



**TAI CHI**  
INTERNAL ARTS

Guide for applicants

for Instructor Membership of

The Tai Chi Union

for Great Britain C.I.C.

Tai Chi Internal Arts is a trading name for The Tai Chi Union for Great Britain C.I.C. Registered in England & Wales.

Company number 11249130

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## Introduction

Becoming an Instructor Member of the Union means that you are recognised as having a good standard of teaching and practise of the Internal Arts.

This guide has been prepared to help you be successful in your application. We accept all recognised Tai Chi Internal Arts and styles, so our assessment process focuses on principles that need to be demonstrated rather than style specifics and we recognise that different styles interpret the classics differently.

There are common mistakes to avoid and you are strongly advised to look carefully at your video(s) of yourself doing your form(s) to ensure that you are not making any of these mistakes, before submitting any video for assessment.

To avoid disappointment, do be sure to correct any errors and re-film your sequence(s) before sending in any material or teaching your form to others.

Remember to demonstrate all the movements of the main forms you intend to teach, or about half of a very long form with many repetitions. We need to see enough to know that you can do it properly all the way through. There is guidance about the videos in the [Appendix](#).

We wish you luck with your endeavours and hope to hear from you soon. If you have any questions, please contact us at [enquiries@taichiunion.com](mailto:enquiries@taichiunion.com).

## About us

We are a not-for-profit Community Interest Company (C.I.C.) owned and run by members most of whom are unpaid volunteers with everyone working part-time.

Founded over 30 years ago, The Tai Chi Union for Great Britain (the Union) is for everyone interested in Tai Chi Internal Arts such as Tai Chi Chuan, Baguazhang, Xingyiquan, Qigong etc.

We welcome all styles and all levels of ability in these arts from the simply curious to highly experienced teachers. Whatever your understanding we are here to support you with information including where to find classes from one of our approved instructors. Our Ordinary Membership is for those who are less experienced as well as those do not need the credibility of being one of our Instructors, for example having retired from teaching.

We set standards for teaching Tai Chi Internal Arts, bringing health and well-being to many thousands of people throughout the UK.

We are a Community Interest Company (C.I.C.) and this booklet is produced as part of our commitment to provide information about Tai Chi and the Internal Arts freely available to all.

Find out more about us here: [www.taichiunion.com](http://www.taichiunion.com)

## Further reading

On our website you will find our free booklets about Tai Chi Chuan and Qigong as well as a list of books written by our members that you may find interesting.

<https://www.taichiunion.com/background-and-history/books/>

## How can we help you to become an Instructor Member?

If you are intending to apply to become an Instructor Member of the Union, we want to help you in every way we can. We are very much aware that it takes years of study and practice to become proficient in any Chinese Internal Art and we are delighted that you have reached a stage where you feel ready to pass on your hard-earned skills to others, or you are already doing so.

At the same time, we need to ensure that the quality of these arts is maintained and that instructors registered with the Union can teach their art safely and correctly to others. So please read this guide carefully. It includes a list of all the information that you need to send us in order to apply to be an Instructor Member as well as the principles and other evidence we are looking for.

It is always great to welcome a new member to the Union and we hate to disappoint anyone by finding ourselves unable to approve their application, whether that's due to insufficient evidence having been provided or to an inappropriate level of skill having been evidenced, so please read this guide to give you the best chance of passing your assessment.

We accept people who practice all recognised Tai Chi Internal Arts and their various styles. To become a Union Instructor Member, you must have been practising for at least 5 years and be applying to teach at least one the following: Tai Chi Chuan, Baguazhang, Xingyiquan or Qigong.

## What happens when you apply to be an Instructor Member?

Your application form, videos and other evidence of your skills and teaching are received by the Membership Secretary, who checks to ensure that all the required evidence needed has been supplied and can be accessed by everyone involved in assessing your application.

### Review of written information.

In the first instance, the Membership Secretary passes your written evidence to be reviewed by an expert Instructor Member who is not necessarily on the Technical Panel. They will be looking at the quality of the documentation to ensure that it evidences the principles and safe teaching practices relevant to the Internal Art(s) on your application form.

If your documentation does NOT provide sufficient evidence then we will let you know and give you feedback to help you submit better documentation.

