



SHOTOKAN RYU KASE HA INSTRUCTORS ACADEMY

SRKHI A Newsletter 2/05

Dear karateka

Another one Newsletter is reaching you with a lot of useful information for our Academy's members. As 2005 unfolds many activities are programmed and scheduled, which are aiming in enriching our knowledge and level in Shotokan Ryu Kase Ha, as well as to strengthen the bond among members. The apex of these activities is the Academy's annual Gasshuku, which will take place in Greece in upcoming June. This course is of special importance, since it will be the first official course after the loss of Kase sensei, and as that it will certainly provide an opportunity for us, apart from training, to discuss about future. I want also to draw your attention on the renewal of our membership for 2005, which should be due by 28 February 2005.

All these information are found in this Newsletter that you find in front of us.

Coaching and Training Principles

by Fedyk Michaylo 6dan, Shihankai member

Hello Once Again,

In the last issue I moved away from the science side of coaching and looked at coach qualities and what constitutes good coaching practice. This issue we will continue the theme of coaching qualities and link it to the scientific values related to Feedback and Skill Progression.

FEEDBACK AND COACHING

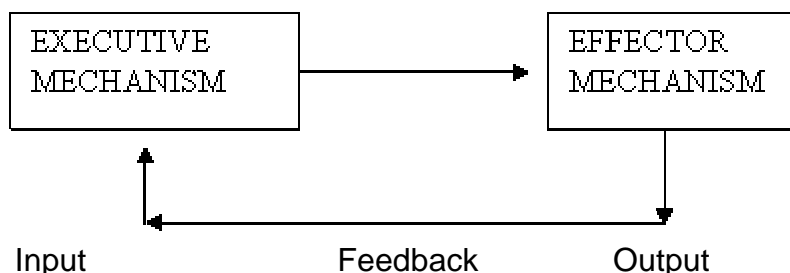
Feedback is commonly thought to be one of the most important factors in the acquisition of skill. The term is often used to incorporate related terms such as **REWARD, KNOWLEDGE OF RESULTS** and **REINFORCEMENT**.

The main importance of feedback is the receiving of information by the performer and the use of this information to make changes to performance.

Feedback is said to come in two main forms:

OPEN LOOP and CLOSED LOOP

CLOSED LOOP SYSTEM



The closed loop system can be explained as follows:

- The executive mechanism (the brain) sends the signal to the effector mechanism (the muscular system).
- For any positive change in behaviour to take place, there has to be an intervening variable. This variable is **FEEDBACK**.
- For the feedback to have any positive value, there must be some model by which the performance is compared.
- The system must be able to detect error in performance.
- Feedback should provide information of discrepancies between actual and desired performance.
- To be successful, the feedback must enable the performer to become more successful in the execution of skills.
- Eventually, the feedback can operate unconsciously as the performer improves. (Fitts' Autonomous Stage).

EFFECTS OF FEEDBACK

Feedback is thought to produce three major effect upon learning:

- To motivate the performer.
- To change performance.
- To reinforce learning.
- In terms of motivation, feedback can act as a reward, but if it is expressed in a derogatory manner, it can actually inhibit learning. The coach should consider carefully the way in which feedback is given, the stage of learner, age, context etc.
- Feedback can only work to change performance if the learner has a clear idea of the ideal model by which the performance can be judged. Demonstration is a key aspect of this. Sometimes the feedback may be physical and take the form of manual guidance.
- For reinforcement to be successful, confirmation of progress is essential. This can be given as praise, encouragement or the achievement of a previously agreed goal.

MODELS AND FEEDBACK

- The coach must have a standard or reference point by which to compare the performance of the athlete.
- The model should be flexible enough to take into account the nature of individual differences, levels of achievement, age etc.
- Demonstrations, video tapes are all useful models.
- Important distinction between **KNOWLEDGE OF RESULTS** and **KNOWLEDGE OF PERFORMANCE**. The former is usually associated with open skills as it relies on a knowledge of outcomes. The latter is more associated with closed skills as it relies upon movement execution.
- The performer should also be encouraged to develop a model of performance.

