

Film Study Workbook

Mat Manual companion guide to "Watching to Learn: How to Study Footage of Your Own Art." Print it. The article teaches the method: one question, pause and predict, one page and one drill per viewing. This workbook prints the worksheets by art family, the session formats, the personal-footage protocol, and a four-week cycle that ends each week in one drilled change.

Name: _____ Dojo/Gym: _____ Art: _____
Current focus: _____

BEFORE ANYTHING: ☐ Film only with permission, and follow your school's rules on recording in class. Some schools allow filming freely, some only at set times, and some not at all. That variation is a school convention to respect. ☐ Get a partner's consent before filming, sharing, or keeping footage of them. A clip made for study is not a clip you may post. Posting needs its own, explicit consent. ☐ Study footage of techniques you are learning. New material from a screen goes to your instructor first, before any drilling. A clip does not set your base or your safety habits. ☐ Solo drilling that comes out of a viewing follows the solo rules of your art: movement and form work only, no chokes, locks, or throws without a trained partner and supervision. ☐ Partner drilling that comes out of a viewing starts slow, at agreed intensity, and stops on any tap, call, or signal. Control before any finish, at every stage. ☐ One page per viewing, one thing to drill, written down. A viewing with no page and no drill did not happen as study, and does not count in the cycle in Parts 19 to 23.

Part 1: How to Use This Workbook

Use one part at a time. A study sitting uses one worksheet, one format, and one page.

Step	Do this	Standard
1	Choose the source: own footage first, high-level footage second, instructional review third	Part 3 sets the order and the limits
2	Choose the worksheet for the footage type	Parts 4 to 10 print the sets separately

Step	Do this	Standard
3	Write one question at the top of the page before pressing play	Narrow, visible, tied to current training
4	Run a pause-and-predict format	Parts 11 and 12
5	Close the page: answer, one wrong prediction, one drill	Part 17 turns the drill into a session item
6	Drill it within the week, and log it	Parts 19 to 23 run the four-week cycle

The Output Discipline, Printed Once and Used Everywhere

One page per viewing. One thing to drill. Written down, or the viewing did not happen. Every worksheet, format, and cycle week in this book ends at that same product, because recognition without a drilled change is the failure this workbook exists to prevent. "I've seen that" is not a result. A changed repetition in your next session is a result.

Part 2: Set-Up: Page, Screen, and Session Kit

Set up before you press play. Study done on a couch, mid-scroll, with no page open, produces the general impressions this workbook is built to replace.

Item	Set-up standard
Page	One blank worksheet page from the relevant part, question written at the top, pen ready
Screen	Large enough to see feet and hands at once; brightness up; notifications off for the sitting
Controls	Pause and slow-motion controls found before the first clip, not during it
Timestamps	The clip's start point noted on the page, so any exchange can be found again in seconds
Timer	Sittings run 15 to 25 minutes. A study sitting that runs past that without a finished page has become viewing
Filing	Pages kept in order, by date, in one notebook or folder, with the drill outcome added after training

Source Labels

Label every page with one source code, so the log in Part 24 can be read honestly later.

Code	Source	Default limit
OWN	Your own footage	No limit; this is the main source
HIGH	High-level footage in your art	One question per sitting; no wholesale copying
INST	Instructional footage of material you are learning	Review only; new material goes to your instructor
HIGHLIGHT	Compilations and highlight reels	Motivation only; does not count as a study sitting

Part 3: What to Watch, in Order, and What Each Source Cannot Do

Source	Watch it for	It cannot do	Workbook home
Your own rounds, forms, and drilling	Your actual habits, errors, and progress	Show you the highest standard	Parts 13 and 14
High-level matches and performances in your art	Standards, timing, how techniques connect under resistance	Match your body, level, or training history	Parts 4 to 9 worksheets
Your instructor or senior students, filmed with permission	The version your school actually teaches	Replace being coached on it	Part 13, step 6
Instructional review footage	Steps and order of material already taught to you	Introduce new techniques safely	Part 10
Highlights	What the art can look like at its peak	Teach setups, failures, or recoveries	No worksheet; log it as viewing, not study

Order rule. In any week, own footage is studied first. High-level footage is studied to answer a question your own footage raised. Studying high-level footage to avoid looking at your own is the most common ordering error in this book, and Part 24 names it as a fixable failure, not a preference.

