



# Become a Super Martial Arts Teacher In 72 Hours

by

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# Introduction

Can you really become a super martial arts teacher in just 72 hours? Isn't this a lot of hype? Is it really possible?

**Yes**, you can significantly improve your martial arts teaching with this one e-booklet, with a few qualifiers:

\* **Are you already a martial arts teacher, or a certified black belt?**

If not, this book won't teach you martial arts — it focuses on how to teach, not how to do martial arts techniques. It is just a jumpstart to improve your teaching.

\* **Do you have a repertoire of techniques and principles that you'd like to impart?** As I said before, this is not a book of techniques. You need a base. If you are in search of techniques and principles, write me — I have some ideas.

\* **Do you have students?** Sure, you can try to internalize these three concepts just by reading about them. You can even gain some benefit by role-playing or practicing in your mind. But the quickest way to improve is to try your tactics out on real, live students.

\* **Do you have excess baggage to work through?** If, for example, your students already have a chip on their shoulder against the **too-rough teacher** (you), then you have some resistance to overcome. These principles still work; you just have a bit of an uphill battle first. It may be awhile before you see results, if your students are gun-shy to you. But stick with it -- you will see improvements in the long run -- and it's worth it.

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You can become a super teacher in 72 hours, but it would be more accurate to say that **you will have the tools and will probably see some improvement within these three days.**

You may not be super in 72 hours, but you'll at least have a road map of how you're going to get there in the shortest amount of time.

Some will be well on their way, the minute they finish reading this e-book. Others will need to make a more formal plan — I always approve of planning the direction of your lessons. You don't have to stick to the plan 100%, but it's a good guide.

(If you have read any of my other books, then you probably already know how much importance I place on goalsetting.)

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This book is divided into three days — one day for each principle. Each principle has a keyword that begins with the letter "I." This way, all three tactics will be easy to memorize.

If you think you already know, and/or understand a particular principle, I still urge you to read all the way through it. Hopefully, you will gain new insights that will help you to improve your performance as a martial arts teacher.

At least, it may reinforce what you are already doing in your lessons. So, on to **Day 1....**



# Day 1

Today, we are going to focus on **a type of training**. I, personally, have used this training tactic many times. I use it on myself, and I apply it to my students' instruction too.

This is a building technique. You use it to build quantity — the number of repetitions, for example. You use it to build amount — you can give your students 500 times more stamina.



I am referring to **Interval Training**. It's a type of training that I first read about in the early 80's.

I became interested, when I read what it was doing for heart patients. The researchers took patients recovering from heart attacks, and in a short period of time, got them so fit, that they could jump rope for extended period of times, like a true athlete.

At the beginning of the study, these subjects could only walk a few steps at a time. They couldn't make it down the hallway of the hospital, without stops for rests.

Then, with **Interval Training**, they started jumping rope. At first, they couldn't jump at all. Then, using these sound principles, they built. They built their stamina and they built their coordination (some had never jumped rope before).

Before long, they could do several sets of 30 seconds of rope-jumping. Eventually, most were doing the same sets as Boxers.

Note: Boxing is one of the most demanding sports on the cardiovascular system. It is both aerobic and anaerobic. It is taxing on the body.

For years, boxers have simulated time in the ring -- rounds, by jumping rope. Jumping rope is more physically demanding than jogging. If you don't believe me, compare the two. You'll see.

After reading about the above successes, I started researching Interval Training. There were several books out at the time. All of the ones in my collection have long since gone out of print. A quick check at [amazon.com](https://www.amazon.com) revealed that there is a new one out, and a few videos as well.

Except some of these new ones seem to miss a very important point. They **train to failure** — but that's getting ahead of ourselves. Let's start with the basics.



## Getting a Handle on Interval Training

Interval training is different from the old model of building the number of repetitions, or amount of an exercise. It is much more efficient, than the **train 'til you can't do any more** philosophy. Although some of the modern

conditioners are applying that philosophy to their mini-sets. I know that after you read about experimentation, you will know for sure which is the best way.

