

Short-Week Training Plan

Mat Manual companion guide to "Two Hours a Week: Training on a Short Budget of Time." Print it. The article makes the honest case for a small budget. This plan spends it: week templates for the shapes real weeks come in, a monthly rotation that keeps every part of your art fed, a what-to-drop table for the hard weeks, solo menus that serve your classes, and a quarterly review that measures progress on the clock a short week actually runs on.

Name: _____ Dojo/Gym: _____ Art: _____
Current grade: _____ My weekly budget (hours, honestly): _____
Template chosen (A / B / C, Part 5 to 7): _____

BEFORE ANYTHING: ☐ This plan organizes training time. It does not raise your intensity ceiling, your contact level, or your clearance for live work. Those belong to your instructor and your art's normal gates, at any budget. ☐ Stop rules outrank templates. Sharp, one-spot, joint, or worsening pain, numbness, tingling, weakness, chest symptoms, or head or neck symptoms end the session and follow your school's and a professional's guidance, not this plan's schedule. ☐ Missed time is never repaid by doubling. A missed class is not made up with a harder next class, a marathon solo session, or extra live rounds. The plan resumes where it stopped (Part 8). ☐ Solo work in this plan is maintenance at light to moderate effort: slow technique, forms at easy pace, movement. No full-power striking at household objects, no throws or falls without mats and a partner, no new material learned from video in place of class. ☐ Tap early in any live work, at any budget. Control comes before any submission, throw, or finish, and a short week changes nothing about that order. ☐ Tell your instructor your budget before you run this plan (Part 3). A plan your instructor has not seen is a private guess about a shared activity.

Part 1: How to Use This Plan

This plan is for students whose honest weekly budget is around two hours, in any art, at any grade where the basics are already familiar. Beginners in their first months should run it with their instructor's direct guidance on template choice.

The Rules That Govern Every Week

Rule	What it means in practice
The budget is the real one	Plan from the hours that survive a bad week, not the hours a good week offers
Protect the core class	One art's core technical class is the first claim on the budget (Part 4)
One focus at a time	Each session carries one named focus, small enough to say in a sentence
The exit log is compulsory	Three lines after every class (Part 13). No log, and the solo work has no agenda
Rotation beats starvation	Every strand of your art gets fed across a month, even if each feeding is short (Part 9)
Judge quarterly	Progress is reviewed on the quarterly sheet (Part 18), not after individual classes

Who Uses Which Template

Your week	Template	Part
Two evenings or slots of about an hour	Template A: 2 x 60 in class	Part 5
One longer class slot, plus a short gap at home	Template B: 1 x 90 in class + 30 solo	Part 6
A school that runs 45-minute sessions, twice a week	Template C: 2 x 45 in class	Part 7
A week that collapses to an hour or less	The fallback rules, for that week only	Part 8

Templates are chosen per training block (one quarter is a good unit), not per week. Switching weekly destroys the comparison the quarterly review depends on. Switch at a review, with a reason written down.

Part 2: The Budget Audit

Complete this before choosing a template. Audit the last four real weeks, not the next four imagined ones.

Question	Your honest answer
Sessions I actually attended in the last four weeks	_____ of _____ planned
Total training minutes in a typical week, arrived to departed	_____

Question	Your honest answer
Minutes lost most weeks to late arrival, early exit, or waiting	_____
The session I miss most often, and why	_____
Solo minutes I actually did last month, total	_____
The part of training I dropped first in busy weeks	_____
Other physical training competing for the same recovery	_____
My non-negotiable life claims on training evenings	_____

Reading the audit. Your budget is the typical week's minutes, minus the minutes usually lost, rounded down to the nearest template. A student who audits at 150 hopeful minutes and 105 real ones plans at Template A or C and banks the difference as resilience. Planning at the hopeful number is how short-week students end up feeling behind in a plan meant to end exactly that feeling.

The one-line budget. Write it as a sentence and put it on the log (Part 16): "My budget is _____ minutes a week: _____ in class and _____ solo, on _____ (days)." Every later part of this plan refers back to that sentence.

Part 3: The Instructor-Conversation Checklist

Have this conversation once, before your first planned block, and again at each quarterly review if the budget changes. Five minutes, in person, not during a drill.