Part 4: Worksheet A: Form Footage (Kata, Poomsae, Patterns)

Use for footage of forms, whether a championship performance, an instructor demonstration, or your own run. Copy this page per viewing.

Source code: _____ Performer: _____ Form:
_____ Date viewed: _____

My one question: _____

The Form Question Set: Ask These, in This Order

Order	Question	What I saw (bar, section, or timestamp)
1	Where does the head look in the half-second before each turn	_____
2	Does the chamber complete before the technique fires, on every rep	_____
3	Do stance length and depth survive the turns, or shrink through them	_____
4	Where does the breath land: which techniques carry the exhale or the kiai, where the school places them	_____
5	Which transitions are rushed, and which are given full weight	_____
6	Does the final technique finish with the same standard as the first	_____

Answer to my question, in my own words:

One wrong prediction (Part 11): _____

One thing to drill: _____ Dose and
check: _____

Part 5: Worksheet B: Striking Match and Sparring Footage

Use for karate, taekwondo, Muay Thai, and other striking exchanges, at match or sparring level. Copy per viewing.

Source code: _____ Players: _____ Round or timestamp: _____

Date viewed: _____

My one question: _____

The Striking Question Set

Order	Question	What I saw
1	Who closes the distance, and what is thrown on the step that closes it	_____
2	What does the non-striking hand do during each finish	_____
3	What is the first movement after a strike misses or is defended	_____
4	How are exits made: angle, step back on line, or clinch and turn, where your art uses them	_____
5	Which technique is the setup, and which is the one meant to score	_____
6	Where does the guard live between exchanges, and does it return there after every combination	_____

Answer to my question: _____

One wrong prediction: _____

One thing to drill: _____ Dose and
check: _____

Taekwondo note on this sheet. Add one line for electronic scoring where relevant: did the scoring contact register through the sensor, or only look like contact. Judge by the score changing, not by appearance, and note that thresholds vary by event.

Part 6: Worksheet C: Throwing Footage (Judo and Standing Grappling)

Use for contest, randori, and drilling footage built on throws and takedowns. Copy per viewing.

Source code: _____ Players: _____ Exchange or timestamp:

_____ Date viewed: _____

My one question: _____

The Throwing Question Set

Order	Question	What I saw
1	Which grips are fought for first, and which grip is given up without a fight	_____
2	What movement creates the off-balance: a step, a pull, a feint, or the opponent's own entry	_____
3	Which hand moves first in the entry, and what does the other hand do while it moves	_____
4	Does the throw finish in control, in a pin position, or in a scramble, and was that chosen	_____
5	What does the thrown player do in the first two seconds after landing	_____
6	When an entry fails, is there a second attack, and how soon does it start	_____

Answer to my question: _____

One wrong prediction: _____

One thing to drill: _____ Dose and check: _____

Reading note. Freeze at the grip fight as well as at the throw. Most throwing exchanges are decided before the entry a casual viewing remembers.

Part 7: Worksheet D: Groundwork and Grappling Match Footage

Use for BJJ, judo newaza, catch wrestling, and other ground exchanges. Copy per viewing.

Source code: _____ Players: _____ Position or timestamp: _____
Date viewed: _____

My one question: _____

The Groundwork Question Set

Order	Question	What I saw
1	What is the first grip, frame, or hook each player takes, and in what order	_____
2	What does the bottom player do in the first two seconds after a position is lost	_____
3	Which escapes are attempted, and which one is chained after the first is stopped	_____
4	When a submission is threatened, what is defended first: the grip, the angle, or the position	_____
5	Does the top player settle and control before attacking, or attack on arrival	_____
6	How does each exchange end: a score, a reset, a submission, or a scramble, and who chose that ending	_____

Answer to my question: _____

One wrong prediction: _____

One thing to drill: _____ Dose and check: _____

Safety note on this sheet. Studying a finish on screen does not teach you to apply it. Any submission you have not been taught in class stays a recognition item: name it on the page, and take it to your instructor.

