

CHAPTER VI: COMPARATIVE MEASURES

"I see that some of you still believe that you can gain an advantage by using bone and muscle. Perhaps you secretly wish to be kick boxers?"

--Brother Sotura, in Russell (1991, p. 24)

The Indexes

One way to arrive at a more in-depth interpretation of the data received from respondents is to create composite variables: scales or indexes composed of a number of variables selected for their relation to a common theme. These indexes reveal groups validly defined by the data itself. For the present study, six indexes were constructed around the following themes, estimating varying degrees of:

- martiality in instructional approach: the **Martial** Index
- focus on the art of teaching: the **Reflective Teaching** Index
- lineage dependence/independence: the **Lineage** Index
- "magical" or unrealistic thinking: the **Magical Thinking** Index
- involvement in Chinese culture: the **Culture** Index
- receptivity to diversity: the **Openness** Index

These indexes are not the only ones that might be drawn from this data, and individually may seem more or less useful. But together they represent some of the central issues addressed by respondents, and provide a further analytical tool to use in addressing the concerns of this research.

Respondents who answered all component items on a given index were assigned a score for that index. Those who left one or more of the selected items blank on the survey instrument were dropped from the data set for that index. A respondent's index score is the sum of points received for all items on the index. The items selected to compose each index were given varying point values, or weights, depending on their relative centrality to the theme of the index. For example, respondents who teach push-hands were assigned two points on the Martial Index. If those respondents also teach free fighting, they received an additional three points. The assumption here is that free fighting is "more martial" than push-hands. However, index scores are *cumulative*, not comparative. They do not represent a "true valuation" of the comparative importance of individual items to the index theme: free fighting is not necessarily one and a half times more martial than push-hands, for instance. They are instead a way of assigning an approximate placement to individual respondents, based on select responses, along a continuum defined by the index theme. We cannot legitimately state that Respondent A *is* more martial than Respondent B, just because B scored lower on the Martial Index. We *can* say that Respondent A reported having a more martial instructional orientation than B, *as measured by the definition of that variable on the Martial Index.*

Survey items were selected for inclusion in each index on the basis of their projected potential as valid measures of the theme of the index. Each item on the indexes was assigned a point value of between 1 and 3. The highest possible score on five of the six indexes was 30; the highest possible score on the Culture Index was 20. Certain survey items asked respondents to choose one from among several responses. On these items, such as items 6, 7, and 9 on the Martial Index, many put down more than one choice. The indexes make allowance for this, and sometimes assign different point values depending on the order in which an indicated response was placed.

The following sub-sections look specifically at the six indexes and define the themes around which they are organized. Each sub-section will contain a discussion of the construction of the index and a horizontal bar graph showing the frequency distribution obtained from respondents' scores. A tabular presentation of the specific items and point values which comprised each index will be found in Appendix A.

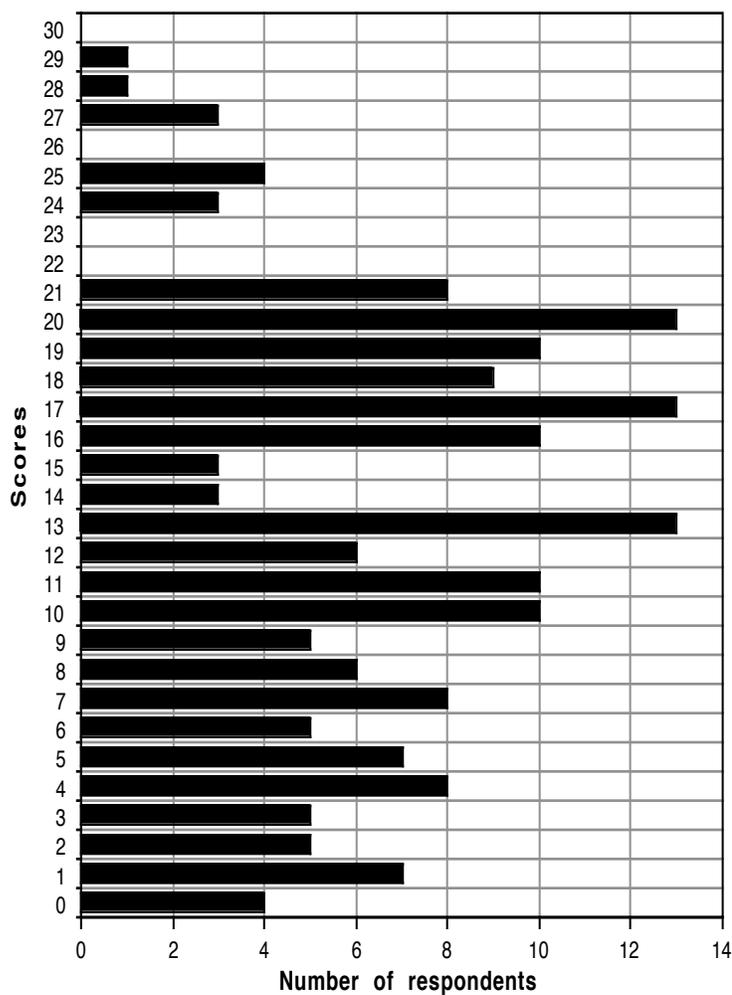
The Martial Index.

