

Filipino Martial Arts

F M A D I G E S T
C O L U M N S

Digest

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FMA Sunday School

DINUGUAN FOR BRUNCH

FMAF

The Filipino Martial Arts Forum



FMA
Educational
Depot

Publisher
Steven K. Dowd

Contents
From the Publishers Desk

FMA Educational Depot
Luis Rafarl C. Lledo Jr.

Final Column from:
FMA Educational Depot

Filipino Martial Arts Digest is published and distributed by: FMA Digest

The FMA Digest is published quarterly. Each issue features practitioners of martial arts and other internal arts of the Philippines. Other features include historical, theoretical and technical articles; reflections, Filipino martial arts, healing arts and other related subjects.

The ideas and opinions expressed in this digest are those of the authors or instructors being interviewed and are not necessarily the views of the publisher or editor.

We solicit comments and/or suggestions. Articles are also welcome.

The authors and publisher of this digest are not responsible for any injury, which may result from following the instructions contained in the digest. Before embarking on any of the physical activities described in the digest, the reader should consult his or her physician for advice regarding their individual suitability for performing such activity.

From the Publishers Desk

Kumusta

A part of the FMA Digest which the FMA Digest believes to be an important part of every regular issue was the FMA-Column. In this section the FMA Digest wanted to continually bring to the reader something of the history, training, and personal thoughts or what was going on in the Filipino martial arts. The first FMA-Column that the FMA Digest was able to establish was in Volume 3 No. 2.

FMA Digest in putting out Volume 5 No 3 was able to get Mataw Guro Luis Rafarl C. Lledo Jr. the Founder of Amara Arkanis (www.amara-arkanis.com), and the FMA Educational Depot was created. The FMA Educational Depot focused on the aspect of the Program of Filipino Fighting Arts Education, which was presented in a series. This Course of Study, tested and Proven in the State Colleges and Universities Athletic Association Region IV (Southern Tagalog), is applicable to all styles and schools of the Filipino Fighting Arts.

Even in the abbreviated form, this Course of Study offers the beginner a step-by-step and methodical way of learning. Likewise, it will offer the advance practitioners a better understanding of the underlying principles of their own art. Now with a book just recently printed, it is suggested to purchase it when available for the knowledge will be most benefiting to any Filipino martial arts practitioner whether new or experienced.

Maraming Salamat Po



By Luis Rafael C. Lledo, Jr.
www.amara-arkanis.com

Volume5 No.3

Beginning the next issue we will have a Feature Column about the Filipino Fighting Art of **Amara Arkanis** and its Founder **Mataw Guro Louelle Lledo, Jr.** Unlike other regular articles, the focus of this feature column will be on the aspect of the Program of Filipino Fighting Arts Education, which will be presented in series.

Part I of the program will deal with the Basic Phase or Foundation. There will be five lessons in the Basic Phase: Breathing, Stance, Classification of strikes, and Angles of strikes. Part 2 will deal with the Progressive Phase or the combination and application of the techniques.

This Course of Study, tested and Proven in the State Colleges and Universities Athletic Association Region IV (Southern Tagalog), is applicable to all styles and schools of the Filipino Fighting Arts. Even in the abbreviated form, this Course of Study will offer the beginner a step-by-step and methodical way of learning. Likewise, it will offer the advance practitioners a better understanding of the underlying principles of their own art.

This program of Filipino Fighting Arts Education was designed by Mataw Guro Louelle Lledo, Jr, who holds a Masters Degree in Physical Education, a licensed Medical Technologist, a Captain in the Philippine Air Force Reserves, a master in both Filipino and Japanese martial arts and the successor to the Bernarte Brokil sistemang Praksiyon.

Volume5 No.4

Part one: Basic/Foundation

Lesson one: Breathing

Proper breathing in any martial art, or any physical activity for that matter, is of utmost importance. However, most teachers of the Filipino fighting arts have relegated breathing in the background. There are even some who have ignored teaching proper breathing altogether. In AMARA ARKANIS, proper breathing is the first priority.

Breathing may be simply defined as a process made up of inhalation (taking air in) and exhalation (expelling air out).