### Technical Panel assessment

Once you pass the review of your written submission then your videos and application form are passed to the Technical Panel, a group of expert Instructors who have studied, practised and taught internal arts for many decades. Their knowledge and experience include a wide range of styles and aspects of Tai Chi Internal arts.

They will each make a written assessment of your videos and application form to see if you have evidenced that you can demonstrate and teach your skills and movements to others in a safe manner and at an appropriate level. They will have access to your written information and comments from the assessment of your written information.

Their assessments are shared with other Panel members and they meet all together every two months to discuss their assessments. Meeting dates will be published from time to time on [the Union website](#) along with the deadline for submissions to be included in the meeting.

After the meeting you will receive feedback from the Membership Secretary on the decision as to whether you are:

- Accepted as an instructor member of the Union, or
- Not yet accepted due to insufficient evidence having been submitted or your skills requiring further improvement to reach a standard suitable for teaching your chosen discipline to others.

## Preparing for your Technical Panel assessment

Below is some guidance on the best way to prepare for your assessment. If you have any questions, please contact us at [enquiries@taichiunion.com](mailto:enquiries@taichiunion.com).

### Train for at least 5 years before applying

Make sure that you have been training for at least 5 years with experienced and knowledgeable instructors who are able to teach you an authentic style of your chosen discipline to an appropriate standard. Be aware of your lineage where possible.

### Understand the principles of your art

We accept all recognised Tai Chi Internal Arts and styles, so our assessment process focuses on principles that need to be demonstrated rather than styles specifics and we recognise that different styles interpret the classics differently.

For Tai Chi Chuan and Qigong we have given the specific points the Panel are looking for.

Make sure you can demonstrate your understanding of them in your documentation and video evidence. We can only assess you on what we see in your videos and read in your written evidence.

### Ensure techniques and postures are safe

Make sure that your techniques and postures are safe and unlikely to cause injury to yourself or your students (for example by causing damage to the joints due to incorrect foot positioning, posture or load bearing).

### Read the Video Guidance

Be sure to read the [Appendix](#) on how to record and submit your video evidence. This is a crucial part of your application and if it is done poorly the Panel will be unable to assess you no matter how competent you are.

### Weapon forms - hold weapons correctly

If you are demonstrating the use of weapons, please make sure that you are holding them correctly, showing precision, intent and focus.

## What must you include in your application?

To be admitted to the Union as an Instructor member, you need to send us evidence of your practice AND teaching ability. You **must** provide the following:

### Application form

### Evidence of your practice

- 1) Be sure to include your relevant **training history** in your **application form** to prove you have been practicing for at least 5 years.
- 2) **Video(s)** of your **practise**, showing that you understand and can demonstrate the main principles underlying your chosen discipline through your own movements.

We strongly recommend you read the [Appendix for video guidance](#) to ensure that your video provides sufficient evidence of your practice.

### Evidence of your teaching ability

- 3) **Video(s)** of you **teaching** your chosen discipline to a class or group of individuals.

We strongly recommend you read the [Appendix for video guidance](#) to ensure that your video provides sufficient evidence of your teaching.

- 4) **Two lesson plans**

- 5) **Lesson evaluation**

- a) Write a short evaluation of how the recorded teaching session went, what worked well and what you might do differently next time
- b) Include a short explanation of how you met the individual needs of your students, and how you found out what their individual needs were. e.g., Private discussion, PAR Q form or other initial assessment method, as appropriate.

- 6) **Self-reported statement** to explain how and why you used particular teaching methods in your recorded teaching session, how you met the individual needs of your student(s) and how you identified those needs e.g., Verbal discussion or completed PAR Q, as appropriate.

- 7) **One risk assessment** for a venue where you teach or intend to teach.

- a) **We are simply looking to see that you have taken a reasonable and responsible approach covering typical foreseeable risks that are faced in a class to include a consideration of both the premises used (inside and outside) AND the characteristics of the people attending.**
- b) **Our review does NOT ensure that your risk assessment is fit for your purposes or covers all the risks that can reasonably be foreseen in your classes at the locations you teach.**

## Optional written documentation:

The following can help to provide evidence of your practice and / or teaching

- 8) Reference from your own Instructor.
- 9) Other documentation. Such as relevant certificates for your skills

## Useful templates and worked examples

### Lesson Plan

TBD

### Lesson evaluation

TBD

### Self-reported statement

TBD

### Risk Assessment

Link to templates from the Health & Safety Executive:

<https://www.hse.gov.uk/simple-health-safety/risk/risk-assessment-template-and-examples.htm>

Note that venues which are suitable for able bodied people may be unsafe and present material risks to those who are less mobile, e.g., the risks of using an old building with steep stairs and a poorly lit car park are very different depending on the abilities of the people in your class.

