

Change Skill

Practical Tai Chi Chuan

Student Handbook



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Introduction

This handbook is designed to be the principle reference document describing the Change Skill school of Practical Tai Chi Chuan. It is of use for new students, so that they have an idea of what is involved. It is of use for instructors in the school, as it provides the syllabus and code of conduct – both key parts of the pedagogic framework. It is of use for anyone who is interested in this style of Tai Chi Chuan, as it provides the bases of theory, lineage and content.

The ‘Change Skill’ school of Practical Tai Chi Chuan

Overview

Since the late 1980s, when Dan Docherty started teaching in London, the little universe of Tai Chi Chuan has undergone some profound changes.

One change has been the effective polarisation between martial and non-martial styles of Tai Chi Chuan (TCC). Perhaps 90% of Tai Chi Chuan schools have little or no relationship to martial arts. Of those that still regard TCC as a martial art, very few actually produce fighters who participate in martial arts contests – and those schools, at least in Europe, are mostly founded by students of Dan Docherty.

Another change has been the opening of China to the world at large, not least in a commercial sense. This is reflected in the world of TCC, with large numbers of Chinese nationals travelling overseas to teach their art, and an generalised cultural commercialisation of Chinese martial arts. For TCC practitioners, a sad symbol of this is the building of a theme park at Wudang mountain, which is listed as a UN world heritage site and generally regarded as the birthplace of the art.

‘Practical Tai Chi Chuan’ is the name of the style founded by Dan Docherty, the leading student of Grandmaster Cheng Tin Hung. It is a ‘traditional’ style of Tai Chi Chuan (the ‘modern’ styles such as the Wushu routine known as ‘24 step’ are the product of the sporting wing of the Cultural Revolution, with all which that implies). It is ‘Complete’ in that it includes a huge depth of physical and cultural content – very few, if any, styles of Tai Chi Chuan include such a number of drills, forms, exercise routines, and theoretical explanations.

Philip Brown has been a direct student of Dan Docherty since 1989, having started with one of Docherty’s first students in 1985. In 1991 he left the UK to live in France, and started teaching Practical Tai Chi Chuan in Paris, in the same dojo where Docherty had once been training Karate with Master Nanbu. After leaving France in 2008, Philip washed up in Melbourne in 2009 and started teaching Practical Tai Chi Chuan in 2011 after permanent residency was accorded.

Class organisation

Classes may be private or public. In a private course, arranged directly between student and instructor, content and organisation may vary greatly. Most classes are of course public – these are the classes where most people learn most of their Tai Chi Chuan.

‘Inside the Door’ students.

Student responsibilities

Training Resources

Note on Chinese terms

Chinese is a huge, complex and deeply historical language. Different ‘dialects’ such as Hokkien and Cantonese are – in the spoken word – mutually incomprehensible. Road signs on the approach to Beijing urge people to speak “Putong hua” – the common people’s language (ie. the common language of the people). That is of course known in the West as ‘Mandarin’ Chinese. It is the language that all Chinese are supposed to know and use, and in a large pan-Chinese company, for example, that is the working reality.

Chinese is learnt, including in China, using a Romanization system known as ‘Pinyin’. For example, TCC in Pinyin is written as ‘Taiji quan’. Pinyin also allows for tones, since Chinese is a tonal language. After that, one also needs to learn the written ideographs of the language, in order to be able to read and write.

In the 1970s, when Dan Docherty was learning Tai Chi Chuan in Hong Kong, things were a little different. Hong Kong was part of the British Empire, rather than the Chinese one. Cantonese was therefore a common Chinese tongue for the Brits, and early writings and translations about ‘Wutan Tai Chi Ch’uan’ reflected that.

Defining Tai Chi Chuan

Tai Chi Chuan - The Art of Overcoming Hardness with Softness

*The following sections are adapted and taken from the PTCCI website – taichichuan.co.uk
by Cheng Tin-Hung and Dan Docherty*

a) The Problem

The theory of Yin and Yang has taught us that hardness can overcome softness and that softness can overcome hardness. Let us now see how this theory works in practice when applied to Chinese martial arts.

A common occurrence in martial arts would be where A attacks B with all his strength and B uses all his strength to block the attack. Here the parties are engaged in a battle of force and the stronger side will win.

In another typical situation let us suppose that two men, one weak, the other strong, go to the same martial arts school and learn the same techniques for an equal length of time. In a fight between the two, the stronger will still defeat the weaker.

Wang Chung Yueh, a Tai Chi Chuan master, who lived during the Ming Dynasty, studied this type of situation. After many years of observing various hard styles of the Chinese martial arts, he came to the conclusion that, stylistic differences aside, when used in combat the end result was always the same; victory would go to the swiftest and strongest, and not necessarily to those who had made an intensive study of their art.

Chang San Feng had studied the same situation, even before Wang did. Driven by a belief that victory need not inevitably go to the strong, but that brain could defeat brawn, he used his knowledge of Taoism to create a martial art based on the principles of Tai Chi -- the changes of Yin and Yang. He called it Tai Chi Chuan, the 'Chuan' meaning 'Fist' and thus implying martial art.

Correct application of Tai Chi Chuan techniques in combat will result in the situation where a slight application of force is sufficient to deflect, divert, or otherwise render harmless a force which is many times greater in magnitude. Thus the soft overcomes the hard and the weak need not fear to do battle with the strong. For the purposes of Tai Chi Chuan in combat, softness is the child of wisdom, and is not merely a weak force which can somehow magically defeat a stronger one.

The two major principles of Tai Chi Chuan self-defence strategy are using stillness to defeat motion, and using softness to defeat hardness.

b) The Solution Part One: Stillness defeats Motion

The practice of this principle requires a clear mind. We should wait for our opponent to begin making the first move then 'pre-empt' him by reacting decisively before he can complete it. We do this because, when facing our opponent, we do not know his intentions, and so we do not know which part of our body he will attack. It is better, then, to wait until he commits himself to an attack so that we can divert it before it reaches its conclusion, and then we in turn can counter-attack by striking his weak points. We must avoid taking this principle to the absurd conclusion of waiting for our opponent to hit us without moving a muscle in response. That is why in a classical text on the Thirteen Tactics it is written, 'If the enemy does not move, we do not move, but as soon as he begins to move we move at once.'

In using this principle, our mind must remain clear to enable us to detect our opponent's slightest movements and to counteract any intended attack. The key to this principle is that once our opponent has committed himself to an attack it is already too late for him to react to our counteraction. In the words of the military strategist Sun Tzu, 'We must know ourselves and our opponent.' We can only do this by remaining calm and collected until we clearly detect an impending attack to which we then immediately respond.

c) The Solution Part Two: Softness overcomes Hardness

In the practice of this principle we must consciously avoid using brute force in attempting to counteract the attacks of our opponent. Mind and body must work

in harmony in the correct application of the techniques of defence and counter-attack.