### **So, what exactly are we talking about?**

**Interval Training** is breaking an exercise into intervals. If you have to perform 500 hundred kicks, for example, you wouldn't attempt to do them all in one long, giant set. You break it into sections; you just do a portion at a time.

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### **So, how is this different from Sets?**

If you have done any weight training, then you are probably very familiar with the concept of **Sets**. You might break those kicks into two sets of 250 each, or maybe three sets of 170 (I rounded up).

To me, Interval Training means a heck of a lot more than just doing Sets. **It's a super efficient way to build to an awesome number of repetitions in a row, or build up stamina, strength, etc....**

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Now, for those of you who are still with me, and haven't skipped on to the next chapter, I am going to let you in on a big secret. And I mean **BIG!**

The real secret of teaching martial arts more effectively is to **consider your training area your laboratory**. And your students are subjects/participants in the study. Now, I know that I mention this in one of the other e-books that came with this package — but a lot of readers will have skimmed that section too.

For you loyal few, I am going to explain what I mean in relation to Interval Training. So, you will learn the finer points of Interval Training, while refining your experimentation tactic.

Remember, the truly great teachers don't just rest on their laurels. **They are constantly evaluating and improving**. Their teaching becomes an experiment. They see if they can educate more efficiently. They revise

their views to keep up with changing times. They get feedback from their students.

So, let's apply all of this to Interval Training....



First, to distinguish **Intervals** from **Sets**, I like to think of Interval Training as breaking your repetitions into many more Sets than normal. Instead of just two or three sets of repetitions, **I would probably choose TEN.**

And thus we begin the experimentation process. Get out your notebook. One thing that you will want to find out in your experiments is the optimal number of sets. Is 10 the perfect number, or would fewer be better, like 8. Or maybe the best number of sets to start with would be 20. You'll have to figure it out.

**Personally, I'd start with 10, unless ...**

... you have a fixed number of total repetitions in mind. In our previous example, you wanted your students to perform a total of 500 kicks, remember?

Well, 500 (**total repetitions**) divided by 10 (Sets), equals 50 kicks per set. That is too many for beginners....

I read in **Bruce Lee: The Art of Expressing The Human Body** (Tuttle publishing), that Bruce didn't want to fatigue his muscles. He mixed exercises, to give the muscles a chance to rest, before doing another set.



Uh oh. Back to the notebook. Is it better to exhaust your students with each set, right from the first set on, or is it better to lower the repetitions, so nobody even breaks a sweat?

And here lies my point of contention with some of the modern interval trainers. They have their charges perform each set to failure.

In other words, if you were kicking, you wouldn't set the number at 25, or 50 kicks per set. Instead, you'd kick, until you couldn't kick anymore. Then after a very brief rest, you'd do it again. And again. With each set, the total number of repetitions goes down.



I don't like this model. But you will find out for yourself, by experimentation, right? And guess what? It's OK to disagree with me. You are developing your own guidelines. You will have your own bag of tricks, your own select secrets involving Interval Training.

Also, think about reading what Bruce Lee had to say on the subject. You may agree with his theories about motor skills and muscle fatigue.



## How I Get Incredible Results

So, what method of Interval Training do I prefer?

**I make it very easy in the beginning to complete all of the sets.**  
This is almost like my **Piddly Practice**.

Let's say, I am trying to help a student with her kicks. They are weak, and she gets fatigued after just 10 kicks. Is she hopeless?

No, not at all. In fact, she will see such great improvement at first, that it will reinforce her practice sessions.

So, she can barely do 10 kicks in a row. What do I tell her? **I tell her to go home and do three kicks in a row.** Three kicks won't tire her at all. I tell her to stop after three. I emphasize that this is very important.

She is to take a one to three minute break ....

Note: Where's my notebook. What's the optimal amount of rest between sets? Should it have to do with recovery rate of the heart? Does it depend on the fatigue of each muscle? Should it be a set amount of time? It's time to experiment.

Then she does three more kicks after her small break. She rests again, and then kicks again. I want her to do a total of 10 sets per day, of three kicks per set.



She comes back in three days. She actually did her sets — she wasn't lazy. So, I ask her, if she was able to complete each set.

