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Martial Arts PROFESSIONAL

THE TRADE JOURNAL OF THE MARTIAL ARTS INDUSTRY

November 1998 $6.95

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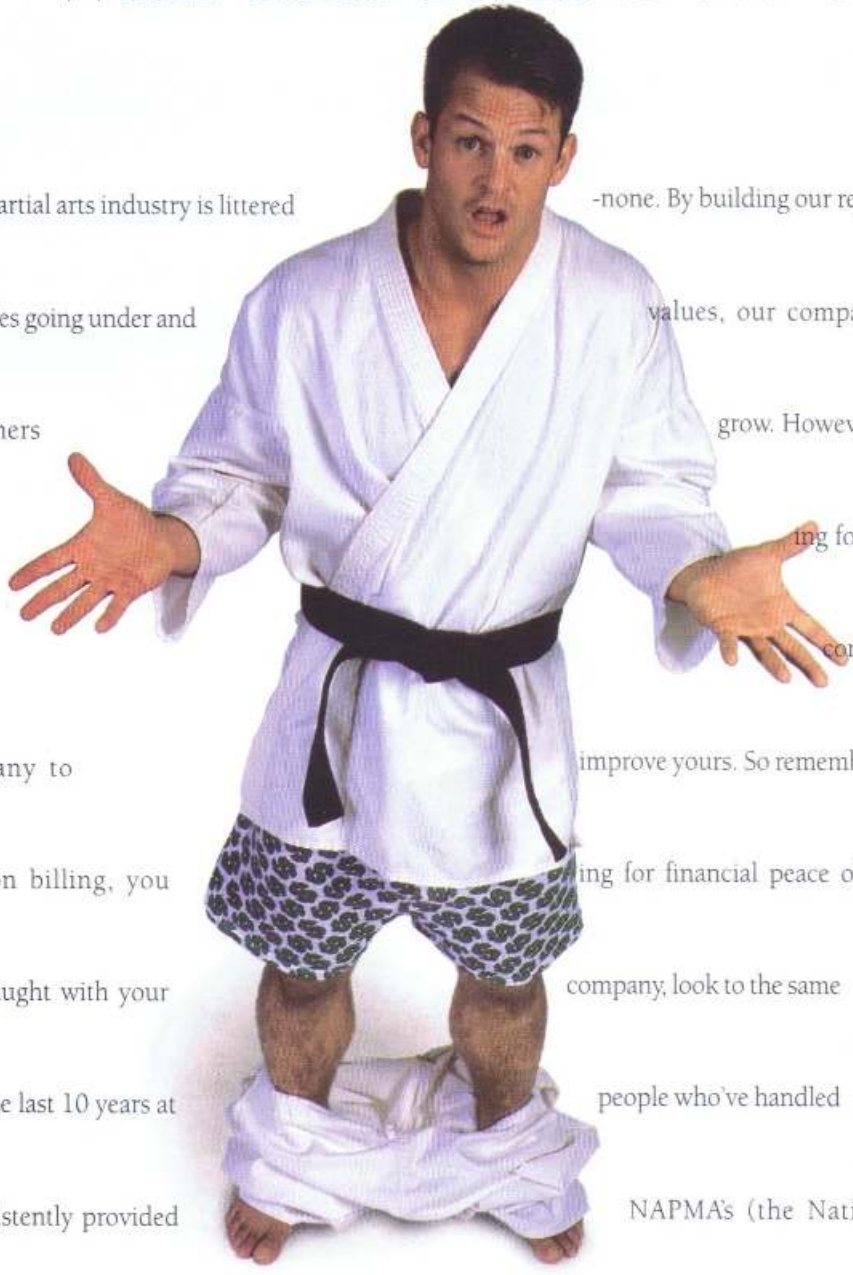
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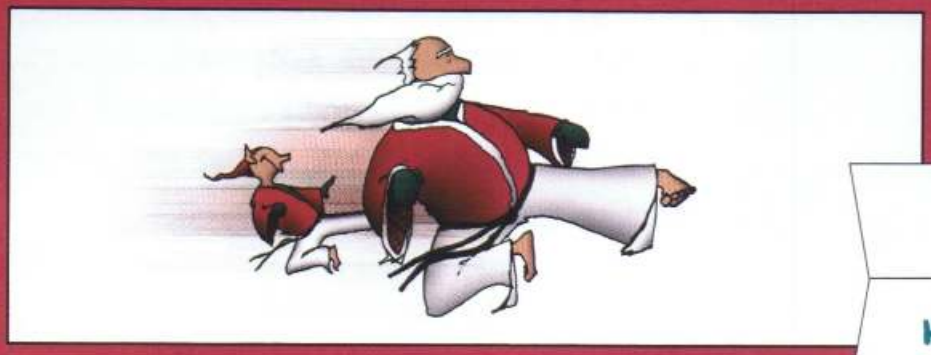
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Inside

Have a Kickin' Holiday!



Inside

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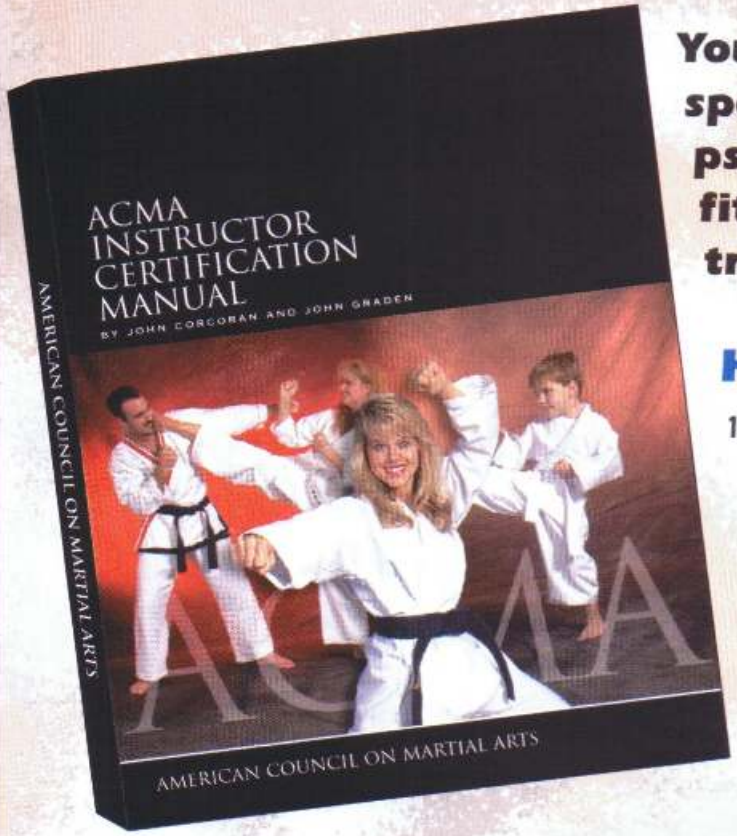
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3. If you don't like it, just send it back, no questions asked.

The American Council on Martial Arts Instructor Education Program

The American Council on Martial Arts (ACMA) Instructor Manual brings you nearly 30 chapters of critical information every instructor must know. Each chapter is written by an expert such as Joe Lewis and Brian Tracy. The other authors are specialists in the fields of child psychology, sports medicine, fitness, sports psychology and law. Nearly all of them are also high ranking black belts.

Why Is This Important?

Because today's student body ranges from very young children to senior citizens, the professional instructor needs much more than just a black belt to be an effective teacher.

The American Council on Martial Arts (ACMA) Instructor Education Program is designed to provide you with the knowledge required to work with today's diverse student body regardless of your style.

Who Should Study This Manual?

Any person within your school who teaches martial arts should read and learn the ACMA Instructor Education Manual. This includes:

- Master Instructors
- Student Instructors
- Assistant Instructors
- Leadership Team Members
- Pre-School Program Instructors
- Introductory Lesson Instructors

What Is In The Manual?

The manual is divided into four sections:

I. The Science of Teaching
II. The Psychology of Teaching
III. The Physiology of Teaching
IV. Risk Management

The ACMA Instructor Certification Manual is an essential educational tool for anyone conducting martial arts classes.

What Are Martial Arts Professionals Saying?

"Thank you very much for sending me a copy of the 'ACMA Instructor Certification Manual.' It looks absolutely fabulous. You have done an extraordinary job!

I watched the entire video of your presentation and I was very impressed by the direction that you are taking the martial arts field in America."

–Brian Tracy
Brian Tracy International, Solano Beach, CA

"Not since the introduction of safety equipment in 1973 has an innovation had such positive potential for martial artists. The American Council on Martial Arts (ACMA) videotape which you sent for me to review kept me spellbound. We definitely need the ACMA. I am going to recommend ACMA certification to every instructor in the American Independent Karate Instructors Association (AIKIA)."

–Jerry Beasley, Ed.D.
AIKIA, Christiansburg, VA

"The ACMA Manual you sent was excellent. Your book is valuable and has a lot of great information for the Dojo owner."

–Gary Alexander

"Thanks for sending me a copy of your well-done "ACMA Instructors Certification Manual." I found both the "Manual" and the accompanying video very helpful in making clear the necessity for qualified training procedures for martial arts school owners, especially in the light of the fact of the proliferation of cultlike martial arts."

–Terrence Webster-Doyle
Martial Arts for Peace Association
Middlebury, VT

"My husband Chris and I were very impressed with the entire program. We are excited about the potential for our school, and we're excited about the direction of American Council on Martial Arts (ACMA)"

–Denise Ost

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As I See It



To Give Back By Giving Away The ACMA Manual

Of all the martial arts projects, in which I've been involved, nothing has been more expensive or stressful than the creation of the American Council on Martial Arts (ACMA) and its Instructor Certification Manual. It's also been the most important project I've worked on.

"It's amazing how things go full circle. This is a great opportunity to make martial arts training a possibility for disadvantaged children. At the same time, it gives instructors an outstanding teaching reference."

As you know, this manual was written by martial arts experts in the fields of child psychology, sports medicine, physiology, motivation and sports psychology. For an idea on how some of our industry leaders like the book, check out the letters section in this issue.

Now, I want to give you a copy of the $99 manual, a one hour video of my keynote presentation on the ACMA and an ACMA FAQ sheet for just the $7 shipping charge. Then, after you read the book, if you decide you like it, send at least $20 to Project Action. If you don't like it, just send it back, no questions asked. Project Action is a non-profit foundation that pays for tuition so disadvantaged children can attend martial arts classes around the country.

For the past six months, I've been touting the importance of the ACMA. Now, let me explain why I want to give it away even though it's already been a best-seller. From the first time I saw Kato on "The Green Hornet" television series, as a six year old, I've loved martial arts. I saw, even at that early age, the level of respect and power people, even the bad guys, had for Kato (Bruce Lee). Even though he was the smallest guy on screen, Kato commanded your attention and respect (When you're six, you're also the smallest guy). Eight years later, after seeing the *Five Fingers of Death* movie, I was totally convinced I had to learn martial arts.

Unfortunately, since I had quit every other activity, often at the last moment, such as school plays on opening night, my parents were less than confident about my follow-through. In retrospect, I'm not surprised they were not too keen on signing a 12-month contract for $25 a month for my karate lessons.

About two months after the "No go" was rendered for karate lessons, I was playing basketball with my brother Jim when Debbie Bone, the wife of the school's owner, Walt, called to see if I was still interested in lessons. I explained my situation. She said that I could clean the school in exchange for lessons. I was stunned. I agreed immediately and, well, here I am today. A couple of years later, they extended the same offer to my brothers Jim and Mark.

Martial arts has given me and my family far more than we ever dreamed of. All of it possible because I was provided an opportunity to learn in trade for some "Wax on, wax off."

Now it's my turn.

I believe so strongly that the ACMA is critical to this field that I'm willing to underwrite it. All I ask is some help with the shipping charge. (I want to invest in the martial arts, not the post office). Call 800-973-6734. Order the ACMA manual for $7 shipping. Read it completely. If you think there is some value in the information, send a tax-deductible donation of at least $20 to Project Action (see pages four and five for more information.) That's it. 100% of that money will go towards tuition for disadvantaged children.

It's amazing how things go full circle. This is a great opportunity to make martial arts training a possibility for disadvantaged children. At the same time, it gives instructors an outstanding teaching reference.

Martial arts has been my life since my first lesson on February 12, 1974, as a fat 14-year-old who cleaned the school for lessons. Now, this is my chance to give back to the martial arts field. My peers get the ACMA manual for nothing. The book is so good I know Project Action will benefit greatly and thousands of kids will also get the opportunity to train, just as my brothers, myself, and you have. We are eternally grateful for what the martial arts has done for us. I'm sure you feel the same way. Here is a great opportunity to give back while growing. You get what many are calling the most important teaching text ever written on martial arts. At the same time, you'll help someone get involved in martial arts who wouldn't otherwise have the chance without your help.

