



**LEPPÄVAARAN
BUDOSEURA**

Coaching principles and curricula

This document describes the club's coaching policy and instructions for training instructors, as well as sport-specific curricula that instructors should follow in order to maintain a common policy in the club's training. The curricula and curriculum description are intended to serve as support material for coaches and instructors, to unify the club's coaching method, and to open up the club's activities to enthusiasts, guardians and other stakeholders.

The original language of this document and its appendices is Finnish. This English translation is provided to support understanding. If any part is unclear or appears inconsistent, please refer to the Finnish version.



Table of contents

1. Responsibility for the development of the arts	3
2. Coaching principles	3
2.1. Goals	3
2.2. Principles	3
2.2.1. Safer space	3
2.2.2. Appropriate level of strain	4
2.2.3. Supporting continuous personal development	5
2.2.4. Feedback	5
2.3. Coaching adolescents	6
3. Principles for instructing sessions	6
3.1. Coaching methods	6
3.2. Structure of a session	6
3.3. Distribution of instructing responsibilities	7
4. Art specific curricula	7
4.1. Definition of competence levels	7
4.2. Kendo	8
4.3. Iaido	9
4.4. Jodo	10
Change log	10



1. Responsibility for the development of the arts

The coaching principles and art-specific curricula are the responsibility of the senior of the art or a person designated by him or her, or if the senior is unavailable, the next most experienced representative of the art. The seniors are the most experienced practitioners in the art among the active members of the club, i.e. the person who has held the highest grade granted by the International Kendo Federation (FIK), the European Kendo Federation (EKF) or the Finnish Kendo Association (FKA) for the longest time. The senior can act as the club's coordinator for the art in question or be a person separate from the administration. (See *Appendix 5 - Role descriptions.*)

The coaching principles and art-specific curricula will be updated as necessary.

2. Coaching principles

2.1. Goals

Leppävaara Budo Club strives to offer its members the opportunity to practice martial arts according to their own interests in a good mood. The club does not set goals for practitioners, but they are given the opportunity to set their own goals for their own hobbies, and these goals are supported as far as possible. The instructors enable personal development, regardless of whether you are a practitioner who trains once or twice a month, or a practitioner who is very goal-oriented and eager to compete, or for example, preparing for a high-dan grading.

The club strives to develop and maintain the quality of instruction so that the member has the opportunity to develop within the framework of his own club to develop up to high dan grade. Within the limits of the financial situation, the club supports the development of instructors by paying the costs of instructor training and seminar subsidies, which facilitate participation in high-quality national or international seminars.

Lebudo follows the principles of clean and fair play. We comply with the anti-doping regulations and give our all in competitions. We do not use prohibited methods or doping, and we do not accept or participate in manipulation of sports competitions.

2.2. Principles

2.2.1. Safer space

Safety and behavior from the perspective of the trainees are described in *Appendices 1 - Principles of a safer space* and *Appendix 2 - Dojo etiquette*, which apply to all exercises. From the instructor's point-of-view, creating a safer space is one of the key tasks and responsibilities.



The instructor's primary responsibility is to ensure a safe training environment, both physically and mentally. They must supervise the training space to guarantee it is safe and that all participants behave appropriately in terms of movement, clothing, and equipment use. Instructors should also ensure that practitioners nor instructors cause emotional harm through discrimination or bullying, and they should intervene or seek help when necessary. Practitioners should be encouraged to report any breaches of the safe training environment to instructors or designated contact persons.

To promote a sense of safety and belonging, instructors should greet practitioners and use their names. Because of the physical nature of the arts, instructors may need to correct positions through touching, but must always ask for permission and allow practitioners to refuse. Touching a practitioner's equipment should also be done respectfully and without causing discomfort.

Mental safety requires a space where making mistakes is acceptable. Instructors should encourage practitioners despite failures, provide constructive feedback, and support ongoing development at an individual pace. Practitioners should never be discouraged, even if progress seems slow.