In AMARA ARKANIS, the process may sound more complex. Instead of just taking the air in, inhalation is drawing into your body the universal energy, forging that energy in your personal anvil of training and expelling it out as a destructive or constructive force, depending on the need and intention. This exhalation may be vocalized, called bunyaw in Filipino. At this very instant all the energy of the body must be concentrated in the center of gravity transforming the whole body into a one solid unit by tucking the buttocks, pressing the shoulders, tightening the abdominal, back, sides, chest and leg muscles.

Training in proper breathing:

- Stand in natural parallel toe stance, feet spread hip width with hands hanging on the side
- Turn palms up and slowly inhale through the nose to chest level
- Hold breath for 5 seconds
- Turn palms down and slowly exhale through the mouth as you bring your hands down and bend your knees as you bring your center of gravity down
- When you have exhaled all the air in your body force one last exhalation
- Hold your breath for 5 seconds
- Straighten your knees as you turn your palms up to the level of your chest inhaling slowly through the nose
- Repeat the process
- As you progress increase holding your breath up to 10 seconds

Lesson Two: Stance and Center of Gravity

There are three components of a stance. It must be comfortable so one can assume the posture without undue fatigue. It must be stable so proper traction is achieved for a fast and powerful technique. Finally, it must be flexible so mobility is never hampered.

Understanding of body mechanics and knowing what muscles are involved and how and when they play into action must all be considered. Placement and maneuvering of the center of gravity completes the equation. There are two main stances – the natural knees straight stance and the knees bent one foot in-front fighting stance.



Natural Stance



Right Fighting Stance



Left Fighting Stance

Characteristics of all stances:

- Center of gravity falls within the stance
- Feet are spread hip width

Characteristics of fighting stances:

- Both knees bent slightly and tensed outwards
- Weight evenly distributed on both feet
- Feet are spread hip width
- Toes of trailing foot is in line with heel of leading foot
- Leading foot points directly forward

- Trailing foot points about 15 degrees to the side

Exercise: From natural stance:

- Move right foot forward to assume right fighting stance
- Move left foot forward to assume left fighting stance
- Move left foot backward to assume right fighting stance
- Move right foot backward to assume left fighting stance
- Move left foot forward, turn 90 degrees to the right to assume left fighting stance
- Move right foot forward, turn 90 degrees to the left to assume right fighting stance
- Move right foot to the right, turn 90 degrees to the right to assume right fighting stance
- Move left foot to the left, turn 90 degrees to the left to assume left fighting stance

Volume6 No.1

Grip and Strikes

There are about 90 dialects in the Philippines, give or take a few. It is safe to assume that there are as many styles or schools of thought of the same fighting art with different vernacular titles. These arts were given a collective, generic name by the Spaniards. They were simply called *Armas de Mano*, later Filipinized to *Arnis de Mano*.

Before the development of *Arnis de Mano*, when real broadswords were used, the knife was held tightly on the handle. The butt of the handle extended about a couple of inches to secure the blade to the handle. The butt was not intended for any tactical purpose. In present day *Arnis de Mano*, the stick is held about a couple of inches from the end of the stick, first as a carryover of the old practice and second to be used for disarming techniques, an innovation of the 20th century.

Several elderly masters of *Arnis de Mano*, however have a disdain for disarming techniques, claiming that if your stick can be disarmed you are not good enough to be called an *arnisador*. The ancient disarming technique was to cut off the arm or to hit the hand so the opponent will automatically drop his weapon.

Whether you hold the stick at the very end or two inches from the end, the stick must be held tightly and securely with the thumb over the forefinger.

In *Arnis de Mano*, there are two types of blow, the strike (*hablig*) and the thrust (*ulos*). In the English terminology these terms may be used interchangeably. In Filipino terminology, however, these terms convey two different actions. A strike (*hablig*) is normally delivered in an angular cutting, slashing or snapping motion (like a whiplash). A thrust (*ulos*) is normally delivered in a straight forward stabbing, piercing motion.

In this section we will only deal with the primary blow of *Arnis de Mano*, that is strike or *hablig*. Thrust or *ulos* will be dealt with in another appropriate section.

With the different named styles and countless techniques of *Arnis de Mano*, there are only two classifications of strikes. They are the *hablig na palabas* (outward strike) and the *hablig na papasok* (inward strike). To better understand this concept, one has to think in tennis terms. In tennis there are the forehand (inward strike) and the backhand (outward strike). In more technical terms, forehand strike is also called medial strike and the backhand strike is called lateral strike.

