



SHOTOKAN RYU KASE HA INSTRUCTORS ACADEMY

SRKHI A Newsletter 1/05

Dear karateka Ake Mashite o Medeto Gozaimasu,
Another year has already started. However this one is not the same as before, since Kase sensei is not, at least physically, among us. However his spirit remains within us to direct our training effort and practice towards higher levels in the art of empty hand fighting. This is the moment that each of us should look inside in order to become fully conscious of our goal and then all together, guided by sensei's spirit, move forward, improve our skills and further develop the art of Shotokan Ryu Kase Ha, that Kase sensei has inherited to us. This is exactly what Kase sensei did with the art that sensei Yoshitaka, Okuyama and other seniors inherited to him. This is our giri, from which we cannot escape if we consider ourselves as followers of a budo tradition.

A notice from the editor

You have noticed a delay in the edition of the current issue, which is due to a problem in my computer and the time required to return in its previous condition, although certain things were lost. I apologize for that but as you all understand it is beyond my control.

Coaching and Training Principles by Fedyk Michaylo 6dan, Shihankai member

Hello Once Again,

The last three articles were centred on the process of learning new skills and this was identified as an essential element of coach knowledge if a continuance of skill progression is to be achieved when coaching any student.

What I would like to do in this issue is move away from the science side of coaching. I would like to keep it fairly simple and have a look at what qualities a coach should have and will need to acquire over time if any coaching success is to be achieved. It is not an exhaustive list and I would be more than happy to discuss in the next issue readers input on this topic.

I have identified 5 key areas essential to quality coach development.

- Coach at work.
- Planning.
- Conducting.
- Evaluating.
- Responsibilities.

The headings highlight some of the requirements important to successful coaching.

In this article we will consider The Coach at Work.

Three principles underpinning coaching.

- a. Welfare and development of the performer.
- b. Improving performance at all levels from novice to advanced.
- c. Setting challenging tasks to utilise knowledge, skill and attitude of performer.

Three factors that determine the role of a coach.

- a. Set tasks to accelerate skill learning and performance improvement.
- b. Responsibility for social, physical and emotional needs.
- c. Must be an instructor, motivator, friend, student, manager and guardian.

Three specific phases of the coaching process.

- a. **Planning** – programme of action to meet the needs of all performers and guide their development.
- b. **Conducting** – teach the session (know what to teach, set objectives). Check that training plan is completed in a safe environment.
- c. **Evaluating** – assessment of the training plan / objective. Adjust as required for the performer and the coach.

Components of effective communication. (Two-way process)

- a. Talking – sending the right message to the student both verbally and with body language.
- b. Listening – Be prepared to listen to student input and be able to pick up on relevant points that may be beneficial to both the coach and student.

Key areas of knowledge required by the coach.

- a. Know the sport coaching well, information on techniques used and the rules of the game are essential.
- b. Know what level the students are and plan according to their needs.
- c. Knowledge of influencing factors on performance i.e. fitness, injury, psychology, conditions, environment, equipment.
- d. Factors affecting coaching proficiency – methods, skills, styles, personality.

Coaching Philosophy

- a. A set of guidelines that governs a coaches action and behaviour.
- b. A development of own beliefs and views on key issues where sharing them with others is an important factor. Clarification of expectations can then be agreed.

Science of coaching

- a. Knowledge based on physiology, nutrition, psychology, biomechanics and medicine.
- b. The measurements of performance in the effort to attain maintain and enhance performance.

Art of coaching

- a. This is the interpretation by the coach of all the elements that contribute to the term sports science.
- b. Knowledge, experience, intuition and personal experience all contribute to coaching as an art.

- c. Authority, enthusiasm, opinion, judgement, prejudice are also factors that have influence on the art of coaching.

Summary

- ◆ Planning based on individual needs.
- ◆ Conducting sessions.
- ◆ Evaluating sessions, performers, performance and coaching effectiveness.