Once you have done your initial risk assessment it should be kept up to date for changes. You should also do a visual check at the beginning of every class to see whether there are changes which impact the risks to yourself and your class. For example, a previously well-maintained staircase may have recently damaged carpet which represents a trip hazard. If you are to show sufficient duty of care to your students, you should promptly report such changes in writing to those responsible for the building.

### Pre-Assessment Readiness Questionnaire

We do NOT expect you to submit any PAR-Q forms as part of your assessment but you should be aware of any pre-existing conditions which may impact what and how you teach. Many conditions are hidden but prevalent such as Osteoporosis and mental health issues.

You should also ask at the beginning of the class if there is anything you need to be aware of which may impact your teaching and which may have changed since your initial review of the student was conducted whether using a PAR-Q or other written documentation record.

[PAR-Q Template](#)



## How to send us your application

You need to send us your application form via email to [enquiries@taichiunion.com](mailto:enquiries@taichiunion.com)

Along with your application form you must provide the evidence stated in the section "[What to include in your application](#)".

Ideally, we need all your evidence in just one email but we appreciate this is not always possible particularly for references from your Instructor who may submit this separately.

We do our best to acknowledge all applications within 5 working days but we are mainly staffed by unpaid volunteers and everyone works part time.

If you cannot submit documentation or videos as requested below, then please get in touch with us at [enquiries@taichiunion.com](mailto:enquiries@taichiunion.com).

### Submitting written evidence

- 1) Written documentation can be sent as attachments to an email or you can send us a link to your online storage where we can download the information.
  - a) For example Dropbox, GoogleDrive etc.Make sure that the links allow us to access the documents. We will download your documents to our systems for future reference
- 2) Alternatively use a suitable documentation transfer system such as "WeTransfer" which is free for limited use: <https://wetransfer.com/>
- 3) We can accept documents in the following formats which are (in order of preference):
  - a) Pdf (preferred)
  - b) Microsoft Word
  - c) Google Docs
  - d) Apple Pages

### Submitting video evidence

- 1) Send evidence via links in an email.
- 2) We can accept videos from the following online sources:
  - a) YouTube
  - b) Microsoft OneDrive
  - c) GoogleDrive
  - d) DropboxMake sure that the links allow us to watch the videos. We will download your videos to our systems for future reference
- 3) Alternatively use a suitable documentation transfer system such as "WeTransfer" which is free for limited use: <https://wetransfer.com/>
- 4) You **cannot** send videos as attachments to emails. .

## Tai Chi Chuan Guide

### Principles you need to demonstrate

While the various styles of Tai Chi Chuan (Taijiquan) differ from each other in some ways, all of them obey a set of underlying principles, as described in the Tai Chi Classics, such as The Treatises of Zhang San Feng, Wu Yu Xiang and Wang Tsung Yue and the works of Chen Xin and Chang Naizhou and these principles underlie other internal martial arts such as Xing Yi, Ba Gua and Lui He Ba Fa, though there are additional classics relating more specifically to these systems.

If you read the particular classics relating to your own style, you will come across these principles again and again, together with a few style-specific variations that do not conflict with them but simply allow their expression in various ways in order to achieve different purposes. For example, some styles may emphasise different types of breathing, chi flow and use of the lower dantien, particularly in relation to the expression of internal power in a martial setting. Others may vary in their interpretations of the use of the waist, as described in the classics (e.g. “Internal power should be likened to the spinning of a wheel. The waist turns like the axle of a wheel in motion”, Wu Yu Xiang 1812-1880).

Some principles relate to posture and moving sequences (forms) while others relate to combat and the martial skills developed while practicing your art. If you intend to practice and teach for health and relaxation only, you don't need to demonstrate the martial skills, but it is wise to know that they exist, as this knowledge can help to enable you to perform the movements correctly and to derive the greatest health and other benefits from them.

While it is understood that many people practice Tai Chi Chuan as an exercise system beneficial to their health and well-being, and gain considerable benefits from this, and many instructors teach the art for health and relaxation only and have no interest in its use for self-protection, this should not detract from its identity as a martial art.