Item	What to say, in plain words	Done
The budget itself	"I can train about two hours a week, on these days: _____."	☐
The protect question	"Which session each week should I never miss?" Write the answer below	☐
The focus question	"At my grade, what matters most in class this quarter?"	☐
The solo question	"In ten to twenty minutes between classes, what should I touch?"	☐
The let-slide question	"What can I deliberately let slide this season without harming my progress?"	☐

Item	What to say, in plain words	Done
The timeline question	"At my rate, what should I honestly expect by the end of the year?"	☐
Events	"Are there gradings, seminars, or events this quarter I should plan the budget around?"	☐
The review promise	"I will bring my quarterly review (Part 18) and we can adjust the plan from it."	☐

Instructor's answers, written the same day: session to protect: _____ This quarter's focus: _____ Solo touch: _____ Let slide: _____ Year expectation: _____

An instructor who answers the let-slide question carefully has given you the most valuable item on this page. Permission to drop the right things, from the person who will grade you, separates a short-week plan from a guilt cycle.

Part 4: The Protect List: Ranking Your Training Menu

Rank your art's menu once per block, with Part 3's answers in hand. The ranking decides every hard week in advance (Part 11).

Rank	Menu item	Your art's version of it
1, never drop	Core technical class: the session where your instructor teaches and corrects your level's core material	_____
2, protect hard	Live practice in your art's form, at your cleared level: sparring, randori, rolling, or hard partner drilling	_____
3, rotate	Grade material: the forms, throws, guard work, or combinations your next assessment needs	_____
4, rotate	Secondary strand: the part of your art your classes touch least (weapons, groundwork, clinch, self-defense sets, as your art has them)	_____
5, first to drop	Extras: conditioning finishers, seminars, open mat without an agenda	_____

The one-art default, stated as this plan's position. On a two-hour budget, rank 1 belongs to one art. A second art enters only by taking a rank honestly: usually the rank 4 strand for a block, maintained or tasted, not progressed in. Students whose goal is breadth may rank differently, and should write that goal on this page so the quarterly review judges the right thing.

My goal for this block, in one sentence:

Part 5: Template A: Two Classes of 60 Minutes

The strongest default shape: two touches a week, the thread kept warm by spacing.

Element	Standard
Sessions	2 x 60 minutes in class, on non-consecutive days where life allows
Session 1 role	Core class. New material, instructor correction, the week's main focus
Session 2 role	Consolidation. Same strand as session 1 in week 1 of each rotation month; the rotating strand after (Part 9)
Solo expectation	The between-class minimum (Part 15) once, 10 to 20 minutes, between the sessions
Focus rule	One focus per week, carried by both sessions, named in the log before session 1
Success standard for the week	Both sessions attended, exit logs written, minimum done or honestly recorded as missed

Minute map for each 60. Arrive changed and warm before the hour starts. First 10 of class: take the class as taught, with your focus held quietly in mind. Core block: full attention on the instructor's material; your focus is a lens, not a private lesson running inside the public one. Final block: note, mentally, the one correction aimed at anyone that also fits you. Two minutes after class: exit log (Part 13).

Template A failure mode. Treating session 2 as optional because session 1 went well. Session 2 is where session 1's material becomes yours; the audit usually shows this template failing by drift into Template B without the solo session that makes B work.

Part 6: Template B: One Class of 90 Minutes Plus 30 Solo Minutes

The one-evening shape: depth in class, and a scheduled solo session that bridges the seven-day gap.

Element	Standard
Class	1 x 90 minutes, the protected core class (Part 4, rank 1)
Solo	1 x 30 minutes, scheduled on a named day, ideally midway between classes
Class role	Everything class can do: new material, correction, partner work, live practice at your level
Solo role	Consolidation only: the class's material, the exit log's agenda, the monthly rotation's solo strand (Parts 9 and 14)
Focus rule	The week's focus is set by the class; the solo session serves it and adds nothing new
Success standard	Class attended, solo session done within one day of its scheduled day, both logged

The solo 30, mapped. Minutes 0 to 5: easy movement and base shapes. Minutes 5 to 20: the solo menu from Part 14, working the class's main material. Minutes 20 to 27: the rotation strand, at easy pace. Minutes 27 to 30: read the exit log, write the solo line, name next class's focus.

Template B failure mode. The solo session quietly becoming optional, leaving a seven-day gap the class then spends half of itself repairing. Guard it like the class: named day, named time, logged. A solo session missed twice in a block is a template problem, and the quarterly review should consider Template A or C.