The Martial Index (MI) is intended to measure a respondent's degree of martial orientation in their classes. It does not measure the respondent; that is, it does not tell "how martial" an individual is, nor how martially competent. The MI assesses the respondent's probable instructional approach based on responses to select survey items.

Items chosen for inclusion in the MI include whether or not respondents have taught push-hands, san-shou, free fighting, or other martial arts. In all these instances it would be safe to assume that the classes of an instructor who teaches any of these would be more martially oriented than the classes of one who teaches none of them.

Figure VI-1

Frequency of Scores on the Martial Index



It is also a safe assumption that one who teaches all of those things would probably have a more martially oriented approach than another who only teaches push-hands.

It was assumed that respondents who have studied free fighting or other martial arts, even if they have never taught them, would probably be more martially oriented than those who have done neither; so these also are items on the MI. Items 5 through 9 on the MI come from survey items which asked respondents to place a relative value on a broad range of Taijiquan's benefits and the qualities of a teacher, and to choose from among them those that characterize their own and their students' primary interest and their strength as a teacher. Respondents were assigned a point value for choosing "self-defense/martial skill" and "skill with martial applications" respectively. The MI also includes survey items which asked how soon respondents introduce the practice of self-defense applications in classes, whether they believe it to be appropriate to teach push-hands to beginners, and whether they believe players must practice fighting applications to really master Taijiquan.

Figure VI-1, Frequency of Scores on the Martial Index, shows half of all respondents scored at or above 13, and half scored at or below 13. But respondents scores do not aggregate around 13: they distribute relatively evenly across scores from 13 to zero, and at the high end, while a few respondents (6.8%) scored between 24 and 29 on the index, just over a third (35%) aggregate between 16 and 21. Does this distribution illustrate the division of Taijiquan teachers into martial and less-martial camps? It seems to show that respondents are perhaps disproportionately represented through

the lower score values on the scale. One in ten teachers scored 3 or less on the index; one in five scored 5 or less; one in three scored 9 or less. One third of all respondents scores fell into the bottom third of the index in a fairly even distribution.

The Reflective Teaching Index.

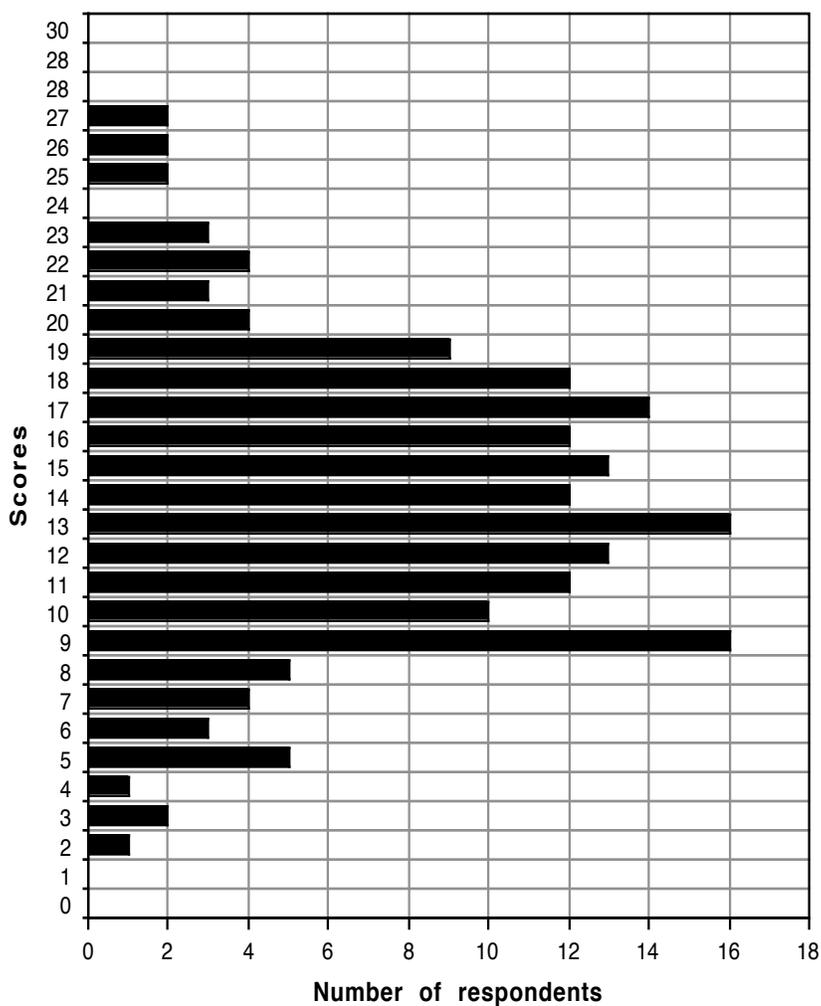
The Reflective Teaching Index (RTI) is intended to measure a teacher's degree of advance instructional planning and documentation, awareness of student needs, willingness to let students in on the teaching process, and commitment to self-improvement in the art of teaching. This is not necessarily a judgment about the quality of instruction a teacher delivers. It could be perceived to be a somewhat "academic" measure, as the score on some items requires teachers to write things down, hand things out, and assign readings. Consequently, it cannot be claimed that this is a measure of "good" Taijiquan teaching. It is possible for a methodical but ineffective teacher to score high on this index.