In your forms (sequences), the principles you need to demonstrate are:

#### 1. Alignment of the Crown Point.

Depending on the style you practice, your spine should be upright or slightly sloping forwards. In either case, your back should be straight, your tailbone dropped and your head in line with your back.

In an upright stance, your gaze should be level so that the very top of your head feels as if it is rising upwards, while the rest of your body relaxes downwards, supported by your upright spine, like a heavy coat on a clothes hanger, allowing your knees to flex, your tailbone to drop towards the floor and your back to straighten.

This upright, balanced, relaxed posture gives rise to a quality called 'song' (pronounced 'sung'). If you then slope your body forwards, as in styles such as Wu and Wudang and some interpretations of large frame Yang Style, your head and spine should retain that alignment so that your back does not arch and your bottom does not stick out behind you.

#### 2. Sinking and rooting or grounding.

If your posture is correct (as in 1 above) it will allow your body to relax and your weight to sink down into your legs so that you become stable and balanced, even if you are in a back stance or performing a kick.

### 3. Stability and structure.

In forward stances, the front knee should not go beyond the toes of that foot. Such over-bending puts undue strain on the knee and back and can lead to instability and possibly injury.

The posture should always remain stable and powerful, yet without any tension, stiffness or robotic movements. Feet should be carefully placed in order to ensure that the hip, knee and foot are correctly aligned to maintain structural integrity.

Stability does not imply static postures. Movements can be lithe, agile, fluid and continuous, yet still have an underlying stability and structure.

### 4. Relaxation and Softness.

While the body remains so relaxed that some people may refer to it as almost “boneless”, that does not mean that wiggling the hips and writhing around like a rag doll is an acceptable interpretation of the principles. An awareness of structure is as important as relaxed softness and sensitivity.

### 5. Shoulders and Elbows

These should be relaxed and dropped at all times.

Even when you are performing movements where a hand or arm lifts above shoulder level, such as White Crane Spreads Wings or a high elbow strike, there should still be a corresponding downwards pressure on the shoulders and upper arms, as if you are standing at the bottom of a lake under the weight of all that water, without any collapsing or bending of the upright spine.

Paradoxically, this downwards pressure gives power to your movements in the same way that pressing one end of a seesaw causes the other end to rise.

This is a fundamental quality of ward off (peng) and can be seen in the opening movements of any Tai Chi sequence performed well. If the shoulders rise before the arms that is a good indication that the practitioner does not have the ward off energy (peng jing) and internal connectedness that is an essential quality of Tai Chi and other internal arts.

### 6. Whole-body connectedness.

In any Tai Chi sequence, the movements are smooth, rhythmic and flowing.

Known as “the string of pearls effect”, this quality refers to the connectedness between all parts of the body as it moves. This is not as complicated as it sounds. You don’t have to remember to move this bit and that bit in a particular order, just be aware of the “string” (“energy” or “chi”) flowing smoothly through your body and limbs, and you will find that the “pearls” move effortlessly and naturally.

This is what is meant by the energy arising from the dantien (lower abdomen), being directed by the waist and expressed through the arms, hands and fingers. However, practitioners of different styles may have different understanding of the meaning of the word “waist”, which can have various interpretations when translated from the Chinese word “yao”.

## 7. Breathing should be relaxed, smooth and inaudible

There should be no breathlessness or panting except when issuing power (Fajin), when various martial sounds may be uttered and the mouth may open to release pressure that might otherwise cause damage to the nasal cavities or throat.

Abdominal breathing may be suitable when practicing for relaxation only, but when practicing the arts martially, dantien or “Taoist” breathing may be used. While this is often referred to as “reverse breathing”, it is not the direct opposite of abdominal breathing, and it requires expert tuition.

## 8. Intent and Focus.

Your forms, whether hand forms or weapons forms, should convey internal awareness (of breath and chi flow, for example), peripheral awareness, precision and martial intent for each movement, as appropriate. The mind should not be unduly distracted by external influences.

## Common errors to avoid

Many of these errors could cause injury to joints, yours and those of your students, particularly if you may be teaching people in older age groups.

You are strongly advised to look carefully at your video(s) of yourself doing your form(s) to ensure that you are not making any of these mistakes, before submitting any video for assessment.

To avoid disappointment, do be sure to correct any errors and re-film your sequence(s) before sending in any material to the Technical Panel or teaching your form to others.

