form and as an extension of the above*

- **HIP ROLL & PELVIC CONTRACTION WITH RELATIVE NORMAL BREATHING**

Rationale: *Emphasis on the hip roll movements as an integral part of the form and as extension of the above*

- **ADD DEEP BUT SUBTLE BREATHING**

Rationale: *Emphasis on breathing aspect of the form and as an extension of the above*

- **TALK THROUGH WITH STUDENTS**

Rationale: *To allow students to actively co-ordinate the above points with active cues from the instructor*

- **OWN PACE (AS A GROUP)**

Rationale: *To allow students to develop and use self cues to reinforce learning*

- **EYES CLOSED**

Rationale: *To allow students to develop and use visualisation techniques to reinforce learning*

- **BACK TO OWN PACE (AS A GROUP)**

Rationale: *To reinforce students learning*

LULL BEFORE THE STORM

- **CORRECTNESS OF STANCES, INCLUDING DEPTH AND ANGLES**

Rationale: To develop correctness of stance and angles of the form on which further learning can take place

- **EMPHASIS ON POSTURE**

Rationale: To develop correct posture for the performance of the form

- **CENTRE RUN HAND MOVEMENTS WITHOUT FOOTWORK (i.e. standing still)**

Rationale: To develop correct hand techniques

- **CENTRE RUN WITH HANDS AND FOOTWORK**

Rationale: To develop correctness and co-ordination of the hand techniques with footwork

- **HAND TECHNIQUES OF FORM PROGRESSIVELY AND IN SECTIONS WITHOUT FOOTWORK (i.e. standing still)**

Rationale: To develop correctness of hand techniques

- **SECTIONAL FOOTWORK WITH ASSOCIATED HAND TECHNIQUES**

Rationale: To develop correct and co-ordinated hand techniques with footwork

- **EMPHASISE STRONG FOCUS**

Rationale: To highlight and develop correct eye posture and focus for appropriate techniques

- **TALK THROUGH PRACTICE AT SLOW PACE**

Rationale: To allow students to combine the various aspects of the form with the assistance of cues from the instructor

- **TALK THROUGH PRACTICE IN SECTIONS**

Rationale: To allow for rehearsal of sections of the form to develop correct techniques

- **CONTROLLED PRACTICE INTO SECTIONS**

Rationale: To allow students to learn and develop the form

- **OWN PACE**

Rationale: To allow students to develop the form using self cues

- **OWN PACE AS A GROUP WITH AWARENESS OF OTHERS**

Rationale: To develop timing, awareness and peripheral vision and self learning

ALL FORMS

A good practice is to do all your forms standing still, kneeling or from Horse Stance in one continuous fashion, so that one form blends in to the other without stopping. This has been one of Kyoshi Sama Bob Jones favorite training practices, especially as a concept of “Meditation with Movement”

THEORY APPLICATION

- **STRONG EMPHASIS ON FOOTWORK**

***Rationale:** Correctness of footwork, i.e. moving appropriately sets the students up for correct and effective counters. It also serves to highlight the importance of moving out of the way of an attack*

- **EMPHASIS ON BALANCE AND BREAKING BALANCE**

***Rationale:** Without being balanced, an effective technique cannot be applied. An opponent who is off balance can not effectively use a technique against you*

- **FOCUS**

***Rationale:** Without appropriate focus techniques will have limited effectiveness*

SHADOW SPARRING AND FREE - WORK

- **TO DEVELOP FLUIDITY OF MOVEMENT AND TECHNIQUE**

- **TO UTILISE SET COMBINATION THAT THEY HAVE BEEN DRILLED ON**

- **TO DEVELOP SELF PROGRAMMING**

- **TALK THROUGH EXAMPLES OF OFFENSIVE AND DEFENSIVE MOVES WHILE PRACTISING**

- **FREE WORK (DEFENSIVE SHADOW SPARRING) IS DESIGNED TO DEVELOP GREATER DEFENSIVE SKILLS WHICH INCLUDE FOOTWORK, HANDS AND LEGS**

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SPARRING

The issue of sparring can best be summed up by the following: Sparring is to a large degree, "the fruit of our training". Sparring is the time for experimentation, trial and error, rehearsal and practice, confidence building, development of poise, balance and for development of the practical application of skills learnt and taught. In order for this to occur, the environment (i.e. the attitudes towards sparring partners) must be one of support, encouragement, friendliness, acceptance and allowance, for each partner to allow the other, the opportunity to work, practice, rehearse and develop.

This means the sparring session must not be competitive, rather it should be one of mutual opportunity. Through this, a higher degree of skill acquisition and application will occur. The intensity of the sparring session must be reduced therefore. An example of this can be a sparring round that is 3 minutes long will have less intensity than a round that is 1 minute in duration. As a matter of course, sparring should take place at each training session, so these attitudes and values become ingrained. With such regularity, the students will become much more familiar and comfortable with sparring and in turn, injury rates can cease.