What could be better than that? ◆

JOHN GRADEN
Publisher

Martial Arts PROFESSIONAL

November 1998 • Vol. 3 - No. 11

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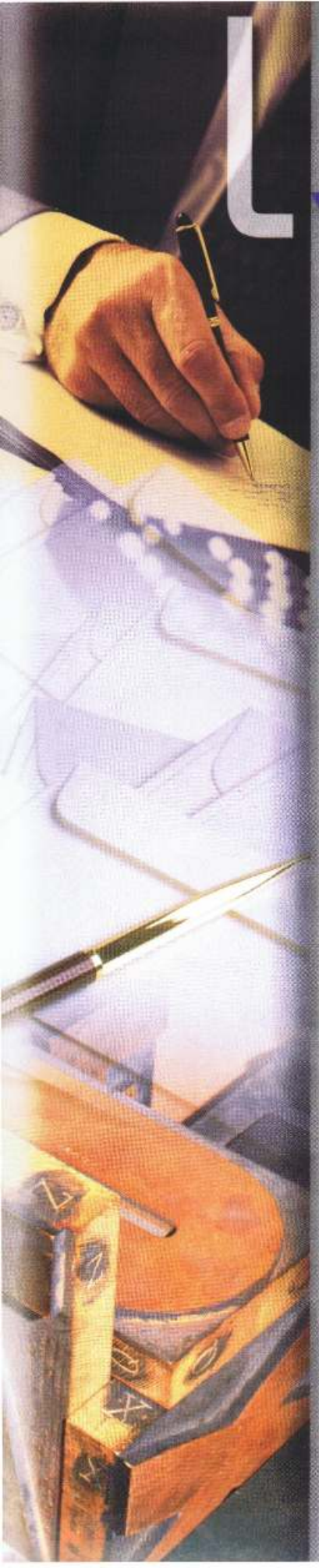
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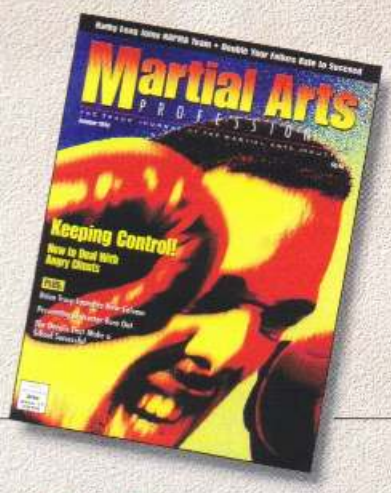
About the Cover
The ACMA Instructor Certification Manual

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LETTERS TO THE EDITOR



Big Support for ACMA Certification

I am in awe of what you have contributed to the continual advancement of martial arts in America. Not since the introduction of safety equipment in 1973 has an innovation had such positive potential for martial artists. The American Council on Martial Arts (ACMA) videotape which you sent for me to review kept me spellbound. I had absolutely no idea that our industry was plagued by such incompetent teaching. Everything you say about carrying old "baggage" is true.

We definitely need the ACMA. I am going to recommend ACMA certification to every instructor in the American Independent Karate Instructors Association (AIKIA). As a martial arts organization administrator, I would be very impressed with an applicant who included an ACMA credential. The ACMA is exactly what our industry needs, and I applaud your efforts and leadership. I hope we can organize an ACMA certification program for Karate College 1999.

I have reviewed the "ACMA Instructor Certification Manual," which is extremely well-organized and easy to understand. I was particularly interested in the section about risk management. As you recommend, we need to delete only a little baggage to apply this expertly-designed teaching methodology.

I hope you can keep the cost of the program affordable to everyone and I encourage you to investigate a home-study program. If ACMA certification can help make a black belt a skilled teacher, help students learn more efficiently and, in so doing, greatly improve industry image (and I believe the potential to accomplish each of these goals is present), it deserves to be made available to every martial arts teacher in America.

I phoned Bob Young (editor of "Black Belt" magazine) today to encourage him to provide information about the ACMA to readers. I hope you can send him a copy of the videotape.

Congratulations to you, John Corcoran, and the members of the board of the ACMA. Let's hope every martial arts instructor will participate.

I want to invite you to consider an ACMA certification program for Karate College 1999, to be held June 24-27, 1999, at Radford University (Radford, Va.). Please keep in touch.

JERRY BEASLEY, Ed.D.
Christiansburg, VA

Thanks for Your Support

On behalf of my Foundation and all of the additional needy youngsters who will now have an opportunity to train in the martial arts because of the success of Expo '98, I want to thank you for your support which helped ensure the weekend's success. I am delighted that you share my commitment to making a difference for today's children.

Most of all, I am deeply proud that the martial arts community has stepped up to the plate in such a tremendous way to make sure that thousands and thousands of youngsters can benefit from studying the martial arts. There is nothing that I treasure more than knowing I have the support of my own peers in this effort to try and redirect the lives of hopefully millions of kids.

Your friend,

CHUCK NORRIS
Dallas, TX

Thanks for Including Me

Thank you very much for sending me a copy of the "ACMA Instructor Certification Manual." It looks absolutely fabulous. You have done an extraordinary job!

I watched the entire video of your presentation and I was very impressed by the direction that you are taking the martial arts field in America. We both have so much respect for the art that it hurts us when it is challenged or denigrated in the press. A few bad apples can indeed spoil the entire barrel.

On another note, I began my karate training in Montreal in 1964 and then traveled overland to Johannesburg, South Africa, where I began training again with Stan Schmidt. Stan Schmidt is now a 7th-degree Shotokan black belt, the highest non-Japanese Shotokan instructor in the world. He and I got together again after more than 30 years at my home a few weeks ago here in San Diego. It was a wonderful experience for me to see him again.

John, thanks for including me in your activities as an ACMA member and a MAPro columnist. If there is anything I can do to further help, please give me a call.

I'll talk to you soon.

BRIAN TRACY
Solano Beach, CA

Hitting Is a Liability Issue

I just read fellow ACMA-board-member Dr. Don Korzekwa's excellent response to the instructor who apparently has a student who picks on another student, "occasionally hitting him." In addition to the advice Dr. Korzekwa offered, there is a potential risk-management concern in here, too. The hitting is an issue.

Based upon the sense of the situation I get from the instructor's letter, no one has been injured in the exchanges but if someone does get hurt, the instructor may be open to liability. He has been put on notice that one of his students is hitting people outside of class. If he continues to train that student without addressing the issue, he may be found negligent in teaching a child known to abuse his rank and skill. If he continues to show the child how to hit more effectively and someone gets hurt, someone may sue the instructor for teaching a violent child how to be more effective in his violence.

The Catch-22 is that the child also needs the self-discipline martial arts can provide. So kicking the child out of class certainly won't be best for the child, or the friendship of the mothers. However, the safety of the child being picked on and the legal safety of the school are also at stake.

For risk management, I suggest that the instructor discuss the issue generally in class with no names and no specific examples given. Let the students know that any abuse of the martial art is unacceptable and that he expects all students to understand. Let the students know that if anyone sees another student misuse his skill, the instructor MUST be informed. To do otherwise is showing that you have more respect for someone abusing their skill than you have for the instructor. Any accusation of being a tattletale will be considered further evidence that the student misusing the art is not acting honorably.

This will not only put the students on notice that they are expected to behave and make it a point of honor to tell but it will also help arm the student being picked on with the power to tell the other student, "I'll tell sensei!" without being called a tattletale. It becomes a point of honoring the instructor.

Also, the instructor should then document his efforts, noting that he did the lecture/discussion in class, writing down the content of the lesson, and the classes and dates. Should there be a problem, that document will show evidence of a reasonable effort to prevent further problems.

If the instructor does nothing, he is not only risking the safety of the young student but the existence of his school. As I repeatedly say: "It only takes one." One good lawsuit, and you're out of business and bankrupt!

SCOT CONWAY, ESQ.
ACMA Board Member
San Diego, CA

Your ACMA Manual Is Valuable

The ACMA Manual you sent was excellent. I passed it along to my associate and, if I could get one or two more copies, I will circulate them as well.

A lot of work went into your project and it reads well with a lot of the right stuff.

As you are probably aware, an associate of mine, Buddy Amato of Hazlet, N.J., drafted a Resolution in New Jersey to have Instructors in the martial arts screened. I am all for it but it will not go through! There are more wannabes that can't measure up than there are truly qualified black belts. The "Fat Guys" know the politicians.

Somewhere in time, there may be something going down (legally speaking) because it is, in fact, sorely needed and, as the "Head Hawk," I'll keep my ears open and try to educate the general public, which doesn't have the "fuzziest" idea about what they are looking at anymore.

However, your book is valuable and has a lot of great information for the dojo owner, et al.

Thank you for your consideration in sending the book and video.

GARY ALEXANDER
Edison, NJ

ACMA Program Enhances Professional Development

I just returned from the MaPro conference in Clearwater, Florida, where the ACMA (American Council on Martial Arts) instructor certification idea was publicly introduced. I think this is an exciting concept in an exciting time for the professional martial artist. I am eager to become certified and to continue my professional development through the ACMA and I'm sure you will want to, too.

My wife and I attended numerous sessions given by ACMA Board Members at the conference, including teaching children with ADD (Attention Deficit Disorder); teaching students within different age groups; conducting proper warm-up exercises; the role of classroom discipline and punishment; etc. While we learned something new from each seminar, we also learned that we were already doing a lot of things right — thus giving us important feedback and reinforcement.

The best part of the ACMA education program is that the instructor development modules are not style-specific and do not interfere with the historical and technical aspects of your martial art. Rather, they complement your art and skills by providing the kind of information that every instructor should know in our complex social and legal society (that is, reducing liability, and teaching safely and effectively).

I had a chance to socialize with some of the ACMA Board Members and I can tell you that they are committed to what they're doing. They are also ordinary people who love the martial arts and want to contribute to the professionalism of teaching and learning in our industry — just like the rest of us. My feeling is that we should do all we can to improve the level of teaching skills and professionalism in our field — and the ACMA is one important step in that goal.

KEVIN HURLAHE
Frankenmuth, MI
www.tuck.org/kick.htm

More Praise for MAPRO Convention/ACMA

I'm sure you are getting lots of great feedback from the MAPRO Convention at Clearwater Beach. So, add this one to the list!

Once again, my husband Chris and I were very impressed with the entire program. We are excited about the potential for our school, and we're excited about the direction of American Council on Martial Arts (ACMA). Through my full-time business, I operate a vocational school that is private post-secondary certified and is also certified by CARF. So I'm familiar with the process of certification. It will definitely raise the level of professionalism for the martial arts industry. Too, once Chris takes the test and becomes certified, it will make a great press release for our local paper!

My note of praise is starting to run on, so let me close with a "Thank You" and "Congratulations" on a successful convention. Great topics, great talent, great staff — and great vision!

DENISE OST
AMAAOST@aol.com

How Do I Subscribe to "MAPRO"?

I really enjoy *Martial Arts Professional* whenever I get a chance to read it at the dojo where I teach. However, I don't always get to it before it disappears. Could I please have a subscription, which I would share with a second dojo at which I study?

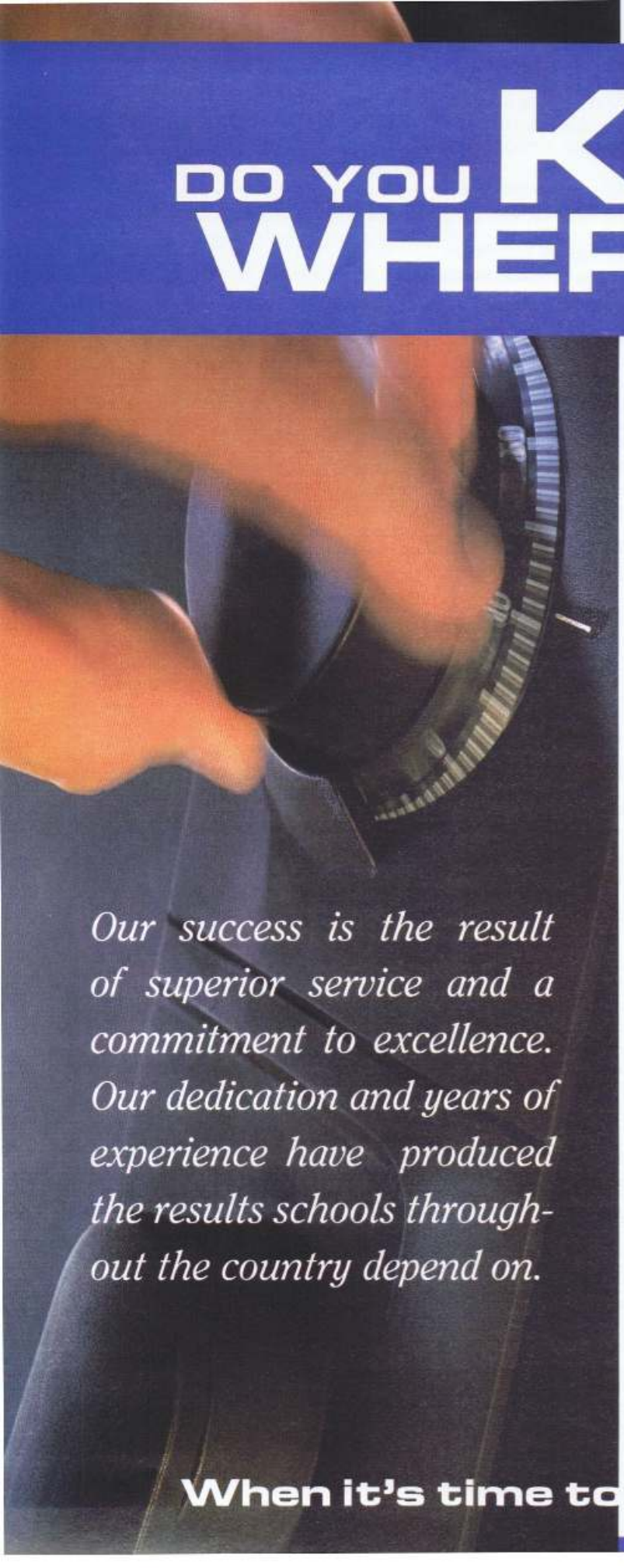
Thank you.

