



Kano was avid about the application and appreciation of judo principles outside the dojo. Judoka agree with this, but often respond, “Fine, but how can I do it?” Relative to his advice in the sidebar, we can create a way to put into the dojo a way of developing skills for life. In fact, the dojo is an excellent laboratory.

It is true that many students are best at visual learning, and they copy well. This can lead to teaching a technique relying mostly on show, with no tell. Regardless of your level, you can use judo waza to improve your communications skills. Why would you want to do that? Because you are a judoka, and always wish to improve yourself in areas critical to Maximum Efficiency via Minimum Effort. Here are some challenges you can give yourself.

See if you can teach or assist in the learning process by vocal instruction only. Make showing a final resort.

Try to teach several people, individually or in group, any judo skill verbally. Accuracy, syntax, the use of analogies, precision, sequence, and vocabulary are your tools. It might come easily to you. If it does not, as a judoka you will not give up.

SOME IDEAS – (Although these might sound like a sensei-only thing, they are not. Or, if you are a sensei, you can also have your students try to do this.

1. Pick a single technique and try to accomplish this verbal challenge over a period of several classes, improving your skills as you go. Perhaps, use different subjects for your trials.
2. Explain the elemental parts of a waza completely, briefly, and then tell the student to try to do what it was you said. Observe what breaks down, then endeavor to clarify.
3. See if you can make things clearer with analogy. For example: *Reap the leg in a motion like... When you do the block for seoinage in kata, raise your arm as if... Tomoe Nage's foot and leg action is like... (I'm thinking maybe spoke in a wheel.)*
4. Here is a communications game I used to do years ago with my English Students. I would ask them, one or two at a time, to tell me how to put on my sport coat jacket. I would follow instructions to the letter.  
“Put your arm in the sleeve.” The coat was on the back of the chair, so I would stick my arm up the sleeve, from the cuff end. “No. Take it off of the chair. Put your arm in the sleeve.” Oops, the jacket held in front of me, I put in an arm so that if we continued, the final result would be a jacket on front to back. And on it went. Have your students, or a group of peers, try the coat jacket with you being the goof. Try it with tying an *obi*. Do it with a judo skill.
5. The TOUGH one. As if you were writing a text book on judo, as briefly and concisely as possible, with no use of illustrations, write a description of any waza and ask a student who is not familiar with it to read and then perform it.

From time to time, it is valuable to break a mental sweat. This will possibly improve your understanding of technique, and it will serve you outside the dojo in your efforts to follow Kano's advice.

#### KANO ON THE DEVELOPMENT OF THE INTELLECT

...Next comes language. This is very important in the practice of judo. ...in randori as well as kata, if you try to explain a particular method in words, unless you explain it exceptionally logically and clearly, your listener will not understand what you mean. There are some that can be demonstrated in detail using kata, while others do not lend themselves to this method. In some cases, you must explain things in writing or verbally.

... it is highly beneficial if you can talk about it clearly; this is so in the practice of judo – take care to discuss things logically and clearly.

*Jigoro Kano – Mind over Muscle*

The *Judo Compass* is conceived, written and sent by Tom Crone.

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