Like in tennis, the strikes are oriented from the perspective of the person delivering the strike which is determined by the grip on the stick in relation to the direction of the strike.

The body is hypothetically divided vertically in the middle. This hypothetical division is called the vertical midline or the center line of the body. Any strike directed towards the vertical midline is called *hablig na papasok* (inward strike, forehand strike or medial strike). Any strike directed away from the vertical midline is called *hablig na palabas* (outward strike, backhand strike or lateral strike). Strikes, whether offensive or defensive, fall under the category of forehand strike or backhand strike. In simple terms when you strike with your right hand in the direction of your left side it is a forehand strike. When you strike with your right hand in the direction of your right side it is a backhand strike. This is also true with the left hand. When you strike with your left hand in the direction of your right side it is a forehand strike. When you strike with your left hand in the direction of your left side it is a backhand strike.

No matter what maneuver one executes, whether it is the up and down vertical strikes, the side to side horizontal strikes or the circular or roundabout strikes, the strike is either a forehand or a backhand strike.

A forehand strike may be delivered with the leading hand or the trailing hand. Likewise, the backhand strike may be delivered with the leading hand or the trailing hand. Both strikes may be delivered from a regular stance (leading hand is the same side as the leading foot) or the reverse stance (leading hand is the opposite side of the leading foot).

In Amara Arkanis, all basic exercises are performed with two sticks. This is to instill in the student the need and importance of developing both the strong and the weak hand from the very onset of training. If only one stick is used, the student will favor one hand over the other and lose the fundamental nature of being able to fight with either hand, or just the “weaker” hand in case the “strong” hand is incapacitated. This is a condition that is called a “one-sided fighter” which may be a fatal flaw.

The most important factors in any strike, whether forehand or backhand, are form and technique. There was a time when a Filipino warrior depends solely on sheer brute strength. They did not have any style or form.

With the evolution of the art, body mechanics, leverage and utilization of the center of gravity have elevated the strikes to a higher and more powerful level. Proper style or form eliminates “wasted movements” increasing speed and energy.

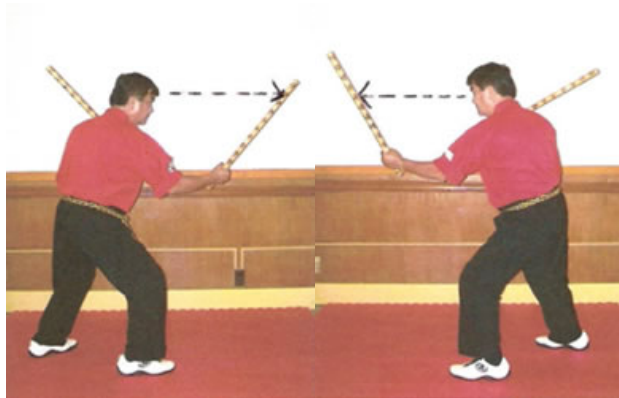
There are three levels of target of both forehand and backhand strikes; they are: upper, middle and lower. In the upper level, the most common strike is a strike to the head, the neck, or the shoulder in a downward motion. A deceptive strike in this level is a strike to the head or the neck in an upward motion. In the middle level, the most common is strike to the arms, sides or the hipbone in a sideward cutting motion. In the lower level, the most common is a strike to the knee in a downward motion. A deceptive strike in this level is an upward strike to the groin.



Forehand strike directed towards vertical centerline from regular stance.
Right foot forward - Left foot forward



Forehand strike directed towards vertical centerline from reverse stance.
Right foot forward - Left foot forward



Backhand strike directed outwards the vertical centerline from regular stance.
Right foot forward - Left foot forward



Backhand strike directed outwards the vertical centerline from reverse stance.
Right foot forward - Left foot forward

Manners of Striking

There are three manners in delivering a strike: with the flick of the wrist (like European foil fencing); the elbow bend (like tennis); and with the twist of the hips with follow through (like a slugger hitting a baseball). These motions should not be confused with range of fighting (short, medium and long range). All Amara Arkanis strikes utilize these three movements in every strike in conjunction with the stance, breathing and body tension.

