

Cross-Art Training Journal System

Mat Manual companion guide to "One Journal for Every Art You Train." Print it. The article explains why the training record belongs in one place. This system gives you the start-up pages, the entry template for each kind of session, the weekly read-back sheet, the monthly pattern-check worksheet, the quarterly review, and the card that turns a month of entries into one good question for your instructor.

Name: _____ Dojo(s): _____ Art(s): _____

BEFORE ANYTHING: Read these first, and keep them as pass or fail. ☐ This journal records training. It is not a medical record, a diagnosis, or a treatment plan. Pain that persists, worsens, changes how you move, or follows a fall, blow, or twist goes to your instructor and, where needed, a clinician: the journal entry records that you went, it does not replace going. ☐ Note-taking never delays care, a tap, or a hard round's safety call. Write after the session. Nothing in this system is filled in mid-round. ☐ An honest entry about a bad session outranks a polished entry about a good one. If you start editing entries to feel better, the system has stopped working. ☐ The class-content notebook method (capturing the load-bearing detail of what was taught, filing it, and retrieving it) belongs to *The Retention System: A BJJ Training Notebook and Review System* in this library. This guide names what was taught in one line and does not re-teach that method. ☐ Your journal is yours. Show an instructor the pattern or the page you choose. Nobody is owed the whole book.

Part 1: The System on One Page

One journal. One core entry, written the same way after every session in every art. A small extra block per session kind. Three review rhythms that turn entries into direction.

Piece	The rule	Where it lives
Core entry	Five fields, same order, every session: date, what was taught, what failed, one fix, how the body felt	Part 3

Piece	The rule	Where it lives
Session-kind block	One or two extra lines that fit the kind of session it was	Parts 4 to 9
Weekly read-back	Read the week, check last week's fix, set next week's fix per art	Part 14
Monthly pattern check	Read across arts for repetitions no single room can show	Parts 16 to 19
Quarterly review	Judge the shape of the whole training life and change it deliberately	Part 20
One question	Bring an instructor the pattern and a single question it produced	Part 21

The boundary, printed once and held throughout. What was taught gets one line here: the material's name, in your instructor's words. The deep capture of teaching content (the detail, the filing, the retrieval cycle) is the method of *The Retention System: A BJJ Training Notebook and Review System*, and students who want it should run that system alongside this one. This journal's subject is different: what happened to you, across every art you practise, in one training life.

Part 2: Start-Up — Set the Journal Up in One Sitting

Do this once, in one sitting, before your next class. A journal set up in advance gets written in. One that needs designing after every class gets abandoned within weeks.

☐ Choose the vessel: one notebook or one digital file. One. If it lives in two places, it lives nowhere. ☐ Write the arts page: every art you train, the room, the usual session days, and the instructor's name as you address them. ☐ Write the body baseline: the joints and areas with a history, in plain words, and what a normal training soreness feels like for you. This page is what later body lines get compared against. ☐ Copy or print the core entry template (Part 3) inside the front cover or at the top of the file. ☐ Print or copy the session-kind blocks you actually use (Parts 4 to 9). Leave out kinds you never train. ☐ Set the weekly read-back slot: name the day and the anchor it attaches to. Write it here: _____ ☐ Set the monthly check slot: the same day each month, tied to something that already happens. Write it here: _____ ☐ Write your first entry from your most recent session, from memory, honestly marked as reconstructed. The journal starts imperfect or it starts never.

Set-up choice	Good answer	Warning sign
Vessel	The one already in your training bag or already on your phone's home screen	A beautiful new book you are protecting from use
Entry length	A few minutes, most of it thinking	A page of prose per class
Review slot	Attached to an existing habit or class day	"Whenever I get time"

Part 3: The Core Entry

Every entry, every art, every session kind, in this order. The order matters because the monthly check reads down columns of the same field, and columns only exist if fields never wander.