She responds, that it was a **piece of cake**. No problem.

So, did she waste her time?

NO. No, she did not.

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Think about it. First, and foremost, I got her to kick. Remember, she could only do 10 kicks in a row. Now, even though they weren't in a row (yet), **she did 30 kicks per day**. That, in and of itself, is a nice accomplishment.

Besides getting her to practice, and tripling the amount of her kicks, **I found out valuable information**. I got a baseline. We have a starting point.

So, I congratulate her, and give her the next assignment ... should she decide to accept it (apologies to Mission Impossible). This time, she is to do **10 sets of five kicks per set**.

This time, I don't see her for five days — long weekend between classes. When she comes back, I ask her how it went.

She admits that the first couple of days, she had problems on sets seven through ten. Then it got easier. By the fifth day, she could do all 10 sets fairly easily.

So, next I up it to **seven per set**, and then in a week, to **ten per set**.

At ten kicks per set, she had some problems towards the end. This time, I gave her two weeks to get comfortable doing all 100 kicks. I really do want it to be easy, before we move on. It helps her to build confidence.

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Then she was ready for **Phase 2**. We started combining sets. This is where the improvements really started to show.

At first, I had her work up to **five sets of 20 kicks each**. Then she did **four sets of 30 each**, for a total of 120 kicks. That took a couple of weeks.

Next, she worked on, you guessed it, **three sets of 40 kicks per set**.

Then ...

...we jumped a bit. I let my student think that her final resting ground was to work up to three sets of 50 kicks each, and stay at that level. So, I let her do that same sequence for a full month ... until it was really easy.

And finally, with a few days in between of 75 kicks per set — **I trained her to perform 100 kicks in a row, without stopping.**

Since, she backed off to 100, the kicks seemed easier. And guess what? She did this practice with both legs. **So, actually, she was doing 200 kicks in a row!**

I took her from 6 to 200 (100 with each leg), in a fairly short amount of time. But the time wasn't important to me. The goal was. Now, that she knows the principle, she can improve on her own. When students take learning into their own hands is when things get really exciting, wouldn't you agree?

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I mentioned that speed of improvement wasn't a factor. If it is important to you, then ... you need to get out your trusty notebook. The more accurately you understand how the variables affect your students' progression, the faster they will learn.

I hope the above example filled your head with variables, that you'd like to test, and get a handle on:

- \* How easy should the reps be, before you increase the number?
- \* At what point (how many sets) is it desirable to exhaust the student?
- \* If you have "lazy" students, should you break it down even more?
- \* Should you go for the larger number at the end? Should I have stayed with 150 each?



Let me let you in on a secret that I did discover from experimentation. See if your experiments support my conclusions.

I have found that I can get faster results, if I vary the number of repetitions by set. So, in the above example, I should have her build to a first set of 50, and then have her do mini-sets of 20 for the rest.

Then I'd have her do a super set of 70, and then two set of 30 each. As long as she keeps building on the front end, she makes fast progress...



But you don't want to exhaust her — that would throw you back to the old way of training — inefficient.

If you see that she is tiring, back off. Go back to five sets of 20 for awhile. Make it easy again.

If you don't mind the slower pace, you can build so subtly, that the student's muscles won't notice the change.

I got a group of boys doing an incredible number of punches using the slow Interval Training approach. And speaking of groups....



## Training An Entire Class At The Same Time

If everyone has a different level of endurance in a particular exercise, how do you make Interval Training work for all?

If you are worried about overextending some students, and not taxing others enough, then you are on the right track. I agree — this is a concern.

### Possible solutions:

- \* Read [Day 2](#) of this e-book. It's all about the benefits of individualized training.
- \* Tell them that you are experimenting. Ask for volunteers. Assign some 10 reps per set, others 20 reps per set, and the last group 30 reps per set. Of course, actual numbers will vary depending on the exercise and your students' baseline level.
- \* You choose who does how many. Assign lower numbers to the less fit, and greater reps to those more fit.