## 9. Leaning in various directions

This should be avoided other than the forward tilted postures appropriate to some styles such as Wu Style, Wu Dang Style or some interpretations of large frame Yang Style and some of the animal postures of Xing Yi Quan.

Common sources of error include stooping forwards and looking down at the feet, or trying to tuck the tailbone under excessively, resulting in leaning backwards.

## 10. Lifting the chin too high or dropping it too low.

The gaze should be level, allowing the body to remain “song” and maintain good postural alignment.

If you are told that you are looking downwards or stooping, don't be tempted to leave your back where it is and lift your head; instead, just sit down into your stances a bit more so that your tail bone drops, your spine lengthens and straightens, and your head can then align itself naturally without sticking your neck out.

## 11. Front knee projecting in front of the toes in a forward stance.

In a forward stance, you should still be able to see your toes as you look down past your knee.

## 12. Arching your back and sticking your bottom out behind you

This can be corrected by relaxing down further into your posture and allowing your tailbone to drop so that your spine naturally finds its correct alignment.

### 13. Lifting your shoulders and/or elbows unduly.

### 14. Performing the movements in a stiff, jerky or robotic manner.

Movements should be relaxed, smooth and continuous, unless you are expressing fajin or the explosive movements of Xing Yi, for example, though even these should still be smooth, controlled, relaxed and powerful rather than stiff or jerky.

### 15. Performing the movements too loosely without any structure or stability.

### 16. Moving the arms independently of the body

Arms should instead follow the continuous flow from the dantien and waist.

### 17. Locking your knees out inappropriately rather than sinking and rooting.

In forward stances, the back knee should normally be flexed so that you can remain upright and use your dantien, rather than tilting the body forwards, unless this is your intention due to the particular style you are practicing. In back stances, the front knee should remain a little flexed, allowing springy resilience to be maintained.

### 18. Over-reaching, eg by locking the arms out straight in a push.

This may also give rise to the errors of leaning forwards and arching the back inappropriately.

### 19. Falling into your steps. Locking out the knees in an upright stance

Doing these things before attempting to step forwards or diagonally can result in “falling into your steps”, as if you are launching yourself off a cliff. This can be corrected by sinking the weight into a flexed supporting leg, allowing the front leg to reach out comfortably and step in a controlled and well-balanced manner.

### 20. Too narrow stances, as if you are walking on a tightrope

This can result in instability or loss of balance and an inability to sink, open the kwa or use the waist and/or dantien effectively.

### 21. Awkward foot positions that put strain on the knees or other joints

For example, “chicken leg”, in which the front foot in a forward stance is turned inwards, leading to the knee collapsing inwards in a zig-zag manner. If your style calls for the slight turning in of the front foot to about 10 to 15 degrees, the body will normally align itself obliquely so that the stability of the knee is maintained. There may also be conscious attention paid to the positioning of the thigh (opening of the “kwa” or hip joint) so that the knee does not collapse inwards. Another error involves turning the foot outwards in a forward stance instead of remaining in line with the knee, so that full body

weight is then transferred into a twisted knee and ankle. Where the foot does turn out before stepping forwards, injury can be avoided by turning the waist and body in that direction first so that the foot can naturally align itself with your nose and breastbone before you transfer any weight into that leg.

### 22. Throwing the hips from side to side, as in Salsa dancing.

This is another common cause of a hip out of alignment is to attempt to turn the body ninety degrees to right or left by turning only the foot out without turning the body first. If the waist is allowed to turn

first, the foot can then naturally align itself as you move so that you can safely transfer your weight into that leg without destabilising the hip or other joints.

### 23. Performing weapons forms without proper control of the weapon.

Movements during a weapons sequence should be focussed and precise and show a clear understanding of the instrument's potential use. For example, a sword needs to be held closer to the guard than the pommel to allow proper control of the blade and attention should be focussed on the tip of the blade, to allow precision when thrusting, or on the cutting edge when chopping or slicing.

## Qigong Guide

### Variety of Qigong

Most qigong in the UK is practised for health and wellbeing, but many systems and methodologies of qigong exist.

The term qigong has only been in use since the 1950s, but we use it here to include other Chinese terms that historically relate to self-development by working with qi, such as neigong and daoyin.

