

The
Shintaido
Foundation



Newsletter

February 2002
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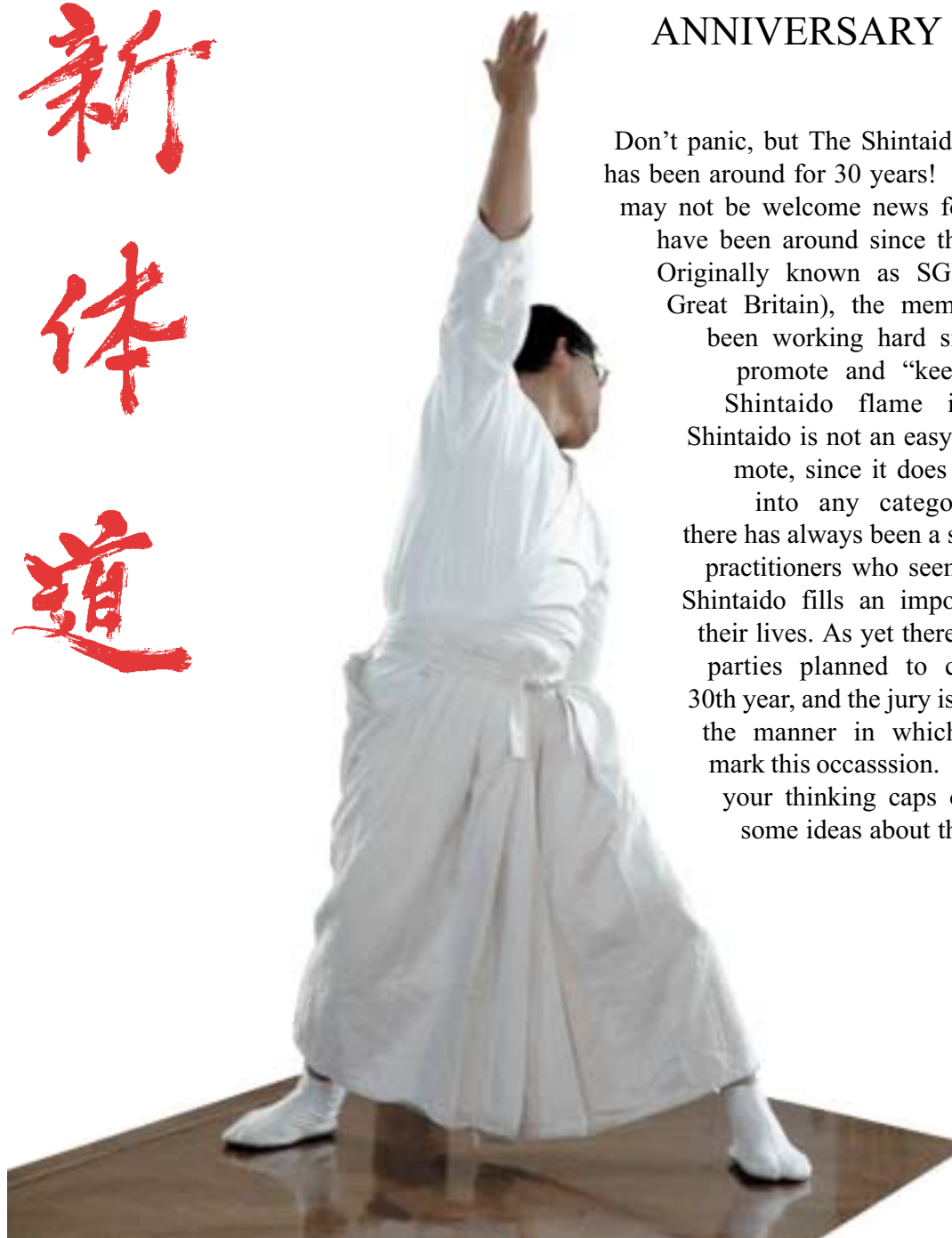
Number 26

2002, THE SHINTAIDO FOUNDATION'S 30TH ANNIVERSARY YEAR.