The traditions of the art establish a hierarchy based on skill and grade. More experienced practitioners act as role models and instructors and should be respected accordingly. However, all practitioners have equal human value regardless of grade, and everyone should be open to receiving feedback from higher, equal, or lower grades.

Instructors should strive to make practitioners feel good during and after practice. It is important that practitioners feel capable, valued, and enjoy training. Recognizing success however small helps build confidence. To support this, instructors should clearly present exercises and their goals, and provide opportunities for practitioners to express their feelings, share thoughts, and ask questions during training.

2.2.2. Appropriate level of strain

The strain of the exercises should be suitable for the art and the topic being trained, and it should be adaptable to the fitness and skill level of the practitioners. If possible, the instructor should offer alternative forms of performance according to the skill level, so that each practitioner would have challenges at their own level. No one should be forced to overperform or overwork. The practitioner can choose not to do the exercises and the instructor must advise on a suitable way to continue so that others can practice.

When planning an exercise, it is important to remember the order in which the types of physical activities should be done in the following order:

1. fine motor skills,
2. speed,
3. power and
4. endurance.



You don't have to practice all the different types at the same time, and you can move directly from number one to number three or four. It is essential to note that due to the fatigue of the practitioners' muscles and energy reserves, the types of exercises cannot be carried out by returning in order towards the beginning, for example, after strength training, it is not useful to move on to fine motor skills.

Attention should be paid to the number of repetitions of the movements performed so that the practitioners do not strain themselves and suffer repetitive strain injuries. Incorrect range of motion, a large number of repetitions, the weight of the weapon used and a fast training pace affect the strain of the practitioners. Above all, instructors should try to advise on how to perform correctly and correct incorrect postures and movements. In addition to these, the instructor must assess the ability of the practitioners when considering the number of repetitions to be performed. In iaido exercises, the instructor can order the use of lighter weapons, i.e. the transition from iaito to bokken.

2.2.3. Supporting continuous personal development

Instructors must strive to give feedback equally, taking into account the practitioner's level, activity and ability to receive feedback. No one should be favoured or discriminated against in the targeting of feedback and teaching.

The instructor must also remember their own training and development. The exercise should aim to be planned in such a way that the instructor is also able to practice and participate. This enables you to develop your own art even if you instruct the exercises regularly.

Practitioners should be encouraged to participate in seminars and competitions. In the weekly training sessions, the instructors should mention upcoming events and lower the threshold for the practitioners to participate in them by offering the opportunity to ask questions.

The most active and ambitious practitioners should be encouraged to participate in regional squads and national squads and national team activities..

2.2.4. Feedback

Feedback given to practitioners should be intended to encourage progress.

1. Provide accurate and concrete feedback
2. Provide feedback as soon as possible either during or after an exercise
3. Give positive feedback on successes in addition to constructive feedback
4. Give the practitioner feedback appropriate to their level
5. Give encouraging and motivating feedback. Do not give discouraging feedback or feedback that is intended to belittle the practitioner or elevate the instructor.

It is characteristic of the arts that sometimes the best feedback is given by guiding the practitioner to perform the correct performance by touching or assisting the movement. In this case, it should be noted that the touch must be appropriate and must not cause pain or discomfort to the practitioner.

If an instructor wants to use a practitioner as an example, they should ask for consent.



2.3. Coaching adolescents

The bodies and minds of adolescents are still growing and developing. This must be taken into account in the physical demands of the training sessions and the expectations set by the instructors. Adolescents should be encouraged to practice long-term and help them find the joy of training and development, as well as grow them in accordance with the values of Budo.

In training before growth spurts, there is no need to try to refine the body postures to perfectly match the target positions, because the adolescent has to learn the positions again after the most intense growth.

3. Principles for instructing sessions

3.1. Coaching methods

In Lebudo, we practice kendo, iaido and jodo of the All Japan Kendo Federation (Zen Nihon Kendo Renmei, ZNKR). The exercises follow the exercises typical of the art and their applications.

The focus of our club's training is on developing skills in the art according to the art-specific curriculum, which is based on kyu and dan grading requirements, and fostering the budo spirit. Our instruction does not focus on general physical skills or improving physical characteristics, but practicing these independently is encouraged even if it is not required.