- \* You have them choose. Give them guidelines on minimum levels and maximum numbers of reps. Definitely teach them how much is too much.
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One great method of teaching your students to teach themselves — the goal for a super teacher — is the following:

Have everyone in the class do the exercise to your count. **Don't tell them ahead of time what it's for**, or you will probably have some students hold back — they are wise enough to know that greater improvement shows up, when you don't give it **your all** the first time out, when you record their beginning level.

If, for example, you wanted to build the number of punches, you would have your students punch to your count. Tell them to do as many as they can. You could even make it a mini-contest.

Each student is to stop punching, when he/she can no longer continue. They record their number of punches.

Now, each student has a baseline. After, you grab your notebook, for just one more experiment -- you have to decide who is going to start at what percentage. Should the **wimpier**s start at a lower percentage of their individual maxima, or should all students start at the same percentage, relative to each maximum number of repetitions?

**It's time to experiment.**

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**OK, OK. Enough of the experimenting littany already!**

I get the idea. For those who just want simple advice, start with about a third of each student's max. Remember my kicking example? The girl could only kick ten times in a row. So, I made each set about 1/3 of the total. She started with three reps for each set.

This is just "rough shooting from the hip." You know, in real life, I'd want to know the best number to start at....

Interval Training is the perfect time to experiment. But experimenting takes time. A lot of us opt for the easy way out.

You will become a tighter teacher, if you experiment, and learn from your results.

One thing I guarantee, **you will really get to know your students**. You will listen to their successes, their frustrations, and you will offer encouragement and advice.



You can start interval training in anything that you really want to build up. Once you finish one project, move on to your next goal for your students. This way, while you train, **you can constantly have them building various aspects of their art to an unbelievable level.**

It should only take you an hour, or so, to come up with your first plan.

What will you train? Will you get your students' opinions first? What's your end, desired result? Do you want everyone at the same level, or do you want each to improve by a certain percentage?

This chapter got me enthusiastic about **Interval Training** all over again. I think I'll start yet another new goal for my students at my very next class. While I do that, you should move on to [Day 2](#) (after you have finished some Interval-Training planning, right?) ....



## Day 2

In the last chapter, I told you the subject of this chapter -- **Individualized Workouts**.

If you already feel that you teach to the individual, great. Read this chapter anyway! It will be good for you -- sure, you may pick up a few pointers, but more than that, it will reinforce what you already do.

Sometimes, putting words to the action, turns the action into a principle or concept that can more easily be repeated in the future. Maybe this chapter will offer some reinforcers for the eclectic crowd.

For those of you who are used to doing the same thing as everyone else in class, get ready for a new experience. In your case, it will be a new teaching style....



## A Time And A Place For Each

I understand that many teachers camp out solely on one side of the debate or the other -- do you teach everyone the same thing at the same time, or do you give everyone individualized instruction during class?

Both views have their merits. You can get a lot accomplished by having everyone doing the same thing. Getting a group response when your numbers are big, means that everyone gets to participate -- see the section on **I.T.I.P.** in **Secrets of Teaching Martial Arts More Effectively**.

On the other hand, not everyone was meant to do the same technique in the same manner. What works for giant, muscle-bound males may not be effective if tried by a petite, svelte female. So, **Individualized Instruction** comes into play.

As you'll see from the next two sections, each can be worked into your class to make it a truly great lesson -- taught by a super martial arts teacher ;-)



## Starting Together, Then Individualizing

I like to start everyone together. We warm up with the same exercises. We do punches together. We do our kicks together; even though sometimes, we count on our own -- we are still doing them together. This is the way I was taught.

Then we start the lesson together. We practice the techniques that we are going to need for the lesson.

I start with my students, then while they continue, I do a little correcting. Then we combine some of the techniques, and I continue to model and correct. All the while, everyone is still working together.

Then the students pair off. And all the pairs start the same exercise.

Here is where it gets interesting ....