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Don't panic, but The Shintaido Foundation has been around for 30 years! I suspect this may not be welcome news for those who have been around since the beginning! Originally known as SGB (Shintaido Great Britain), the members SF has been working hard since 1972 to promote and "keep alive" the Shintaido flame in the UK. Shintaido is not an easy thing to promote, since it does not easily fit into any category, however there has always been a steady core of practitioners who seem to find that Shintaido fills an important part in their lives. As yet there are no street parties planned to celebrate our 30th year, and the jury is still out as to the manner in which we should mark this occasion. Do please put your thinking caps on and make some ideas about this.

Charles Burns





Bristol Thursday Class at the Gower - Autumn 2001

Sheena Carlisle, James Dickenson, Delphine Guillemoteau, Peter Newland, Vicky Tyler Jones, Marcus Grant



Photography by Marcus Grant

DIARY DATES:

Sunday Feb 10th 2002

an informal gathering to do winter kangeiko in Brighton.

Outside practice weather permitting. Start at 10.30am til 12.30am
(not sure yet if one or two keiko) bokuto practise or open hand/jo
Anyone welcome. Soup, bread, tea, available. Cost £5 inc. food.

Tel Ula 01273 271521 to let me know who wants to come. Discussion about the rest of the year will take place on the day. Anyone who is interested in helping organise events is VERY welcome!

SHINTAIDO FOR A CHANGE

One Year On at Chandos Men's Recovery Centre.

From prison and Haguro to a new Shintaido

Change has always been a strong element in my Shintaido practise. In the year 2000 events conspired to challenge me with change and challenge me with Shintaido. In July 2000, out of the blue, I received a 'phone call from the manager at the Chandos centre.

The Chandos centre is a second stage men's recovery centre for addicts, some of whom are ex-offenders. James, the centre manager had seen the Shintaido advert in 'Spark', the Southwest's listings paper for personal development and change. He wanted to add Shintaido to the treatment programme.

My response to James can be traced back to formative experiences earlier that year. Notably, my fortnight in a Slovene prison in February and taking part in 'Haguro 2000' in Japan in May.

In the Slovenian prison, I continued my Shintaido practice in the exercise yard. I developed a close friendship with my cellmate, Matjan, a heroin addict, showing him some Taimyo. These experiences gave me a confidence with the client group at Chandos, leading me to accept James' offer.

At Haguro I had been touched with the confusion, caused by the lack of a clear future direction for Shintaido, that many there had felt. I wanted to develop my competence as an Instructor but was unsure about how to make that concrete. So rather rashly I said yes to James.

They all fell about laughing

The first session was daunting. James came to a couple of my regular weekly classes to check out Shintaido, he liked it and thought it would fit in. We planned a series of fortnightly sessions through the Summer with weekly classes to start in the Autumn. The men at Chandos don't have a choice about whether to attend ~ the class is a compulsory component of their treatment.



Chandos men's recovery group on the downs at Bristol, photo by Marcus

So, one Friday morning in August, I was faced with ten conscripted beginners, who had no idea about Shintaido, and two members of staff. Ten tough, street wise men who wanted to learn a martial art! One shaking soft 'new' man who thought he could help them unlock their bodies, their joy and their expression. We both had a lot to learn from each other. Following a warm-up, I demonstrated Tenshingoso - they all fell about laughing. But by the end of that first lesson, I had taught them the basics and we were all able to do Tenshingoso together. Over the next months they came to appreciate the effects that the movements had on their consciousness in an extraordinary way.

Whereas students at my regular open evening Shintaido class would tend to take a few months to gain an insight or connection to 'ten' or tenshingoso ~ the clients at Chandos often have immediate revelations. Regular feedback sessions or 'check-ins' are part of the Chandos ethos. Following Shintaido the men would talk of connections with their past, their longings; they would talk of feeling uplifted and elated during tenso. Shintaido was awakening feelings in their bodies that had been dormant, uncovered or buried for years.

Because they were receiving regular professional emotional support, I felt that I could work at a deeper level than with my open class. There was a wider support system to deal with unexpressed feelings that can be provoked by Shintaido.

Teaching at Chandos has helped me change my understanding of what Shintaido has to offer. It can be used as a 'medicine' ~ people do not have to slog away for years to benefit! It also fits in very well as a perfect complement to those exploring self development and change through other non bodywork systems. The men

at Chandos are able to approach, play with and express with their bodies, feelings and emotions in a safe space. This both supports and extends the changes that they are working on in individual and group therapy.