Exercises and Drills:

- From natural stance move left foot forward to the left oblique to assume left fighting stance then deliver a forehand strike with the leading (left) hand
- Follow with a forehand strike with the reverse (right) hand
- Move left foot back to natural stance
- From natural stance move right foot forward to the right oblique to assume right fighting stance then deliver a forehand strike with the leading (right) hand
- Follow with a forehand strike with the reverse (left) hand
- Move right foot back to natural stance

- From natural stance move right foot to the right and pivot on left foot to face 90 degrees to the left to assume left fighting stance then deliver a forehand strike with the leading (left) hand
- Follow with a forehand strike with the reverse (right) hand
- Move right foot back to natural stance, pivoting on left foot to face 90 degrees to the right (original position)
- From natural stance move left foot to the left and pivot on right foot to face 90 degrees to the right to assume right fighting stance then deliver a forehand strike with the leading (right) hand
- Follow with a forehand strike with the reverse (left) hand
- Move left foot to natural stance pivoting on right foot to face 90 degrees to the left (original position)
- From natural stance move right foot back to the right oblique to assume left fighting stance then deliver a forehand strike with the leading (left) hand
- Follow with a forehand strike with the reverse (right) hand
- Move right foot forward to assume natural stance
- From natural stance move left foot back to the left oblique to assume right fighting stance then deliver forehand strike with the leading (right) hand
- Follow with a forehand strike with the reverse (left) hand
- Move left foot forward to assume natural stance

NOTE: First set of exercises will be upper strikes
 Second set of exercises will be middle strikes
 Third set of exercises will be lower strikes

Progression of Training:

- Move the foot to assume the stance, then deliver the first strike bringing center of gravity down and exhaling through the mouth then go back to original position.
- Move the foot to assume the stance as you deliver the first strike bringing center of gravity down, hold your breath, then deliver the second strike exhaling through the mouth then go back to original position.
- Move the foot to assume the stance as you deliver the strikes in quick succession at the same time bringing center of gravity down and exhaling through the mouth then go back to original position.

Move the foot to assume the stance as you deliver the strikes in quick succession with bun-yaw at the same time bringing the center of gravity down. The moving to the stance, the strikes, bringing down the center of gravity and exhalation (bun-yaw) must all end at the same time. Then go back to original position.

Volume6 No.2

Basic Thrust (ULOS)

In Filipino Fighting Arts, a thrust (*ulos*) is different from a strike (*hablig*). While *hablig* is an angular, cutting, slicing, slashing or hacking maneuver, *ulos* is basically a forward stabbing, piercing, penetrating tactic. *Ulos* (sometimes also known as *saksak* or *tusok*) is delivered using the tip of the knife, the end of the stick or the butt of the stick. When a knife is used alone, it is sometimes also used for slashing. But whether the knife is used for thrusting (stabbing) or slashing, the main pattern of motion is the multiplication sign or the **X** pattern.

Originally used exclusively in close range knife fighting, the *ulos* became part of *Arnis de Mano's espada y daga* (sword and dagger) system. In *doble baston* (double sticks) system, the tip and the butt are used as a knife.

There are two directions of *ulos*, overhand (*pabulusok*) and underhand (*paahon*). Overhand is executed normally in a downward motion with the hand raised above the elbow or the arm raised over the shoulder like a baseball pitcher throwing a fast ball. Underhand is executed normally in an upward motion with the hand below the level of the elbow or the arm below the level of the shoulder as a softball pitch.

Any part of the body that is hit with a knife, the end or the butt of the stick will cause injury, however, since the Filipino fighting art's principle is one-strike-one-kill, there are specific targets to achieve this goal.

The two main targets of an overhand knife thrust are the carotid arteries on the sides of the neck. Cutting or severing the carotid artery causes severe bleeding, depleting blood to the brain and other parts of the body that will have fatal result.

The two main targets of an underhand knife thrust are the heart and the liver. Injury to the heart disrupts the efficient pumping action of the organ. When the heart is damaged, blood supply is disrupted which normally have a fatal result. Damage to the liver may cause both external and internal bleeding which likewise may be fatal.

Injury caused by the end or the butt of the stick may not cause bleeding but may cause severe trauma that is just as deadly and fatal as an injury caused by a knife.

The underhand thrust to the heart was the thrust of choice when live blades were used. With the advent of the use of sticks, several variations were adopted. Thrust to the eyes, and thrusts to the other parts of the body were added to the repertoire of stick-fighting blows.