TIMING OF FEEDBACK

When should the coach provide feedback?

- Feedback should be given as soon as possible after the event. The performer needs to be able to remember the feel of the performance.
- The length of time before the next practice is also crucial. The performer needs to repeat the practice before the feedback is forgotten.

- The performer needs to be receptive to feedback. Immediately after a painful defeat may be too soon!

AMOUNT AND PRECISION OF FEEDBACK

- The coach must guard against giving too much information which could confuse the learner.
- It is desirable to concentrate upon the most important aspects of the performance, keeping the number to a minimum.
- These can be given in a precise and accurate manner.
- The level and precision of feedback depends upon the maturity and intellectual capacity of the performer.
- The performer should be able to utilise the information given by the coach.
- Verbal feedback may be more useful in early learning, but as the performer matures, then internal analysis and rehearsal become more important.

FORMS OF FEEDBACK

The forms of feedback can take many forms:

- Verbal
- Visual
- Aural
- Kinesthetic

The stage of learning is also important in considering which type of feedback is important:

- Beginners tend to rely more upon visual and verbal sources of information.
- Later in development, kinesthetic sources become important.

This could mean that these factors will have an influence upon the sequence of feedback that the coach should use. However, some individuals may find particular types of feedback more suitable for their own needs.

PRACTICAL EXERCISE

1. Ask two coaches (any martial art or sport) if you can observe one of their sessions. As the session proceeds, record the frequency and types of feedback given by the coach. Use the matrix provided or devise your own.

	Coach A	Coach B
FORM OF FEEDBACK		
Verbal		
Visual / Observation		
Kinesthetic		
Demonstrations		
Models		
TYPE OF FEEDBACK		
CONCURRENT		
TERMINAL		
REINFORCEMENT		
Positive		
Negative		
Praise		
Strong verbal criticism		

2. Once you have collected your data, analyse the responses and compare them, evaluate who was making good coaching practice.

The following points may help you to organise your thoughts:

- Is the nature of feedback given related to the style or personality of the coach?
- Does the context of the situation have an effect on the type of feedback?
- What of the age or skill level of the performers?
- What effect does the feedback have upon the performers?
- Do some types of feedback have a greater effect than others? If so, why?
- Does the feedback have a motivating effect upon the performers?
- Do the athletes find the feedback to be rewarding?
- Discuss your observations with the coach at the end of the session.

Remember that it is a privilege to be allowed to observe a coaching session. You must discuss the reasons for your wishing to observe fully with the coach and make clear that you are in no way making judgement on personal coach performance.

I apologise for being slightly heavy in this article but understanding of the feedback process is essential to good coaching practice. If you have any particular questions about this article or questions related to coaching / training principles please send them in and as each newsletter is produced I will try to answer your questions.

Budo Themes: Sanchin kata, three conflicts and three Jewels

by S. G. Drossoulakis, 4 dan

(continues from Newsletter 1/05)

Sequence of movements All movements are conducted in an isometric fashion with the emphasis given in strong ibuki breathing.

1. Take musubi dachi stance with hands open and crossed in front, left over right.
2. Step forward in right Sanchin dachi in a morote chudan Uchi Uke. Draw back left fist, punch Gyaku Zuki Chudan and return to the first Kamae.
3. Step forward in left Sanchin in a morote chudan Uchi Uke. Draw back right fist, punch Gyaku Zuki Chudan and return to the first Kamae.
4. Step forward in right Sanchin in a morote chudan Uchi Uke. Draw back the left fist, punch Gyaku Zuki Chudan and return to Kamae.
5. Starting with right hand punch, alternatively right – left, 4 static Choku Zuki, every time returning to the first kamae.
6. On the final punch open both hands, extend elbows forward, then pull both hands in hikite position and strike Gedan Nukite (both hands). Arms slightly rounded at the elbows. Shoulders down. Repeat three more times. Close hands while bring them back in hikite.
7. Step back with right foot in Sanchin dachi – execute Mawashi Uke and follow with double, jodan and chudan, teisho uke.
8. Step back with left foot in Sanchin dachi - execute Mawashi Uke and follow with double, jodan and chudan, teisho uke.
9. Step right foot back into Musubi Dachi, take initial stance with crossed hands.
10. Return to yoi position.