Following Chandos, the clients go to live at a third stage treatment centre and still have some group sessions. The next step, in discussion with the Chandos centre, would be to set up an after-care group for those who wanted to continue.

Marcus Grant

A summer of play

With a great English Summer, we were able to be outdoors from April till September last year and studied bo and basic karate in addition to open hand.

Over the past eighteen months, I have now incorporated both a mini-gasshuku and two sets of evaluations. The gasshuku was a day trip to practise on the beaches of the Gower ~ deliberated entering from the high cliffs at Rhossilli. For several this marked a high point in their treatment and a day they will remember for the rest of their lives ~ the serene nature as we moved to taimyo ankle deep in water or sent our tsuki out to where the sea merges with the sky.

Ito sensei has twice been a guest, assisting with evaluations and feedback (Minagawa sensei, Nicole sensei and Geoff Warr sensei also in support). The evaluations have been especially useful for embedding the Shintaido work within the treatment regime at Chandos. It is an occasion where feedback is given to all, involving all other members of staff present on that day and giving Shintaido a higher profile. The evaluation process and especially Ito's reviews have also helped review the basic approach, curriculum and emphasis.

The next generation?

All good things must pass, Chandos is full of endings and beginnings. Men stay in treatment at Chandos for from six to nine months, depending on their funding. I feel very privileged as an instructor to have a class of eleven students each week without having to advertise, arrange or cajole. However, there is a continual turnover of practitioners. Following the Chandos group, my students can, of course, come to my regular open class, but as yet none have.



Chandos men's recovery group on the beach at Rhossilli, phot by Marcus



Wakame tuiso, at the taimyo workshop, photo by Ula

TAIMYO

Workshop November 24th & 25th in Nailsworth

I enjoyed this workshop very much. The weekend was devoted entirely to the study of this long and esoteric kata. There were three keiko in all, during the first we studied Taimyo part 1, during the second, part 2, and during the third, part 3! The last keiko ended with a performance of the entire kata from beginning to end, and it was only at this point that I began to realise what a mammoth and awe-inspiring kata it really is.

For a student like me, used to practising alone, Taimyo is an absolute god-send, provided of course that I can actually remember all the moves in the right order. Ito sensei described Taimyo as a kind of formalised hitori-geiko (self practice keiko), and it really is like that. For those of us who occasionally brave the cool night air full of good intentions, and then find ourselves standing alone in the middle of a local park thinking;

“Now what do I do?”

Taimyo is the answer. A complete keiko, straight out of the box! You don't even need to warm it up!

Ito sensei also described this kata as being like Aoki sensei's museum. I can see what he means by that, it's almost like a kind of retrospective exhibition. As I worked my way through the movements, each one complete on its own, and yet part of a larger whole, I



Breathing in, photo by Ula

kept catching glimpses of keikos long past. Little bits of Shintaido from 15 or so years ago kept floating into my mind, things I hadn't practised for years. Nage-waza on the fields of France, long eikos performed in Exeter, my first experience of tenshingoso in a student union building in Wolverhampton, Aoki sensei telling me not to try so hard in Japan (14 years ago!)

Above all else I kept seeing Aoki sensei on stage in a theatre in Japan in 1988, performing a new and mysterious experimental kata that I've never learnt, but never forgotten either. Parts of that are in here too.

This workshop woke me up to the true scope and depth of taimyo, and has given my shintaido practice a new direction and purpose. I heartily recommend it!

Charles Burns



Breathing out, photo by Ula



Odachi zanshin, the sequence of movements at the very end of Taimyo: reaching up to Ten (heaven) grasping the Ten energy and bringing it into our world, our bodies.

THOSE THAT CAN, TEACH!

Learning to teach?

We have been very successful at teaching Shintaido in England for some 30 years now, reaching out to many hundred practitioners over that time; but we have been spectacularly unsuccessful at teaching Shintaido teachers. We can not transmit Shintaido without active instructors. The number of active instructors is the same now as it was twenty years ago ~ about three or four. Why is that?

Is there something missing from the training curriculum?

How can people make a confident step from proficient practitioner to instructor?

I know these questions have been debated from time to time in the past, but there has been no attempt to discuss and define the teaching skills needed by instructors. In posing these questions here, I am making no attempt to provide the answers. I want merely to re-stimulate the debate and hopefully provoke further discussion in this newsletter. As a keen Shintaido practitioner, I have found getting involved in instruction a very rewarding way of deepening my keiko, kumite and understanding of Shintaido.