Field	Write this	Standard
Date and session	Day, art, session kind, instructor if it varied	Enough for a stranger to place the session in your week
What was taught	One line naming the material, in the instructor's words	A name and a line, never a lesson transcript
What failed	The honest moment: what broke, against what, at what point	Specific enough that next month's you knows the scene
What to fix	One fix, written as an action for next session	One. A second fix goes in the margin as a candidate, not a commitment
How the body felt	Arrival and leaving: sleep, soreness, the part that spoke, energy	Plain words, compared against your baseline page

Worked core entry, at honest length.

Date and session: Thursday, grappling, evening class. What was taught: escapes from side control, named as the frame-and-bridge sequence. What failed: my frames arrived after my partner settled, twice, and once I bridged into their weight instead of into the space. What to fix: build the near frame as I land, before anything else. How the body felt: arrived tired after a short night, left clearer; right shoulder grumbled during warm-up and settled.

That is the whole standard, a handful of lines. If your entries regularly run longer, the extra length is usually class content escaping into the record: send it to your class-content system and bring the entry back to the student.

Part 4: Entry Template — Striking and Forms Class

Copy the core entry, then add this block.

Extra line	Prompt
The break point	For forms: the section or sequence that broke, and the standard it broke against: stance, chamber, direction, breathing. For line work: the rep where form left and what left first
Side and weapon check	Which side or weapon lagged, and whether the lag was power, accuracy, or control at speed
Standard carried forward	The one class standard you are holding into next session, stated as your instructor states it

Worked extra lines. Break point: third section, the turn after the low block: stance shortened twice in a row. Side check: left lead hand accurate, right cross late when tired; the lag is timing, not power. Standard carried forward: chamber set before every block, even at speed.

Forms students: note the difference between forgetting the map and failing a standard inside a known map. They look identical in a tired run and need opposite fixes: one goes back to section walks, the other to slow reps against the named standard. Your entry should say which happened, because the monthly check treats a run of map failures as a scheduling problem and a run of standard failures as a drilling problem.

Part 5: Entry Template — Throwing Class

Copy the core entry, then add this block.

Extra line	Prompt
Role balance	How much of the session you spent throwing and how much falling, roughly, in your own words
Falling quality	How your breakfalls felt at the start and at the end: clean, heavy, hesitant, painful anywhere
Entry honesty	The entry that worked in practice and the one that only worked because your partner was kind

Worked extra lines. Role balance: threw and fell in near-equal shares. Falling quality: clean early, heavy on the left side late: tiredness showed in the falls before the throws. Entry honesty: the forward throw worked off movement; the hip throw worked only from a static start, so it does not count as owned yet.

Throwing entries carry a special duty: record the falls. Students track their throws lovingly and their landings not at all, yet the landing record predicts whether throwing training stays sustainable. A month of entries where falling quality declines across each session is a workload conversation, written in your own hand, before it becomes an injury story.

Part 6: Entry Template — Grappling Class

Copy the core entry, then add this block.

Extra line	Prompt
The position that found you	The position the session kept returning you to, whether you chose it or not
Kind of problem	In that position, was your problem knowledge (you did not know), timing (you knew, late), or composure (you knew, and rushed or froze)?
Tap and safety line	Any moment worth recording: a tap you gave late, a partner's tap you felt late, a round you should have sat out

Worked extra lines. Position that found me: half guard, underneath, in every round. Kind of problem: timing: the frame exists in drilling and arrives a beat late live. Tap line: tapped promptly twice; one round continued on a sore elbow that I should have protected; noted for next week's fix.

The kind-of-problem line earns its place at the monthly check. A month of knowledge problems means you need teaching and drilling. A month of timing problems means you need rounds at the right resistance. A month of composure problems means the fix is round selection, breathing, and pace, a different prescription that a technique list would never suggest. Write the honest kind. Students flatter themselves toward knowledge problems because those feel fixable by reading; the record must be allowed to say timing or composure when it is true.

Part 7: Entry Template — Open Mat and Sparring

Copy the core entry, then add this block. Open mat and sparring entries record choices as much as techniques, because in free work your choices are the technique.