The idea is to divert the attacks of our opponent in such a way as to turn his own force against him. This requires the use of one or more of the Eight Powers of Tai Chi Chuan, which are discussed below. Thus, if our opponent tries to punch us in the chest, the use of 'Li', a slight diversion to the side, will be enough to divert even his strongest attack and pave the way for our counter-attack. In the Song of Tai Chi Pushing Hands it is written, 'A force of four ounces can overcome a force of a thousand pounds.'

Constant practice with a partner over a number of years is necessary to develop the ability to apply this sophisticated concept of self-defence. Even then we still require tuition from a competent instructor. To put this in simple terms, most of us are aware that an ox can be led with a length of string. Let us take the string to represent the four ounces and the ox to represent a thousand pounds. If the string is tied to a ring on the end of the ox's nose it can be easily led, but if it is tied to its hind leg a different result can be anticipated. The value then of a competent instructor is to teach the correct application of softness, or slight force.

The use of hard force has certain clear-cut disadvantages, even for the mighty among us. It requires a greater expenditure of energy, whether used in defence or attack. This affects our breathing and increases our heartbeat which in turn puts a strain in our central nervous system, thus indirectly slowing our actions and reflexes. All this is of course very much to the advantage of our opponent. The use of softness on the other hand requires the expenditure of very little energy; our muscles remain relaxed and supple making our actions swift and sure. It also serves to develop clarity of thought and sensitivity, and to reduce stress.

The net result is that when using this softness in combat against a 'hard' opponent, whether in hand or body contact with him, our body acts as a radar system, feeding us information about our opponent's intentions, which his own hardness or tension allows our softness and sensitivity to detect.

The other disadvantage in relying on strength alone is that there is always someone stronger. It should be recognised that even the strong get old some day.

To further ram home theory and practice we only have to look at Western history for our vindication. Perhaps the best example of its use was in the war between Greece and Troy, where for years the Greeks laid siege to Troy and thousands of

lives were lost on both sides in a bitter war of attrition. Finally, at the suggestion of Odysseus, the most cunning of their leaders, the Greeks pretended to sail away, leaving behind the gift of a huge wooden horse. The Trojans hauled this into their city as a triumph, believing the war to be over. Late at night, a party of Greeks, who had hidden inside the horse, broke out, killed the guards and opened the gates for their comrades who had returned and were lying in wait. The Trojans, unprepared and unarmed after a night of celebration, were no match for the Greeks and Troy was put to the sword. This illustrates that the real meaning of softness lies in the use of intelligence rather than brute force.

Strategy of the Five Step Path

Before being able to apply the tactics of Tai Chi Chuan in combat, we must first understand the strategy which governs their use. In the Song of Tai Chi Pushing Hands it is written 'a force of only four ounces can overcome a force of one thousand pounds'. This approach means we must rely on skill and intellect rather than brute force; it also requires us to follow a set path of five principles:-

Adherence

We must maintain contact with our opponent, remaining sensitive to his every action. Thus we are able to detect his attacks and sense his weak points.

Spontaneity

Our reactions to any attack should follow the principle that as soon as our opponent moves (attacks) we move (counter) before he can complete his movement. Defence and counter-attack are a series of smooth, unbroken movements.

Softness

When applying the principle of adherence, we should maintain only a soft or relaxed contact with our opponent. The sensitivity thus developed enables us to detect any changes in our opponents intentions. It is an early warning system.

Our softness also makes it difficult for our opponent to detect our own intentions.

Yielding

Once we have detected the direction of our opponent's force we must go with it, not against it. This is the key to the Tai Chi tactic of using 'four ounces of force' to divert even the fiercest attack into the void. While our opponent is using all his energy to attack us we are able to conserve ours.

Rejection of Brute Force

Arm contact with our opponent must be both soft and continuous. We must neither withdraw the arm nor let it become tense. This constant soft contact enables us to detect change and to make spontaneous response without unnecessarily wasting energy.

By adopting the strategy of the Five Step Path we are able to achieve the ideal of using the minimum amount of force necessary to produce the maximum effect.

To sum up, we must intercept any attack in a relaxed manner, adhering to it while we use only a minimum force necessary to guide it gently away from its original target, and to the void. By doing this we can detect any changes that may occur in the attack and respond to them accordingly. This would be impossible if we used brute force to block the attack. Our actions must be harmonious and continuous.

One of the special characteristics of Tai Chi Chuan is the emphasis placed on diverting attacks and using our opponent's own force against him. This is why we adhere to the strategy of the Five Step Path.

Adherence is useless without softness as we can only be sensitive to our opponent's changes if we are relaxed.

Yielding is useless without adherence as we can only monitor our opponent's movements and know when to counter-attack if we keep in contact with him.

Brute Force used against our opponent's force will prevent us from detecting his weaknesses and this runs against Tai Chi Chuan principles which demand that we know the opponent as well as we know ourselves.

This then is the strategy we must follow when applying the Tai Chi Chuan combat tactics. These tactics are practiced when we do the 'Pushing Hands Exercise' which is the first step towards developing our ability to apply in a practical way the fighting tactics of Tai Chi Chuan.

Principles of the Thirteen Tactics

The ancient name for Tai Chi Chuan was the Thirteen Tactics. This referred to the Five Directions and the Eight Powers. Traditionally the Five Directions have been associated with the Five Elements while the Eight Powers have been associated with the Pa Kua or Eight Trigrams.

a) The Five Directions and the Five Elements

The Five Directions have traditionally been explained by way of the Five Elements. In Tai Chi theory before there was Tai Chi there was Wu Chi (literally 'No Chi'). Wu Chi gave rise to Tai Chi which in turn gave rise to Yin and Yang. In Chinese philosophy the interaction and continuous changes of Yin and Yang, as well as producing the Eight Trigrams of the Pa Kua and the sixty-four hexagrams of the I Ching, also produced the Five Elements of Metal, Wood, Water, Fire and Earth, which in their turn were considered responsible for the formation of all matter in the world.

The Five Elements were held to interact thus:

- ✘ Metal gives birth to Water
- ✘ Water gives birth to Wood
- ✘ Wood gives birth to Fire
- ✘ Fire gives birth to Earth
- ✘ Earth gives birth to Metal
- ✘ Metal destroys Wood
- ✘ Wood destroys Earth
- ✘ Earth destroys Water
- ✘ Water destroys Fire
- ✘ Fire destroys Metal

Each element is stronger than the element which gave birth to it. Thus, as Metal gives birth to Water, Water is stronger than Metal. When any element is opposed by another quantity of the same element, the stronger quantity will win. To sum up, any element is stronger than two of the other four elements, and weaker than

the remaining two. The interaction between the elements is eternal and continuous. Each element also has Yin and Yang characteristics. Thus Metal could be sharp and shiny or rusty and dull, while Water could be a roaring waterfall or a muddy pool. Let us take each one of the elements to represent one of the Five Directions:

- ✘ Metal represents Forward
- ✘ Wood represents Back
- ✘ Water represents Left
- ✘ Fire represents Right
- ✘ Earth represents Centre

If our opponent uses Metal (moves Forward) our response must follow the theory of the Five Elements. In other words we must use Water (move Left) or Fire (move Right) to destroy his Metal. If instead we use Metal (move Forward) also, then the stronger Metal will win, but this is contrary to Tai Chi Chuan principles. If we remain rooted to the Earth (Centre) Element we will be overcome by the advancing Metal. If we make use of Wood (move Back) the Metal will thrust forward in pursuit and cut us down when there is no more room to run.