Part 7: Template C: Two Classes of 45 Minutes

The short-session shape, common in schools running children's and adults' classes back to back, and in lunch-hour programs. Frequency is this template's wealth; depth must be manufactured by focus.

Element	Standard
Sessions	2 x 45 minutes in class
Session roles	As Template A: core, then consolidation or rotation
Solo expectation	The between-class minimum (Part 15) twice if possible, 10 minutes each
Focus rule	One focus per week, and one only. A 45-minute session cannot carry two
Arrival rule	Non-negotiable: changed, warm, and on the floor at the start. Five lost minutes is a ninth of this session

Element	Standard
Success standard	Both sessions attended with full minutes, exit logs written, focus unchanged all week

What 45 minutes cannot hold. A warm-up of your own invention, a long conditioning block, and two technical strands, all in one session. Let the school's class supply warm-up and conditioning in its own dose, and let the rotation (Part 9) supply the second strand in a different week rather than a crowded session.

Template C failure mode. Compensating for short sessions with frantic ones: everything at speed, nothing settled. The answer to short sessions is narrowness, not hurry. A 45-minute session that settles one technique honestly outperforms a breathless tour of four.

Part 8: The One-Hour Fallback and Broken Weeks

Weeks collapse: illness in the house, a work deadline, travel, a car that will not start. The fallback keeps the thread without pretending the week was normal.

The fallback week, in order of preference. One core class of any length, with its exit log, and nothing else required. If no class is possible: two solo minimums (Part 15) on separate days, at light effort, working the last class's material from the log. If even that fails: one solo minimum and the log entry written anyway, naming what happened. A logged empty week keeps the plan alive; an unlogged one invites the second empty week.

Return rules. The week after a fallback week is a normal planned week, not a catch-up week. No doubled sessions, no added intensity, no live rounds taken to feel back on schedule. If the gap was three weeks or longer, tell your instructor and consider running one lighter week at the template's shapes before resuming the rotation where it stopped.

The rotation resumes, it does not restart. Mark the fallback week in the rotation calendar (Part 9) as a hold. The next week takes the missed strand only if it was the month's rank 3 grade material; otherwise the rotation continues. Chasing missed strands turns a rotation into a debt ledger.

Part 9: The Monthly Rotation: Keeping Every Strand Fed

A short week cannot feed every strand of an art every week. It can feed every strand every month, on a published order, so that nothing starves long enough to become a rebuild.

Week of month	Main strand (both sessions' lens, or the class-plus-solo lens)	What it protects
Week 1	Core technique: your level's central material, as the classes teach it	Rank 1 and 2 of the protect list; the base everything else hangs on
Week 2	Grade material: the specific forms, throws, sequences, or positions your next assessment names	Rank 3; grading never arrives as a surprise project
Week 3	Secondary strand: the least-touched part of your art (Part 4, rank 4)	The strand that starves silently in most short weeks
Week 4	Live practice and integration: your cleared live work, plus the month's weakest item revisited once	Rank 2 under real conditions; the month's honest audit
Week 5, when a month has one	Buffer: repeat the strand the month shortchanged, or take a planned light week	The rotation's shock absorber; buffer weeks are spent, not saved

Rotation rules. The class's actual teaching outranks the rotation's lens: if the school teaches groundwork in your core-technique week, the lens is how you attend, not a reason to skip. One strand leads per week; a week with two lead strands has none. The rotation repeats monthly, with strands adjusted at the quarterly review.

Part 10: Rotation Cards by Art Family

Use the row for your art to fill Part 9's strands with real content. Your instructor's syllabus names the specific material; these cards name the pattern.

Art family	Core technique strand	Grade material strand	Secondary strand (common starvation risks)
Striking, standing	Base combinations, guard, footwork of your level	Your grading forms or set combinations, and the striking ranges your level adds	Clinch or close range, defensive work against the range you dislike, the weaker side
Throwing	Your core throws' entries against a moving partner	The throws and combinations your grade lists, with their falls checked	Groundwork after the throw, grip fighting as its own skill, the counter game
Ground grappling	Positional control and escapes from your level's	The guard, pass, or submission chains your grade	Takedowns and standing entries, top-game maintenance if you live

Art family	Core technique strand	Grade material strand	Secondary strand (common starvation risks)
	core positions	expects, defense first	underneath, the position you avoid
Forms-led	The current form's sections at full standard	The full grading set run in order, plus the basics the examiner watches	Applications and partner drilling of the forms, sparring or live strand of the art

Filling your card. Write your four strands here from your syllabus, in your instructor's terms: Core:

_____ Grade material: _____ Secondary:

_____ Live/integration: _____

Part 11: The What-to-Drop Decision Table

Decide drops now, while the week is theoretical. In a hard week you will drop things anyway; this table chooses them in advance, in the protect list's order (Part 4).