It is important to note that Goju and other Okinawan styles practitioners use Sanchin dachi during their performance, however if we, as Shotokan practitioners, want to practice this kata, for the benefits it gives, we may use Han Zenkutsu dachi, without affecting the essence of Sanchin practice.

Key points of Sanchin kata

- Strong abdominal ibuki breathing
- Learn how to drop your weight on to your stance
- Good stances and balance
- Relaxation and tension at the correct points
- Remember to keep shoulders down.
- Practice testing your partner
- DO NOT STRAIN

Why to practice Sanchin?

Sanchin kata can guide and instruct practitioners on many levels. Even its name, "three battles" or "conflicts", gives an indication that the kata functions at multiple levels. The three elements in conflict are the body, mind, and breath (do not forget that in Japan and China, breath is synonymous with spirit, ki, or energy). Although these elements are considered separately, they are inextricably interwoven in karate practice. Only when these three elements are in harmony we are able to reach our potential in both technique and character. As in the rest of nature, the balance of these three elements is impermanent, however Sanchin kata provides a way of even temporarily uniting them, therefore the karateka's focus and power will be developed.

The Body Sanchin is an isotonic exercise which helps to strengthen, condition, and toughen the physical body, through the application of tension and abdominal breathing. Every muscle below the neck needs to be tensed for the entire duration of the kata. In addition torques the arm and leg bones, so increasing bone mass. It is a fundamental exercise in developing *Mushimi* – the heavy, sticky hand technique.

The isotonic tension of the body automatically slows down the action of the techniques. This provides also an opportunity to observe and learn the correct way to perform certain hand techniques.

Sanchin helps the realization of centering the body in the hara; by placing our crossed hands in front of the hara during Yoi; by moving into Sanchin Dachi with the arms in Morote chudan Uchi Uke, we are taking a kamae which focuses on the hara. When projected downwards, the angle of the forearms converge over the hara. When projected upwards, the angle of the legs also converge over the hara.

Performing Sanchin two or three times during a training session will provide maximum benefit and will not adversely affect healthy people. However, if the kata is performed incorrectly or excessively it may harm the body. It is important not to overly tense the neck muscles, since this can constrict the vessels to and from the brain.

The Mind The mind is also centered in the hara by focusing attention on the rising and falling motion of the abdomen while breathing. The mind is the director of everything, that meaning that it should maintain focus over the entire body throughout the performance of the kata. This is perhaps the most difficult and yet the most beneficial aspect of the practice. Knowing that the mind can only focus on one thing at a time and that Sanchin demands total focus over the whole body (in order to ensure that the muscles below the neck remain fully tensed; that all the hand techniques are executed correctly; that abdominal breathing is being maintained along with the correct breathing pattern), we understand why Sanchin has such a value .

The Breath Breath is synonymous with spirit. It is centered in the hara by using deep abdominal breathing. Hara is considered to be the origin and storehouse of martial power, ki. Abdominal breathing is also essential in developing and storing Ki in the body and is an essential part of *haragei* (hara development). In addition, most people breathe high up, in the thorax, meaning that the chest muscles are the primary ones used to bring air in and out of the lungs. Abdominal breathing is very important, because it increases lung capacity, promotes greater oxygen exchange and flushes stale air out the lungs more efficiently than thoracic breathing. More than that, emotions can be controlled by adopting appropriate breathing patterns; even a deep sigh or one long out breath may have a calming effect. Forceful breathing is a way to project a martial spirit.