The Five Elements teach us which are the most advantageous and least advantageous of the Five Directions in any given situation. We do not actually need to step forward, back or to the side when moving from the centre, a slight shift of weight in the appropriate direction will normally suffice. These directions refer to the direction in which our body is moving at any one time and we apply the Eight Powers in conjunction with such movements. This gives us a wide variety of possible actions and responses.

b) The Eight Powers and the Eight Trigrams

All genuine martial arts contain some method of applying force. This method may be hard or soft in nature and may be applied in attack and defence. It is called 'technique'.

Because of the intrinsic relationship between Tai Chi Chuan and Taoist theory the student of Tai Chi Chuan must not only train technique, but, before he can apply technique properly, he must also understand the underlying theory which governs its use. The Tai Chi Chuan method of applying force is called Pa Peng which can roughly be translated as Eight Powers.

Just as from the Pa Kua (Eight Trigrams) we are able to derive the sixty-four hexagrams of the I Ching, so from the basic Eight Powers, by applying them in different ways, in different directions, we can produce all the fighting techniques of Tai Chi Chuan. Furthermore, just as the sixty-four hexagrams can, by mathematical process, produce further diagrams, so our Eight Powers, if used imaginatively, can produce an indefinite number of fighting techniques.

In effect, each of us is a three-dimensional Tai Chi, containing both Yin and Yang, which for present purposes we will take to mean defence and attack. From Yin and Yang, the theory tells us, come Sei Jeung, which are Old Yin, Young Yang, Young Yin and Old Yang. These tell us that although there can be both pure attack and pure defence, attack can also contain elements of defence and likewise defence can also contain elements of attack. When we attack or defend we use a method of applying power called technique. When this technique is one governed by Tai Chi theory we are using one or more of the Pa Keng or Eight Powers.

Let us now attempt to explain these Eight Powers:-

1. **Pang** is the use of force in an upward direction such as when our opponent thrusts forward and diagonally upward and we respond by tracing the direction of his attack, and using our hands in a smooth and circular movement to divert it even further upward and forward, causing him to lose his balance.
2. **Li** is the use of force in a sideways direction, such as where we intercept and move with a forward directed attack, simultaneously diverting it slightly to one side and thus to the void. The greater the force of his attack, the greater the resulting loss of balance on the part of our opponent.
3. **Tsai** is a forward directed thrust such as a well-directed push when our opponent is off balance.
4. **On** is where we direct force downwards such as pressing down on our opponent with our hands as he loses balance in a forward direction.
5. **Tsoi** is where our opponent loses control of his centre of gravity, and we use a technique to disrupt his balance to such an extent that he is uprooted completely from his position. It is something like a strategically placed lever lifting a heavy rock.

6. **Lit** is where we use force in the form of a circular diversion which, as it passes the half-way point starts to move back in the direction of our opponent, spiralling the force of his own attack back against him.
7. **Tsou** is the use of the elbow or knee joint to divert our opponent's attack and make him lose his balance or to strike his weak points.
8. **Kou** is the use of the torso to divert our opponent's attack or to strike him when at close quarters, such as when he attempts to divert our punch into the void, and in reply we continue our forward momentum using the shoulder to strike him.

These powers when applied should result in a circular application of defence and counter-attack. They also contain elements of one another. Pang contains Li which in turn can contain either Pang or Tsai. Lit contains Tsoi and On. These powers must be applied flexibly depending on the circumstances that arise. Other so-called 'powers' are in fact derived from these Eight Powers. Though the Pa Keng are normally thought of as hand and arm techniques, their use can equally be adapted to foot and leg techniques.

There is much confusion and misunderstanding about the traditional connection between the Pa Keng and the Pa Kua. First of all there are two major ways of setting out the Eight Trigrams octagonally. These are reproduced below:-

Fu Hsi's Pa Kua were said to represent the world in its pre-natal stage while King Wen's were said to represent the state of affairs after the birth of the world.

King Wen's Pa Kua were included in the Chinese Almanac where compass points were assigned to each of the individual trigrams. However, Western cartographers represent the direction North as 'Up' and the direction South as 'Down' while traditional Chinese cartographers looked at maps 'upside down', thus making South 'Up' and North 'Down'. Thus, in the Chinese Almanac, the Pa Kua were represented as:-

It was when various authorities tried to explain the Pa Kua to Westerners in terms of compass points that confusion arose. Some simply turned the compass points inside Fig. 3 around 180 degrees, others turned both the compass points and the trigrams around 180 degrees, while others still used Fu Hsi's or other octagonal arrangement to represent the trigrams around the compass points.

Relating the Pa Kua at Fig. 3 to the use of the Pa Keng, we can imagine ourselves standing at the centre of a circle made by the trigrams. When our opponent

launches an attack from the direction of any one trigram, we use one of the Pa Keng to divert its force in the direction of another trigram.

c) Conclusion

For interest's sake we list below the Eight Powers and their related trigrams, as well as the Five Directions and their related elements. Together they make up the Thirteen Tactics:

Eight Powers

Tactic	Trigram	Natural Phenomenon	Directions	Elements
Pang	Chien	Heaven	Forward	Metal
Li	Kun	Earth	Back	Wood
Tsai	K'an	Water (as in rain)	Left	Water
On	Li	Fire	Right	Fire
Tsoi	Sun	Wind, wood	Centre	Earth
Lit	Chen	Lightning		
Tsou	Tui	Water (as in lake or marsh)		
Kou	Ken	Mountain		

Five directions

Directions Elements

Forward Metal

Back Wood

Left Water

Right Fire

Centre Earth

Those who have studied Chinese philosophy may care to consider why and how each particular tactic is related to the relevant trigram, or element, but this question is largely irrelevant for our purposes. Suffice it to say that Wang Chung Yueh set out the above relationship, but we have no record of how he arrived at it.

Just as from North we derive North East and North West, so from North West we derive North North West and West North West. Thus, just as compass points are not limited to the eight points shown at Fig. 3 so directions of applying Pa Keng (Eight Powers) are likewise without limit, as we may use the Pa Keng in combination with the theory of the Five Directions and the Five Elements.

In order to be able to use these Thirteen Tactics effective knowledge of the theory is insufficient. Constant practice of the Pushing Hands is essential before we can freely and fluently apply them.