The week gives you	You keep	You drop, without renegotiating	You protect in the log
Full budget	The whole template	Nothing	The week's focus sentence
About 75 percent (one session shortened, or solo time gone)	Both class sessions; exit logs	The solo minimum, or the rotation lens for the week	Rank 1 and 2 items
About 50 percent (one session only)	The core class, whichever session that is; exit log	The second session, the solo work, the week's rotation strand	Rank 1 only, done properly
About 25 percent (a single short session or solo only)	One solo minimum or the shortest class, at light to moderate effort	Everything else, including live work	The thread itself: one logged touch of the art
Nothing (illness, emergency, travel without space)	The log entry naming the week	The whole week, by decision rather than by drift	The return date, written down

The week gives you	You keep	You drop, without renegotiating	You protect in the log
A grading or event week	The event and one light technical session	Conditioning extras, the secondary strand, hard live rounds in the final days	Freshness for the event (Part 21)

The guilt rule. A drop taken from this table is the plan working. It is recorded as "dropped per Part 11" and carries no debt into next week. Drops invented mid-week from guilt, usually involving a punishing make-up session, are the failure this table exists to prevent, and they break the opening block's no-doubling rule.

Part 12: Session Anatomy: Minute Maps

Whatever the template, a class session spends itself in the same order. The maps below are for your attention, not for redesigning your instructor's class: they tell a short-week student where their focus belongs as the session moves.

Phase	45-minute session	60-minute session	90-minute session	Your job in the phase
Opening	0 to 5	0 to 5	0 to 8	Be ready before it starts
Core teaching	5 to 25	5 to 35	8 to 50	Full attention; take corrections aimed at the room as your own
Application	25 to 40	35 to 52	50 to 78	Partner work or drilling at the class's standard; focus applied, not announced
Close	40 to 45	52 to 60	78 to 90	Note the one correction to carry out; begin the exit log mentally
After	2 minutes	2 minutes	2 minutes	Exit log written (Part 13) before you leave the building

The 90-minute dividend. Template B's longer class earns its keep in the application phase, where partner work can settle. Spend the dividend there, not on extra conditioning at the end, which the budget cannot recover from.

Part 13: The Exit Log Standard

Three lines, written within ten minutes of the session ending, every session, in the log (Part 16) or wherever you will actually keep them.

Line	Content	Example of a useful line
1: Taught	What the session covered, in a few words	"Side control escapes; two versions; second one off the underhook."
2: Correction	The one correction that matters most for you, from any source in the room	"My elbow floats before the bridge. Every version."
3: Touch	The one thing the solo minimum will touch before the next class	"Elbow-in bridge, slow, ten reps each side."

Standards for the lines. Plain words, named techniques, no ratings of yourself as a person. "Bad session" is not a line 2; "guard dropped when tired, last two rounds" is. A missed line 3 means the solo session has no agenda, so line 3 is written even when you suspect the solo session will be missed; on the worst weeks, line 3 is the session.

Weekly harvest. At the week's end, read the week's lines together. The correction that appears twice becomes next week's focus sentence. Five minutes with the log is where a short week compounds.

Part 14: Solo Session Menus

Solo work serves the class work. Menus are chosen by what the last class taught and what line 3 named, never by what a video suggested this week. All menus run at light to moderate effort under the opening block's solo rules.

Menu A: Technique Touch (10 to 20 minutes). The class's main technique, slowly, a handful of honest reps, both sides where the art asks for both. Stop each set while the shape is still yours. Finish with two reps at class pace, no more.

Menu B: Form and Sequence (15 to 30 minutes). One form, throw-entry chain, or positional sequence, walked at easy pace. Stop at the place it broke down in class and walk that place three times slowly before continuing. One full run at the end, at training pace, only if the sections held.

Menu C: Movement and Base (10 to 15 minutes). Your art's base movement with nothing added: footwork patterns, stance changes, floor movement, shadow entries without completion. Breathing stays conversational throughout. This is the menu for tired weeks and the day after hard classes.