JAMES EDWARDS
Wado Ryu
West Valley City, VT

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Industry Update

Wesley Snipes' TV Tribute a Martial Arts Landmark

NEW YORK, NEW YORK — As part of the promotion for his theatrical film *Blade*, actor-martial artist Wesley Snipes co-produced the star-studded two-hour TV special "Masters of the Martial Arts," which aired August 18th on Turner Network Television (TNT). The primetime, live-action special, taped on the campus of City College of New York, honored an enormous number of masters and grandmasters from all over the U.S.

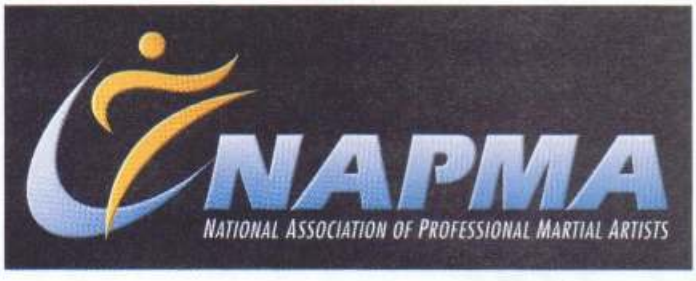
The program featured guest stars from film and television, as well as live demonstrations and tributes on a scale previously unparalleled. So large was the budget that many masters, champions and performers were flown in from all over the country. Veteran observers called the program one of the classiest martial arts shows ever to come out of New York.

Among those honored were Jackie Chan, Benny "The Jet" Urquidez, Billy Blanks, Jhoon Rhee, Don "The Dragon" Wilson, Ernie Reyes, Sr. and Cynthia Rothrock. Celebrity appearances included Sinbad; supermodel Madison Michelle; David Carradine; Kadeem Hardison; Corin Nemic; and Spinderella. The show was ably hosted by DC Curry.

This marked the first time a live-action martial arts event aired on TNT, which currently reaches more than 73-million homes. Snipes is a legitimate black belt who trained in karate in his native New York before he became a major star. *Blade* is a vampire thriller featuring martial art fight sequences which had grossed over $50 million at press time. ◆



NAPMA Rolls Out New Logo



ST. PETERSBURG, FLORIDA — The National Association of Professional Martial Artists (NAPMA) has unveiled its new logo. According to NAPMA Vice President Rob Colasanti, "The new logo has an action feel to it. It's exciting and lends itself to reproduction on shirts and patches also. The old logo had too many small elements for patches. The new logo will look very cool on a gi or polo shirt." ◆

Japanese Film Legend Kurosawa Dies At 88

TOKYO, JAPAN — Akira Kurosawa, the internationally acclaimed Japanese film director, died here September 6th of a stroke. He was 88.

His landmark films, especially *The Seven Samurai* and *Rashomon*, were popular the world over and influenced a generation of filmmakers, including George Lucas, Francis Coppola, Martin Scorsese and Steven Spielberg.

Considered the most Western of Asian directors, Kurosawa was honored with a Lifetime Achievement Oscar at the 1990 Academy Awards, and two of his films, *Rashomon* and *Dersu Uzala*, won Oscars for best foreign film. He was also nominated as best director in 1985 for *Ran* and received the Director's Guild of America's Jubilee Award in 1986.

The director greatly influenced postwar cinema, particularly in the United States, beginning in 1951 with the release of *Rashomon*, Kurosawa's first international hit. It was remade in Hollywood as *Hombre*, starring Paul Newman.

Other Kurosawa films were also remade. *The Seven Samurai* inspired the American Western *The Magnificent Seven*, which made a star of Steve McQueen. And Sergio Leone redid *Yojimbo* as the spaghetti Western *A Fistful of Dollars*, starring Clint Eastwood. Kurosawa's historical spectacle *The Hidden Fortress* was credited by George Lucas as an important source for *Star Wars*.

His other memorable samurai films include *Sanjuro* and *The Red Beard*. His directing career began in 1949 with *Sanshiro Sugata*, about a judo champion. Kurosawa's colleagues, many of whom worked with him for the better part of his career, including actor Toshiro Mifune, the ultimate screen samurai who did 16 films with Kurosawa, referred to him as "sensei." ◆

U.S. Open Air Dates on ESPN2

ORLANDO, FLORIDA - The 1998 U.S.Open/ ISKA World Martial Arts Championships will be telecast during the next few months on the ESPN2 network, accessible by cable television or direct-to-home satellite. ESPN International will carry the event to its overseas locations. The telecast is presented by Paul Mitchell Hair Care Products.

Air dates include Show #3: October 4th, 9:30 pm ET (6:30 pm PT). The same show will replay on November 5th, 4:30 pm ET (1:30 pm PT). Show #3 includes women's and men 's forms and a niseido ju-jitsu demo.

Show #4 will air in November-December 1998, the dates and times of which were still to be determined at press time. ◆

INDUSTRY UPDATE

MARTIAL ARTS PROFESSIONAL MAGAZINE CONVENTION DATE SET

CLEARWATER BEACH, FLORIDA — The 1999 Martial Arts Professional Magazine Convention is set for June 11-14 in Clearwater Beach, Florida. Convention Coordinator John King explains that, "Despite being the hottest June in history, the vast majority of our attendees this year said they loved Clearwater Beach. 'Paradise' was the description most used on the post-event survey."

Additional information on the event will be forthcoming in *Martial Arts Professional* magazine. ◆



The 1999 convention site, Harborview Center, is located on the waterfront in Clearwater Beach, FL.

COVERT OPERATIONS TAKE PLACE IN ARIZONA DESERT

SARASOTA, FLORIDA — In the latest fantasy adventure from the company best known for selling MiG-29 flights in Moscow, Incredible Adventures, based here, has been named the exclusive marketing agent for Covert Ops, a program designed to closely replicate America's war on terrorism.

At a secret location in the Arizona desert, groups are training for a covert mission in hostile territory. Participants are learning high-speed evasive driving skills, combat pistol shooting, unarmed self-defense, espionage techniques, counter-surveillance, explosives and boobytraps.

Instructors for the fantasy "spy camp" are former Green Berets, Navy SEALS, intelligence officers and contract mercenaries from the world's toughest special operations units. When not recreating the world of espionage for stock brokers, doctors, housewives and the like, the group operates a security firm, training SWAT teams and bodyguards from around the world and rescuing abducted children from foreign countries.

Participants in the three- and six-day programs offered will engage in a mock hostage rescue operation, learn how to spot a tail, how to disarm an assailant, how to communicate secretly in an enemy-controlled environment and more. The programs are designed to appeal to people of all ages and physical abilities. Pricing starts at $3,795.

Training sessions take place monthly, at a camp near Tucson, Arizona. To request a free brochure call 800-644-7382. Information on Covert Ops, as well as the company's other adventures, can be found on the Incredible Adventures website: http://www.incredibleadventures.com. ◆

MARTIAL ARTS DOCUMENTARY NEARS COMPLETION

LOS ANGELES, CALIFORNIA — ACMA founder and "MAPro" publisher John Graden was recently interviewed here for an upcoming documentary on martial arts in America. While the ACMA was the focus of the 90-minute interview, Graden was also asked about future trends in the field, the state of sport martial arts, and how the commercialization of martial arts has led to a diminished adult presence in schools.

Directed by Academy Award-nominated documentarian Peter Spirer, the film is near completion with over 80 hours of footage and interviews. *Martial Arts Professional* Senior Editor John Corcoran of Los Angeles is the film's technical advisor.

Though major cable networks have expressed a desire to purchase and broadcast the documentary, Spira is seeking a theatrical release first.

The most recent theatrical documentary was the 1996 Academy Award-winning *When We Were Kings*, which chronicled Muhammad Ali's upset victory over George Forman in Zaire, Africa, in 1974. ◆

ACMA UPDATE

ACMA MANUAL OFFERED FOR FREE

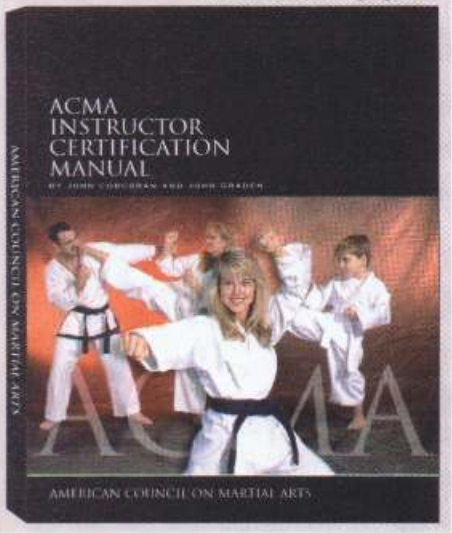
ST. PETERSBURG, FLORIDA — Despite selling nearly 2000 copies at $99, *Martial Arts Professional* magazine publisher John Graden has announced he will be giving the *ACMA Instructor Certification Manual* away to qualified instructors. By paying only the shipping charge of $7, instructors can order the 300-page manual plus an hour long video of the keynote speech at the MAPro Convention last June, in which Graden introduced the ACMA.

In exchange, Graden requests that instructors who are pleased with the book and video send a donation of at least $20 to Project Action. Project Action is a non-profit foundation that pays for tuition so disadvantaged children can attend martial arts classes around the country.

Written by martial arts experts in the fields of child psychology, sports medicine, physiology, motivation and sports psychology, the manual is the source of the ACMA Instructor Certification Exam.

"The ACMA and Project Action are two

(Continued on page 14)



INDUSTRY UPDATE

ACMA UPDATE

(Continued from page 13)

of the most valuable resources instructors have today," explains Graden. "The manual is much more important to our field than charging $99 per copy. I know what goes around, comes around. I've been enjoying a great life and career in martial arts. This is one way I can return my good fortune to my colleagues within this field while helping kids get into the martial arts."

The offer is limited to one manual per school. Previous purchasers of the manual may call and receive a voucher for a free ACMA exam ($99 value) and a special gift in appreciation for their early support of the ACMA.

To order the manual and video, call 800-973-6734. ◆

BRIAN TRACY JOINS "MAPRO" TEAM

St. PETERSBURG, FLORIDA — One of the world's leading experts in motivation and human development, Brian Tracy, has joined *Martial Arts Professional* magazine's team of monthly columnists. An ACMA board member, Brian is the author of the best-selling audio series, *The Psychology of Achievement* and *The Universal Laws of Success and Achievement*, among many others.

Tracy began studying the martial arts in Montreal, Canada, in 1964, when he was 20 years old. During his extensive world travels, he has trained under six world champions in martial arts schools in such widespread cities as London, Paris, Berlin, Rome, Johannesburg, Bangkok, Tokyo, Vancouver and Mexico City. He has also competed successfully in national karate championships in South Africa, Canada and Mexico.

Over the years, Tracy has managed, and served as chief instructor for various martial arts schools. He has a great passion for the martial arts and believes that much of the success he has achieved in business and in life in subsequent years, has been as a result of the structure and discipline he learned during his thousands of hours of martial arts training. ◆

ACMA FEATURED IN BLACK BELT MAGAZINE


NATIONWIDE INSTRUCTOR CERTIFICATION

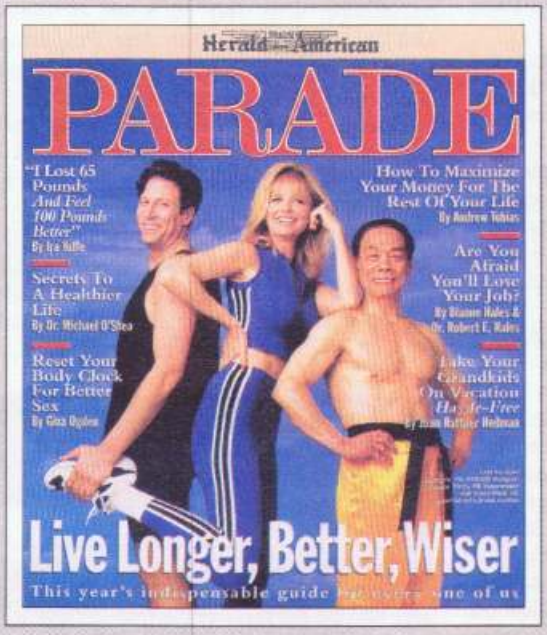
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The American Council on Martial Arts Claims It'll Improve the Way Everyone Learns!

by Rodney Ley

SANTA CLARITA, CALIFORNIA — The venerable newsstand martial arts magazine, "Black Belt," recently devoted a four-page spread to the American Council on Martial Arts' (ACMA) debut, at the Martial Arts Professional Convention, in its November 1998 issue.

The article was very positive towards the ACMA concept and featured supporting quotes from Stephen Hayes, Joe Lewis, Dr. Joseph Estwanik, Scot Conway and Dr. Gia Rosenblum. ◆



Jhoon Rhee, 66, says his goal is to have 100 years of wisdom in a body of 18.

JHOON RHEE JOINS ACMA BOARD

McLEAN, VIRGINIA — The widely recognized father of tae kwon do in America, Jhoon Rhee, has applied and been accepted for a position on the board of advisors of the American Council on Martial Arts (ACMA). Rhee, who has been training senators and congressmen in Washington, D.C., for the past 30 years, will specialize in developing programs for senior citizens.