GRAPPLING

The same philosophy and application is applicable to the skills of grappling, as they are for sparring. A relaxed, flowing, co-operative approach is needed, with an emphasis of removing the competitive aspect while practicing and developing the skills. A greater degree of sensitivity in being able to sense a partners shift in balance can be developed via this approach.

PAD WORK

The Reasons why....

- 1. Develop motor skills.**
- 2. Develop balance & co-ordination.**
- 3. Develop focus**
- 4. Develop power**
- 5. Practice the effectiveness of a given technique.**
- 6. Improve cardiovascular fitness.**
- 7. Body conditioning.**
- 8. Develop the flow of a combination.**
- 9. Develop speed.**
- 10. Aids in the development of converting the theory into practice.**
- 11. Safe way of training thus reducing the risk of injury whilst training hard.**

The three partner pads are:

- 1. Focus Pads**
- 2. Kick Shields**
- 3. Forearm Pads**

FOCUS PADS

Focus pads are commonly used for the development of power, speed, co-ordination, etc. etc. of punches and elbows. It is important that the pad holder is aware of his/her partners aim ie: why are they hitting the pad? It is important that the pad holder does not move the pads too quickly and at the same time not be too static and hold the pads in the one spot too long. It is commonly found that the puncher will "feed" off his/hers trainer/pad holders "vibe". If the trainer is lazy so will be the person hitting the pads. When holding pads for beginners and intermediates it is advisable that some form of pattern should be followed by the pad holder, so as the puncher will feel more comfortable and develop their own rhythm.

BASIC PAD DRILLS:

All of the following can be reversed ie: opposite leg forward and added together and also mixed in with the lunge, switch, and blitz.

1. Left jab
2. Right cross
3. Left jab, right cross
4. Left jab, right cross, left jab
5. Double left jab
6. Double left jab, right cross
7. Left hook
8. Left hook, right cross
9. Left hook, right cross, left jab
10. Left upper cut
11. Right upper cut
12. Left right left (all Upper cuts)
13. Left upper cut, right hook
14. Left upper cut, right hook, left jab
15. Left jab, right over punch
16. Left hook, right over punch, left upper cut
17. Left jab, right cross, left hook, slip to left, left hook to head
18. Left upper cut, right cross, left over punch, slip to left, left hook to body
19. Switch left jab, right cross
19. Switch left jab, right upper cut, left jab

KICK SHIELDS

The kick shield is primarily used for the development of power in kicking and kneeing techniques. It should be firmly held against the body when being hit, it is not advisable to hold the pad away from the body due to the fact that it can increase the effect of the blow.

Basic Kick Shield Drills:

1. Front kick off back leg
2. Front kick off front leg
3. Switch front kick
4. Stamp front kick
5. Blitz front kick
6. Thigh kick off back leg
7. Switch thigh kick
8. Stamp thigh kick
9. Blitz thigh kick

No. 6,7,8,9,10 can be repeated for body and head kicks depending on students ability. Also repeat for inside thigh kick.

Once the person doing the kicking and the person holding the pad have become comfortable with each other it is important to increase the level of difficulty by either more difficult kicks (ie: side, back, hook, crescent, axe, and them also adding the spin to them) or by doing kicking combinations eg:

1. Front leg front kick followed by back leg round kick
2. Add switch at beginning of previous combination
3. Front leg inside thigh kick followed by spinning back kick
4. Add switch or blitz to previous example
5. Switch thigh kick followed by spinning wheel/hook/crescent kick

FOREARM PADS

The forearm pads are probably the most versatile of the group of pads but the least understood. The forearm pads tie the two previous pads together and are undeniably the most effective way of developing a students power, co-ordination, etc. etc. When worked correctly, the student will develop his/hers sparring skills, fighting ability and fitness in the best possible manner without the risk of injury that can occur during sparring. Before beginning combinations with a student on the forearm pads it is a must that both of you must be comfortable with each other. The simplest way of doing this is by doing some of the specific combinations that we covered earlier (ie: Just hands 30 seconds, just feet 30 seconds. This helps both people to become familiar with the pads).

Basic Forearm Pad Drills.

1. Left jab, right cross, round kick off back leg (body height).
2. Switch left jab, left round kick to body/head
3. Switch left jab, left round kick, left jab, right cross
4. Left hook, right upper cut, left jab, right round kick
5. Switch left jab, back leg front kick, right round kick
6. Left front hand elbow, right elbow, switch and mid-section knee

The combinations on the forearm pads are practically endless. The same basic combination can be changed many times by simply adding/changing the footwork at the beginning or during the combination. With a novice student it is advisable to prompt the person on, by either calling the entire combination or just give them the start of a combination and vary the way you hold the pads for the rest of it. This gives the student a sense of achievement and a firm basis to build their combinations and confidence on.