Extra line	Prompt
Intensity chosen / intensity fought	The level you meant to work at, and the level you actually worked at once pride arrived
Partner notes	Who gave you the honest problem, who you helped, and any pairing to seek or avoid next time, with the reason
The moment the plan left	The exchange where your intention stopped running the round, and what ran it instead

Worked extra lines. Intensity: chose steady technical work, fought two hard rounds after being scored on — the gap is my entry, not a footnote. Partner notes: the senior student who slowed down and showed me the opening twice; seek them for positional rounds. Plan left at the first scramble; after that I was reacting, and my entries show my best work never happens in reaction.

Safety line for this template: record every head contact, every injury scare, and every round you continued hurt, in that day's entry, in plain words. The monthly check reads these lines as a group. A pattern here outranks every other pattern in this system and goes straight to an instructor conversation.

Part 8: Entry Template — Solo Session

Copy the core entry, then add this block.

Extra line	Prompt
Target set	The single target you named before the session, in the words you named it
Target survival	Whether the target survived the whole session, and the point where tiredness or boredom replaced it
The outside eye	What the mirror, the video, or the tape marks said that your feelings did not

Worked extra lines. Target: rechamber every kick before setting the foot down. Survival: held through the fresh rounds, left in the last one: the drop is a tiredness drop, not a knowledge gap. Outside eye: video says the guard hand falls on the same side as the kick, which I never feel happening.

Solo entries matter for a quiet reason: they are often where the week's real load hides. A student whose classes look reasonable and whose solo work is heroic is not training reasonably. When the monthly check

adds the week up, solo sessions count in full.

Part 9: Entry Template — Grading, Competition, and Seminar Days

Ordinary templates fit ordinary days. Unusual days get this block added to the core entry, because they produce the entries you will reread for years and the patterns that explain a season.

Extra line	Prompt
The day in one line	Result and feeling, separated: what happened, then how it landed
What held	The training that showed up under pressure, named specifically
What vanished	The material that was present all month in class and absent on the day
What the day cost	Sleep, soreness, emotion, money, travel: the full price, honestly
The carry-forward	The one thing this day changes about next quarter's training

Worked extra lines. Day in one line: passed the grading; felt flat rather than proud, mostly relieved. What held: the first form, complete and calm. What vanished: the combination we drilled all month never appeared in sparring, nerves chose older habits. Cost: two poor nights before, one after. Carry-forward: sparring under mild pressure belongs in ordinary weeks as well as test weeks.

Seminar days follow the same block. What was taught gets its usual single line here as elsewhere; a seminar's flood of material belongs to your class-content system if you run one. This journal keeps what the day did to you.

Part 10: Naming Entries So Future-You Can Find Them

A journal you cannot search is one you will stop reading back, and the reviews here depend on finding things. Keep names plain and built from the same parts every time.

Rule	Example shape
Lead with the art and the session kind	Grappling: open mat. Striking: forms class
Name the failure in the words you used in class	Frames late under side control, not "bad night"

Rule	Example shape
Name body parts plainly and consistently	Right shoulder every time, never rotating between shoulder, delt, and "that arm thing"
Keep one spelling for each technique	Your instructor's name wins; write your own nickname beside it once, then drop the nickname
Mark unusual days visibly	Grading, competition, seminar, first class at a new room: a mark you can scan for

Digital journals: use the same headings as tags rather than inventing a second system. Paper journals: leave the outer margin for a one-word mark per entry, so a month can be scanned in minutes during the pattern check. Either way, the test is simple: in three months, can you find every entry that mentions your right shoulder in under five minutes? If not, rename as you go from today. Old entries keep their names; systems improve forward.

Part 11: The Body Line, Kept Properly

How the body felt is the core field that cross-art patterns are built from, so it deserves its own standards. Write it in comparisons against your baseline page, not in drama and not in denial.

Write this	Not this
Right shoulder grumbled in warm-up, settled by drilling	Shoulder destroyed again
Arrived tired after a short night; legs heavy by the last round	Felt bad
Normal soreness in both thighs, clearing as I moved	Nothing (blank body lines are the most common lie in journals)
Sharp note in the left knee on deep stances, twice, same place	Knee a bit off

Three rules. Record location, moment, and behaviour: where, when in the session, and what it did as the session went on. Record the good news too, because a body line that only complains cannot show improvement. And keep the language the same across arts: the shoulder that grumbled gripping in grappling and ached holding pads in striking only becomes one pattern if both entries call it the right shoulder.