According to ACMA founder John Graden, "With his network of high-powered politicians and media, Mr. Rhee brings 'firepower' to the ACMA's efforts to thwart any government regulation of martial arts. We are excited to welcome him aboard." ◆

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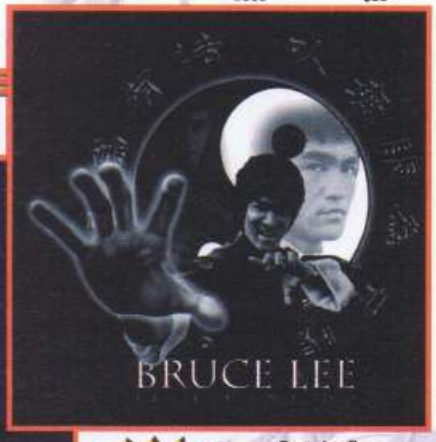




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ACMA INSTRUCTOR CERTIFICATION MANUAL

How

By John Corcoran and John Graden

B. ANN BOYCE, Ph.D.
Associate Professor of Pedagogy;
Tae Kwon Do Black Belt
University of Virginia,
Charlottesville, VA

B. Ann Boyce is an Associate Professor of Pedagogy at the University of Virginia. She earned a Ph.D. in Teacher Preparation/ Pedagogy with a specialization in Instructional Design from Florida State University in 1982. She currently coordinates the five-year teacher education program in physical education as well as the master and doctoral level programs.

Dr. Boyce has co-written two books in areas related to instructional strategies and teacher effectiveness, including *Case Studies in Sport Psychology* (Jones & Bartlett Publishing Company, Boston, MA).

Among her 40-plus published articles are "Inappropriate Student Behavior: A Problem for Student Teachers" for the *Journal of Physical Education, Recreation and Dance,* and "The Effect of Self-Efficacy and Goal-Setting on Bowling Performance" for the *Journal of Teaching in Physical Education.*

Dr. Boyce's research and consulting roles include the Army Research Institute, Federal Bureau of Investigation and USA Shooting (United States Olympic Committee).

A black belt in Tae Kwon Do, Ann has been studying martial arts for 20 years. She has studied at both traditional as well as non-traditional schools and has a special interest in self-defense.



To Teach Martial Arts Skills



ACMA Instructor Manual: Excerpt From Chapter One

By Ann Boyce, Ph.D. • ACMA Board Member

Editor's note: In this month's As I See It, MAPro publisher, John Graden, outlines a plan to provide the manual of the American Council on Martial Arts (ACMA) to instructors for virtually no charge. For just a $7 shipping charge you can order the $99 manual, a one hour video of my keynote presentation on the ACMA and an ACMA FAQ sheet. If you like the manual, donate at least $20 to Project Action to help disadvantaged children participate in martial arts classes. For more information on this opportunity, see pages 4 and 5 of this issue.

To help our valued readers understand the value of the ACMA Instructor Certification Program, we're reprinting a portion of the first chapter. We're confident that you will quickly see how the manual works as a universal teaching reference for all professional instructors regardless of their style preference.

Teaching Fundamentals

In a typical martial arts school, students of differing ranks line up in belt order with the ranking belts up front and lower belts in back. Demonstrations are often given by the ranking instructor or one of his/her 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 aforementioned 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?

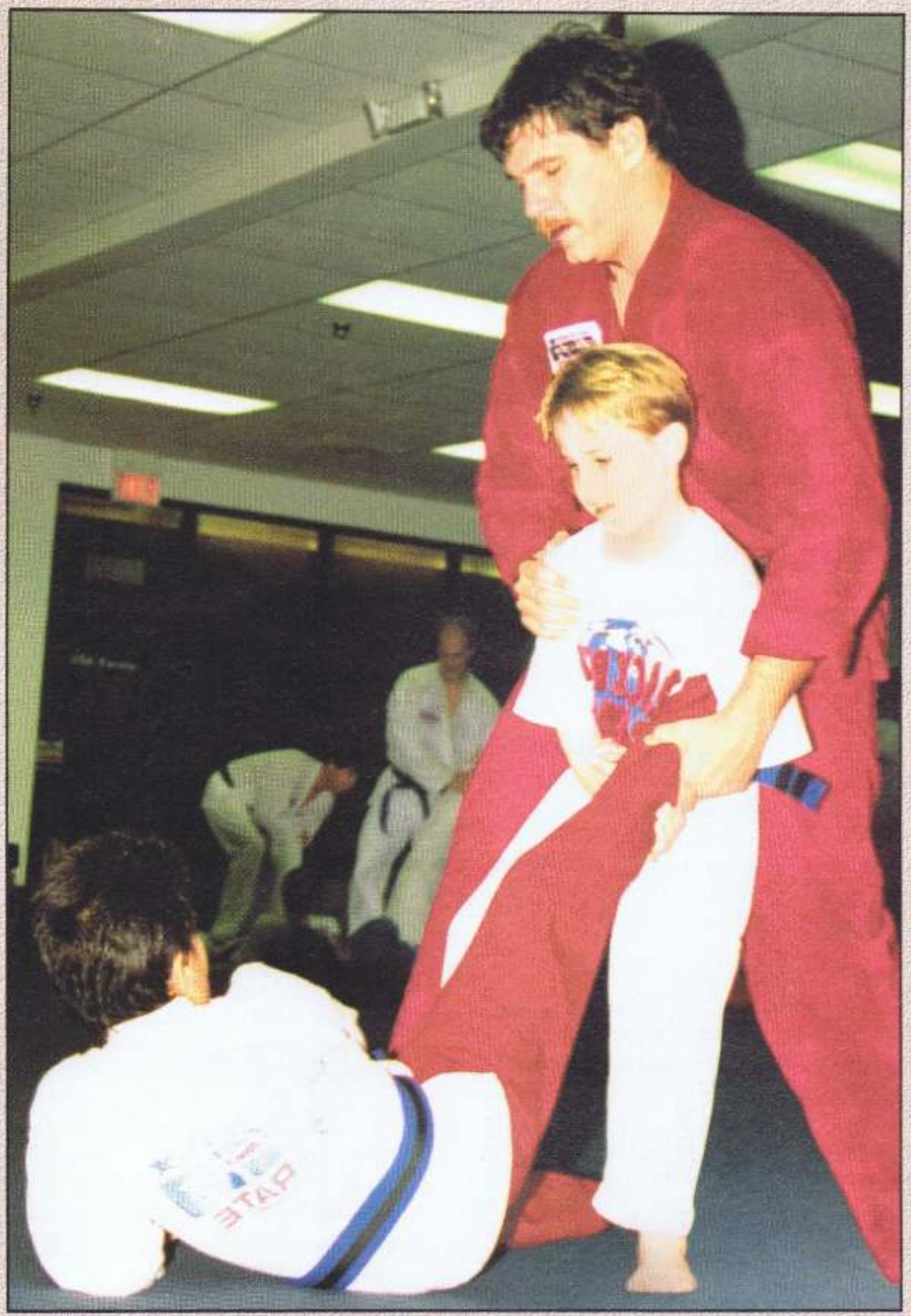
In the preceding scenario, several questions were raised relevant to effective instruction. The following sections will cover the fundamentals of effective instruction and give practical guidelines for instructors who seek to improve their teaching fundamentals.

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 a rank beginner or it also can be applied to an orange belt who is attempting to learn a jumping front kick because the student has no previous experience with this jumping type of kick.

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 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 viewpoints (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



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 kick, etc.).

the skill (for example, when teaching a front-leg front kick, the cue word could be "lift knee, extend, recock, 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/her high level of proficiency and may not believe in their own ability to reach that same level of proficiency.

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 not available, it is not recommended that the instructor enlist a student who is not capable 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 skills 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.

For example, if the first movement sequence in a beginner's form involved an attention stance to a ready stance, then those two movements could be added to the second series of movements -- the step back to a low block, step forward to a middle punch, to a

step forward to a high block -- which could then be added to the third series of movements, and so on, until the form was finished.

An additional strategy, verbal rehearsal, helps students memorize the series of movements in a form. Have students repeat out loud the movements in form as:

1. They practice the form.
2. They watch other students perform the form.
3. They are away from the dojo 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 martial arts 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 round kick), or whole can also refer to a series of skills (for example, a form or a series of movements in a sparring sequence -- spinning back kick, jab, reverse punch).

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

The "part" method allows the instructor to break the skill or skill sequence down (for example, jab, reverse punch) 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, this is a great way to teach the skill. Many martial arts skills and skill sequences, however, 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" process.

This 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. *(cont. on page 26)*



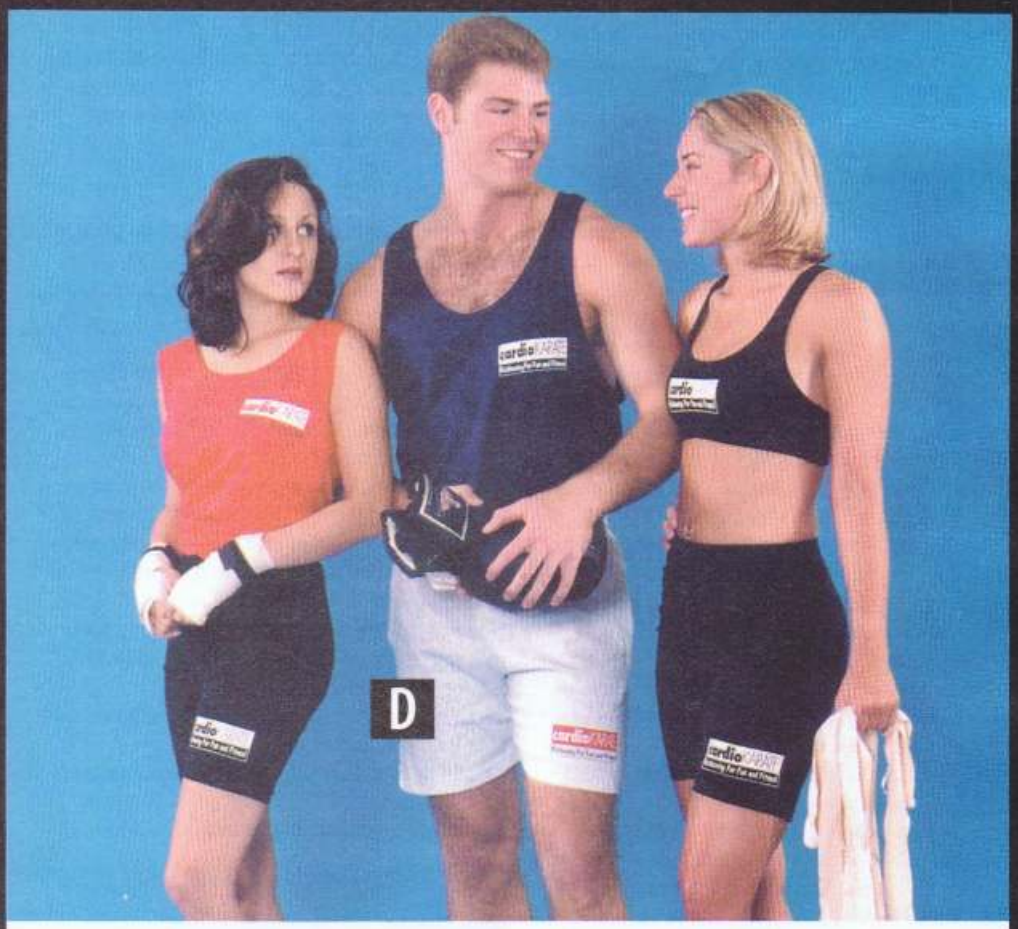
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PRINCIPLES OF SUCCESS



motivation and success

by Brian Tracy

The Seven Ingredients of Success

Ingredient One: Peace of Mind

Any factor that you would consider important to your happiness, can be placed in one of seven categories. These Seven Ingredients of Success are consistent with everything ever discovered on success and happiness.

You must start with your vision of a perfect future. You begin unlocking your inner powers by "seeing" your life exactly as if it were already perfect in every respect. Your first job is to create a clear picture of where you are going. This image will serve as a bench mark against which you can measure everything you do in the process of turning it into your reality.

The first of these seven ingredients of success, and easily the most important, is peace of mind. As martial artists, inner peace is a phrase we've heard often. Now let's define it and understand its importance. Inner peace is the highest human good. Without it, nothing else has much value. You usually evaluate how well you are doing at any given time by how much inner peace you enjoy.

Peace of mind is your internal gyroscope. When you are living in harmony with your values and convictions, then you enjoy peace of mind. If, for any reason, you compromise your values, your peace of mind is the first thing to suffer. Peace of mind, or harmony, is essential for your relationships with your students, friends and family members.

The wonderful truth about peace of mind is that it is your birthright. It belongs to you. It is not just for the lucky. Peace of mind is central to your very existence. Achieving inner peace must be a central organizing principle of your life. It must become the primary goal to which all your other goals are subservient. In fact, you are only successful as a person to the degree to which you can achieve your own peace of mind.

The very idea of aiming at the achievement of my own happiness caused me a good deal of anxiety at one time. My religious background had drummed into me the idea that my own happiness was not a consideration for my behaviors. I was told that happiness was merely a by-product of living my life to make others happy. If I got any happiness, I was told, I was just lucky. And if I didn't, then that was my lot in life. The very idea of setting happiness as a specific goal for myself was described as selfish and uncaring.

A major turning point came for me when I learned two things. First, if I didn't commit to achieving my own happiness, no one else would. If my aim in life was only to make others happy, I would always be at the mercy of the feelings of others, whoever they might be.

Second, I discovered that I couldn't give away what I didn't have. I couldn't make someone else happy by being miserable myself. I couldn't make others happy unless I could make myself happy first.

You experience peace of mind when you are free from the destructive emotions of fear, anger, doubt, guilt, resentment and worry. In the absence of negative emotions, you enjoy peace of mind. The key to happiness, then, is to systematically eliminate the negative people, situations and emotions that make you unhappy.

And herein lies the rub. The obstacle to eliminating the negativity that interferes with your happiness is your attachment to the negative people and situations that cause it. Your rational mind comes up with all kinds of clever reasons why you must continue in your existing situation.