As I go around the room correcting, I start showing each group something different. I base my decisions on:

- \* **what problems a pair might be having.** I might give them a solution to their problem. Or at least point them in the right direction -- and then allow self-discovery to take its course.
- \* **body types and coordination levels.** I teach my heavy hitters some strength techniques -- elbow strikes, wrist throws, etc... I teach my delicate flowers to finesse, to dart in an out, to use their natural advantages.
- \* **their skill level.** Advanced students get more variations. This keeps them interested. Please, reread the last three sentences. This is a way to teach students of different skill levels at the same time. Just offer more complicated variations to the advanced students. Keep it simple for the beginners -- you don't want to frustrate them.
- \* **their interests.** I have some very loyal students. Why? Because I cater to their needs. We may all start with the same exercise -- taking a right hook by stepping in with a right vertical punch and a left check/strike to your opponent's upper, right arm. But after that first sequence, it could change a lot depending on each student's interest.....

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My kickers would follow with a sweep. I teach them how to sweep without losing their upper body control.

My grapplers will snake their right arm around the opponents left for a break/control at the elbow.

My Bruce Lee lovers will follow with a strike from the left hand to the opponent's chin, while the right hand slaps (poks) the opponent's right bicep.

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Are you getting any inspiration? This is also how I conducted my foreign language classes. We'd start together. Before long, I would be running from group to group to lend my services as a teacher.



If you feel you are being run too ragged, employ the aid of some of your advanced students. Have them help the beginners -- this is pretty standard practice.



## Getting Even More Play Out of Individualized Instruction

Some teachers feel the worst thing that could happen would be to have to teach two different skill levels at a time. Both my wife and I have had to teach combined-level foreign language classes. It is definitely challenging. And it's not for the faint of heart.

Having mixed-levels in the same class can be a blessing in disguise. Really. Here are the combinations that I work:

### Advanced with Advanced

As mentioned earlier, when I keep the advanced folk separate, I can present more complicated combinations. The beginners get to work out at the same time, so they see what will some day be possible for them. It's a great motivator.

### Advanced with Beginners

The best way to learn is to teach -- I say it over and over again, and people still don't internalize it. It works in foreign language. It works in magic instruction. And it works in the martial arts. I even have chapter devoted to the subject in my book on **Wrist Locks**.

Pair your advanced students up with your **not-so-advanced** students. Students don't always have to learn from **your** perspective. Let the advanced ones explain things a bit differently. A slightly different way of expressing a principle can be just the touch to make it stick.

You can still go around the room a coach, but don't interfere with your advanced students' teaching. Let them do it. maybe take them aside to offer a suggestion to them, so they can present it. This is important if they are in teaching mode.

If you are just having advanced students work out with beginners, then it's OK for you to present something different to both of them at the same time.

### **Beginner with Beginner**

This isn't the best combination for pushing ahead to fast improvement. yet, sometimes it's necessary. If you were to pair your advanced with your advanced, then what would you do with your beginners?

You have to do something with them. So, pair them up. And spend more time helping the beginners overall.

Get the advanced students started, then give them time to explore. While they are trying out your move, with a ton of variations, you head back to the beginners.

Maybe you'll need to stop all of the beginners, and have them gather around. Do this when you see most of them making the same mistake. You correct, and then send them on their way.

Tip: Don't stop class every other minute to correct. Let them actually practice. Instead, take mental notes, and then after 5 -10 minutes, have them gather around and share a few observations.

Obviously, you shouldn't wait, if everyone is making a gross error that could do more harm than good. Then by all means correct.



### **Everyone, Do Your Own Thing**

The other way to start class, is to immediately begin with individualized instruction. I tend to save this type of class when everyone seems to need a break from the routine.

By the way, don't always assume that a break from the routine is needed. What may at first appear to be signs of fatigue or boredom

quickly vanish as their bodies start working out with the familiar stretching, kicks, and punches. It may turn out that the routine was just what the doctor/master ordered.

On the other hand, a break from the routine is sometimes necessary (See **21 Ways to Energize Your Martial Arts Class**).

One of the breaks in the routine, that I like to take, is to have everyone do his/her own thing. I suggest that they find a partner who has a similar goal for the day -- they can agree on what to practice.

All is not lost for the loner -- we have heavy bags, a Wing Chun Dummy, etc....