Five components

The following sections are adapted and taken from the PTCCI website – taichichuan.co.uk

Pushing Hands

by Cheng Tin-Hung and Dan Docherty

Doing the Pushing Hands practice with a partner is the best method of training the Five Strategies and Thirteen Tactics mentioned earlier. This practice will develop the sensitivity of our arms enabling us to detect our opponents intentions. It will also help to speed up our own reactions.

Pushing Hands practice is not designed to train us to fight, though it does link the combat strategy and tactics with the practical application of the Hand Form. This training, using a limited number of actions in a number of situations, conditions us to respond to our opponent's movements in a natural way. Only when we have a good understanding of the Pushing Hands should we start to learn the Self Defence.

The Tai Chi Chuan Classics tell us that once our opponent has just started a move then we should counter him before he can complete the movement. We can only accomplish this if we have attained a high degree of sensitivity which will allow us to detect any such movement. Such sensitivity can best be developed through the Pushing Hands practice.

There are eight types of Pushing Hands. Five are 'fixed step', meaning that the sole of the front foot may be raised or lowered provided the heel rests on the ground but that no other movement of the feet is permitted. The other three styles are 'moving step' and develop our ability to move forwards, backwards and to the side in a nimble manner while applying the Pushing Hands Techniques.

When starting to learn Pushing Hands we must concentrate on adopting correct stances and postures and relaxing during the movements. Next we must ensure that we adhere to our opponent's arms so that we can employ the 'radar' of our sensitivity to detect his intentions and then use the Eight Powers in combination with the Five Directions to thwart these intentions. We must affect his balance by using his own force against him and then attack his weak points. A good stance and sense of balance are crucial.

There are three main stages in Pushing Hands:-

1. The first and highest stage is where the sensitivity of our hands is such that our opponent's intentions are an open book to us while our intentions are a source of mystery to him. He will be completely frustrated, unable to attack or defend.
2. The second stage is where our sensitivity is not fully developed and so we can only determine our opponent's intentions at the last minute and so may not be able to react in time to counter his attack.
3. The third stage is where our sensitivity is so poor that we cannot detect our opponent's attack at all. This attack will then be successful and we will be defeated.

If we are to be genuine Tai Chi masters, we must be able to apply and combine the Thirteen Tactics freely and fluently. Practising Pushing Hands with such a master is like rowing a boat in a rough sea, since our actions will always be beyond our control. Our attacks would be too slow and too obvious to be effective, while our defence would also be inadequate to respond to his attacks. In every martial art knowledge of techniques, in itself, is useless; constant, thoughtful, concentrated practice is essential. Only in this way can we reach the first stage in Pushing Hands.

Self Defence

Tai Chi Chuan Self Defence Techniques are the practical applications of the individual styles of the Tai Chi Chuan Hand Form.

We know that practice of the Hand Form is good for health. Many 'masters' have a first class knowledge of the Hand Form, but little if any knowledge of how to apply the techniques contained therein. It is as if they learn to recite a beautiful poem without being able to understand the words.

Practice of Pushing Hands is not sufficient either, as this is only an exercise to train our bodies and minds in the Strategy of the Five Step Path and the Principles of the Thirteen Tactics. It is a preparatory step to learning the Self Defence Techniques. Furthermore, in a real fight our opponent will not engage in Pushing Hands with us, but will attack with fist and foot from all directions. If Pushing Hands practice was sufficient in itself, what is the purpose of the different styles of the Tai Chi Chuan Hand Form?

What we must try to do is to learn the application of these styles. Some Tai Chi Chuan 'masters' try to interpret the styles themselves or blindly follow the way the styles are used in the Hand Form, as they lack both the experience and knowledge of how to apply them practically. Individual interpretations of the styles from the Hand Form, in the absence of any practical fighting experience, can lead to disastrous results. The same applies where the Hand Form movements are blindly followed, as the requirements and purposes of the Hand Form are quite different from those of combat. If we are to learn the Self Defence Techniques properly we must follow a capable and experienced Tai Chi Chuan master. We also require a partner to take on the role of opponent. In the absence of another student the master himself will take on this role.

The next step is to learn the Self Defence Techniques, one at a time. At first we must practice slowly, learning how to respond and then counter attack when attacked by our opponent. With practice over time we will be able to use the techniques to respond to even the fastest and fiercest attacks of our opponent. Reaching this stage should make us confident of our ability to defend ourselves we need not fear any attacker. Once we have become well versed in one technique we can then move on in the same manner until we become well versed in all the Self Defence Techniques.

The final stage which we are aiming at is the ability to combine all the Self Defence Techniques and make them as one. This ability will only come with constant practice. What it means is that, following the Strategy of the Five Step Path and the Principle of the Thirteen Tactics, we should reach the stage where we apply the styles as a natural reflex action. In other words, just as there is no definite limit to

the way we can be attacked, just so there should be no definite limit to the ways in which we respond to such attacks. It is senseless to think only in terms of 'in the event of attack X use response Y'. We must be able to mix and merge the techniques as the situation demands.

Tai Chi Chuan Self Defence Techniques also include wrestling techniques which may be used when grappling with our opponent at close quarters or in response to an attempted punch or kick. We must apply these wrestling techniques speedily, with sensitivity and softness, so that we can detect our opponent's force and use it against him while he is unable to detect ours.

We must learn to be soft and yielding where our opponent is strong, but to be strong where he is weak. In other words we must avoid his strong points and attack his weak points. If he is strong on the right side we must attack on the left. If his upper body is strong, we must attack his lower body.

To sum up, we must let our opponent move first, so that we can detect his weak points and use his own force against him in a devastating counter attack. If our opponent doesn't move, we should use feints or draw out his attack and then deal with it in the same way as before. To apply this method properly we need to practice the Self Defence Techniques frequently and under the watchful eye of an experienced master who can advise and guide us in the practical application of the theory.

This is only a brief introduction to Tai Chi Chuan Self Defence Techniques. One cautionary note we should heed is that such techniques are only of value if we are in a fit state of health to apply them. This means that we must do Internal Strength training to build up our health and strength because, even if our reactions are good, if we lack striking power we will be unable to counter attack effectively. This is a particularly dangerous state of affairs if we are facing more than one opponent.

Internal Strength

In ancient times, Internal Strength (Nei Kung) was the first thing which a student of Tai Chi Chuan would be taught. IT provided a strong foundation on which to build the rest of the art. However, as teachers began depend on Tai Chi Chuan for a living and had to teach more students, Internal Strength was only taught to students of good character. It takes time to assess students so nowadays students will normally be taught the hand form and some pushing hands first.

Internal Strength is the most important part of the art of Tai Chi Chuan, as well as being the most mysterious and least understood. When faced with more than one opponent, even if our defence is good, we must expect to take some punishment. If our body is weak we may sustain severe injuries, while our own blows are too weak to have any effect. This means that before we can be good fighters we need to develop a strong physique.