At first, as an instructor I felt that all I could offer was an imitation of other peoples' teaching styles. Trying to learn from those I considered good teachers. But as a training method for instructors this is very hit and miss. For instance their style may have been good for me, but not for others.

Of course the first cohort of English instructors ~ Tony, Stuart, Geoff, Alex, Ken were all students at Roehampton college for teacher training, they had already studied the practice and theory of learning and teaching. The importance of developing skills in teaching was invisible during much of my instruction. Also the Japanese model of learning through keiko doesn't seem to leave much room for specific focus on the art of learning and teaching. However surely, one of the tenets of Shintaido is to go beyond what has been martial arts traditional practise.

How people learn

My interest in the looking at how further to develop my teaching skills was stimulated through conversations with my sister, Deborah. Deborah is a very proficient and popular bodywork instructor (yoga, stretch, aerobics, running) in California. She has studied with the British Wheel of Yoga. Their training certainly includes the study of 'how people learn' and how to teach. Their training opens up the instructor to acknowledging that a class may consist of different types of students, needing different sorts of learning experience.

She lent me a slim book 'Learning to teach practical skills', by Ian Winfield (pub. 1979, Kegan Page Ltd). It is subtitled "A Self-Instruction Guide". What I have found useful is that the book clearly sets out some guidelines for good teaching practise. It sets out the evidence that people can learn to become teachers and that those teaching can learn to become more effective. The examples in the book tend to be drawn from learning to drive, operating a lathe, to ski, to play golf etc. However, it is quite easy to see the relevance of much of the advice to the learning of Shintaido.

All good teaching must be based on an understanding of how people learn. So the book starts by examining how people learn practical skills. It makes a distinction between different types of learning for different types of task. It distinguishes five types of learning:

Signal learning: making a specific response to a specific stimulus eg. gedan-barai to a tsuki attack

Chain leaning: a linked sequence of responses (verbal or physical), the right order is important eg. a kata

Multiple discrimination: distinguishing between situations or stimuli that are similar to each other eg. subtle adjustments of timing or space in response to attacks

Concept leaning: finding common features and labelling them eg. 'using ma', 'changing your partners world' or 'triple "A" timing'

Principle learning: Linking principles together to form a rule. eg. learning when to step in, ideas of having a big vision, effects of open and soft koshi on your partner,

Of course many movements and interactions in Shintaido (and learning to operate a lathe for that matter) involve a subtle interplay of all these types of learning. But in breaking down and simplifying movements in teaching (as we do), the book gives guidance on different ways that the instructor can support a student for each of these five types of learning. The book is full of practical hints. It has chapters on 'preparing to instruct' and 'during instruction', with examples of how to apply the above principles.

Putting this into practise

In the concluding chapters the book explores what the author terms 'the special nature of instruction' and 'learner centred instruction'. I found very useful the discussion of topics such as: inspiring confidence in students, why praise is so important and Ö.. keeping it simple!

An example of some of the advice that I have directly applied, comes from an analysis of the senses that people use when learning. Basically all five senses can have their role to play in learning plus an extra one called 'proprioception' (our self-awareness of where our bodies are in space). But they need to be used one at a time for feedback when learning a new skill. Therefore, to aid learning, the instructor must direct the mind of the student to whichever sense is relevant at the time and make any switch in focus clear.

For example 'tune to your partner and when you see them move (sight) shift your weight to the other foot (proprioception)' or 'when you feel (touch) the weight of the bo then ÖÖ'. As I write this I am aware that there may be a seventh sense also needed in Shintaido - a sort of broad awareness of all around you (vision, peripheral vision, hearing, and intuition).

A small amount of what I have read and absorbed is slowly seeping into and improving my teaching. This article has only provided a broad overview of what was in the book, which I will be dipping into a few times a year to help re-assess my instruction skills.

Marcus Grant

SUPPORTERSHIP

Supportership has been a bit problematic recently. We have always suffered from an inherent weakness in that those who fail to renew their supportership tend to continue receiving the Newsletter and all info anyway. Given this, they may not bother! Since our main aim is to promote Shintaido we've tended to live with this, rightly so in my view.