A body line that repeats across a month, sharpens, or starts changing how you move leaves this system and goes to an instructor and, where needed, a clinician. The journal's job then is to hand over a clear record: dates, sessions, and behaviour. Bring it.

Part 12: Worked Entries at Full Standard

Two complete entries, different arts, same journal, a week apart. Read them for length and honesty rather than for their content.

Entry one: Throwing class, Tuesday. What was taught: the major hip throw and its entry, named as taught. What failed: my entry stepped across but my hips arrived late, so partners stepped off twice at drilling speed. Fix: step and turn as one movement in solo shadow before next class. Body: arrived rested; falls clean early, heavy on the left late. Role balance: threw and fell evenly. Falling: left side heavy when tired, noted before, still true. Entry honesty: worked off a moving partner once; mostly still a static throw.

Entry two: Striking class, the following Monday. What was taught: lead-leg combinations finishing with the rear hand. What failed: the rear hand stopped existing after the second kick in every combination; by the last round I was kicking alone. Fix: one combination only next session, slow, hand returning to cheek between every strike. Body: arrived after a poor night. Noted, and it showed; thighs normally sore from Saturday, clearing. Session block: break point, none (no forms); side check, right side is the lag and it is timing, not power.

Neither entry is long. Both can be read months later and compared, field by field, with every other entry in the book. That comparability, not literary quality, is the standard.

Part 13: The Short Entry — For the Nights You Nearly Skip

Journals die on busy nights, not lazy ones. On the night when the entry nearly does not happen, write the short entry: all five core fields, one short phrase each, no session block. It takes about a minute. It keeps the timeline unbroken, and an unbroken timeline is what the pattern checks feed on.

Field	Short-entry shape
Date and session	Day, art, kind: three words can do it
What was taught	The material's name only
What failed	Four or five honest words
What to fix	The fix, named, not explained

Field	Short-entry shape
Body	One comparison against baseline

Rules. The short entry is a floor, not a style: if short entries become most entries, the journal has become a diary of attendance, and the weekly read-back will say so. Never backfill a short entry later from pride; if you expand it next morning, mark the addition with the morning's date, because memory edits overnight. Two missed entries in a row trigger the repair in Part 24, not a guilt entry. A short entry after a bad session is worth more than a long entry after a good one.

Part 14: The Weekly Read-Back Sheet

Once a week, at the slot you named in start-up, read the week's entries in one sitting and complete this sheet. Keep it short. The read-back is a steering task, not a second training session.

Step	Do this	Write this
Read	Read every entry since the last read-back, once, without editing	Nothing yet
Check the fix	Find last week's stated fix for each art. Did it get practised? Did it move?	Kept / practised, unmoved / never touched: per art
Notice the body	Scan the week's body lines as a group	The part mentioned most, in your words
Set next week	Choose one fix per art you will train next week, drawn from this week's failures	One line per art, no more
Close	Name the session you are most looking forward to and the one you are avoiding	Avoidance is data; write it without commentary

Week of	Fix check (per art)	Body headline	Next week's fix per art	Session avoided
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____

A fix that is never touched two weeks running is telling you something: it is too big, too vague, or secretly not yours, often an instructor's phrase copied without understanding. Shrink it, translate it into your own action, or take it to the card in Part 21.

Part 15: Choosing the Week's Fix, Per Art

The fix field is where a journal either steers training or merely describes it. A weekly fix qualifies if it passes three tests.

Test	Question	Passing shape
Action	Can you do it, on purpose, next session?	"Build the near frame as I land": an action you control
Size	Does it fit inside ordinary class time?	Works inside drills your class already runs; needs no special session
Evidence	Did this week's entries actually show the failure?	Drawn from a named entry, not from a general feeling about yourself

Fixes fail in familiar shapes. The wish fix ("be faster") cannot be practised. The stack fix names three things and practises none. The borrowed fix repeats an instructor's correction in the instructor's words and never becomes your own action: translate it until you could explain it to a newer student. The revenge fix targets whatever embarrassed you most recently rather than what the entries show most often; the read-back exists partly to outvote it.