The Internal Strength regulates breathing and improves blood circulation. Practice loosens and relaxes the joints, making our movements more fluid, which in turn leads to quicker reactions and greater speed in attack and defence. Our sense of balance will also improve with practice.

There is a series of twelve Yin exercises and a complementary series of twelve Yang exercises. The Yin exercises are designed to develop health and physique. It is for this reason that the Yin exercises are taught first. The Yang exercises are designed to increase our power and physical strength.

Hand Form

A shorter version of the hand form was developed by Dan Docherty known as the **Short Form**.

The reasons for the development of this form are to provide:-

- ✘ A form which can be learned in a shorter period of time. To cope with the impatience of western students.
- ✘ A standardised form suitable for competition, where time limits are imposed.

The **Short Form** is not a simplified form, the movements contains are a combination of simple and complex. But it can be taught to new students in a fraction of the time required to learn the **Long Form**. So it provides an "attainable" goal for the new student, and after learning the short form they then go on to learn the long form. The skills they have learnt for the short form apply to the long form and help the student learn more speedily.

An **Advanced Short Form** has recently been created. The reason for the creation of this form are twofold:-

- ✘ To give advanced students a more challenging form for their practice.

- ✘ Provide a more technically demanding form suitable for use in competition by advanced students.

The **Advanced Short Form** contains a number of more demanding techniques and transitional movements. There is also greater scope to demonstrate balance, coordination and flexibility.

The **Long Form** consists of 119 sequences of movements and takes approximately 18 minutes to perform. The **Short Form** consists of 34 movements, the **Advanced Short Form** consists of 38 movements. Both the **Short Form** and **Advanced Short Form** take only 4 minutes to perform, which makes both suitable for use in competitions.

Weapons Forms

There are three types of weapons taught in Wudan Tai Chi Chuan. As well as having self defence applications they also train the body and mind.

The weapons provide a method of exercise quite different to that provided by the hand form. They can stretch out and relax the muscles and bones, promote the circulation of the blood, make the breathing smoother and longer, and are of great benefit to the health and constitution.

The sword nourishes the Chi, the spear promotes wisdom, the sabre cultivates the resolve.

Sabre

When practising the **Sabre**, we employ movements such as spring up, shift, dodge and display. The sabre is entwined like a belt round the waist and then shoots out; when the steps change the body shifts; advance one step, withdraw one step; chop once, cut once. Hand and sabre in conjunction; coil and spin, rise and fall; like a long rainbow passing through the skies. Like a swirling wind rotating snowflakes.

- ✘ Pi - to chop/split from various angles
- ✘ Ci - to stab/pierce
- ✘ Tan - to search out, slashing upwards to the groin
- ✘ Tou - to push up left hand supporting the blade
- ✘ Ti - to lift an upward diversion

- ✘ Liao - to stir diversion and slash in a continuous movement
- ✘ Chen - to sink diverting an attack by pressing downwards
- ✘ Lu - to divert an attack to the side

Sword

When practising the **Sword**, the actions employed are chopping, stirring, stroking and stabbing. The techniques are finely linked together. One drawing forth (of opponents attack) and one strike; one flourish and one presentation.

The body follows the movements of the sword which circles the body and can be seen on every direction. Lithe and graceful, surprising and subtle; body and sword are as one. Like a Spiritual Dragon, speeding like an arrow, or a male phoenix soaring and circling in the air.

- ✘ Kan - to chop
- ✘ Liao - to stir divert and slash in one continuous movement
- ✘ Mo - to stroke subtle circular diversion
- ✘ Ci - to stab/pierce
- ✘ Chou - to draw forth diverting upwards with a whipping action
- ✘ Ti - to lift an upward diversion
- ✘ Heng - to sweep across horizontal diversion followed by thrust
- ✘ Dao - to invert diverting to the side, sword pointed down

Spear

When training the **Spear**, adhere, connect, entwine and stab; one lift, one hit; one drag, one dot. Obstruct and cut, rapid and intense; in the midst of fullness, conceal emptiness. Like a snake coiling and striking; or like a willow tree swaying in the wind. In the finest stage, the changes can be infinite.

In the spear we use Peng, Lu, Ji, An as the warp (vertical and horizontal) and Tiao, Tan, Qian, Dian as the woof (diagonal). This means that the spear should be used in a three dimensional way and not flat, so we can defend and counter from any angle.

The 'Practical Tai Chi Chuan' style

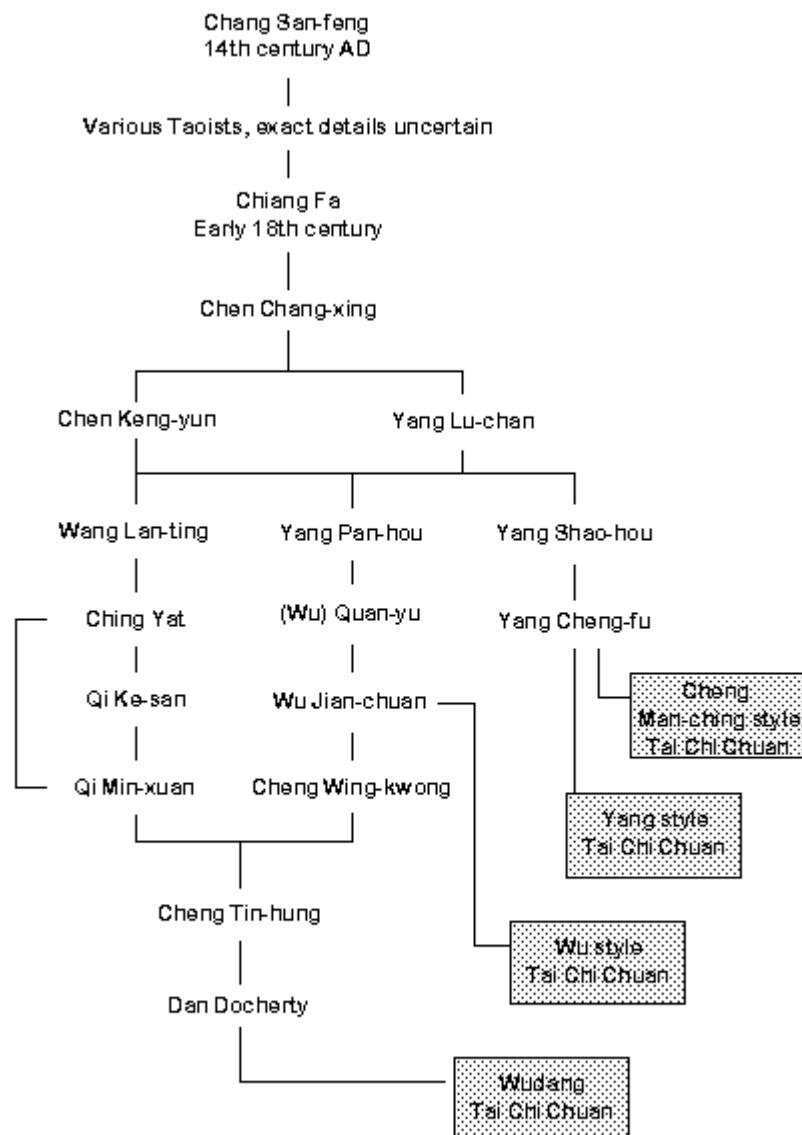
Lineage

The following sections are adapted and taken from the PTCCI website – taichichuan.co.uk

Wudang Tai Chi Chuan was given its name by Cheng Tin-hung who never claimed to be teaching a particular style of Tai Chi Chuan. Chang San-feng lived on Wudang Mountain and the name Wudang was taken to acknowledge Chang San-feng's status as the founder of Tai Chi Chuan.