Styles and systems of qigong may differ from each other in many ways, but they also have things in common, and all have a Lineage that you should know something about, from your own teacher. We invite you to supply general information related to the qigong you are planning to teach and its general or style-specific principles, if they differ from those listed in our guidelines.

Actions that may be called the 'Three Regulations,' are what differentiate qigong from other types of exercise. These are:

- regulating the body
- regulating the mind and
- regulating the breath.

For assessment purposes by video, it will be necessary to see physical actions, however a practitioner will additionally be required to submit a video of themselves teaching verbally how to use breath and mind, whilst demonstrating a more static or passive form.

From time to time, we publish articles about the history and variety of qigong and these will appear in the Magazine and on our website.

### Principles you need to demonstrate

Throughout your written and video evidence, make sure you demonstrate a good understanding of the energy system of the body for your chosen form/s. This would include an appropriate level of knowledge about qi flows in the body and positions of relevant acupoints.

In the videos for your practice and teaching the Panel will be looking for:

- Correct posture and alignment before movement commences.
- Correct posture and alignment and during the specific chosen form/s, with particular attention to alignment and connection of head, from crown through neck and torso; upper limbs (shoulder blades, shoulders, elbows, hands); lower limbs (feet, ankles, knees, hips).
- Level of whole-body connectivity and openness - torso connection to the components above. Is the whole body moving harmoniously, or working body components and sections well in order to loosen and engage better connectivity and qi flow
- A well-grounded connection with the earth, with clear and robust use of legs throughout.
- Connection to heaven, earth and the environment, as evidenced in choreography and intent.
- Relaxed body with no inappropriate tension visible (unless part of a deliberate routine).
- Stable and balanced movements.
- Appropriate regulation of breath, and sounds (if applicable), where discernible

- Evidence of qi movement, discernible within the performance of qigong set/s
- Correct sequence, choreography and transitions within forms.
- Steady presence, focus and intent.
- Qualities of yin-yang interplay.
- Smoothness and fluidity.
- A vibrant aliveness.

### Common errors to avoid:

This is trickier for qigong than tai chi chuan and internal martial arts because of the variety of styles and exercises, so there may be exceptions, e.g., for seated or laying down qigong.

Many of these errors listed below could cause injury to joints, yours and those of your students, particularly if you may be teaching people in older age groups.

- Lifting the chin too high or dropping it too low. The neck should have an openness and not kink at the occiput.
- Gaze should be appropriately angled for each movement, not consistently looking at the floor or upwards.
- Looking from side to side and twisting your neck inappropriately to appear to get more waist or hip turn.
- Weighted knee or knees projecting in front of the toes, you should still be able to see your toes as you look down past your knee.
- Arching your back and sticking your bottom out behind you, which can be corrected by relaxing down further into your posture and allowing your tailbone to drop so that your spine naturally finds its correct alignment.
- Lifting your shoulders and/or elbows unduly. Shoulder blades should drop to raise arms.
- Performing the movements in a stiff, jerky or robotic manner. Movements should be relaxed, smooth and continuous, unless you are expressing sudden releasing or explosive movements, for example, though even these should still be smooth, controlled, relaxed and powerful.
- Performing the movements too loosely without any structure or stability.
- Performing the movements in far too small a range of movement
- Moving the arms independently of the body (unless in loosening/warm-up qigong) instead of allowing them to follow the continuous flow from the dantien and waist.
- Locking your knees out inappropriately rather than sinking and rooting.
- No evidence of qi movement, practitioner is just doing physical exercises.
- Over-reaching, e.g., by locking the arms out straight.
- Falling into your movement because the weight was not fully in one leg.
- Too narrow stances, as if you are walking on a tightrope, resulting in instability or loss of balance and an inability to sink, open the kwa or use the waist and/or dantien effectively.



- Awkward foot positions that put strain on the knees or other joints, for example leading to the knee/s collapsing inwards or bowing outwards. Another error involves turning the foot outwards in a forward stance instead of remaining in line with the knee, so that full body weight is then transferred into a twisted knee and ankle.
- Where the foot does turn out before stepping forwards, injury can be avoided by turning the body in that direction first so that the foot can naturally align itself with your nose and breastbone before you transfer any weight into that leg.