Conducting Coaching Sessions

Coaching Styles

Personality, knowledge and experience are important factors, which may influence the natural style of a coach.

The approach of most coaches will be based on a combination of telling, showing and asking questions, many coaches prefer not to use the question approach.

Coaches should be able to adapt their style of coaching in order to meet the needs of particular students / athletes.

Some methods / styles are explained below.

- ◆ **Telling** - this is based on instruction only from the coach who makes all the decisions and does not involve performers in the decision making process, the performers are told exactly what to do. This also allows the coach to have total control where advanced planning of session content and pace will take place. It could have a discouraging affect on performer centred athletes perhaps more so in team games where the decision making process is an important factor towards success.
- ◆ **Selling** - the coach still makes the decisions but also shows what is required and provides explanations, questions from performers are encouraged where a rationale for coach decisions can be explained.
- ◆ **Share** - involvement from all performers is encouraged, the coach may outline a situation and seeks the input of the athletes in order to make the best decision on suggestions given by the athletes. This approach allows the coach to use the questioning approach and also allows the athletes to have a decision making experience. The final decision still rests with the coach.
- ◆ **Allow** - the coach and athletes outline the problem together. The coach defines limits and the athletes explore the possibilities and start to make positive decisions. This style of coaching is beneficial to the performers welfare and the forming of positive group relationships, however it can be a very time consuming method but in the long term may be well worthwhile.
- ◆ **Questioning** - **this style of coaching for some may not be easy but it is a proven and most valuable coaching skill that can.**
 - i. Help performers / athletes to accept greater personal responsibility.
 - ii. Help performers to understand what they are doing.
 - iii. Use of own feedback during performance may take place.
 - iv. Awareness of what has and is happening during the performance.
 - v. Focus the performer's attention to the task.

Coaches should be.

- ◆ **Friendly - happy - patient - understanding and have a sense of humour.**
- ◆ **Have credibility in the sport coaching.**
- ◆ **Firm but fair.**
- ◆ **Provide encouragement when required.**
- ◆ **Well organised.**
- ◆ **Able to help in the development of skills specific to the task.**

Coaches should not.

- ◆ **Shout to get things done.**
- ◆ **Give constant praise saying well done irrespective of effort or skill demonstrated.**
- ◆ **Not appear indecisive.**

If you have any particular 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

Introduction

In the effort to develop ki, there are certain exercises, most of them found in Taoist practices and Chinese systems like Tai chi, Bagua etc. To all these the common factor is breathing, since deep abdominal breathing plays an important role in developing ki. In this context kata Sanchin, which is found in Goju ryu, Shito ryu as well to almost every Okinawien system, Isshin ryu, Uechi ryu etc, comprises a very good practice, may be the closest one to our curriculum.

Origin of Sanchin kata

To the best of our knowledge Sanchin kata originated in southern China, where versions of the kata are still being performed. Sanchin is also mentioned in the Bubishi, that meaning it is at least 150 - 200 years old. Many southern Chinese styles have adopted versions of Sanchin as their basic kata, but it is most often associated with the ancient southern White Crane (Jap. Hakutsuru) styles. Its purpose was as a basic energy, speed and power builder that supported the rest of the system. The Sanchin of southern Crane was performed with speed, penetrating power, and with a unique fast breathing pattern. The one normally practiced today in Goju-ryu utilizes slow ibuki breathing and it is not the same that Kanryo Higaonna brought back to Okinawa after his stay in Fuchou, China. Following his death Chojun Miyagi revised the kata in significant ways so that it more closely exemplified the "go" (hard) aspect of his Goju-ryu karate. Whereas the old master's kata was fast, explosive, and contained 180 degree turns, Miyagi's version is slow, with overall body tension, deep powerful abdominal breathing and with forward and backward movement only. Okinawan masters always claimed that 'Sanchin is everything, the basis for the whole art.