A thrust, particularly the underhand thrust is a very deceptive maneuver. In tournaments, the thrust is rarely used or allowed despite its effectiveness and speed of delivery. In defensive situations, the thrust stands out as a decisive blow that is quick to employ and not easy to block or defend against. The downside of the thrust is it is practical for close in and middle range of fighting but impractical for long range fighting unless using a sword or a long stick.



Underhand thrust with stick to the heart and the eye.



Double underhand thrust to the heart.



Combination overhand and underhand thrust to the heart.

The basic pattern of motion of the thrust is the multiplication sign or the X pattern.

Thrust to Right Carotid



Thrust to Left Carotid



Thrust to Heart



Thrust to Liver

Study all the Techniques and Retain those that will Best Work for you.

Volume6 No.3

Note: Starting this issue, I will present non-technical aspects of Amara Arkanis which is rarely learned in the training hall environment.

Teacher or Instructor?

In the English language, the terms teacher or instructor are used interchangeably and are synonymous with each other. In Filipino, these terms are both translated as Guro.

However, in Filipino, the term teacher is normally used in an educational institution, and carries a deeper meaning. A teacher builds character and attitude. A teacher invokes virtues that make a good individual great.

In martial arts, the term usually used is instructor. An instructor drills students in techniques and maneuvers. An instructor's goal is to make a better practitioner of a particular system or art.

In Amara Arkanis, the term used is teacher. An Amara Arkanis Teacher, teaches an individual not only to be a good fighter, but more important to be a better person; a fighter, who not only can execute the techniques skillfully, but also understand how the technique can be skillfully executed; a fighter who can execute a maneuver with minimum effort but with maximum result. A teacher must be a technician of skill and a designer of growth and development.

A teacher must cultivate the student's mind, not only to be excellent in the performance of the techniques, but also to be an exceptional strategist. The teacher must always impart to the student the desire to always strive for perfection by diligent and constant training and endeavor to build a solid foundation, both mentally and physically. A teacher must instill in the student the importance of accurate performance rather than just a demonstration of power. A Teacher must teach individuality of behavior.

Learning is much easier than teaching the fighting arts. To be a teacher one must have learned the art in a level that must be greater than ordinary. Having learned the art, one must be able to put the techniques into practice and believe in what he teaches. Finally, one must be able to realize and work on an individual's characteristics and learning habits.

A teacher must understand and master the principles and the techniques himself and then be able to impart this knowledge and mastery to the student. The teacher must always remember that teaching is also a process of learning.

Patience is a virtue that all teachers must possess and practice. Not all students have the same learning ability. There are students that are fast learners and naturally gifted. There are students that are slow and awkward. A teacher must always base the techniques on correct principles, no matter how uncoordinated the student may be. The teacher must adapt the art to the physical limitation of the student. The teacher who follows this attitude will himself make great progress in the techniques he is teaching. A teacher must constantly strive for correct progress.

A teacher must not try to stand out as compared to his students by showing off his strength or skill. Strength and skill are different from being a good teacher. It is very desirable to be technically skillful and be a good teacher at the same time, but sometimes a teacher may not be skillful at the techniques himself but can successfully teach others to be skillful. Sometimes a practitioner may be very skillful, but cannot successfully teach others, hence is not qualified to be a teacher.

A good teacher must not teach students to imitate the techniques alone, but must make the student understand the techniques with each bodily movement which conforms to the correct principles. By striving and devising a system to teach a slow learner, the teacher develops discipline and leadership in the basic principles and finer points of his art.

A good teacher must have the genius to bring out the students' talents and abilities. He does not need to either justify or promote his actions. He must be respected and not feared by his students.

A good teacher must always motivate his students to strive for superior performance and be able to unleash all of the student's physiological reserves of energy at the right instance.

A student's spirit is a mirror image of the teacher. If the teacher has a humble spirit, the student likewise will have a humble spirit. If the teacher is conceited, the student will also be conceited. A mediocre teacher produces a mediocre student, a good teacher produces good students and an excellent teacher produces an excellent student. Conversely, an excellent student brings out the excellence in a teacher.



Amara Arkanis International, Philippines' Mantas

L-R: Guro Isaac "Sac" Vida, Punong-Guro Felipe "Ipe" Penales, Guro Melvert "Irwin" Austria, Mataw-Guro Louelle Lledo, Punong-Guro Enrica "Nickie" Esmero, Punong-Guro Julio "Jojo" Penales and Guro Tristan "TJ" Mendoza.