Part 8: Worksheet E: Clinch, Ring, and Close-Range Footage

Use for Muay Thai clinch and ring footage, and for close-range work in any striking art. Copy per viewing.

Source code: _____ Players: _____ Round or timestamp: _____

Date viewed: _____

My one question: _____

The Close-Range Question Set

Order	Question	What I saw
1	Who controls the inside position with the arms, and how was it won	_____
2	What happens to balance and posture in the two seconds before a knee or elbow lands	_____
3	How are turns and off-balancing created: pull, push, step, or the opponent's own push answered	_____
4	Who decides when the clinch or close range ends, and how do they leave it	_____
5	What work is done while moving backward, if any, and what work only happens moving forward	_____
6	Where do the feet go during close work: planted, marching, or crossing	_____

Answer to my question: _____

One wrong prediction: _____

One thing to drill: _____ Dose and check: _____

Part 9: Worksheet F: Defence and Counter Footage, Any Art

Use when your study question is defensive, whatever the art. This sheet cuts across the family sheets on purpose: defence is read the same way everywhere. Copy per viewing.

Source code: _____ Players: _____ Exchange or timestamp: _____
Date viewed: _____

My one question: _____

The Defence Question Set

Order	Question	What I saw
1	What is the earliest visible sign of the incoming technique: chamber, grip, step, or hip	_____
2	What is the defender's first movement: hands, head, hips, or feet	_____
3	Does the defence block the technique, leave its line, or take the position it needed	_____
4	Is there an answer after the defence, and how many beats pass before it starts	_____
5	Where does the defender end the exchange: better position, same position, or worse	_____
6	What does the attacker do after being defended, and does the defender read it or reset blindly	_____

Answer to my question: _____

One wrong prediction: _____

One thing to drill: _____ Dose and
check: _____

Part 10: Worksheet G: Instructional and Demonstration Footage

Use only for material you are learning or have been taught. This sheet is a review tool, not a shopping list.
Copy per viewing.

Source: _____ Technique or section: _____

Taught to me in class on: _____

My one question: _____

Check	Matches what I was taught	Differs, and how
Order of steps	☐	_____
Starting position, grips, or chamber	☐	_____
The detail my instructor emphasises	☐	_____
The finish, exit, or follow-through	☐	_____
Safety points: tap, control, space, or fall	☐	_____

Difference rule. A difference between a demonstration and your class teaching is variation to note, not an error to correct in either direction. Schools and lineages teach the same technique with different emphases. Write the difference down, keep training your school's version, and ask your instructor about the difference if it matters to your question. Never drill the screen version over the class version on the strength of a video.

One thing to drill, from the class version:

_____ Dose and check:

Part 11: Pause-and-Predict Format A: Solo, Three Pauses

The core format. Run it alone, on any footage, in 15 to 20 minutes.

Step	Action	Standard
1	Choose a short section and write your question	Section is a few minutes of action at most
2	Play until a setup is complete: grips set, chamber loaded, distance closed, position settled	Pause before the technique fires, not during it
3	Say the prediction aloud or write it, in specific words	Names a technique, a side, or a direction, not "something happens"
4	Play a few seconds. Score the prediction: right, partly right, wrong	If wrong, write what happened instead, and the beat where your reading failed
5	Repeat for three pauses in total	Three scored predictions fill the format

Step	Action	Standard
6	Close the page	Answer, best wrong prediction, one drill

Scoring Honesty

A sitting with three right predictions taught you less than a sitting with one good wrong one. If every prediction is right, the footage is too easy for study: move up a level, choose a faster exchange, or predict an earlier beat, such as the setup instead of the technique.

Part 12: Pause-and-Predict Format B: Partner and Early-Pause Variants

Format B1: With a Viewing Partner

Both viewers write a prediction at the same pause, before either speaks. Compare after playback. Where predictions differ, rewind once and name the cue each viewer used. The learning is in the cue, not in who was right. Dose: four pauses, 20 minutes, one page each. Agreements: no coaching during the pause, no scorekeeping beyond the sitting, and either viewer can end a clip without debate.