Sanchin, the "Three Conflicts"

Sanchin translates as "Three Conflicts," "Three Battles," or "Three Gods", referring to mind, body, and spirit. It's primary martial function is to develop the cutting mind, the body of armour and the explosive power. To develop Sanchin, the three conflicts, Mind, Body and Breath, must first be recognised, then harmonised and finally refined.

The *Mind*; it is the discipline of concentration that clears the countless random thoughts that constantly distract us. The *cutting mind* is the calm clear mind that perceives and acts without the incessant chatter of the internal dialogue. It is the starting point of Zen; the uncluttered mind that allows direct experience and reaction at an instinctive level. Dealing with the enemy enables his movements to be immediately understood, so as to cut them down without hesitation at precisely the right moment. Therefore when studying Sanchin we refrain from internal verbalising and concentrate on experiencing the feelings instead. This is the state of mushin.

The *Body*; constant repetition combined with self awareness corrects poor body alignment and brings control over body mechanics. It restores body's natural balance and posture. Natural strength is developed in favour of excessive tension or relaxation. The *body of armour* is commonly referred to as an 'Iron Shirt', and is the effect whereby the body is able to absorb and withstand blows. This is done by developing and utilising the muscles, bones and tendon throughout the whole body to absorb and dissipate the force, like a giant shock absorber.

The *Breath*; abdominal breathing replaces limited thoracic contraction and expansion. This enables the tension in the upper body to be released from the chest and is pushed down into lower abdomen (hara). The *explosive power* is generated by using the whole body and then channelling and directing it into the opponent. In the initial stages a single shock wave is produced. In the higher levels this manifests as a series of continuous waves or vibrations. The source of this power is the hara or lower abdomen combined with contractions of the diaphragm (ie breathing).

With Sanchin we bring these three together to create a state of enlightenment. In this process, the "three conflicts" must be recognized, harmonized and refined. Each conflict is a dull unpolished stone, Sanchin grinds each one until three jewels emerge. Concentrate without distraction on natural movement and posture, combined with coordinated abdominal breathing. This may take years of diligent practice but with patience and perseverance will bring great rewards, such as the Cutting mind, the Iron shirt and Explosive penetrating Ki.

(to be continued)

Membership Information:

The end of the year (2004) has passed and with it many things among them the time for application for new members. So there are nine new applications. From UK/ England, Robert Willis, 4dan - Geof Dixon, 4dan - Paul Sharpe, 4dan, from Finland, Sammi Mikonen, 3dan - Pasi Nettamo, 3dan, from Portugal Joaukim Pacheco, 3dan from Slovenia David Plosinjac, 3dan, from Germany Rudinger Kunst, 3dan, from

South Africa Rudi Bruwer, 3dan. A decision from the Shihankai is expected by 20 January, in order to officially welcome our new brothers at arms.

At the same time the procedure for renewal of current memberships is ongoing. Please be reminded that 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. Renewal of membership should be completed by 28th February 2005.

SRKHIA News

Reports

For one more time there are no reports from seminar or other activities that members have participated and they would like to share with other members. Should I consider that members have stopped to participate in seminars?

Recommended Courses:

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.

Velibor Dimitrijevic sensei, 6th dan and member of the Shihankai, will teach a course in Pershore, Worchestershire, England, organized by the English Shotokan Academy on 29 & 30 January 2005. For more information look at www.the-

esa.pwp.blueyonder.co.uk/news/vibo_jan05.doc or contact Slater Williams, 01386 793160, slater@karate.wanadoo.co.uk

Mark your calendar with an important date; June 3, 4 and 5, 2005. The Academy's annual Gasshuku will take place in Athens Greece. In particular it will take place in the Sport Camp Loutraki, www.sportcamp.gr , 75 km from Athens. Accomodation will be provided in the Campus as well as the training. Full information will be provided in the next Newsletter.

Last but not least; 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 as well.

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 by 10 February 2005. Stay strong, train hard and enjoy life.

Oss
Spiros G. Drossoulakis