One fix per art, per week. A student training two arts carries two fixes, and that is plenty. When a fix is achieved (the entries stop showing the failure), retire it in the read-back sheet with a line through it, dated. Retired fixes are the visible compound interest of this system, and the quarterly review counts them.

Part 16: The Monthly Pattern-Check Worksheet

Once a month, read the month's entries across all arts in one sitting and complete this worksheet. You are looking for repetition, not impressions.

Check	What to scan	Write what repeats
Body repetition	Every body line, in date order	The part or feeling named most often, and after which sessions

Check	What to scan	Write what repeats
Failure repetition	Every what-failed field	The failure that appears in more than one week
Cross-art echo	Failures and body lines side by side, arts ignored	Anything that appears in two arts in any words
Fix follow-through	The month's weekly fixes	Kept, moved, abandoned: counted honestly
Session shape	Kinds of session across the month	The kind missing, the kind crowding out others
Load shape	Hard days and tired entries across the weeks	The week's shape that produced your best and worst entries

My strongest pattern this month: _____ The pattern I expected and did not find: _____ One change I will make next month because of this check: _____ One thing I will deliberately leave alone: _____

Sign and date the worksheet in the journal. An unsigned worksheet gets re-read as a mood. A signed one is a decision, and the next check begins by asking whether it happened.

Part 17: The Cross-Art Pattern Library

Patterns have shapes, and shapes are easier to spot when named. These are the common cross-art patterns a single journal reveals. None can be seen from inside one room.

Pattern	How it reads in the entries	The usual first answer
The travelling complaint	One body part appears in two arts, described differently, across weeks	Load answer first: total work on that part across all rooms; then an instructor and clinician conversation if it persists
The two vocabularies	Your entries describe the same failure in art words in one room and opposite words in another	Translate both into plain movement words in the journal; the shared failure is often one habit
The generous week	Every session moderate, the week's body lines worsening steadily	The total was the load; cut one session or soften one day, not the art you love least

Pattern	How it reads in the entries	The usual first answer
The invisible art	One art's entries shrink to attendance lines while others stay detailed	Progress has stalled or interest has moved; the quarterly review decides which
The same tired day	Failures cluster on one weekday across all arts	Look outside the dojo: work, sleep, family load on that day; train the fix there

When you spot one, write the pattern's name in the margin of the monthly worksheet. Named patterns get watched. Watched patterns get answered. Your own recurring shapes, in your own words, belong in this part's margin too.

Part 18: Load Across Arts — the Total Week

Each instructor sees a reasonable session. Only your journal sees the week. This part gives the monthly check a simple way to add a week up without pretending to be a sports-science lab.

For a sample week from the month, list every session (classes in all arts, open mats, solo work, other hard physical work) and mark each light, steady, or hard, by how the entry's body line reads, not by how the session was advertised.

Session	Art / kind	Honest mark	Body line that decided it
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____

Read the column, not the rows. Hard marks stacked on consecutive days with worsening body lines is a load pattern, whatever any single session claimed. Light and steady weeks whose entries show progress are evidence that your current shape works: the answer to a good pattern is to keep it, not to optimise it. Where the week is too much in total, the cut is chosen by the quarterly review's values: which session serves your goals least.

Part 19: The Art That Quietly Stalled — a Diagnosis

Every multi-art student has, at some point, an art that stopped moving while attendance continues. The journal shows it before the student admits it, in three signs: failures repeat without changing shape, fixes repeat without being retired, and entries get shorter because less feels worth writing.

Work the diagnosis in order before deciding anything.