## Baguazhang Guide

We have very few applications for this internal art and have yet to develop our guidance. If you would like to include this in your assessment, please get in touch at [enquiries@taichiunion.com](mailto:enquiries@taichiunion.com)

## Xingyiquan Guide

We have very few applications for this internal art and have yet to develop our guidance. If you would like to include this in your assessment, please get in touch at [enquiries@taichiunion.com](mailto:enquiries@taichiunion.com)

## Appendix – Video Evidence

Below is a guide to what you should demonstrate, how best to record and how to submit the videos.

### Demonstrate your understanding of the principles of your chosen Internal Art

- 1) Make sure you can demonstrate your understanding of the principles of your chosen Internal Art (as stated in this guide) in your videos for both practice and teaching
- 2) Check your own performance according to the principles/assessment criteria listed below. If in doubt, get someone else to look at your video(s) with you and give you honest feedback.
- 3) Make sure you are not doing anything on the list of things to avoid. If necessary, you are strongly advised to correct any errors and re-record your video(s).
- 4) Make sure your video(s) is/are representative of the main styles, forms or arts that you are teaching.
  - a) Tai Chi Chuan
    - i) If you are claiming to be able to teach the Beijing 24 step Taiji form and Pushing Hands, please make sure you do the sequence all the way through and find a partner to push hands with who doesn't mind being in your video.
    - ii) If your form is very long (say, above 40 to 50 movements) you may only submit half of it but please ensure that the section shown in your video includes the movements: ward-off, roll-back, press and push (peng, lu, ji, an – or grasp the bird's tail)
  - b) Qigong
    - i) If you are claiming to be able to teach a Ba Duan Jin Qigong set, or Shibashi Set/s, please make sure you perform the movements of the set/s with their correct sequence, transitions and choreography -not just the first few movements.
    - ii) In the instance of long forms please ask for guidance from the Technical Panel about what they would like to see you demonstrate, e.g., a full, traditional Baduanjin form may be in 8 sections and take over an hour to perform.

### Practical Considerations

- 1) Each video should be between 5 and 10 minutes long.
- 2) Be viewable on a standard landscape format screen
- 3) Clearly show head and feet
- 4) Demonstrate on a flat surface (where possible)
- 5) Have a clean background (where possible)
- 6) Wear light coloured clothing, allowing us to see body alignments well
- 7) Try to choose a location with no (or low) background noise (i.e., no traffic) especially if the Panel need to hear what you say as will be the case for your video evidence of teaching ability.
- 8) Don't walk out of the shot
- 9) Don't stand motionless for a lengthy period of time (while preparing to move)

## Teaching Video Specifics

### Pre-requisites

If your teaching video includes students in your class, you must have the following in place first:

#### Insurance

There must be adequate insurance in place. If there is any contact between you and your students or between students themselves make sure the insurance provides cover for any incidents that may arise from that contact.

Remember that some conditions such as osteoporosis are hidden and your student may not be aware of all their pre-existing health issues. Some may have poor balance or have “eggshell skull”. On their own or in combination, these health conditions could give rise to material issues from simple, gentle contact even where there is no martial intent in the practice.

If you have no insurance, you may like to try [Insure4Sport](#) and include the additional cover for contact in your classes. Only you can determine whether this insurance is adequate for your needs.

#### Pre-assessment readiness questionnaire completed (PAR-Q)

Every person in your class must be first assessed for pre-existing medical conditions. If you do NOT use a PAR-Q form make sure you have other written evidence that this was completed. At the beginning of every class you should ask whether there have been changes to their health you need to be aware of.

You can find a template for a PAR-Q form in [this section of the guide](#).

#### Permission to video the attendees

Make sure you have permission to video the attendees in your class and send it to the Union

#### Making your video of teaching

Record a video of yourself teaching a class or small group of people.

- 1) This could be a regular class you already teach, as the main instructor, or as an assistant instructor in your own teacher's class (with their permission), or a one-off teaching session with a small group.
- 2) This is not the same as the other videos described above, in which you just demonstrate your form(s) or other skills.
  - a) It needs to be a session where you are talking to the class who want to learn your art, demonstrating a few individual movements of a sequence while explaining the principles and safety considerations at each stage.
- 3) **If you do not have a class to teach yet** or cannot do so (e.g. because you lack insurance), you can still demonstrate your teaching skills to us by recording yourself teaching an imaginary class as if you are making an instructional video.
- 4) However you record your video, you need to show participants what to do, while explaining how and why to do it, rather than just talking to the camera the whole time.