Amara Arkanis Teachers are committed, not only in teaching the techniques, but also in enlightening the mind and nurturing the spirit.

Volume6 No.4 MINDSET

The dictionary defines mindset as attitude. It is also defined as state or frame of mind. There are those who call it determination or motivation. Others use more colorful terms as "never-say-die," even "do-or-die" and other descriptive terms. For our purpose, we will simply call it mindset.

More than good technique, more than proper conditioning, mindset is the most important factor in any encounter. A fighter less skilled and less conditioned but possessing the proper mindset can beat an opponent who does not have the appropriate mindset.

There are individuals born with a positive mindset and are ready and willing to face any type of confrontation head on. These people have self-confidence, self-reliance and the determination to be steadfast.

Unfortunately there are those born with a negative mindset and hide their weakness behind the cloak of pacifism. They mistake timidity and fear for peace and even godliness. They mistake docile submission as cooperative endeavor, not realizing or perhaps refusing to admit that it means crushed spirits and unhealthy attitudes.

Opposition to the use of force under any circumstances may be a noble ideal. However, in the real world where “dog eats dog,” it may be an empty talk that may cost an individual his life or the life of a loved one.

Skill in Amara Arkanis or any fighting art in itself may not alter an individual’s mindset because mindset comes from within the individual. However, Amara Arkanis will build self-confidence. This self-confidence will help the individual turn fear into an unwavering and resolute spirit, the main ingredients of a positive mindset.

Self-confidence and self-reliance create a positive mindset. With this frame of mind, an individual is ready and willing to stand straight and face the world head up high against adversity. Positive mindset in itself is a firm strategy.

A positive mindset must not be confused with haphazard aggressive action. A positive mindset is the product of proper training. A well-trained mind cannot be overwhelmed by fear or defeat. A well-trained mind will enable an individual to execute techniques and maneuvers without consciously thinking about it. In this state of mind, an individual will have no doubt or hesitation. With a positive mindset, the inner self (mind) and the outer self (body) work together in harmony.

It is sometimes possible to diffuse hostile intent when you project an aura of self-confidence. Sometimes though you may have to take a more positive and proactive step when an antagonistic attitude portends an impending confrontation.

In this type of situation, you must always take advantage of your opponent’s initial move. Aside from the motivation of avoiding being struck, you must have the willingness to strike back, strike hard and effectively and completely neutralize the threat. Some even claim that the “taste of blood” only makes them bolder and stronger. Proper training will give you the ability to gauge your opponent’s intentions. Proper training will enable you to form strategies against an opponent’s attack. When your opponent takes the initiative to strike first, proper training will enable you to avoid being struck by striking your opponent faster and harder. Do not allow your opponent to recover from your strike. Do not take it for granted that once you hit your opponent you must stop your attack. Do not dwell on your first strike or it will lose its effectiveness. Keep on striking never giving your opponent a chance to gain his composure. If your opponent is as skillful as you are, shift your strategy. Use broken timing never giving your opponent the opportunity to figure out your own rhythm. Always keep your opponent off-balance. Always strive to end the confrontation with one strike, if possible the first strike. After all the Filipino martial arts is based on the principle of one-strike-one-kill. All these put together is what positive mindset is all about.

Mindset makes the difference when the requirement is above and beyond the common experience.

“Limitations are only mental blocks and hurdles that can and must be overcome.”

Questions or Topics of interest for the Filipino martial arts contact:
Mataw Guro Luis Rafael C. Lledo, Jr. - **Email**



Mantas Phil Weathers at 7'3" dwarfs
Mataw Guro Louelle Lledo of
Amara Arkanis Sistemang
Praksiyon Martial Arts Education.



By Luis Rafael C. Lledo, Jr.
www.amara-arkanis.com

How Early Should Martial Arts Training Start?

There are two schools of thought on how early one should start physical training. One school advocates starting early because most successful athletes who achieve international success and fame or who possess the ability and skill for international competition have anywhere from 5 to 15 years of training and competing experience.

In most athletic events, athletic maturity is attained between the ages of 20 and 30. There are gifted ones who have extended their staying power to 40 years or even way past that age. Once in a while there are exceptional athletes who stay on top of their sport even at the “ripe old” age of 50 years.

The “earlier the better” school of thought insists that it is good to instill the competitive spirit in the child at an early age. But not every youngster has the inclination or discipline to achieve international fame. Those who are impressed, mostly by their parents, and by other athletes to be great and successful set a specific goal and work hard to perfect their style and technique. They work hard towards peak form and strive to improve and develop in every training session.