Format B2: The Early Pause

Pause one beat earlier than Format A: at the first grip, the first step, or the chamber, before the setup is complete. Predict the setup, not the technique. This variant is harder and produces more wrong predictions, which is its value. Use it in weeks 3 and 4 of the cycle, or with footage you have already studied once under Format A.

Format B3: The Silent Pass

Watch a full exchange with no pauses and write your prediction for its ending from memory of its first seconds, before replaying. Then replay with pauses and compare. This variant tests whether your reading survives at full speed, which is the only speed at which it will ever be used in training.

Format	Pauses	Best for	Cycle week
A: Solo, three pauses	3, at completed setups	Every student, every art	All weeks
B1: Partner	4, written independently	Students who study with a regular partner	Weeks 2 to 4
B2: Early pause	3, at first contact or step	Reading setups, not finishes	Weeks 3 to 4
B3: Silent pass	0, then replay	Testing reading at full speed	Week 4

Part 13: The Personal-Footage Review Protocol

Review your own footage with this protocol, step by step, in order. Do not skip step 2, and do not merge steps 4 and 5.

Step	Action	Rule
1	Choose one clip: one round, one form run, or one drilling set, filmed recently	One clip only per protocol sitting
2	Watch once, all the way through, with no pauses and no notes	This pass exists to get past the shock of how it looks
3	Write one question tied to your current class focus	Same narrow standard as every worksheet
4	Watch again, pausing only for your question. Note timestamps	Stop when the question is answered
5	Find one fault that matches instructor feedback, and one strength that is genuinely there	Both are required. A page with only faults is incomplete
6	Compare with class teaching or instructor footage if you have it, with permission	Note variation as variation, under the Part 10 rule
7	Write one drill, with dose and check, small enough for your next session	Part 17 format
8	File the page with the date of the filmed session and the date of the review	Reviews lose value as the gap grows; review within days

The Filming Set-Up That Makes Review Possible

Check	Standard
Whole body in frame, feet visible	A clip that crops the feet hides the most common errors
Fixed position, no following by hand where avoidable	Movement of the camera creates movement that was never there
One round or run per clip	Short clips get reviewed. Long recordings get postponed
Sound on, where your school allows	Breathing, calls, and counts are information

Check	Standard
Consent and school rules confirmed before recording starts	Part 27 agreements cover regular partners

Part 14: The Personal-Footage Scoring Sheet

Use after Part 13, to turn a review into numbers you can compare next month. Score honestly. A score you inflate is a comparison you destroy.

Clip: _____ Filmed: _____ Reviewed: _____ My question: _____

Line	Score: Yes / Partly / No	Timestamp or note
My stated focus for that session appears in the clip	_____	_____
Guard, base, or posture holds in the final third as well as the first	_____	_____
My first movement under pressure is my trained one, not a flinch or a grab	_____	_____
I recover or reset after errors instead of stopping	_____	_____
The error my instructor last named is smaller, the same, or larger	_____	_____
One strength is visible that was not there in my last scored clip	_____	_____

Fault to drill: _____

Strength to keep: _____

Comparison rule. Score the same lines on a clip each month, from the same kind of session where possible. Four monthly sheets show change that no single viewing, however honest, can show.

Part 15: Slow Motion: The Protocol and Its Limits

Slow motion is a checking tool with a narrow job. Use it by protocol, or it will mislead you politely and at length.

Use slow motion for	Do not use it for
Order of events: which foot, hand, or hip moved first	Timing: gaps at quarter speed are not gaps at full speed
Whether a chamber, grip, or frame completed before a technique fired	Distance: slow motion flattens how far and how fast a gap closed
Whether the head turned before the body in a form or a throw entry	Intent or lateness: a technique can look late in slow motion and be on time in play
One disputed beat in a pause-and-predict sitting, after scoring at full speed	First impressions: always form the first impression at full speed

The Two-Speed Rule

Every clip studied in slow motion is watched again at full speed before the page is closed, and the answer on the page is written from the full-speed pass. If the two speeds disagree about whether something worked, full speed is right about the exchange and slow motion is right only about the order of its parts.

Part 16: The One-Page Viewing Note: The Master Template

Copy this template for any viewing that does not fit a family worksheet, and as the summary page behind every worksheet you complete.