In future columns, I'll show you ways to control and eliminate your negative emotions. For the moment, though, project forward in thought and imagine your ideal life. What combination of ingredients would have to exist for you to be perfectly happy? Don't worry about what's possible or not possible for you at the moment. Free your mind from all limitations and be perfectly selfish. Just define your life exactly as it would have to be for you to enjoy the peace of mind you desire.

What would you be doing? Where would you be? Who would be there with you? How would you spend your time? What would your school look like if it was absolutely excellent in every respect? What would you do more of (or less of)?

When you set peace of mind as your goal and plan everything you do in terms of whether it helps or hinders your attainment of that goal, you'll do and say the right things. You'll find yourself operating from a higher set of principles. You'll feel wonderful about yourself. Peace of mind is the key. ◆

ACMA Board member Brian Tracy is one of the world's leading experts in the field of human development and motivation. A martial artist since 1964, Brian is the author of many of the best selling audio albums in the world on these subjects.

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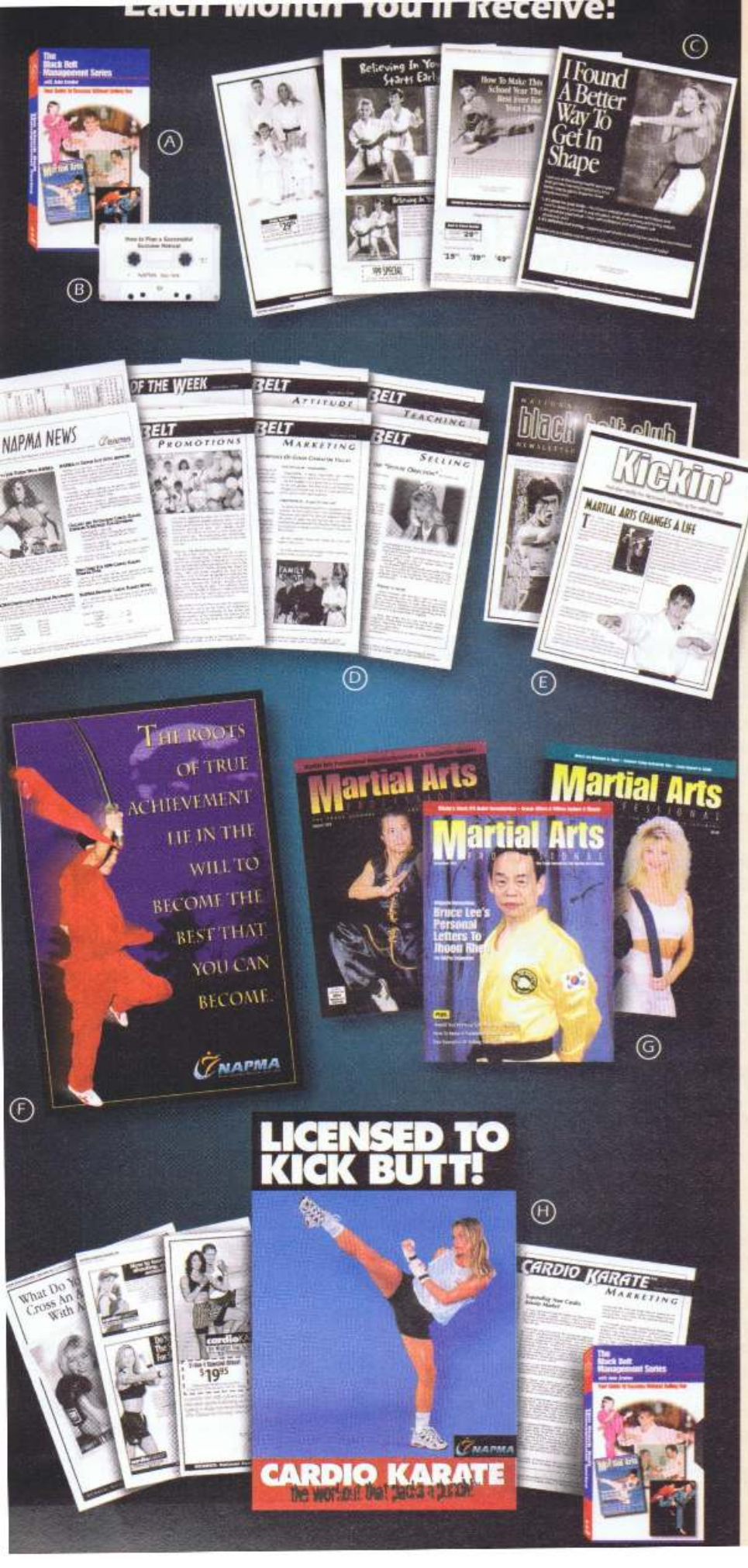
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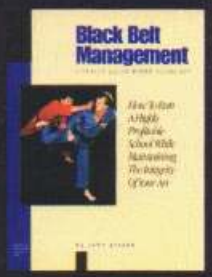
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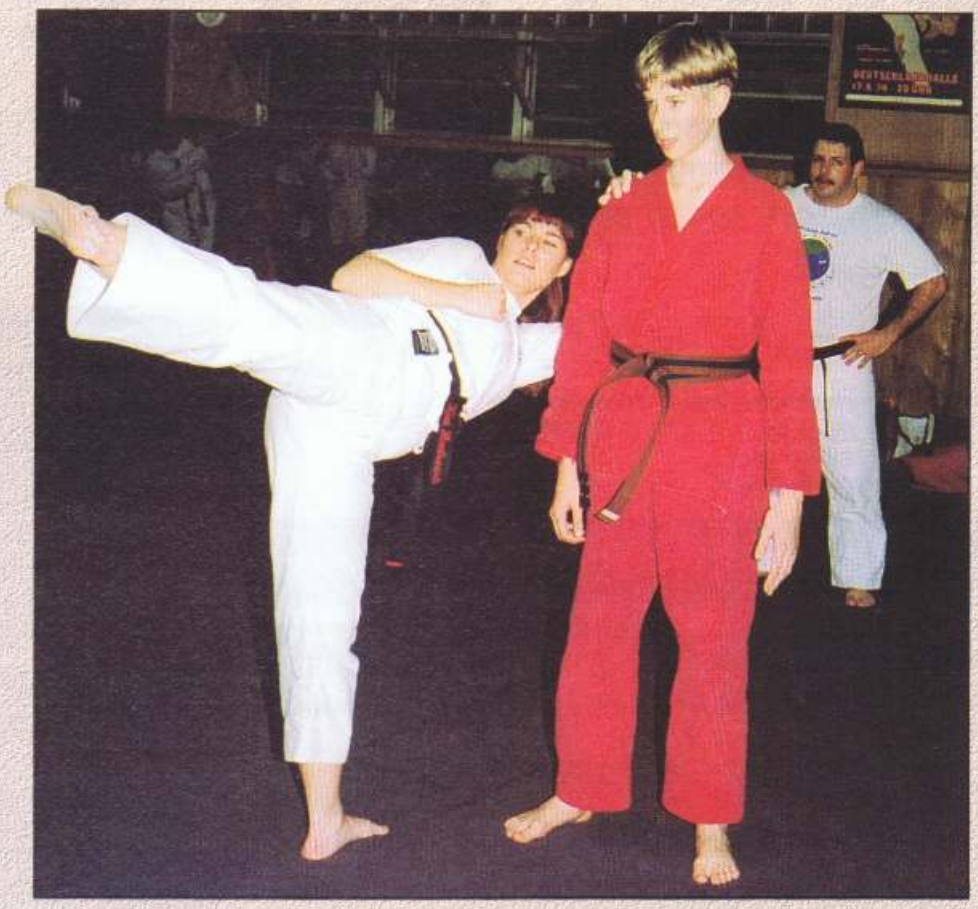
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(cont. from page 19)

Another option, the "progressive part" method, has been previously covered in the "explanation and demonstration" section and 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.



The use of a partner for balance allows the student learning the technique to focus on the skill and allows the standing partner to rest in between sets.

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/her expectations of students at different skill belt or belt-strip levels. Most schools have clear expectations of what martial arts skills a white belt should be able to perform in order to be promoted to the next level or belt. 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, from his/her experience, 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 surviving a sparring situation?

Since martial 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 in these ways:

1. Start with basic kicking and hand techniques (for example, stationary front, round and/or side kicks and jab and reverse punch), 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 (for example, front kick expanded to step-up and back-leg front kicks). These kicks are also performed in the air while moving a limited distance.
3. Kicking and punching combinations are introduced (back-leg round kick, jab, uppercut) 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 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 hands) 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

(cont. on page 32)

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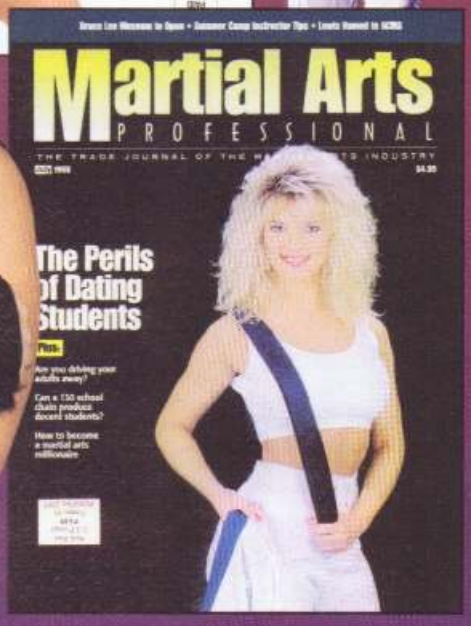
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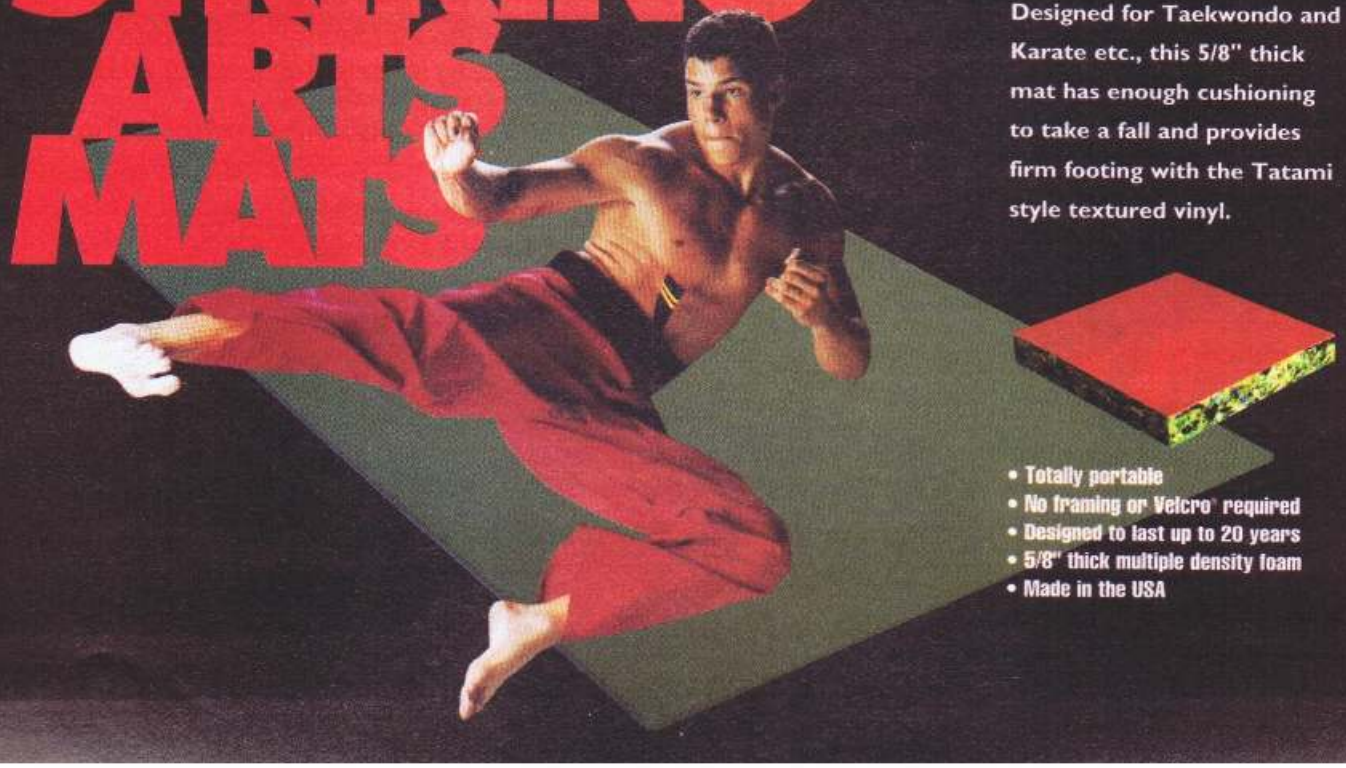
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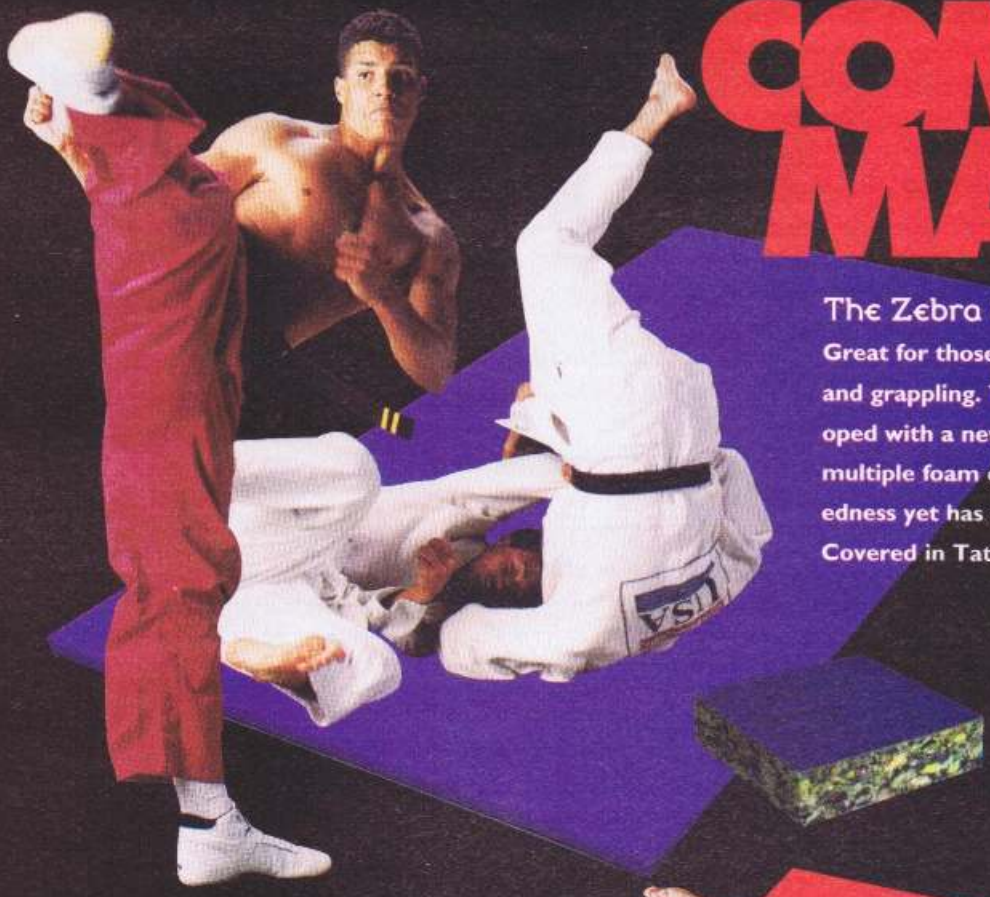