After everyone is paired up, I attempt, in just two or three sentences, to tell each group what to work on. I start everyone on something familiar.

While they work on the familiar, I take the **singletons**, folks on their own, and show them a new technique to practice. Once I get them going, it's time to head back to the groups.

I usually work from beginner to advanced, when skill levels vary. This is because I want them to spend more time with the new movement, while I move on to the advanced students.

Then after I get the advanced students going with 3-4 variations to try out, I rush back to my singletons and then to my beginners, to correct, change, add, and answer questions.

If everyone is at about the same skill level, then I start with the exercise that will keep the pair going the longest. Often, this is a more complex activity.



## Conclusion: More Like An Artist, Than a Mother Baking Cookies

I have been in both giant classes where everyone does the exact same thing, and the classes are separated by level -- there is a **beginner's**

class, an intermediate, and an advanced class. And I have participated in a small, individualized instruction class.

I studied three different classical styles of martial arts, before I switched to the eclectic style of Jeet Kune Do -- Bruce Lee's art. You could say that I switched because of lack of individualized instruction.

You see, I am minus a joint in each foot. I lack the flexibility to turn my foot into a knife edge. I just don't have a joint there -- no rotation, period end of the sentence.

What did this mean? No rotation, no knife edge kick. No knife edge kick, no promotion. And no promotion and no promotion. It seemed I couldn't go any further. Hmmm.

Then I met one of Bruce Lee's students, Steve Golden. I told him that I had no flex in that direction with my ankles.

He said, "No problem. Find a different way to kick. Use your heel to kick instead. Or get good with your hands. Adapt."

So, I did. And I immediately entered into a class where beginners worked with advanced, where belts weren't recognized in class, where all egos were checked at the door, and where everyone got a lot of individualized instruction.

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With individualized instruction you are more like an artist than a mother baking cookies -- huh?

Think of it this way, when you bake cookies, you save time by stamping them out with a cookie cutter. Each cookie is pretty much the same. They are pretty good, but they are the same. And so, we have group instruction.

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But when an artist creates, it's a bit different every time. You start with a blank sheet of paper, or a canvas, or a lump of clay ... and if your artistry is in cooking, you start with basic ingredients.

And then you go to work. You shape; you design. You create. You will take your creation far beyond a paint-by-numbers approach. You have a little experimentation going.

And if you are cooking, you vary your spices according to the occasion. You keep your guests in mind -- you adjust the creation to account for their tastes. You aim to please -- with your artwork.

**Now, wouldn't you rather shape your students into the best that each can be, instead of trying to squish them into the same mold?**

Which has more potential?

While you think about it, it's time to move on to our third, and final, day....



## Day 3

In my opinion, I have saved the best for last. Day 3 covers **Indirect Teaching**.

This is a **super powerful method** for becoming a **super teacher**. Many of the best teachers, no matter what the field, use it to get their points to sink in.

**Indirect Teaching** is a subtle form of instruction. You aren't blatant about it.

It is any form of instruction, where you are not directly telling your students what to do, or what to think. They internalize it on their own.

One interesting characteristic of **Indirect Teaching** is that you are never sure the exact lesson that the student will get out of it. Each will draw his/her own conclusion from the teaching.

**Telling a story with a subtle point is a perfect example of Indirect Teaching.** Any time in this book that I told you about my martial arts experiences, I was sharing some point with you. I am not sure what you got from it, but still, I shared.

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Take the story about why I switched to JKD, from the classical styles. If you have ever felt left out, for any reason, then maybe you identified with that story.

Maybe you had a similar experience, and you switched to a more personalized style.

Maybe you're still looking for the right eclectic art.

Or, if you come from a very classically based style, I might have offended you a bit (sorry). Or you could be thinking -- **although we are a classical style, we would have taken your ankles into account. Heck we have even trained the sight impaired; we could certainly figure out something for a couple of bum ankles.**

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See? I don't know what you got out of my story. I only hope that it strengthens your resolve to **try Individualized Instruction**, or to **continue Individualized Instruction**, or to **consider Individualized Instruction**, if it's a new concept to you.