Menu D: Defense Review (10 to 15 minutes). Your art's core defensive shapes, slowly: covers, frames, escapes' first movements, falling shapes without falls where no mats exist. Defense starves on short budgets because classes reward attack; this menu feeds it in week 4 and whenever the log shows a defensive correction repeating.

Menu choice rule. The menu follows the rotation week (Part 9) when line 3 does not name one: week 1 A, week 2 B, week 3 the secondary strand's nearest menu, week 4 D or C. Two menus in one session is the ceiling, only in Template B's 30 minutes.

Part 15: The Between-Class Minimum

The minimum is the smallest unit of this plan and the one that holds it together: 10 to 20 minutes, once between classes (twice for Template C where possible), touching only what line 3 named.

Element	Standard
When	A named slot, midway between classes where the week allows
Content	Line 3's item, Menu A format, nothing else added
Effort	Light to moderate; you finish fresher than a hard session would leave you, by design
Record	One line in the log: done, shortened, or missed, with no commentary
Missed minimum	Recorded and released. The next class is not lengthened, hardened, or used as repayment

Why so small, stated once. The minimum's job is memory, not fitness: it keeps the last class's correction warm until the next class can build on it. A minimum sized like a session competes with the classes for recovery and goodwill, and loses both contests by February. Ten honest minutes, fifty weeks a year, is over eight hours of targeted practice, aimed by your instructor's own corrections. That is the plan's engine room.

Part 16: Practice Log

One row per session, class or solo. Minutes are recorded as trained, not as planned; the gap between the two, across a quarter, is the audit the review reads.

Date	Type (class / solo)	Minutes	Strand (Part 9)	Focus or menu	Exit lines done (Y/N)	Next morning note

Date	Type (class / solo)	Minutes	Strand (Part 9)	Focus or menu	Exit lines done (Y/N)	Next morning note

Reading the rows. Attendance first: a quarter of attended sessions at honest minutes beats a quarter of planned ones. Strand balance second: count the month's strands against Part 9 and name the starved one. Exit lines third: their completion rate is this log's best predictor of whether next quarter improves.

Part 17: The Monthly Review Sheet

Complete on the same day each month, from the log, in fifteen minutes. Keep the sheets together for the quarterly review.

Line	This month
Sessions attended / planned, and minutes trained / budgeted	_____ / _____ ; _____ / _____
Fallback weeks used (Part 8), and what caused them	_____
Strand fed best, and strand starved	_____
Correction that repeated most in exit logs	_____
Solo minimums done / planned	_____ / _____
Drops taken from Part 11's table (count only; they are not debts)	_____
One thing measurably better than last month, named in a technique	_____
Next month's one adjustment (one only)	_____

The one-adjustment rule. Each month changes one thing: a template detail, a solo slot, a strand's share. Two adjustments in a month cannot be told apart at the review, and a plan that cannot be read cannot be steered. Students who feel the plan needs three changes write all three down and promote one.

Part 18: The Quarterly Review Sheet

The quarter is this budget's natural unit of progress. Complete with three monthly sheets and the log in front of you, and bring it to the Part 3 conversation.

Question	Your answer, from the record
Attendance across the quarter: sessions and minutes, planned versus real	_____
Which template did I actually live in, whatever I chose (Part 1)	_____
The technique or position that is demonstrably better than last quarter; the evidence	_____
The strand still starving, and whether the rotation or life starved it	_____
Exit-log completion rate, and what the repeated corrections taught	_____
Live practice: enough, too much, or too little, with the log's support	_____
Did the budget fit my life this quarter, honestly: sustainable, tight, or fiction	_____
Next quarter: keep the budget, grow it by Part 22's rule, or run a maintenance season (Part 23)	_____
One focus for next quarter, agreed with my instructor	_____

Judging progress here. Compare against last quarter's sheet, not against other students or a six-hour schedule's expectations. A good quarter is quiet: attendance held, one or two things clearly better, nothing starved into a rebuild.

Part 19: Plateau Protocols

Plateaus at this budget are expected and are handled by protocol, not by panic or by volume.