3.2. Structure of a session

Weekly exercises are typically structured as follows

1. warm-up,
2. reviewing a previous topic,
3. introducing a new topic or a topic for a training session, and
4. independent training, and
5. cool-down

The warm-up aims to prepare the body and nervous system for the upcoming exercise performance in order to avoid injuries. It would be important to include art-specific warm-up movements such as suburi and kihon training, but the warm-up can include general warm-up movements and awakening the muscles by stretching. During the beginner's course, during the warm-up, beginners should be guided to the correct warm-up performances.

Adults build on top of what they have previously learned. During the warm-up, exercises can be taken from the previous training session. Since not all practitioners participate in all exercises, the refresher phase must be described appropriately so that everyone can participate.

At the beginning of all training sessions and exercises, the aim should be to present the overall picture and the desired outcome. The exercises should include a lot of repetitions,



because we are learning physical arts that you learn by repetition and not just by listening. To support learning, it is good to enable the practitioners to use all their senses, i.e. the instructor should show and describe the exercise.

All training sessions should also try to include an independent training phase. It can be in small portions during the training session or as a longer free training phase towards the end of the training.

The final cool-down is an important part of the exercise, including mental calming and starting physical recovery. Mental calming is especially important after intense kendo, jigeiko, kakarigeiko, or shiai training, as well as after pair training in iaido and jodo. Physical cool-down, which may include calm performances or light restorative stretching, is usually the responsibility of the practitioners after the session due to the short duration of the session. During the beginner's course, the physical cool-down should be included in the exercises so that beginners learn to perform the cool-down correctly.

3.3. Distribution of instructing responsibilities

The responsibilities of instructing sessions should be distributed evenly according to the instructors' interests and opportunities. This gives more people the opportunity to develop as instructors and within their own art. Instructing teaches the instructor himself or herself. The accumulation of instructing responsibilities on a single individual should be avoided.

An instructor whose opportunities to act as an instructor change due to a family, work or other situation, or who is prevented from acting as an instructor, must contact the senior of the art, other instructors or the board so that any instructing responsibilities can be redistributed.

4. Art specific curricula

4.1. Definition of competence levels

In this chapter, the following "definitions" are used to describe the levels of competence:

- Knows: Is familiar with a concept or exercise
- Understands: Understand the concept and is able to practice under guidance
- Applies: Is able to train independently
- Masters: Masters the topic, is able to teach

Tables 1-3 present indicative levels of competence for preparing for gradings in different arts. The competence level requirements are based on the grading guidelines of FKA and FIK, supplementing them based on the expertise of the senior in the art. The tables should not be read blindly or interpreted as requirements, minimum targets or target levels; This is an indicative list of things that should typically be emphasized in the development of a trainee at a certain level.

Also read FKA's kyu grading rules and FIK's guidelines for the assessment of dan grading:



- [Kendon kyu-graduointisäännöt](#)
- [Iaidon kyu-graduointisäännöt](#)
- [Jodon kyu-graduointisäännöt](#)
- [Standard Guideline for Dan/Kyu Examination](#)
- [Guidelines for Assessing Pass-Fail in Promotion Examinations](#)

4.2. Kendo

Table 1. Expectations of key techniques and concepts in **kendo** for each respective grade.