Analogies, anecdotes, and parables all fall into the category of **Indirect Teaching**. Think of all the times throughout this e-package that I talked about foreign language teaching.

I know that you probably don't care much about my experiences in the high school classroom. But I do know that you do care about **Becoming A Super Martial Arts Teacher**. So, I know that your brain will desperately try to make a connection that it can use, between what I am talking about (foreign language teaching), and your goal (martial arts teaching).

Your brain will look for connections. It will even look for them on a subconscious level. And if it makes those connections, then **BINGO!** Learning has occurred. And it's a very strong kind of learning. It sticks. It will be internalized.



Besides internalizing teaching on the subconscious level. It helps immediately with the understanding of the concept being presented. Think of my example **comparing an artist with a mother baking cookies.**

Rather than spending more time trying to convince you of the merits of **Individualized Instruction**, I started talking about **cookies**. I felt that it was fairly easy to convince you that cookies from a cookie cutter were boring, and that a true chef considers the guests tastes and moods, and then creates a mouth-watering masterpiece.

**From there, I allowed that argument to strengthen my argument about Individualized Instruction.**

In reality, there is no connection between individualized martial arts training and baking cookies, but your brain doesn't know this. There is now a link. More rationale, even though it's subtle, has entered the playing field.

You don't have to believe me. Try it. It works. The question is how are you going to measure your results?

By the way, I could have supported the opposite argument -- I could try to convince you that with a cookie cutter, you are guaranteed a perfect cookie everytime. And sometimes artists create crap that will be appreciated by no one. Well, maybe in the second edition of this e-book, if there is one.





# Conclusion:

## Day 4 And Beyond....

So, I bet you're thinking ...

ÒIt sure doesn't feel like I have all of the tools to become a super teacher.Ó

Well, you are right -- **sort of**. We agreed from the beginning that this e-book would not cover specific martial arts techniques. You already have those -- and if you don't, you can always write to me for my two cents' worth -- or you could start by joining my free e-zine, **Martial Arts Mastery: A Tell-All of Tips, Tactics, And Techniques**.

So, did I give you all of the advice on what it takes to be a great martial arts teacher? No, not by a long shot -- I have at least a **few** more books' worth in me, I am sure.

What I tried to do was cover three important tactics, that not everyone has explored, or explored to their fullest potential.

**Any one of these tactics really could mean the difference between you being just an ordinary teacher and a truly great martial arts teacher....**

Say, you have always taught class as one big group. You have never considered **Individualized Instruction**.

You read this manual, and you decide to give it a try, on a limited basis. BAM. Your students like it. They really like it. **They are learning faster, and they attribute it to you.**

Not only that, but for some odd reason, they feel that you are more considerate of their martial arts needs. You are helping them to achieve their goals. And they feel as though you are listening to them as people too. **They appreciate you more.**

There is more excitement in the air. All because you did this one change....

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Or you start telling anecdotes. You make analogies -- You compare technique-building to making a good sandwich. Someone's backfist -- elbow combinatin reminds you of a story that helps them improve as martial artists ... without doing too much moralizing.

By the way, did you notice how the students like you even more?

By making analogies, you add a bit of humor. You loosen up a bit; you become more human -- more approachable.

Blinking your eyes, as your opponent punches at your face, is like drinking milk directly from the carton or juice straight from the pitcher -- a lot of people do it. Nobody wants to admit to it. And you definitely don't want to get caught doing it.

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In addition to humor, you are now a warmer individual. After all, you are telling them stories about what it was like for you to learn martial arts.

You are expressing some of the difficulties you had -- and indirectly, you are teaching them ways to find their own solutions.



So you have **Indirect Teaching**, and you have **Individualized Instruction**. Don't forget **Interval Training**. Just think of the self-esteem you can offer your students by getting them to build greater stamina, and teaching them self-discipline in small doses. You are giving them skills that could last a lifetime -- corny, but true.

**Any of these tactics can do wonders, if you let it.** Letting it also means adjusting, when necessary. Make the tactic work for you. And more important ...

Make It Work For Your Students ....

And you will be ...

**A Super Martial Arts Teacher**