The young warriors of Amara Arkanis, Philippines.



Young members of Zikdokan Amara Arkanis display their certificate of Promotion.



Even as a youngster Mark Lledo had good form.

Then there are some who train just for their own satisfaction and enjoyment. Some medical professionals agree that imparting the interest to participate in physical

training at an early age is very good not only for the health of the body but also for the total well-being of the child.

The other school of thought does not encourage training at an early age and takes a more conservative albeit cautious approach. This school maintains that children below 10 years old still have underdeveloped motor nerve and muscle coordination. At this stage, the body is undergoing a lot of changes and adjustments. The body structure changes somewhat and a heavy and strict regimen of exercise is not advisable or practical. When the motor nerve is still in the developmental stage it is very easy to develop bad habits and “out of sync” techniques which may be very difficult to correct later on.

On account that not everybody is the same, the best gauge in how early martial arts training should start, must be the youngster’s reaction, enthusiasm, enjoyment and individual development. Stimulate the child to have fun and enjoy the training as a game. However, even at the early stages of a youngster’s training, correct procedure and good form must be emphasized at all times and must take precedence over speed and power.



Mataw-Guro Louelle Lledo believes that age is a lesser factor in learning the martial arts and the greater factor is the ability of the teacher to impart the skill in a manner that will be beneficial to the well-being of the child. To prove that he practices what he preaches, he is shown here with his grandson Dave Colin Lledo Velasquez, 4 years old.

The medical field may always be divided on this matter, but Amara Arkanis martial arts Education Program was designed with practitioners of all ages in mind. The program is basic enough for youngsters to understand and enjoy, yet progressive enough for advance students to enable them to attain superior performance.



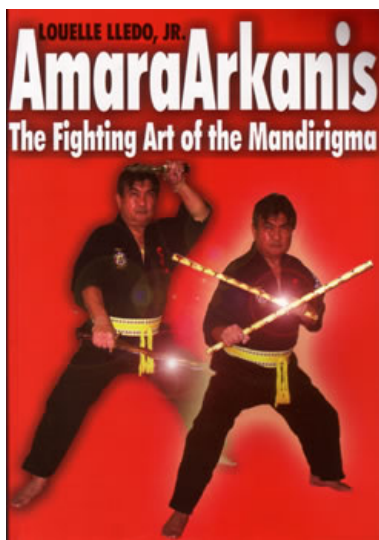
Amara Arkanis Martial Arts Education Program is not merely about the fighting arts, but more important, about obedience to authority, respect for the elders and developing the total well-being of the individual to be a responsible and productive citizen.



Under the auspices of Kiwanis International, youngsters of Indang, Cavite are trained in the martial arts by Amara Arkanis Guroso shown on the front row with officials of Kiwanis. Average age of this class is 10 years old.

“Start a child on the right path while he is young, and when he is old, he will not forget what he has been taught” ...Proverb 22:6

Questions or Topics of interest for the Filipino martial arts contact:
Mataw Guro Luis Rafael C. Lledo, Jr. - **Email**



Amara Arkanis

“The Fighting Art of the Mandirigma”

By: MatawGuro Louelle Lledo Jr.

MatawGuro Louelle Lledo Jr. is the Founder of Amara Arkanis and writes the column FMA Educational Depot for the FMA Digest.

This book is designed for the **Beginner** in the Filipino martial arts, so they will have a concrete foundation, going through a step-by-step learning of the fundamentals. It is for the **Advanced Student** who may not have gone through this type of training, so they will understand the underlying principles of the maneuvers they execute. And for the **Prospective Teacher**, so they can better organize a more systematized lesson plan or

course of study for a more effective and efficient teaching and learning experience of the Filipino martial arts.

This is the same Filipino Martial Arts Education Program that MatawGuro Louelle Lledo used successfully at the State Colleges and Universities Athletic Association Region IV and his students who are teaching in the Philippines. This book is a necessity to those who wish to format their teaching at a higher educational level and give their students a deeper understanding of their training.. Over a 172 pages packed with pictures and examples.

Cost: \$35

S & H: \$8

Total: \$43

“Money Order ONLY”

Payable to: Louelle Lledo Jr.

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PO Box 1403

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