Recently a new problem has emerged which made me seriously consider whether I'm the best person to manage SF Supportership at all. Several new people joined SF, and I never got to hear about them! The result was that they received nothing at all. Many apologies if you were affected by this, and I hope things have been put right by now. If anybody knows, or thinks they know, of any supporters who are not receiving these Newsletters, do PLEASE get in touch so that I can add them to the list.

The essence of the problem is that my work, which is busiest at weekends, prevents me from attending as many gasshukus as I would wish, and this is when most people join up. This simple communication problem has proved difficult to eradicate. Hence my question. Am I the best person?

A quick reminder, supportership is renewable in April 2002!

Charles Burns

Newsletter Distribution by internet

This Newsletter is distributed by post free of charge to SF Supporters, but is not normally available to those who have not paid! However, for those who wish to distribute copies of this Newsletter to their local group I suggest the following:

1. Visit my web-site at <http://www.edobarn.demon.co.uk/Shintaido.html>
2. Click on the link "Current SF Newsletter" to download the Newsletter as a .PDF file.
3. Print out and distribute as many as you wish!

This will save your unpaid editor an awful lot of extra work! There is enough here already, believe me! Note that .PDF version does not include the column "SF Organisation" on the last page, since this is really only relevant to SF Supporters.

The .PDF version is also distributed free to all who ask, by e-mail. The current e-mail distribution includes many overseas Shintaido practitioners. Any member of your group can subscribe to this by sending an e-mail to: subscribe@shintaido.co.uk

WEEKLY CLASSES AROUND THE COUNTRY

MON	Stroud	5.45 - 7.00pm (<i>Childrens' class</i>) 7.00 - 8.30pm	The Horsley Village Hall Contact Jo & Paul Hofman on 01453 834774 <i>Shintaido for all taught by Minagawa sensei</i>
TUES	Thames	7.00 - 9pm	Hounslow Yoga Centre Contact Daniel des Baux on 020 8580 5455
	Brighton	6.00 - 9.00pm	Evolution Arts Centre Contact Ula Chambers on 01273 271521
THURS	Bristol	7.00 - 9.00pm	Malcolm X Centre Contact Belinda on 0117 954 1753 <i>Womens' class</i>
		7.00 - 9.00pm	Bishop's Road School Contact Marcus on 0117 924 1124 <i>Beginners & intermediates</i>
FRI	Bristol	10.00 - 11.30am	Chandos Mens Recovery Centre Contact Marcus on 0117 924 1124 <i>Closed group</i>
	Bath	7.00 - 8.30pm	Walcot Infant School Contact Julia Heavens on 01225 481160 (or Masashi) E-mail: jules@les-iles.demon.co.uk
SAT or SUN	Bristol	9.30 am - 12.30 pm	Bishop Road School Cost £5 - £30 dependant on means and numbers <i>Specialist classes for all who want them.</i> <i>Masashi gives private lessons and takes small groups at these times.</i> <i>Please contact him to discuss your requirements</i> <u>Call Masashi Minagawa on 0117 957 0897</u>

Shintaido classes and their venues do change on a regular basis, so it is wise to check first before attending an unfamiliar class. The above information is correct and complete as far as I can ascertain, but do please let me know of any omissions or errors as soon as possible.. It is helpful if details of all new classes and events (including times, location & cost) and all cancellations are reported to the Newsletter as a matter of course when planning your regional keiko programs. Many Thanks.

SF ORGANIZATION

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ABBREVIATIONS

SF	Shintaido Foundation
TP	Technical Panel
BOD	Board of Directors
NIC	National Instructor's Council
ISF	International Shintaido Federation

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Newsletter Submissions

Please send all submissions by e-mail to: newsletter@shintaido.co.uk
 Alternatively post them to: *The SF Newsletter, 234 Peppard Rd, Emmer Green, Caversham, Berks. RG4 8UA*
 Or fax them to: **0118 947 6813**
 Copy deadline for the next issue is: **Monday 22nd April 2002**
But please don't wait until then, write now, while inspired!



SF SUPPORTERS

"We support the Shintaido Foundation"

- Individual .. £20.00
- Joint £30.00

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I would like my Newsletter by post, e-mail, both. *(Please tick one)*

Please send a completed copy of this form to:
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