Question	If yes	If no
Are the failures identical across the quarter?	The material is not being reached: a level, partner, or teaching-format problem	The art is moving; the feeling of stall may be impatience, which the quarterly review should overrule
Are you attending the sessions where your level is taught?	Look at what those sessions contain for you	Attendance shape is the first fix: the right session, not more sessions
Is this art carrying fatigue from the others?	Its sessions sit after your hardest days; move the session before judging the art	The stall is inside the art itself
Have you brought it one question this quarter?	Then the next step is patience and a new fix cycle	Part 21 exists for exactly this; an unasked stall is an untested one

Decisions allowed after the diagnosis: change the session you attend, change the fix strategy, bring the question, schedule a deliberate maintenance period where the art is kept warm at low load while another art peaks, or, rarely, pause the art honestly and record why. Decisions not allowed: quietly resenting a room you keep attending, and blaming a body that the body lines show is tired from the total week.

Part 20: The Quarterly Review

Once a quarter, with three monthly worksheets open, complete this review. It judges the shape of the training life, not any single session, and ends in decisions the next quarter's weekly sheets carry out.

Section	Complete this
Progress by art	For each art: the failure that changed shape, the fix retired, the standard visibly nearer; drawn from entries, not memory

Section	Complete this
Body across the quarter	The travelling complaints, their answers, and their current state
Load across the quarter	The week's shape that worked, the week's shape that wrecked you, and which one your schedule currently produces
Attendance truth	Sessions planned against sessions trained, per art, without excuses or embroidery
The rooms	Each instructor: the question you brought them, the answer you used, the question still owing
Next quarter	One aim per art, one load decision, one conversation to hold, written as commitments, dated

The review's hardest line is the honest aim. An aim per art that fits a quarter is fewer, nearer, and checkable from entries. "Entries show the late frame gone from drilling by the next review" can be judged. "Get good at grappling" cannot. Write the aim you could fail at. A review you can fail is the only kind that can also be passed.

Part 21: The Bring-One-Question Card

Cut or copy this card. It turns a month or a quarter of entries into the most useful five minutes an instructor can give you.

Before the conversation ☐ The pattern, in one sentence, from the entries:

_____ ☐ The entries that prove it, dates ready to show:

_____ ☐ What I have already tried, from my fix fields:

_____ ☐ My one question, written as a question:

Asking it well. Choose the moment your school uses for questions, or ask for a moment after class. Show the pattern before the question. Keep it to the one question. A second question smuggled in halves the answer to the first. Write the answer in the journal straight after, marked as that day's entry.

After. The answer becomes next week's fix, translated into your own action words. If the answer contradicts what your entries seem to show, the entries get a note, not an argument: instructors see mechanics that records miss, and the next month of entries is the test both of you can read.

Part 22: Talking to Every Room You Belong To

A cross-art journal quietly creates a cross-art student, who owes each room a few plain conversations. This part lists them so they happen on purpose rather than by accident.

Conversation	When	What it contains
The other-art mention	Early, once, briefly	You train elsewhere as well; what it is; that it will appear in your questions as context, not as comparison
The load conversation	When the total week changes shape	Your other training exists in your load; a hard week elsewhere may explain a soft week here
The injury handover	Immediately, every time	What happened, in which room, what you have been told, what you are avoiding; each room needs the facts, not the other room's diagnosis
The schedule change	Before it happens	A grading, a competition, a pause in one art changes the load in all of them; say so in advance

The standing rule underneath the table: no room learns about your training life by rumour, comparison, or excuse. Instructors are not owed your journal. They are owed the facts that affect their mat, delivered by you, early.

Part 23: When an Entry Points Past the Journal

Some entries are not journal material. They are referrals wearing journal clothes, and this part names them so they get answered at the right level.

In the entries	Goes to
A body line that repeats across a month, sharpens, or changes how you move	Your instructor, and a clinician where it persists or worsens
Head contact, confusion, or symptoms after a blow, in any entry	Prompt professional help, that day; training waits
A pattern of dread before one room's sessions	An honest conversation: with yourself in the quarterly review first, then with that instructor if the dread has a cause they can change

In the entries	Goes to
Entries you have started falsifying, softening, or skipping around one topic	That topic is the next bring-one-question, or a conversation outside training entirely; the journal has done its job by making the avoidance visible
Sleep, mood, or life load dominating every body line for a quarter	The load decision in the quarterly review, and support outside the dojo where the load lives

The journal's authority ends at description. What a pattern needs (treatment, rest, a changed schedule, a difficult conversation) is decided with people, not pages.