Date: _____ Source code: _____ Footage: _____ Worksheet used: _____

My one question: _____

Answer, in my own words, with a timestamp:

Predictions made: _____ Right: _____ Partly: _____ Wrong: _____

Best wrong prediction, and the beat where my reading failed:

What surprised me: _____

One thing to drill: _____

Dose: _____ Check I will judge it by: _____

Where and when I will drill it: _____ Drilled on: _____ Result:

Page rule. The last line is completed after training, not after viewing. A book of pages with the last line blank is a book of viewings that never became drills, and Part 24 treats it that way.

Part 17: From Observation to Drill: The Conversion Card

A drill that comes from footage must name five things, or it is a wish. Complete one card per viewing.

Slot	Write	Example shape, not content to copy
Position or start	Where the drill begins	A named guard, stance, grip set, or form section
First step	The one movement the viewing showed you getting wrong or missing	The hand, foot, or hip action that starts the technique
Dose	Reps, rounds, or minutes, at a level you can hold with form	Slow sets both sides, or short rounds with rests
Check	How you will judge whether the step happened	A visible standard: a mark, a count, a partner's call, or a filmed set
Setting	Solo, partner drilling, or class with instructor eye	Partner and instructor settings are named, with the person if known

My card: Start: _____ First step: _____ Dose: _____
Check: _____ Setting: _____

Size rule. If the drill cannot be run inside one normal session, it is too big. Cut it to its first step and drill that. Next week's viewing can earn the next step.

Part 18: Choosing Next Week's Question From This Week's Page

Questions should form a chain, not a pile. Choose next week's question from this week's evidence, using this table before you open any new footage.

This week's page shows...	Next week's question starts from...
A wrong prediction at the same beat twice	That beat, in slower or clearer footage of the same exchange type
A fault in your own footage that matches instructor feedback	Your own footage again, after drilling, to check whether the drill moved it
An answer you could describe but could not drill small enough	The first step of that answer only, in instructional review under Part 10
Three right predictions in a row	An earlier pause (Format B2) or a higher level of the same art
A strength growing across clips	The position or exchange that strength creates, the next link in the chain
No clear pattern	Your instructor's current class focus, which outranks your curiosity for one week

Part 19: The Four-Week Study Cycle: Overview

The cycle runs four weeks. Each week has two study sittings at most, one drilled change, and a test of that change in training. The drilled change is the week's product. Sittings are only its supply line.

Week	Study focus	Sittings	Drilled change, tested by
1	Baseline: your own footage	Two, both OWN source, Format A	One fault from Part 14, drilled and re-filmed
2	Answer: high-level footage on the week 1 question	Two: one HIGH, one OWN	The high-level answer, reduced to one first step, drilled with a partner or solo as Part 17 allows
3	Reading: earlier pauses, harder footage	Two, Format B2 or B1	A defence or entry read that you predicted wrong in week 1, drilled at rising speed
4	Test: full-speed reading and a fresh personal clip	Two: Format B3, then a new OWN clip through Part 13	The month's one named change, scored on the Part 14 sheet against week 1

Cycle Rules

Two sittings a week is a ceiling, not a quota to exceed in a keen week. A week with two finished pages and one drilled change beats a week with six viewings. If a week fails, repeat that week rather than compressing two weeks into one. The cycle can be run again with a new focus; run it at least twice before judging whether film study works for you.

Part 20: Week 1: Baseline From Your Own Footage

Sitting 1. Film or select a recent clip of your own training. Run Part 13 in full. Complete Part 14. The fault line on that sheet is the week's drill.

Sitting 2. Study a second clip of yourself, ideally the same kind of session, with a question drawn from sitting 1. If the same fault appears, it is confirmed as the baseline fault, not an accident of one bad round.

Week 1 item	Done
Part 13 protocol completed on clip one	☐
Part 14 sheet scored	☐
Baseline fault named in one sentence	☐
Drill card completed (Part 17) and drilled in a real session	☐
Short re-film of the drilled item, even one set	☐

Baseline fault: _____

Drill outcome, from the re-film, not from feel:

Part 21: Week 2: The High-Level Answer, Reduced to One Step

Sitting 1. Choose high-level footage in your art that shows your baseline fault handled well. Use the family worksheet for that footage type. Pause and predict under Format A. Write the answer the high-level player uses, in full, then underline only its first step.