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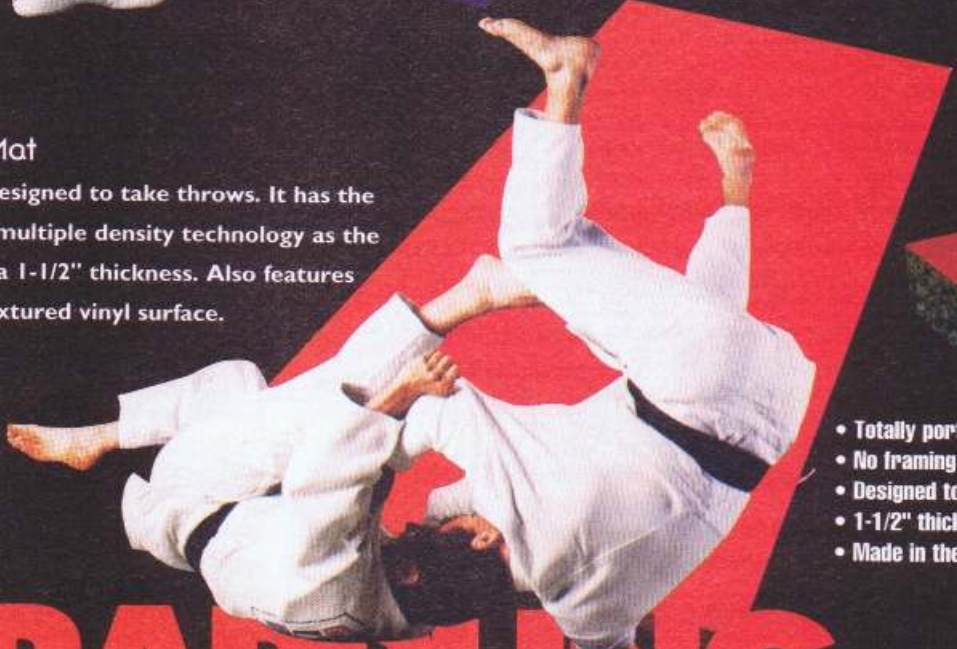
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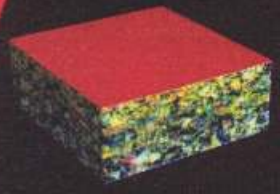
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Instructions for Instructors

by Tom Callos

Five Steps to Being a Better Instructor

The following ideas for being a better instructor come straight from the pages of my teaching journal. While they are all basic concepts, I have to admit that I haven't completely mastered any of them. But, "if at first you don't succeed. . ." So I'm working hard to remember, internalize, and implement them. Maybe you'll find some value in them, too?

#1. Treat Your Students as You Would Want to be Treated

Sometimes I have yelled when I should have whispered. Likewise, I have frowned when a smile would have gained better results. And very often, I have reprimanded — when it would have been more effective to offer guidance and praise.

Perhaps the most challenging aspect of being a teacher is to slip into the skin of your students. To put yourself in their shoes and ask, "How would I want to be treated in this situation?" If I sincerely took the time and energy to see things from a student's perspective, I doubt that I'd like to be scolded or penalized with push-ups. Instead, I would feel cared for and respected if the teacher gently guided me towards a better understanding.

#2. Treat the Students Who HAVE NO, Like the Students Who HAVE

On occasion, I've caught myself treating students noticeably different depending on their age, education and/or social status. Why? To be an excellent teacher, I should treat everyone with the same respect and consideration. Why does the teenager still in high school deserve less respect than the doctor or college professor?

#3. Talk WITH Your Students, Not Just TO Them

I might think I'm one heck of a martial arts teacher. I might think my classes are magnificent examples of the experience I've garnered over the last 26 years. But if I don't shut my mouth long enough (or open my mind enough) to hear what my students think — and want — then how will I really discover the truth? I've got to remind myself that a student makes progress through a collaborative effort, not just from me ACTING upon them.

#4. Plan Your Work - Work Your Plan

There was a time when my school had about 50 students. They all came to the same two-hour class, three times a week. Back then I could stroll into class and teach whatever came in my head. "I didn't need no stinking preparation." I just taught.

But then I enrolled several hundred more students, hired a couple of instructors to help me and set target dates for my student's belt promotions. Boy, did my world change! To be a pro, to really master the art of teaching — takes preparation and planning. Yes, you can survive without it but proper planning is, I think, one of those "little" differences that set you apart from the pack. Two of my favorite sayings are: "Proper Planning Prevents Poor Performance." And, "The Enemy of Excellence is: Good." Here's my own saying: "Good planning gets you by; excellent planning makes you a champion."

#5. Find the Best Teachers and Model Them

There are some teachers in the martial arts — and in other fields — that are magicians; they weave magic into their lessons. There are some innovators out there who are doing things in their classes that you and I have never thought of doing. There are people teaching the martial arts who are doing — everyday — what the majority says cannot be done. You owe it to yourself to search these people out and learn from them.

#6. Be an EXAMPLE

Well, here it is; it's time to walk-the-walk — because we know you can talk-the-talk. It's time to be the person you know you should be.

Want to be a better leader? Want to inspire others? Want people to respect you? Then live with integrity. Do the training. Do the meditation. Be a martial artist inside and out. Preaching health? Then watch the darn diet. Get rid of the fat, practice the techniques, and live the philosophy. And do the world a favor would you? Do it quietly and with humility.

One of Steven Covey's seven habits of highly effective people is to "Sharpen Your Saw." That's why, as instructors, we constantly review the basics and foundation of our teaching methods — to sharpen our skills. My friend, EFC Board Member Steve LaValee, has a great saying: "Champions don't have to be told what to do but they do need to be reminded."

Okay Champ, you've been reminded! ◆

Tom Callos is a school owner in Hilo, Hawii, a NAPMA video instructor, and a former EFC Board member.

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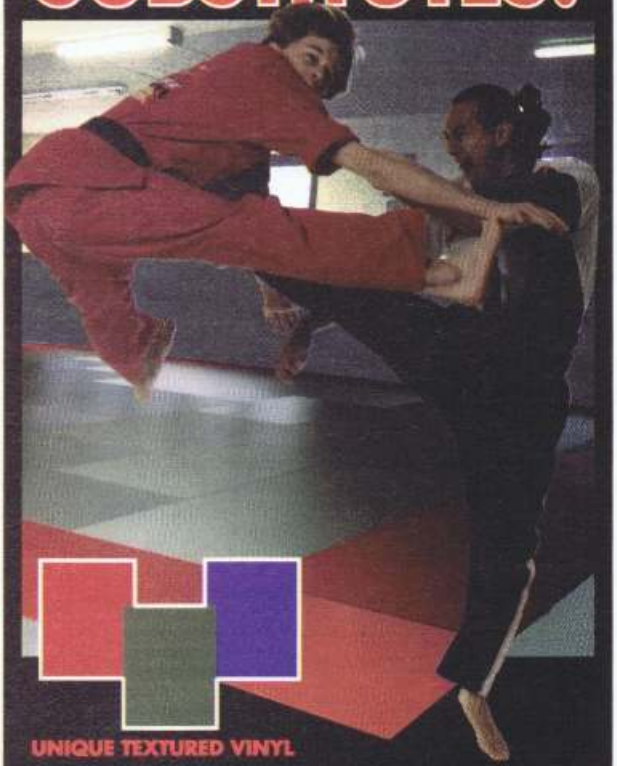
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(cont. from page 26)

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/her 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. For example, moving vs. stationary kicking and/or punching; small vs. large targets; practice solo vs. practice with a partner; performance of a single skill vs. a series of skills; kicking or punching in the air vs. kicking or punching an object; using low vs. medium force; slow vs. medium vs. high speeds.

Using a combination of these variables during practice can help an instructor adjust the level of difficulty for students while they are attempting to practice and learn martial arts skills. By manipulating the level of difficulty, the instructor can adjust the complexity of the skill to account for individual differences among students. For expanded lists of variables, instructors could review: 1) Graham, Holt, Hale, & Parker (1993) under the section title of Movement Concepts in Chapter 3 on page 24 (see Appendix A); and 2) Rink (1993), pages 104-108 (see Appendix B).

Teaching Formats

Organizing students for practice often falls under two general teaching formats:

1. A whole group practice.
2. Modified-stations practice.

One practice format is not inherently better than the other; it really depends on the instructor's underlying purpose(s) for the practice session as well as the skill level of the students. The whole practice format involves all of the students performing the same skill(s); whereas, the modified-stations format is designed to have small groups of students working on different skills simultaneously.

For example, the modified-stations format could involve several locations in the school where specific groups of students work on skills related to their martial arts abilities. In this case, the white belts could practice the white belt form while the yellow and orange belts practice one-step sparring.

If the group of students are all at the same skill level, lack motivation to work on their own, or the instructor has the same skills planned for all students, then a whole-group format might be the appropriate choice. However, if the students are at different skill levels, can work on their own and/or the instructor wants to cover different content with the students who are at different belt levels, then a stations format might be more appropriate.

This is not to say that the practice formats must be the same throughout an entire session. An instructor might start off with a whole group format, then switch to a stations format and then finish the class session by returning to a whole-group format.

In summary, the choice of session formats are based on:

1. The skill level(s) of the students.
2. The ability of students to work independently.
3. The content (skills) that the instructor wants to cover in the class session.

One final question. If the students are at different skill levels (belt levels), within the same class, why would an instructor cover the same skills with these students?

Teaching for Transfer

One way to make the learning of new or complex skills easier is through teaching for transfer. Transfer is defined as "the gain or loss in the capability to respond to one task as a result of practice or experience in some other [task/skill]" (Schmidt, 1991, p.218). Many previously learned skills may have similar component(s) to new skills and one way to capitalize on the student's previous learning is to point out similarities between the new and old skills.

For example, let's say that you are attempting to teach a spinning back-hook kick and the student has already mastered the front-leg hook kick (especially the components of the whipping action of the leg and the foot/heel position). In addition, the student has already learned a side kick (especially the component of the extension portion of the skill). If you combine the similar components of those two skills (front-leg hook and side kicks) with a turn or spinning action of the spinning back-hook, then the student may be able to perform the spinning back-hook kick. This process may be further facilitated with cue words such as "spin," "extend" (the side kick) and "whip through" (hooking action).