Plateau signal	First check	The protocol
Same correction in the exit log for a month	Is the solo minimum actually touching it (Part 15)	Aim two weeks of minimums at that one correction; ask the instructor to watch it once, by name
A strand feels worse, not better	Did the rotation actually feed it (Part 17 strand count)	Give it next month's week 3 slot as well as its own; do not steal from rank 1
Everything feels flat for a quarter	Life load (Part 20) and sleep, before technique	Run one buffer month at Template shapes with Menu C solo work; review again after it

Plateau signal	First check	The protocol
Progress stopped after a grading	Normal post-goal dip, named in most arts	New grade material becomes the focus for a full quarter at low pressure
You are bored, body and log both fine	Variety hunger, a real thing at low volume	Change the secondary strand for a block, with the instructor's agreement, not the core

The never list for plateaus. Never answer a plateau by adding a second art in the same budget, doubling sessions for a fortnight, or buying a program the budget has no hours to run.

Part 20: Training Around Life Load

The budget competes with a life, and the plan prices that competition in advance.

Life load	Plan adjustment
Physically demanding job, heavy week	Keep class sessions; solo drops to Menu C; live work at the lower end of your cleared level
Poor sleep that cannot be fixed this month	Hold the rotation a week where needed; choose technical sessions over hard ones; say so in the log so the review reads it correctly
A stressful season (deadlines, family pressure, a move)	Attendance is the whole goal. Maintenance mode (Part 23) is available without it counting as failure
Travel	Solo minimums only, in the room you have, under the opening block's solo rules. Resume the template on return, rotation held (Part 8)
A good season: time and energy spare	Part 22's growth rule, one change only, reviewed after a month

Tell the people at home which evenings are class. Short-week students who brief their household keep their two hours.

Part 21: Testing and Event Weeks on a Short Budget

Gradings, seminars, and first competitions land differently on a short budget: the event can cost a week of training time and a week of recovery, a month's eighth part spent in one day.

The fortnight's shape. The week before: normal template, grade material as the lens (Part 9, week 2 pattern), hard live rounds finished by midweek. Event week: the event replaces the second session; the remaining session is light and technical. The week after: normal template at moderate effort, exit logs kept with care, since post-event weeks are where short-week students quietly stop attending.

Seminar honesty. A full-day seminar is a wonderful thing and costs roughly three weeks of this budget in load. Take it as the month's main event, drop the secondary strand that month by Part 11, and do not also grade that month if you have the choice.

Deciding which events. Rank events by the protect list: your own grading first, a seminar in your core strand second, everything else as the budget's surplus, which in most quarters is zero.

Part 22: Adding Time: Growing the Budget When Life Allows

Budgets grow the way they were built: honestly, one change at a time.

The growth rule. Add one element per quarter at most: a third short class, a second solo session, or thirty minutes added to a solo slot. Hold it for a full month before judging it, and judge by the log: attendance, next-morning notes, and whether the original sessions got worse.

Where growth goes first. The starved strand from the quarterly review, not the favorite strand. Growth spent on what already thrives produces the same starvation at a higher total cost.

Stepping back down. An addition that fails its month is removed without ceremony and the old template resumes. A budget that grew and shrank back has lost nothing; the log knows more about your real capacity than it did.

Part 23: Maintenance Mode: The Deliberate Season

Some seasons, the correct goal is to hold what you have: a new child, a hard job stretch, an illness in the family, a house move. Maintenance mode names that goal in advance so the season is run, not drifted through.

Element	Maintenance standard
Sessions	One class a week, the protected core class, or Template shapes at half frequency
Solo	One minimum a week (Part 15), Menu C when tired
Rotation	Suspended. Core strand only, plus whatever the class teaches

Element	Maintenance standard
Live work	At your cleared level, in the class's normal dose, or rested by agreement with your instructor
Review	Monthly sheet only (Part 17), one line: held, slipped, or ready to rebuild
Exit	A named month to review returning to the full plan, written down at entry

What maintenance protects. Skill decays slowly when touched weekly and quickly when abandoned for a season. A maintained season keeps the return cheap. Students who announce maintenance get paired and paced accordingly; students who vanish and reappear get a harder return.