You will notice that the names Practical Tai Chi Chuan and Wudang Tai Chi Chuan are used interchangeably. Practical Tai Chi Chuan International is the name under which Dan Docherty has registered the system. The name comes from that given to Cheng Tin-hung's style by Chinese martial arts

journalists "Practical Tai Chi Chuan". The "International" reflects the fact that it is taught in many countries and to students from many more.



As you will see from the following lineage of the system there are links to the Chen, Wu and Yang family styles. Though it is perhaps most heavily influenced by the Yang Pan-hou and Quan Yu transmissions.

Cheng Tin-hung first learned Tai Chi Chuan from his uncle, Cheng Wing-kwong, who was one of only three "inside the door" students of Wu Jian-chuan. His uncle taught widely in South East Asia, particularly in Malaysia. However, However, Chen Wing-kwon later brought Qi Min-xuan from Henan Province to teach his sons and nephews.

Qi Min-xuan was from Wen County, Hebei Dao in Henean Province. He had adopted the Buddhist name of Zhi Meng, which means Sagacious Elder. Qi was originally taught by his father Qi Ke-san, but his main teacher was a Buddhist monk named Ching Yat (another Buddhist name, which means Pure One).

Ching Yat had befriended the renegade soldier, Wang Lan-ting, who had (after killing some Manchus) been forced to flee to the temple where Ching Yat resided.

Wang had learned from Chen Keng-yun, the son of Chen Chang-xing, and later from Yang Lu-chan. Apart from the fact that he was an officer in the Manchu Imperial Guard and the top student of Yang not much is known of Wang or who was taught by him.

Cheng Tin-hung

Cheng Tin-hung was born in the village of San Xiang in Guangdong Province in 1930. He learned Tai Chi Chuan from his uncle Cheng Wing-kwong initially and then from Qi Min-xuan.

In 1950 Cheng Tin-hung became a full time Tai Chi Chuan instructor in Hong Kong at a time when many famous teachers were active in Hong Kong. The competition included Yang Sau-chung, Wu Kung-yi, Tung Ying-jie and Cheng Wing-kwong, his own uncle.

He trained Full-contact fighters who more often than not smashed their hard style Kung-



Fu opponents to defeat. He trained teachers to train teachers. He was known in his younger days as the Tai Chi Bodyguard because he would stand up for Tai Chi practitioners everywhere with fist or weapon. He has written four books on Tai Chi Chuan.



Dan Docherty

Dan Docherty was born in Glasgow, Scotland, in 1954. He graduated LL.B in 1974. He served as an inspector in the Royal Hong Kong Police Force from 1975 - 84. He has been training in Tai Chi Chuan under Cheng Tin-hung since 1975.

He has represented Hong Kong in Full-contact Fighting, in 1980 winning the Open Weight Division at the 5th South East Asian Chinese Pugilistic Championships in Malaysia. In 1985 he was awarded a Postgraduate Diploma in Chinese from Ealing College, London.

He is based in London and travels extensively teaching and writing about Tai Chi Chuan.

Syllabus

5 Components

The following sections are adapted and taken from the PTCCI website – taichichuan.co.uk

Items marked * are taught, but do not form part of the core syllabus

Hand Forms

The hand forms are normally learned in the order Square Form, Round Form, Mirror Form and Reverse Form.

- ✘ Long Form (the traditional TCC form, essentially the same as that practiced in the southern Wu family style as handed down from Wu Jian-chuan. This form, comprising 119 movements, takes about two years to learn, and 30 minutes to perform)
- ✘ Short Form* (enables beginners to “do Tai Chi” within a few months of training. Also used for demonstrations and competitions).
- ✘ Advanced Short Form* (for demonstrations and competitions).

Weapon Forms

Weapon forms are also learned and performed as Mirror Form.

- ✘ Sabre Form - Xuan Xuan Dao (太極玄玄刀)
- ✘ Sword Form - Qian Kun Jian (太極乾坤劍)
- ✘ Spear Form - 13 Techniques Spear (太極十三勢槍)
- ✘ Two Man Weapons Forms - (兩人對武器順序)*

Applications

San Sau (散手) self-defense applications are divided into the following subdivisions

- ✘ Die Pu (跌撲)
to make the opponent fall and then hit him (or hit him so that he falls)

- ✦ Shuai Jiao (摔角)
grappling techniques including throwing, sweeping and tripping
- ✦ Qin Na (擒拿)
seizing and holding, including locking and grip strike techniques
- ✦ Dim Mak (Dian Xue) (點穴)
attacking vital points with locks, strikes, etc.

48 San Sau Applications - 四十八散手

- 1 - 七星勢 - seven stars style
- 2 - 攬雀尾 - grasping bird's tail
- 3 - 單鞭 - single whip
- 4 - 斜飛勢 - flying oblique high and low
- 5 - 提手上勢 - raise hands and step up
- 6 - 白鶴涼翅 - white crane flaps its wings
- 7 - 摟膝拗步 - brush knee twist step
- 8 - 手揮琵琶 - stroke the lute
- 9 - 搬攔捶 - parry, deflect and punch
- 10 - 如封似閉 - as if shutting a door
- 11 - 抱虎歸山 - embrace tiger, return to mountain
- 12 - 十字手 - cross hands
- 13 - 肘底看捶 - fist under elbow
- 14 - 倒攆猴 - step back repulse monkey
- 15 - 海底針 - needle at sea bottom
- 16 - 扇通背 - fan through the back
- 17 - 撇身捶 - swing fist
- 18 - 雲手 - cloud hands
- 19 - 高探馬 - pat the horse high
- 20 - 左右披身 - drape body to left and right
- 21 - 左右分腳 - separate legs left and right
- 22 - 轉身蹬腳 - turn body and kick
- 23 - 進步栽捶 - step forward punch down