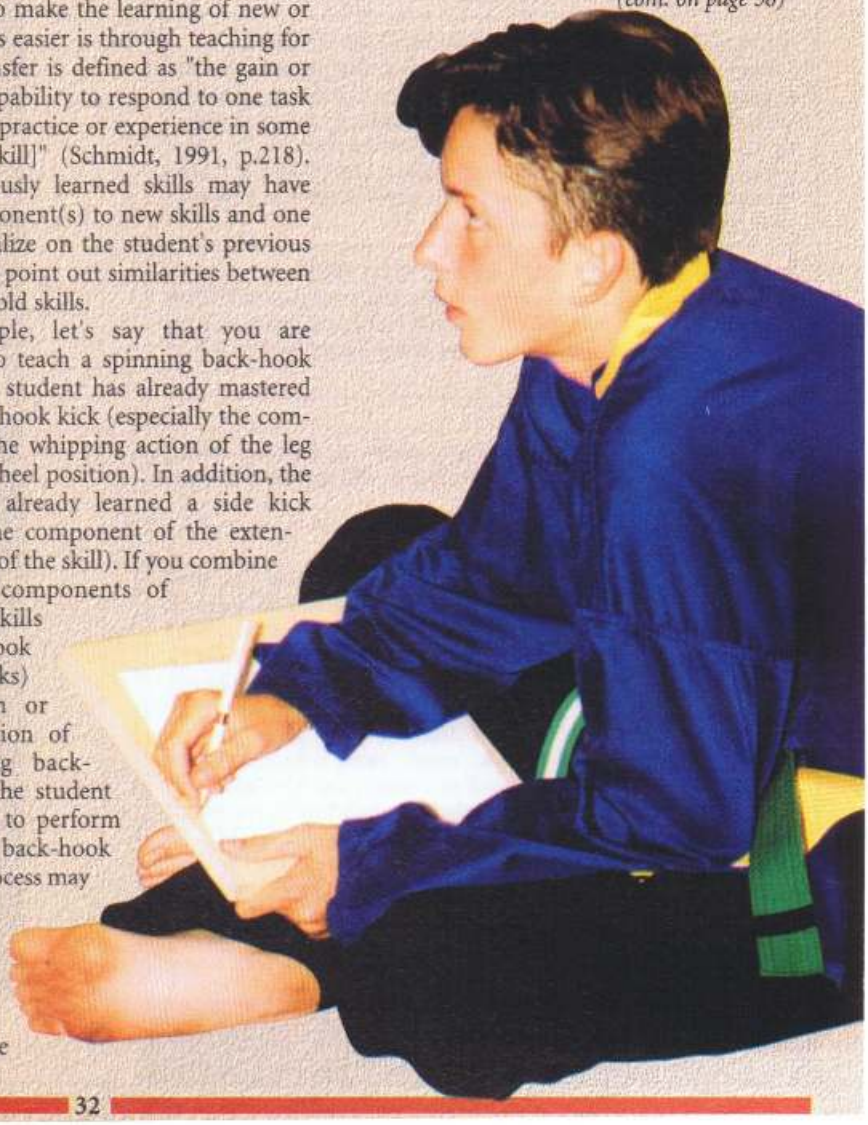
Transfer can be facilitated by focusing on positive transfer situations where the elements of two skills (old and new) are similar and contribute to the learning of the new skill. In order to accomplish this, the instructor should:

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

(cont. on page 38)



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sales and marketing

by Rick Bell

What Business Are We In?

Redefining the Benefits of Training

Self-esteem, self-confidence, self-discipline, weight control — these are some of the benefits you'll find in just about every martial arts school advertisement in America. Now, let's ask ourselves two questions. Are these benefits really connecting with our intended market and, if we position ourselves as a provider of these benefits, why aren't more people signing up for our classes?

The fact is, even with all the movie hype and other media attention our craft enjoys, a remarkably low number of Americans actually participate in traditional martial arts classes, about 1/2 of 1%. When faced with this relatively low level of interest in traditional martial arts, our industry has to conclude that something is wrong with either our message or our product or maybe both.

Some may think because I'm President of EasyPay Automated Billing that my background is more business than martial arts. Wrong. I am a former professional kickboxer and I was a police officer for several years. I've been in real street situations where I had to rely on my martial arts training to save my life or keep me from having to take another person's life. I'm not some sales guy who ended up in the karate business. I'm a warrior just like most of you and because I've "paid my dues", I'm not ashamed to say that a good instructor deserves to earn a good income teaching martial arts.

When I decided to depend on martial arts as my only means of income for my family, I knew I had to begin studying the business aspects of martial arts if I was to succeed. Through the years, I have witnessed changes in our industry, and because of the signs I am seeing now, I am convinced we are on the threshold of a major redefinition of our profession.

It is often said that the one thing you can count on is change. Markets change, consumer interest changes, technology changes, everything changes. Any instructor who was around during the "Power Ranger" craze knows that the martial arts business today is far from what it was then. The red-hot martial arts enrollment boom of a few years back has settled into a slower, almost lethargic consumer attitude toward enrolling and staying in martial arts classes.

One of the reasons the martial arts business is not getting any marketing traction is because we claim to be something that consumers don't see us as. Consumers have a preconceived notion that martial arts has little to do with self-esteem, self-discipline, or any other form of self-improvement. When you ask the average person what they think martial arts is, the answer will be self-defense.

Since nearly everyone in the market (potential students) positions us as experts in self-defense, does it make any sense to try and position ourselves as experts in self-esteem? No. When people think of learning martial arts, it is rarely to enhance their self-esteem. It is, instead, to learn to defend themselves. In the mind of the consumer, Dale Carnegie teaches self-esteem and we teach self-defense.

As instructors, we know that martial arts training does improve self-esteem and a lot more but there's no way to cost effectively "educate" the market to a point where we change their perception. Any second-year business student will tell you that trying to educate a market that has a preconceived impression of your product is a fool's errand. Once a product is well-known and enjoys prominent name recognition like the martial arts, the market will decide your position. In other words, the people, to whom you seek to sell your product, will tell you what your product really is.

In order for your business to be successful, you must take the position of your product, and build on the image of that position. In the consumer's mind, we are positioned as providers of self-defense so we should start to communicate that position in some new and different ways.

Over the next few issues, we are going to discuss some strategies for repositioning your image and some changes and opportunities coming in the martial arts business. Remember, change comes upon us whether we want it to or not, whether we like it or not, and whether we are ready for it or not. ◆

Rick Bell is a well-known speaker and consultant to the martial arts industry and is President of EasyPay Automated Billing. He can be reached at 1-800-852-4005 or IFCEasy@aol.com.

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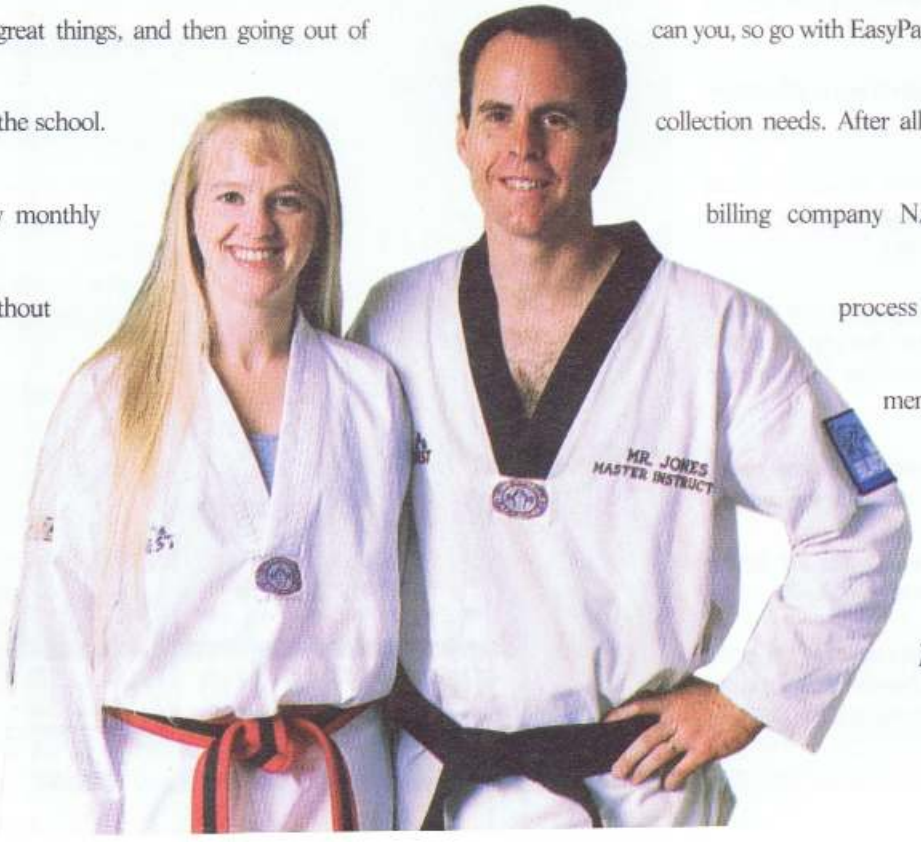
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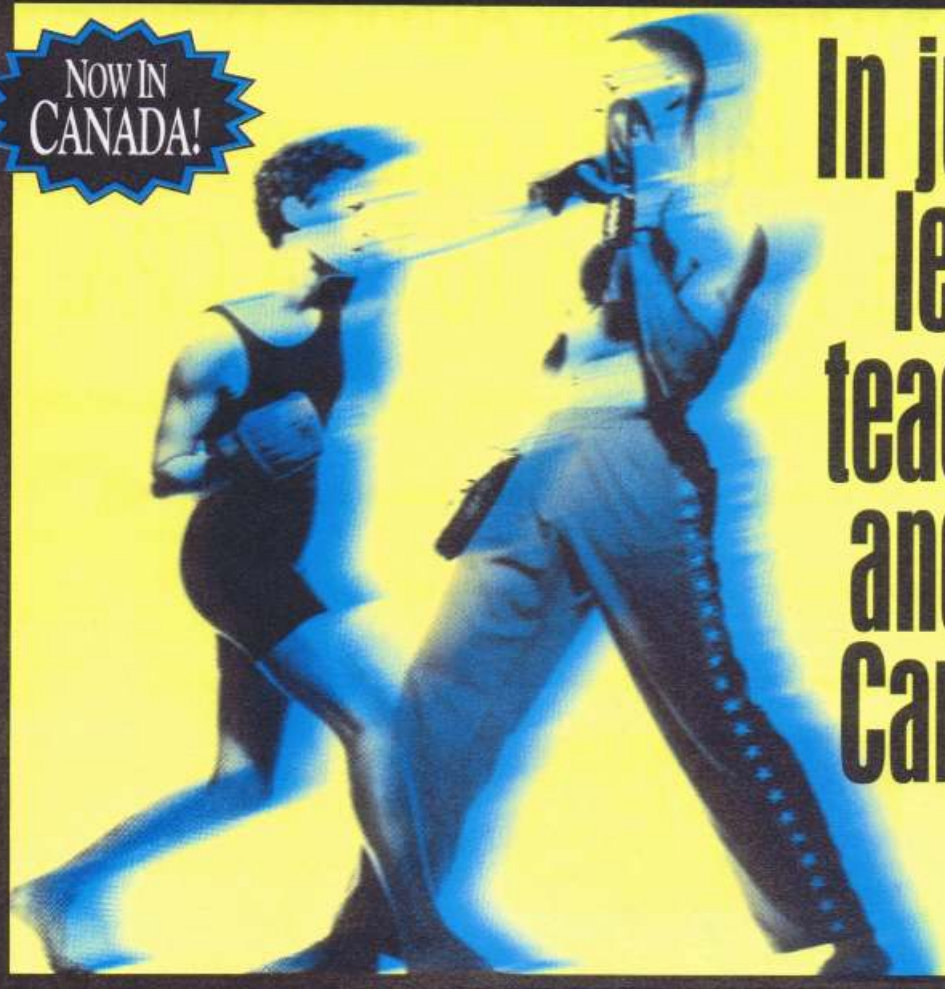
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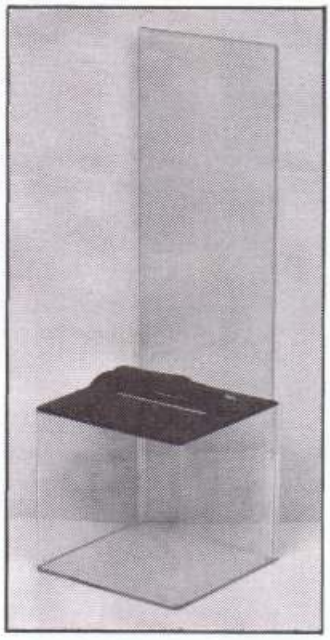
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After giving feedback, don't walk away from the student. Stay there and check to make sure that the student is attempting to make the correction to the skill that you just suggested.

(cont. from page 32)

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/her own skill performance, even though he/she will be receiving internal feedback resulting from the skill performance.

Basically, there are two types of feedback:

1. 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. Two examples might be: a) Verbal feedback that is provided by the instructor on some aspect of the skill performance (for example, when performing a back-leg round kick, "keep the knee bent longer as you are spinning, then extend the leg to the target"; and b) visual feedback that is provided to the student by viewing his/her performance on a videotape or in a mirror during the movement's execution (for example, when performing a foot stomp, "strike with your heel").

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

Feedback can serve several functions in learning skills:

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/she already knows that; instead, tell the student that he/she 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 inside 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 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 was just hit in the face during a sparring situation; instead, tell the student to keep his/her 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 arts 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/her martial arts skills. Feedback (intrinsic or augmented) should give the student a good idea of what his/her 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, the student will either try harder or give up completely. Remember that once a student reaches a high level of proficiency, the progress he/she 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/her back hand drop during sparring practice, if the instructor has taught them to "feel" the gloved-hand touching his/her chin during defensive situations while sparring. 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

(cont. on page 40)

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(cont. from page 38)

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?" The answer is related to the amount of pressure built up in the lower back (internal feedback), similar to a twisted rubber band. Basically, the kicking foot stays on the floor until the pressure in the lower back becomes uncomfortable, then the kick is delivered.

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.

For example, a student could look for the following skill components when performing a side kick in the air: a) heel of supporting foot pointed toward target; b) knee of kicking leg raised; c) cocked foot position of raised leg; d) full extension of leg; e) heel strike; f) re-cock position with knee pulled back toward body; and g) return to fighting stance.

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.

Guidelines and examples have been given to illustrate the recommended ways to use feedback to improve skill development. 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 "at-a-boy" or "at-a-girl" may be what's needed to help students persist at a difficult skill.

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

Summary

In order for an instructor to successfully teach students martial arts skills, 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 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).