Breath is also related with "ki." By coordinating abdominal breathing, explosive exhalation, and correctly applied muscle contraction, you can produce, for an instant, phenomenal power. Chinese traditional medicine says that ki is universal, a fundamental necessity for life. A fundamental tenet of Chinese traditional medicine is that, in addition to universal ki, we are all born with our own personal store of essential ki. While wrong lifestyle reduces essential ki, and once it is gone, person dies, our ki reservoir is increasing by eating nourishing foods and doing certain exercises. The old masters discovered two methods of supplementing their essential store of ki. These are the internal method, called *Naikan*, and the external method, called *Gaikan*. The external generation of ki (Gaikan) is said to be achieved through the exact muscle tension exercises required in Sanchin kata. Through constant tensing of the muscles, universal ki is said to be drawn into the muscles.

Acupuncture theory tells us that every finger and toe is directly linked through meridians to internal organs such as the heart, small intestines, bladder, kidneys, gall bladder, liver, lungs, large intestine, stomach, and the spleen. At the completion of sanchin practice, the locally generated ki enters the meridians and are circulated to nourish these internal organs. Sanchin is a heishi (closed fist) kata. This means that the ki generated during the performance of the form is not emitted outside the body, but is kept within to nourish it.

Membership Information:

I would like to start by welcoming the new Academy members. On 20th January 2005 the Shihankai approved the membership applications of Robert Willis, 4dan, Geof Dixon, 4dan, Paul Sharpe, 4dan from UK/ England, Sammi Mikonen, 3dan, Pasi Nettamo, 3dan from Finland, Joaukim Pacheco, 3dan from Portugal, David Plosinjac, 3dan, from Slovenia, Rudinger Kunst, 3dan, from Germany and Rudi Bruwer, 3dan, from South Africa.

The renewal of the annual memberships is on going, however I would like to remind you that, for those who have not transfer their membership fee yet, it has to be done by 28 February 2005. The annual membership fee this is 60 Euro or 36 British pounds. Payments may be done, either by bank transfer to our accounts or by a bank cheque:

If you choose bank transfer, here are the details of our accounts:

STERLING ACCOUNT TRANSFER ONLY STERLING (GB POUNDS) TO THIS ACCOUNT

Bank: Natwest Bank Ltd. Cheltenham Branch, 31 Promenade, GL50 1LK
Account Name: Shotokan Ryu Kase Ha Instructor Academy
Account No: 16412087
Sort Code: 60-50-16
IBAN No: GB33NWBK60051616412087
SWIFT CODE: NWB KGB 2L

EURO ACCOUNT TRANSFER ONLY EURO TO THIS ACCOUNT

Bank: Natwest Bank Ltd. Cheltenham Branch, 31 Promenade, GL50 1LK
Account Name: Shotokan Ryu Kase Ha Instructor Academy
Account No: 550/00/08791120
Sort Code: 60-50-16
IBAN No: GB69NWBK 60720308791120
SWIFT CODE: NWB KGB 2L

If you choose a bank cheque or international money order, made them payable to Shotokan Ryu Kase Ha Instructors Academy and post them to our Treasurer, Alan Armstrong, 19 Jubilee Drive, Bredon, Tewkesbury, GL20 7QJ, England, preferably by registered mail (attention, cheques could be either 36 British pounds or 60 euros, whichever is more convenient to members).

In any case you must not forget to mention the name(s) and the year.

SRKHIA News Reports

Recommended Courses:

As the year goes forward many courses by different Academy instructors are scheduled and organized. If you want to stay informed about courses in different countries by any or a particular instructor you must visit www.kamikazeweb.com and then follow the links for events. Our colleague Frank Schubert has a quite updated data base. In any case you may want to pay attention to the following information.