Sitting 2. Return to your own footage. Look for the moment that first step was available to you and not taken, or taken late. That moment, with its timestamp, is the week's teaching picture.

Week 2 item	Done
High-level answer written in full, first step underlined	☐
First step converted on a Part 17 card, at my level, not the champion's	☐
Drill run in training, with the setting the card named	☐
Own-footage moment found where the step was available	☐
Page closed with drilled result, not intention	☐

Reduction rule. A high-level answer with five parts becomes a drill of one part. The other four parts go on the page as future questions, in order. They are not drilled this week, however well you recognised them.

Part 22: Week 3: Reading Earlier

Sitting 1. Run Format B2, the early pause, on footage of the exchange type that contains your baseline fault. Three pauses, predictions scored, wrong beats written. The drill for the week comes from the wrong beat you can train: a first step, a defence, or an entry read.

Sitting 2. Run Format B1 with a viewing partner if you have one, or repeat B2 on fresh footage. Compare predictions before discussing cues, under the Part 12 agreements.

Week 3 item	Done
Early-pause sitting completed, three predictions scored	☐
Wrong beat named, with the cue I missed	_____
Drill from that beat completed and run at two speeds	☐
Cue written as a rule I can use live, in my own words	_____
Instructor shown the page, if the beat involves material I have not been taught	☐

Speed rule for week 3 drills. Start the drill at the speed where the read succeeds, then rise by one step at a time. A read that only works slowly is still progress. A read practised only at full speed, and missed every time, trains missing.

Part 23: Week 4: Test the Change at Full Speed

Sitting 1. Run Format B3, the silent pass, on fresh footage in your art. Score your full-speed reading against the paused replay. Compare the wrong beats with week 1: are they the same beats, later beats, or new ones.

Sitting 2. Film a fresh clip of your own training, the same kind of session as week 1 where possible. Run Part 13, then score Part 14 on the same lines as week 1. The comparison is the month's verdict.

Month-end line	Week 1	Week 4
Baseline fault: present, smaller, or gone in this clip type	_____	_____
Part 14 lines scored Yes	_____ of 6	_____ of 6
Predictions right or partly right, Format A or B3	_____ of 3	_____ of 3
Drill pages with the final line completed	_____	_____

The month's one change. Name it in one sentence, from evidence, not hope:

If the change is not there, the honest options are to run the cycle again on the same fault with a smaller drill, or to take the full book of pages to your instructor and ask for help reading them. Both are normal outcomes. A month of study that proves a drill was too big has still produced knowledge a month of viewing would not have.

Part 24: The Study Log and Failure Fixes

The Study Log

One row per sitting. A row with no page number is a viewing, logged honestly as such.

Date	Source	Worksheet / format	Question, short form	Page done	Drill written	Drill run, date
_____	_____	_____	_____	☐	_____	_____
_____	_____	_____	_____	☐	_____	_____
_____	_____	_____	_____	☐	_____	_____

Date	Source	Worksheet / format	Question, short form	Page done	Drill written	Drill run, date
_____	_____	_____	_____	☐	_____	_____
_____	_____	_____	_____	☐	_____	_____
_____	_____	_____	_____	☐	_____	_____
_____	_____	_____	_____	☐	_____	_____
_____	_____	_____	_____	☐	_____	_____

Failure Fixes

Failure	Fix, in order
Pages done, drills never run	Halve the drill on the Part 17 card. If it still does not run, its setting was wrong: move it into a class session and tell your instructor
Only high-level footage studied, own footage avoided	Next two sittings are OWN source only, Part 13 protocol, however short the clips
Every prediction right	Earlier pauses (Format B2), faster footage, or predict the setup instead of the technique
Every prediction wrong, morale dropping	Easier footage, Format A only, predict one exchange type for a full week until one pattern is readable
Notes read as lists of faults	Re-run Part 13 step 5. No page closes without a strength and a drill
Saved clips growing, pages not growing	Stop saving new clips until the saved set has pages. Collection is not study