Part 24: Fixes for the Ways Journals Die

Death	Honest cause	Repair
Entries stopped after two good weeks	Entry grew into an essay; busy nights broke it	Short entries (Part 13) for one full month; length returns only after the timeline is unbroken
Entries exist, reviews never happen	Review slots were wishes, not anchors	Re-anchor both reviews to existing events in start-up; shrink the weekly sheet before skipping it
Only good sessions get entries	The journal became a trophy shelf	Write the next bad session first, before the next good one; read Part 12's standard again
Everything is class content, nothing is about you	The two records merged	Return to Part 3's fields; move content capture to the class-content system named in Part 1
Fixes named, never retired, never changed	Fixes are wishes or borrowed words	Part 15's three tests applied to every live fix at the next read-back
The journal became a verdict on you	Entries written in a judging voice	Rewrite the voice rule: describe sessions, never grade the student; the quarterly review judges shape, not worth
Three notebooks crept back	One art felt too important for the shared book	Its class content may live apart with its system; its training record comes home to this journal

Part 25: Terms and Glossary

Term	What it means in this system
Training record	The journal itself: what happened to the student, session by session, across every art
Class content	What was taught. Named here in one line; captured in depth by the class-content system named in Part 1
Core entry	The five fields, in fixed order, written after every session
Session-kind block	The extra lines a kind of session adds: forms, throwing, grappling, open mat, solo, unusual days
Fix	The single action an entry commits you to practise next session
Read-back	The weekly review: check the fix, scan the body, set next week
Pattern check	The monthly review across arts, looking for repetition
Travelling complaint	A body part or failure appearing in more than one art across the record
Total week	All training and hard work added together, which is the load your body actually carries
One question	The single question a pattern produces for an instructor, carried on the Part 21 card

Part 26: Instructor's Class-Plan Notes

For the instructor whose student arrives with this journal. You do not need to run their system. Three small habits help. Name the session's material in words a student can write down in one line. At the end of class, protect a moment for writing the way you protect a moment for bowing out: students who write in the room write honestly. And once in a while, ask the room the read-back question yourself: what did you fix this week? The answers tell you what your teaching became after it left your mouth.

When a student brings you the Part 21 card, answer the one question with the one answer, and resist improving their whole game in the corridor. The card's discipline is the student's gift to your time. Honour it, and write nothing in their journal yourself — the record stays in the student's hand and words, or it stops being honest.

Part 27: The Annual Reading

Once a year, read the journal whole, slowly. Complete this sheet and keep it at the front of the next year's journal.

Line	Your entry
Fixes retired this year, counted	_____
The pattern that mattered most	_____
The body story of the year, in two sentences	_____
The art that changed most, and the entry that proves it	_____
The question that changed your training	_____
What next year's journal must watch	_____

The annual reading is where the system pays its largest dividend: a training life becomes visible as a life, with seasons, rather than as a blur of sessions. Students who can see their year stop asking whether they are progressing in the anxious, weekly sense. They can point at the record.

Part 28: Sign-Off — Partner and Journal Agreements

Sign these for yourself, and read the partner lines aloud with a regular training partner if you keep one.

My journal agreements ☐ One journal, one core entry, after every session I train, in every art I train. ☐ The honest entry, especially after bad sessions; the short entry rather than the skipped one. ☐ Weekly read-back, monthly pattern check, quarterly review, at the slots I named, or honestly re-anchored when life moves them. ☐ Class content captured by its own system, named in Part 1, and never allowed to swallow this record. ☐ Patterns that point past the journal go to people: instructor, clinician, or the conversation the pattern names.

Partner agreements, where we train together ☐ We tell each other the intensity we mean before free work, and we record honestly when we fought above it. ☐ A tap, a safety call, or a request to sit a round out is answered at once and never argued with afterward. ☐ What one of us writes about a shared session is a record of ourselves, not a verdict on the other.

Signed: _____ Partner (optional): _____

Date: _____