- 24 - 翻身撇身捶 - turn body and swing fist
- 25 - 卸步七星 - step back seven stars
- 26 - 打虎勢 - to beat the tiger
- 27 - 披身踢腳 - twist the body and kick
- 28 - 雙峰貫耳 - box the ears
- 29 - 野馬分鬃 - parting wild horse's mane
- 30 - 玉女穿梭 - fair lady works shuttle
- 31 - 蛇身下勢 - snake creeps down (low style)
- 32 - 金雞獨立 - golden cockerel stands on 1 leg
- 33 - 撲面掌 - slap the face
- 34 - 擺蓮腿 - single hand sweep lotus leg
- 35 - 指擋捶 - punch the groin
- 36 - 退步跨虎 - step back to ride the tiger
- 37 - 雙擺蓮腿 - double hand sweep lotus leg
- 38 - 彎弓射虎 - draw the bow to shoot the tiger
- 39 - 雙抽腿 - double seizing legs
- 40 - 折臂式 - break arm style
- 41 - 迴旋手 - gyrating arms
- 42 - 虎抱頭 - tiger embraces head
- 43 - 白蛇吐信 - white snake spits out tongue
- 44 - 先鋒臂 - vanguard arms
- 45 - 飛花掌 - flying flower palm
- 46 - 五行肘 - 5 element arm
- 47 - 奔雷手 - running thunder hand
- 48 - 單抽腿 - single seizing leg

Note that techniques that the following pairs of techniques are very similar: 17 (swing fist) and 24 (turn body and swing fist), 1 (seven stars) and 25 (step back seven stars), 39 (double seizing legs) and 48 (single seizing leg).

However there are 5 distinct techniques in the form that are not named as applications in the above list, these are:

- ✘ 太極起式 beginning style

- ✘ 太極收式 completion style
- ✘ 分手 separate hands
- ✘ 出手 extend hands
- ✘ 上步七星 step up seven stars

Weapon Applications

Applications are taught for each weapon, but do not form part of the core syllabus and are not listed here.

Nei Gong (內功)

Comprising 12 Yin (十二陰內功) and 12 Yang (十二陽內功) Exercises

Qi Gong (氣功)

Immortal Family Eight Pieces of Brocade (仙家八段錦)*

Pushing Hands - 推手

Training in understanding *jin* (勁) - force. This includes 13 tactics (十三勢) which comprises the 8 forces (八勁) and 5 steps (五步), ting jin (聽勁) - listening for jin, hua jin (化勁) - using jin to redirect the opponents jin and fa jin (發勁) - discharging jin.

fixed step - 定步

- ✘ 4 Directions (四正推手) - Peng, Lu, Ji, An (棚, (手履), 擠, 按)
- ✘ Zhou Lu (肘履推手)
- ✘ Fu Yang (俯仰推手) - bow down, look up
- ✘ Reeling Silk (纏絲推手)

moving step - 活步

- ✘ Da Lu (大履步) - big diversion - Cai, Lie, Zhou, Kao (採,(手列),肘,靠)
also called as 4 corners pushing hands (四隅推手)
also called 8 gates, 5 steps (八門五步)
- ✘ 9 Palace Step (九宮步推手)
- ✘ 7 Stars Step (七星步推手)
- ✘ Gather the Wave (採浪推手)

Auxiliary Exercises*

- ✘ single hand pushing hands (單推手)
- ✘ push absorption training
- ✘ fixed step pushing hands (自由定步推手)
- ✘ restricted step pushing hands (自由限步推手)
- ✘ moving step pushing hands (自由活步推手)

Six Secret Words (六秘密字)

These words represent practical fighting concepts.

Levels and the course of learning

In traditional Chinese martial arts, there are normally no grades or distinctive levels. Some Kung Fu schools awarded coloured sashes, but this is simply catering to a market versed in coloured belts (which come from the Japanese of course – hardly a desirable reference for most Chinese). The key distinction is between the ‘outside the door’ and ‘inside the door’ students (the latter roughly translated from the Chinese term “Men Ren” ~ Gate person).

WUDANG STYLE TAIJIQUAN (TAI CHI CHUAN) Certificates awarded by

Dan Docherty, Director, PTCCI

9 LEVEL TEACHER CERTIFICATION SYSTEM

LEVEL 1 JING essence junior instructor

LEVEL 2 MING comprehension assistant instructor

LEVEL 3 ZHI judicious basic level instructor

LEVEL 4 HUI vitality intermediate instructor

LEVEL 5 QIAN humility senior instructor

LEVEL 6 XU void advanced instructor

LEVEL 7 REN fortitude master

LEVEL 8 RANG oral chief instructor

LEVEL 9 YU the fool principal instructor

CRITERIA FOR CERTIFICATES

The following is a general guide only, and any level can be influenced by other factors – see **ADDITIONAL INFLUENCING FACTORS** below.

LEVEL 1 Basic Postures & Stances done correctly + some knowledge of Tui Shou.

LEVEL 2 Short Form (square & round) + Basic Tui Shou Fixed & Moving Step.

LEVEL 3 Long Form + most Tui Shou Fixed & Moving Step + Basic San Shou applications + Basic Qigong (Cloud Hands, Tiger Embracing Head, Retrieving Moon from Sea, Single Hand Sweeps Lotus Leg) + 1 weapon.

LEVEL 4 Long Form (square & round) + 1 weapon + Bai Shi + Major San Shou techniques.

LEVEL 5 Advanced Short Form + 2 weapons + Da Lu + 2 person set (sabre & sabre/staff) + philosophy/theory + conditioning exercises + 12 Yin Nei Gong.

LEVEL 6 3 weapons + 12 Yang Nei Gong or Xian Jia Baduanjin Qigong + most San Shou techniques + mirror short & long form + 2 mirror weapons forms.

LEVEL 7 Xian Jia Baduanjin Qigong + 12 Yang Nei Gong + all 48 San Shou techniques (including variations) + 8 forces for each weapon + Zhou Lu + 3 mirror weapons forms.

LEVEL 8 Cai Lang + Six Secret Words + Fei Hua Zhang + reverse long form + full weapons applications + additional influencing factors.

LEVEL 9 All aspects of Wudang Tai Chi Chuan + many additional influencing factors.

ADDITIONAL INFLUENCING FACTORS

- in addition to the above, any Level can be influenced by:

good attitude; entering/judging/refereeing Tai Chi competitions; attendance record at classes/seminars/workshops/camps; teaching classes; organising

seminars/workshops/demonstrations/camps; serving on TCUGB committee; creating

good publicity for Tai Chi; contribution to the Tai Chi community; visiting China and

broadening your own and other people's general knowledge about the development and benefits of Tai Chi, writing Tai Chi related articles/reviews etc.

Change Skill - Code of Conduct

A.1 Objectives

The Training Academy ("TTA") has as its key objectives:

1. Providing instruction in a safe environment in the martial art of XXX.
2. Developing the mental and physical tools for improving personal safety and security.
3. Promotion of good health and vitality.
4. Development of positive self-esteem and self-confidence.
5. Development of a person as a positive role model in the community.
6. Creating expertise in confrontation management.
7. Pro-active crime prevention through increased awareness and positive attitudes.
8. Developing healthy community attitudes and values.