Part 25: Terms Used in This Workbook

Term	What it means here
Footage	Any recorded moving image of training, forms, or matches, on any device

Term	What it means here
Viewing	Watching footage with no question, no page, and no drill. Entertainment or motivation, honestly labelled
Study sitting	A bounded viewing run under a worksheet, ending in a completed page and one drill
Question	The single narrow, visible thing a sitting is trying to answer, written before playback
Pause and predict	Pausing before a technique, stating what will happen next in specific words, then playing and scoring the prediction
Wrong beat	The exact moment where a prediction or a reading failed: a grip, step, chamber, or hip that was not seen in time
First step	The earliest movement of a technique or answer, and the only part of it drilled in its first week
Recognition	Identifying and naming a movement on screen. Knowledge about it, not ability to do it
Drilled change	A difference in your own training, produced by a drill from a page and checked in a session or a re-film
Variation	A genuine difference between schools, lineages, or events in how the same thing is taught or judged. Noted, not corrected from a screen

Part 26: Instructor's Class Plan: A Film Session in Class

Instructors: one class film session a month teaches students how to study for a whole term. Run it inside a normal class, not as a lecture evening.

Block	Time share	Content and standard
Set the question	Short opening	One class question, tied to the current teaching block, written where everyone can see it
Own footage first	First viewing block	A volunteer's clip or a class clip filmed with consent, run through Part 13 steps 2 to 5 as a group
Pause and predict, as a room	Middle block	Three pauses, Format A. Predictions called or written before playback. Wrong predictions praised for their information, by name where the student is willing

Block	Time share	Content and standard
High-level comparison	Short block	The same exchange at high level, one question only, first step underlined as in Part 21
Drill the change	Main physical block	The class drills the one first step that the viewing produced, at class standards, with coaching
Close on paper	Final minutes	Every student writes their own one page: question, answer, one drill for their own training. Collected sight of the pages, not the details, confirms the habit

Consent and care in class screening. Screen a student's footage in class only with their clear agreement, given before the session, and stop the clip at their signal without discussion. The student whose clip is studied should leave with the same page as everyone else, one fault and one strength, not with a room's worth of extra faults.

Part 27: Filming and Viewing Partner Agreements

Sign with a regular training or viewing partner. These agreements cover filming, studying together, and drilling what a viewing produces.

Agreement	Student	Partner
I will ask before filming this partner, and stop filming on their signal at any time	☐ Initial: _____	☐ Initial: _____
Footage of us is for study only. Neither of us posts, shares, or keeps it beyond the study use without the other's explicit consent for that use	☐ Initial: _____	☐ Initial: _____
In pause-and-predict work, we write predictions independently before speaking, and we compare cues, not scores, after playback	☐ Initial: _____	☐ Initial: _____
Feedback from a viewing follows the protocol: one fault, one strength, one drill. Neither of us adds a list beyond the page	☐ Initial: _____	☐ Initial: _____
Drills from a viewing start slow, at agreed intensity, and any tap, call, or signal stops the technique instantly. Control before any finish	☐ Initial: _____	☐ Initial: _____

Agreement	Student	Partner
Material neither of us has been taught goes to our instructor before either of us drills it	☐ Initial: _____	☐ Initial: _____

Partner name: _____ Date: _____

School filming rule, written in our own school's words:

Part 28: Cycle Review and Sign-Off

Complete at the end of each four-week cycle. Keep the signed page at the front of the cycle's viewing pages.

Review line	This cycle
Sittings completed / planned	_____ / _____
Pages completed, one per sitting	_____
Drills written / drills run	_____ / _____
Baseline fault at cycle start	_____
The cycle's one drilled change, named from evidence	_____
Best wrong prediction, and what it taught	_____
Next cycle's focus, chosen under Part 18	_____
One page I will show my instructor, and why	_____

Student signature: _____ Date: _____

Instructor signature, where the cycle was reviewed in class: _____ Date:

Final line of the workbook. Footage is the cheapest coach you will ever ignore and the most honest one you will ever use, and the difference between those two is a page. One question, one prediction, one drill, written down. That is the whole method, and it fits on the page you just signed.