I will start with the Academy's annual Gasshuku which will take place on 3, 4 and 5 June 2005, in Greece. You have already received fully detailed informarmation concerning tis activity. In brief, the course will take place in the Sport Camp Loutraki, at the famous spa town of Loutraki, 75 km from Athens. The course as well as the

accommodation will be at the Sport Camp. Please note that booking is required in advance. Needless to say that, our participation in the Gasshuku is necessary. For any information please contact the Secretary of the Academy at spirosd@otenet.gr or Dimitrijevic sensei at vebo@otenet.gr

Rudi Bruwer, 3dan and the Eagles Karate Club, South Africa organize on 19 February, the CENTURION Karate Tournament , in Centurion South Africa. If you want to travel in the sunny at this time of the year South Africa look for more information at www.eagles.co.za

Marco Gomez sensei, 5 dan, member of the Academy, organizes a CURSO INTERNACIONAL DE KARATE SHOTOKAN TRADICIONAL on 5th March 2005 in Barcelona Spain. For more information contact Gomez sensei at marcoalf@terra.es or www.kaseha.esp.st

Velibor Dimitrijevic sensei, 6 dan and member of the Shihankai, organizes on 30 May to 3 June 2005 the Athens 2005 Karate do Camp, in a Sport Camp close by the famous spa town of Loutraki, 75 km from Athens. You have received the leaflet of this course however if you need more info contact Dimitrijevic sensei at vebo@otenet.gr

If you look also for long destinations Marco Gomez sensei 5 dan, organizes a Seminario Karate Traditional on 4 to 6 June 2005 in Fusagasusa, Cundinamarca, Colombia. For more information zensho@starmedia.com or marcoalf@terra.es

The English Shotokan Academy organizes its Summer Residential Course, Steve Cattle Memorial on 12 to 14 August 2005 in Lilleshall UK. Dirk Heene sensei, 7 dan, Julian Mead sensei, 6 dan, Mike Fedyk sensei, 6 dan, Alan Armstrong sensei, 5 dan, Roger Hooton sensei, 5 dan, will teach in this course. For more information look at the ESA site www.the-esa.info .

San Pilay, 6 dan, organizes the Kase ha Memorial Seminar on 2, 3 and 4 September 2005 under the direction of Misce Opeloski sensei, 6 dan and the Championship on 10 September 2005 in Pretoria, South Africa. Championships is open to all ages and levels under different categories. For more information please contact the Event Co-ordinator directly: Karien Jacobsz at kjacobsz@polka.co.za

Dick Fieret, 5 dan organizes his monthly Kobujutsu seminars on 26 February, 19 March, 23 April, 28 May and 25 June 2005, in Terneuzen The Netherlands. There is also a stage in Karate and kobudo on 20 to 21 May 2005, by Dirk Heene, 7 dan, Dick Fieret, 5 dan and Gertjan Fieret 4 dan. For more information please contact Dick or Gertjan Fieret, at dfieret@zeelandnet.nl or 0031 115-696383 or 695072.

If you want to train with Dirk Heene sensei, at Honbu Dojo Limburg, throughout the year, you are welcome to stay in the dojo (sleeping bag is necessary). Price per day: 7 euro including: 2x training a day; use of showers, sanitary, kitchen. Buffet-restaurant is 5 minutes away.

Keep in mind, www.shotokan-ryu-kase-ha.de , Pascal Petrella's dojo site on SRKHIA. The site includes many useful Academy information, including SRKHIA Newsletters. Also our colleague's Martin Fernandez site, www.shotokanryukaseha.com includes a

lot of information on Kase sensei and SRKHIA as well. Every member should have them on his Favorites list.

Before closing I would like once more to invite you to contribute to this Newsletter by providing, not only information on upcoming courses, but articles, seminar reports etc. Be reminded that this is our Newsletter, so we all are obliged to contribute to its contents.

The next Newsletter will be edited in the first week in 2005. Till then stay strong, train hard, enjoy life and remember,

Karate no shugyo wa issho de aru, Karate practice is for whole life.

Oss

Spiros G. Drossoulakis