Level	"Knows"	"Understands"	"Applies"	"Masters"
6. kyu	Role of <i>motodachi</i>	Suburi: <i>jogeburi, nanameburi, shomen, kote, do, sayumen, hayasuburi</i> . Kihon: <i>men, kote, do, kote-men</i> . Footwork: <i>suriashi, ayumiashi, tobikomiashi</i> . <i>Kirikaeshi</i>		
5. kyu		<i>Uchikomi-geiko, nidan- and hiki-waza, ki-ken-tai-icchi, ma-ai, seme and zanshin</i>	Use of <i>hakama</i> and <i>keikogi</i>	
4. kyu		Role of <i>motodachi</i>	Use of <i>bogu</i>	
3. kyu	<i>yuko-datotsu</i>	<i>Ji-geiko</i>	Role of <i>motodachi, ma-ai, zanshin, taiatari, kirikaeshi, Uchikomi-geiko</i>	
2. kyu		<i>yuko-datotsu, chakuso, reiho, kamae, datotsu, kisei</i>	<i>kakari- and jigeiko</i>	
1. kyu		6.-5. kyu contents	<i>Kendo kata 1-7</i> <i>yuko-datotsu, chakuso, reiho, kamae, datotsu, kisei</i>	
1. dan		4-2. kyu contents		<i>ji-geiko</i>
2. dan		1. kyu contents	Deeper understanding: <i>yuko-datotsu, chakuso, reiho, kamae, datotsu, kisei</i>	<i>Kendo kata 1-7</i>
3. dan			Demonstrable mastery of basic technique (<i>kihon</i>). In the match, it is desirable to be able to show a real <i>ippon</i> .	<i>Kendo kata 1-10, yuko-datotsu, chakuso, reiho, kamae, datotsu, kisei</i>



4.3. Iaido

Table 2. Expectations of key techniques and concepts in *iaido* for each respective grade.

Level	"Knows"	"Understands"	"Applies"	"Masters"
6. kyu	Beginner's and advanced course, according to a separate plan. The goal is to get the practitioner used to learning kata practice.			
5. kyu				
4. kyu	<i>Kata</i> 9-12	<i>Kata</i> 7-8	<i>Kata</i> 1-6. Use of <i>hakama</i> .	
3. kyu		<i>Kata</i> 9-12	<i>Kata</i> 1-8. Use of <i>sageo</i> .	
2. kyu			<i>Kata</i> 1-12. Use of <i>iaito</i> .	
1. kyu	<i>ki-ken-tai-icchi, metsuke, zanshin</i>		<i>Kata</i> 1-12.	
1. dan	<i>ki-ken-tai-icchi, fumikomi, joo-ha-kyu, zanshin, metsuke</i>		<i>Hasuji</i> and using hypotenari in cuts.	<i>reishiki</i>
2. dan		<i>ki-ken-tai-icchi, fumikomi, joo-ha-kyu, zanshin, metsuke</i> . Started learning <i>koryu</i> .		<i>Kata</i> 1, 2, 4, 6, 7, 8, 10, 12
3. dan	<i>sutemi, kokyu, merihari, tame, kime</i>	Learned min. 20 <i>koryu kata</i> .	<i>fumikomi, joo-ha-kyu</i>	<i>Kata</i> 1-12
4. dan		<i>sutemi, kokyu, merihari, tame, kime</i>	<i>ki-ken-tai-icchi, metsuke, zanshin</i> . Learned min. 20 <i>koryu kata</i> .	
5. dan			<i>sutemi, kokyu, merihari, tame, kime</i> .	<i>ki-ken-tai-icchi, metsuke, zanshin</i> .



4.4. Jodo

Table 3. Expectations of key techniques and concepts in *jodo* for each respective grade.

Level	"Knows"	"Understands"	"Applies"	"Masters"
6. kyu	Beginner's course, according to a separate plan.			
5. kyu	Kata 1-5 and related tandoku dosa and sotai dosa; roles of shijo- and uchidachi.			
4. kyu				
3. kyu				
2. kyu				
1. kyu				
1. dan	<i>ki-jo-tai-icchi, maai</i>	<i>seme</i>	<i>ma</i>	Kata 1-5
2. dan	<i>ki-ken-tai-icchi</i>	<i>ki-jo-tai-icchi</i>	<i>seme</i>	Kata 1-6
3. dan		<i>ki-ken-tai-icchi</i>	<i>ki-jo-tai-icchi, maai</i>	Kata 1-8
4. dan			<i>ki-ken-tai-icchi, zanshin</i>	Kata 1-11, <i>furikaburi,</i> <i>kirioroshi</i>

Change log

Date	Section	Change	Author
13.1.2026		The operating manual was approved at the board meeting.	Board of Directors of the Leppävaara Budo Club