Practice with an emphasis on "correct practice" can be influenced by effective skill explanations and demonstration, lots of structured practice and quality feedback.

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Appendix

Modified List of Variables from Graham, et al. (1993) Textbook.



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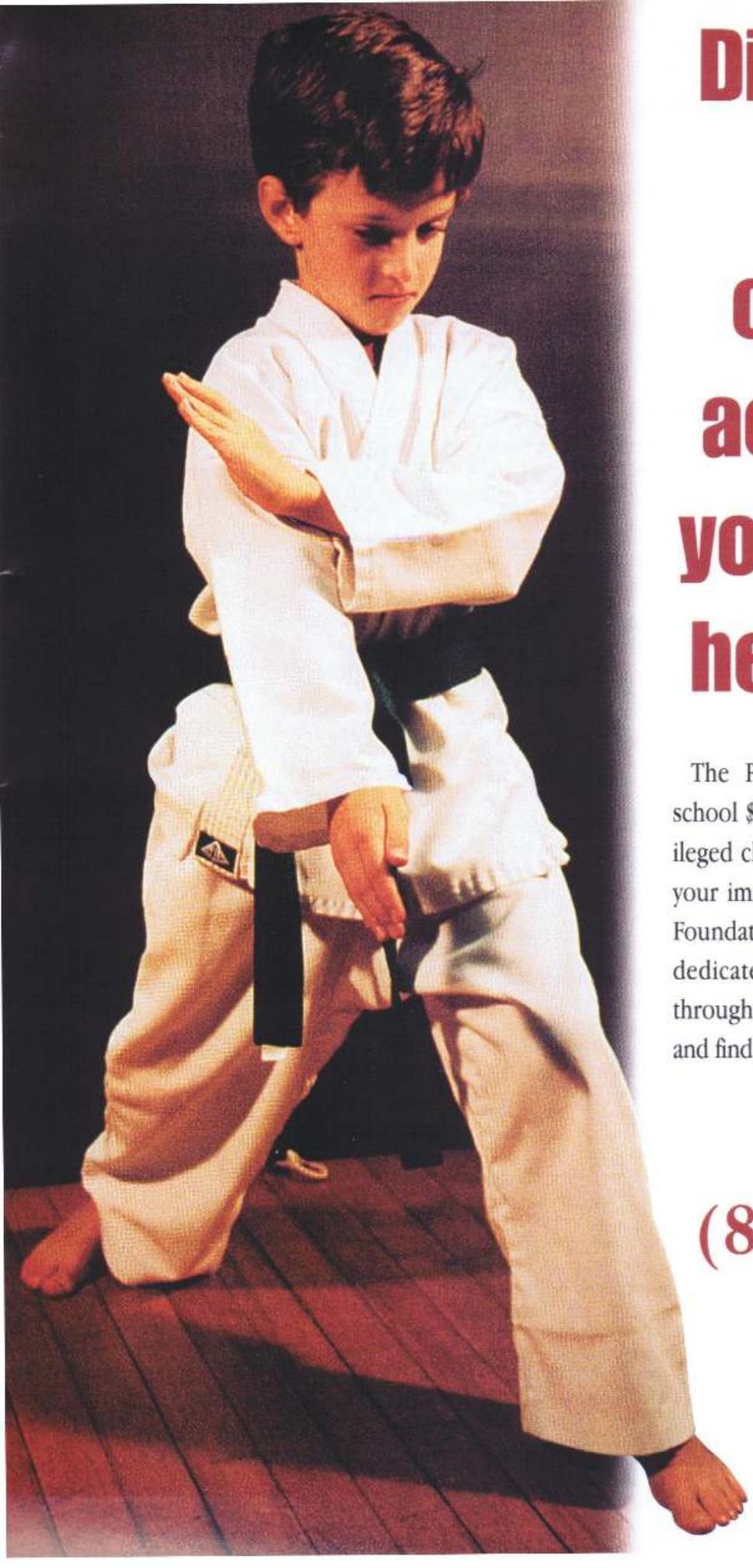
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by Rob Colasanti

Flexing The Fitness Muscle, Part II

The Top Five Reasons The Health Club Business Enjoys More Success Than The Martial Arts Business

Last month, we took a serious look at both the fitness and martial arts fields in America. If you recall, the two were miles apart in terms of size, revenue and popularity. This month, my goal is to help you see why these differences exist to the degree that they do.

With this in mind, let's take a look at the top five reasons that have allowed the health club business to become so successful, relative to the martial arts:

1. Health Clubs Give People What They Want

First, it's important to realize that health clubs are extremely user-friendly. There, members have full control over their training routine. They are free to come and go as they please and can wear exactly what they want to wear when working out. Plus, there are no curriculums, exams, hierarchies or traditions for people to digest while trying to get in shape. At health clubs, members get exactly what they pay for and they get it in a manner that makes them feel great about themselves.

2. Health Clubs Offer Variety

Health clubs seem to have something for everyone. Whether it be aerobics, jazzercise, weight training, swimming, aerobic kickboxing, indoor running, tanning, etc., there's always a wide variety of activities to accommodate a wide variety of people. In today's market, it only makes sense to offer that kind of diversity. Without a doubt, this is a major reason why health clubs average about 1,200 members per facility.

3. Health Club Owners Possess Entrepreneurial Spirit

Don't be mistaken! Health club owners are not leisurely "fitness jocks." Typically, they're entrepreneurs that understand the in's and out's of business. By and large, these professionals tend to develop a keen understanding of management, sales and marketing. That's probably why only a fraction of a percent of health clubs go bankrupt these days.

But having entrepreneurial spirit is almost mandatory for health club owners, considering the amount of money they invest in their facilities. It's not uncommon for them to spend half-a-million bucks on a build-out, weight machines, wet areas and employees, just to get started. With so much money at stake, those involved tend to be very serious about making their business a success.

4. Health Club Owners Have Strong Work Habits

My research also indicates that health club owners tend to work extremely hard. They have big staffs to manage and lots of maintenance to keep up with. Plus, their facilities are usually open seven days a week and allow members to work out from 5 a.m. to 11 p.m. As a result, many fitness pros put in up to 80 hours a week in order to keep on top of their game.

5. Health Club Professionals Support Education and Certification

In the fitness industry, it is common for professionals to maintain certifications from various fitness-related organizations in order to establish their credibility. These courses are extremely effective in providing the latest information and keeping the standards within their field as high as possible.

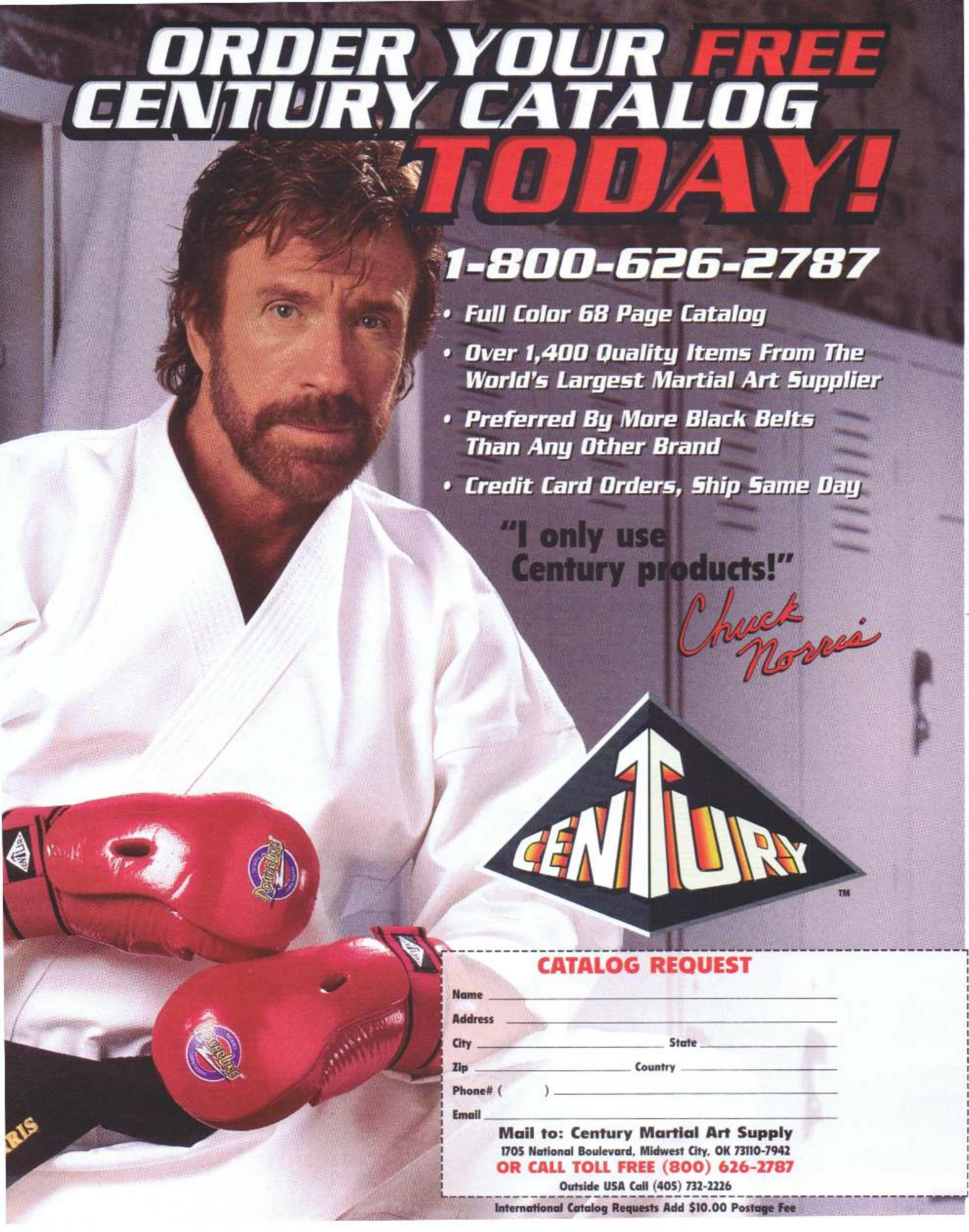
Each year, thousands of personal trainers and fitness instructors of every kind take part in continuance of education programs to update their certifications and increase their knowledge. Mainly, they participate because both the public and their employers demand it. If fitness pros don't comply, then they'll have a hard time finding work within their field. This is a classic example of internal regulation and the positive effects it can have on an industry.

Indeed, the five factors mentioned above have helped the fitness industry capture the adult exercise market. Perhaps, it's also because health clubs provide a direct, convenient, social approach to fitness that allows people to feel comfortable while they do it. Or, maybe it's because they give people the opportunity to fulfill their dream of "having the body they've always dreamed of having?" Whatever the case may be, the fact remains that for every one person training at a martial arts school, eleven are working out in health clubs.

Next month, in the conclusion of this article, we'll discuss how martial arts school owners can improve their current operational practices and give the adult market a little more of what they're looking for. There's a tremendous amount of potential out there. The health club professionals have already found a way to harness it and so can we. Let's use them as our guide. After all, it's hard to argue with success. ◆

Rob Colasanti is a 3rd-degree black belt and, as Vice President for the National Association of Professional Martial Artists, speaks with hundreds of school owners across the country each week. Rob has a BA degree from the University of South Florida, and is the author of "How To Be A Black Belt."

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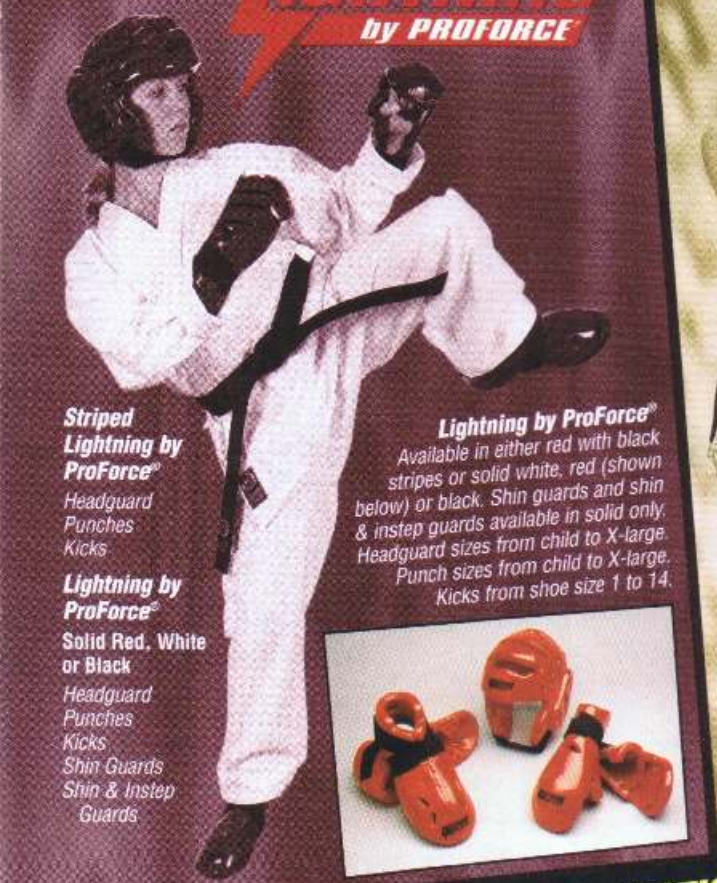
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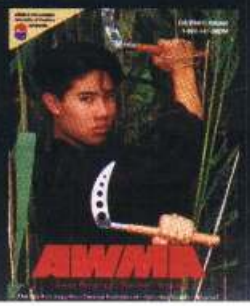
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