Part 24: Fault Table: Short-Week Failure Modes

#	Failure mode	How the log shows it	The fix and its part
1	Planning at the hopeful budget	Planned minutes beat real minutes every month	Re-audit (Part 2) and plan at the real number
2	Sampling across arts	Rank 1 belongs to no single class (Part 4)	One-art default for a block, goal written on the page
3	Session 2 drift	Template A attendance strong on session 1 only	Name session 2's role; consider Template B honestly
4	Solo session inflation	Solo rows grow longer and rarer	Back to the minimum (Part 15); frequency over length
5	Make-up doubling	A hard session always follows a missed one	Part 8 return rules and Part 11's guilt rule
6	Rotation chasing	Strands change weekly, none fed twice	Part 9 published order; holds marked, not chased
7	No exit logs	Log rows with minutes but no lines	Part 13 as a two-week standalone project
8	Plateau panic spending	New programs bought, hours unchanged	Part 19's never list; one protocol, one month
9	Silent budget	Instructor answers in Part 3 all blank	The conversation, this week, before more planning

#	Failure mode	How the log shows it	The fix and its part
10	Judging weekly	Notes swing between triumph and despair by session	Quarterly judgment only (Part 18); monthly sheet as the fastest reading allowed

Work one fault at a time. Fault 9 manufactures several of the others, and fault 1 makes the plan feel like a broken promise when it was simply mispriced.

Part 25: Terms Used in This Plan

Term	Meaning here
Budget	The weekly training minutes that survive a bad week, audited in Part 2
Template	A fixed weekly shape for spending the budget (Parts 5 to 7)
Core class	The session where your instructor teaches and corrects your level's central material
Strand	One thread of your art: core technique, grade material, a secondary area, live practice
Rotation	The monthly order in which strands take the lead (Part 9)
Exit log	The three lines written after every session (Part 13)
Minimum	The 10 to 20 minute between-class solo touch (Part 15)
Fallback week	A collapsed week run under Part 8's rules
Maintenance mode	A deliberate season of holding skill at reduced load (Part 23)
Protect list	The ranked order in which training items claim the budget (Part 4)

Part 26: Instructor Notes: Planning Inside a Student's Budget

Instructors: a student who hands you Part 3's checklist has done you a service, telling you the truth about their attendance before it becomes a mystery. These notes are the return half of that honesty.

Lever	How to use it for a short-week student
Session steering	Name their protected session and defend it: if they can attend once, make that once land where their grade's core material lives

Lever	How to use it for a short-week student
Correction economy	One correction per session, repeated across sessions, beats five corrections given once. Their exit log will carry the one you choose, so choose it as if you were writing line 2 yourself
Rotation awareness	Ask which strand leads their month (Part 9) and, where the class plan allows, let their solo-fed strand be the one class touches least
Event counsel	Tell them plainly which events are worth their budget's price (Part 21), including the ones to skip this year
Maintenance respect	A student who declares a maintenance season (Part 23) is retained. One who is shamed for it, warmly or otherwise, is a former student by spring
Review meeting	Ten minutes at their quarterly review, their sheet (Part 18) on the table, is worth more to this student's decade in the art than any single correction you will give them

Part 27: Agreements for the Short Week

Read and sign with a regular training partner, and share the schedule lines with your household. Short weeks survive on agreements made while calm.

Agreement	Student	Partner / household
My class evenings are protected time, named here: _____	☐ Initial: _____	☐ Initial: _____
I will state my budget and my current focus to partners who ask why I train as I do, without apology and without preaching	☐ Initial: _____	
In partner work I bring full attention for the session's length; my budget is small, my effort inside it is not	☐ Initial: _____	☐ Initial: _____
Either partner can stop, reset, or end any drill or round on any signal, at any budget, with no explanation needed in the moment	☐ Initial: _____	☐ Initial: _____
A tap, in any form, ends the technique in the same motion it is felt. Every time	☐ Initial: _____	☐ Initial: _____
Missed sessions are logged and released, not repaid with doubled effort that a partner's body shares	☐ Initial: _____	☐ Initial: _____

Partner name: _____ Date: _____

Part 28: Final Review and Sign-Off

Complete at the end of each quarter, with the quarterly sheet (Part 18) attached or copied beside it.

Review line	This quarter
Sessions attended / planned; minutes trained / budgeted	_____ / _____ ; _____ / _____
Template lived in, and whether it changes next quarter	_____
The one thing demonstrably better, with its evidence	_____
The strand carried forward as next quarter's watch item	_____
Maintenance season used, or planned	_____
Budget decision for next quarter: keep / grow (Part 22) / maintain (Part 23)	_____
Next quarter's one focus, agreed with my instructor	_____

Student signature: _____ Date: _____

Instructor signature: _____ Date: _____

Final line. Two hours a week, spent on purpose and written down, is a training life. Spend yours like it counts, because at this budget, measurably, it does.