All persons participating in a class or course conducted by TTA must agree to be bound by this Code of Conduct. TTA reserves the right to make amendments or additions to this Code of Conduct at any time.

A.2 Participant Understanding

XXXX is a contact martial art, meaning it involves physical contact with one or more other practitioners in ways designed to simulate as closely as possible the self-defence options available to a practitioner when confronted with physical aggression and/or threatening behaviour. As in any other physically demanding recreational activity, there is always a risk of injury. Any person participating in a class conducted by TTA does so with the full understanding that whilst it is the policy of TTA to minimise this risk, the nature of contact physical activity prevents its total elimination. Persons participating in a class conducted by TTA do so of their own volition and at their own risk.

A.3 Instructor Qualifications

1. All unsupervised Instructors must have either a current National Coaching Accreditation Scheme (NCAS) accreditation or National Martial Arts Instructor Accreditation Scheme (NIAS) accreditation.
2. All unsupervised Instructors are bound by the "Instructors Code of Ethics" of the Martial Arts Industry Association.
3. All unsupervised Instructors must have current WorkCover approved Senior First Aid certification.
4. All unsupervised Instructors must have in place appropriate public liability and professional indemnity insurance.
5. All Instructors will be bound by this Code of Conduct and the National Code of Practise for Martial Arts Instructors

A.4 Safety

1. Instructors will ensure that the training area is clear of any dangerous and/or sharp objects that may provide a risk of injury.
2. Instructors will have access at all times to a fully equipped first aid kit.
3. Persons must not wear jewellery or watches during training.
4. All persons participating in training agree to maintain self-control at all times and maintain all care in the application of any technique.
5. Any person who, in training, exhibits behaviour that, in the judgement of the Instructor, is a danger to other participants, shall not be allowed to continue training until the Instructor determines the danger is no longer present.

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A.5 Training Area Etiquette

1. Persons will bow in the appropriate manner upon entering the Training Area.
2. Shoes must be taken off before entering the training area unless the shoes are special martial arts footwear approved by the Instructor (see "Clothing" below).
3. Persons must be punctual, preferably early, so that they are ready to train when class commences. If arriving late, a person must wait at the side of the Training Area until the Instructor indicates that a person may join the class.
4. Persons must not chew gum whilst training.
5. Food and/or drink (including water) must not be consumed whilst on the training area.
6. Mobile phones must be turned off during training. Mobile phones inadvertently left on during training may not be answered. Any person who is "on-call" for work may seek approval from the instructor prior to the commencement of class to leave his or her mobile phone on.

A.6 Uniforms & Training Gear

All Persons must wear the following approved clothing during all training sessions:

1. Pants: Plain black kung fu pants with or without elasticised ankles. Other types of long black pants may be acceptable only if approved by the instructor. During hot weather only, long black shorts are permitted. Lycra shorts or tights are not permitted.
2. Tops: Plain black t-shirt, singlet or muscle top. Each student must bring two tops to class should the first top become too wet from perspiration.
3. Shoes: Only special martial arts training footwear which has been approved by the instructor.
4. Sashes: Graded students must wear their sash.
5. All clothing must be free of all logos or markings unless the logo is that of TTA.
6. Persons inappropriately attired will not be allowed to train.
7. In addition to the general uniform requirements, persons must bring a towel and filled water bottle to each training session.

A.7 Sparring requirements

1. Persons participating in sparring activity must purchase and wear an approved mouth guard and bring this mouth guard to every training session.
2. As boxing drills are a regular conditioning activity, persons are encouraged to purchase their own set of boxing mitts of an approved 14oz or 16oz size.
3. In addition to their personal mouth guards, persons participating in sparring must wear full protective clothing, either their own or as supplied by TTA, comprising body guards, head guards, groin guards and 14oz or 16oz boxing mitts.

A.8 Sickness or Injury

1. Persons must not train if they are suffering from the flu or other viral infection that may be passed on to other persons.
2. Persons must advise the Instructor if suffering from any injury or medical condition, either permanent or temporary, which may be adversely affected by certain types of training. Some examples of this may include blood pressure problems and cardiac disorders, neck and back injuries, diabetes and asthma.
3. If requested by the Instructor, persons with the above or like conditions must show this Code of Conduct to their physician and secure a medical certificate clearly stating that the person is able to participate in classes conducted by Australian Shaolin Kempo Academy and whether there are any restrictions or conditions applicable.

A.9 Other Health Issues

1. Persons must not attend training under the influence of alcohol or illegal drugs.
2. Smoking is not allowed in the Training Area.

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3. Persons training must give proper attention to personal hygiene and exhibit clean grooming; and ensure that fingernails and toenails are trimmed and clean.
4. Persons with a cut or bleeding injury must cease training immediately and receive

appropriate first aid. Rejoining the training session will not be allowed until the instructor has deemed that is safe to do so.

5. Persons administering first aid to a person suffering a cut or bleeding injury must wear protective gloves.

A.10 Training Area Ethics

1. Persons must always be courteous and helpful to each other.

2. Physical contact between persons who are training must be appropriate to the situation and necessary for the skill development of those persons.

3. Sexual harassment, defined as being where a person is subjected to unwanted or uninvited sexual behaviour, will not be tolerated.

4. Any form of discrimination based on sex, ethnic origin, language, colour, or other form of differentiation will not be tolerated.

A.11 Grading Conditions

1. Opportunity to grade under the TTA syllabus occurs only two times per calendar year. A person may only grade at these times subject to the final determination of the instructor.

2. Each six-month interval between grading is divided into two three-month terms: the Post-Grading Term and the Pre-Grading Term.

3. Grading fees must be paid at the commencement of the Pre-Grading Term.

4. In assessing a person's readiness to grade, the Instructor takes into consideration such factors as consistency of attendance, attitude, focus and attention during training sessions, as much as a person's knowledge of the TTA syllabus to the point he or she wishes to grade.

5. To secure grading under the TTA syllabus a person must be a current financial member of TTA.

6. Membership of TTA requires a person to agree to be bound by this Code of Conduct.

7. TTA reserves the right to revoke the grading of any person who breaches this Code of Conduct or is convicted of any criminal offence.

A.12 Training Session Restrictions

1. Training sessions with TTA are structured as either Conditioning Training Sessions or Technical Training Sessions with a 2-hour class usually comprising a Conditioning Training Session of 1-hour followed by a Technical Training Session of 1-hour.

2. Only persons authorised by the Instructor are allowed to participate in the Technical Training Sessions. Non-authorised persons must leave the Training Area before commencement of a Technical Training Session.

3. Persons who commence training with TTA for the first time may only attend the Conditioning Training Sessions and must attend these sessions for a period of three (3) months before being assessed by the Instructor as to their eligibility to participate in the Technical Training Sessions. Persons with previous martial arts experience or those showing exceptional skill, dedication, commitment and application may be eligible earlier than three (3) months.