Nevertheless, in the words of Broudy (in Gage, 1963) "If the teacher cannot be inspired, he ought to be at least intelligent, and if not that, at least methodical, but if he is not even methodical, all is lost" (p. 8). So while this index is not the "Inspired Teaching Index," it at least assesses a quality of conscious, reflective professionalism which it might be hoped would result in a baseline of competence. Lacking some of the practices represented by items on this index, a teacher had better be one of the inspired ones, to overcome

the neglect of the teaching process and of student needs that such a lack would otherwise imply.

Figure VI-2

Frequency of Scores on the Reflective Teaching Index



Survey items chosen to comprise the RTI include whether respondents introduce their students to the Taijiquan classics, and whether they use methods of accomplishing this that entail advance planning. The RTI assigns points to respondents who report that they plan their classes out in advance,

to those who prepare a written outline of a sequence of classes (syllabus), and to those who give their students a copy. Research on teaching shows that written plans help keep a class on task, contribute to the timely, efficient accomplishment of course objectives, and help students see that there is a “method to the madness.” The RTI assigns points to respondents who say that the ability to organize instruction is important in teaching Taijiquan, and also assigns points to those who see this ability as one of their particular strengths. The RTI assigns points to those who say praise is more necessary than criticism. This may not seem to fit in this index, but conscientious teachers have found that it is easy to see deficiencies in student performance and difficult to resist pointing them out. It takes more thought and care to offer a consistently positive, supportive evaluation; pointing out, for example, when a student’s head is up, instead of all the times when it is not. Although a certain amount of timely criticism can be invaluable, a positive approach can help students focus on what it feels like to succeed some of the time, rather than so much of the time, how awkward and inept they are.

The RTI rewards respondents who offer ongoing instruction rather than a one-shot beginning class, those who give students an opportunity to teach in their classes (a very important practice for developing the next generation of teachers: see “Accountability,” Chapter IV), those who say they don’t get tired of teaching beginners, and those who say they like teaching beginners. Reflective teachers realize that their attitude about teaching communicates an impression about the art to beginners. The RTI assigns points to teachers who assign reading. Many respondents objected to the use of the word “assign,” preferring “suggest.” This point is well-taken in the context of Taijiquan instruction. But it is important to note that respondents reported

owning, on average (mode), 20 books apiece! This would seem to suggest that, though many would admonish us to “just do it,” teachers feel that intellectual study of the art can be an important adjunct to physical practice.

The RTI also values the keeping of a “teaching journal” and maintenance of a frequent schedule of personal practice. These last are the equivalent of ongoing inservice training for teachers. A teaching journal is a way for teachers to build on their successes and to explore the ideas that come out of instructional techniques that work and those that don’t work as well. Many teachers have found that recording insights and observations in a notebook or even on index cards is a great help both in the next session and the next time the same course is offered. Many respondents answered this survey item: “No, but it’s a good idea!” Finally, the RTI awards points to teachers who, at least 5 days a week, take time for their own practice. Conscientious teachers practice... so they won’t need to preach. Writing teachers need to work regularly at their own writing; cosmetologists must keep up with the tools and skills of their profession; Taijiquan teachers must play Taijiquan. Doing it is the best source of ongoing inspiration, and the only way to prove Taijiquan’s benefits by example.

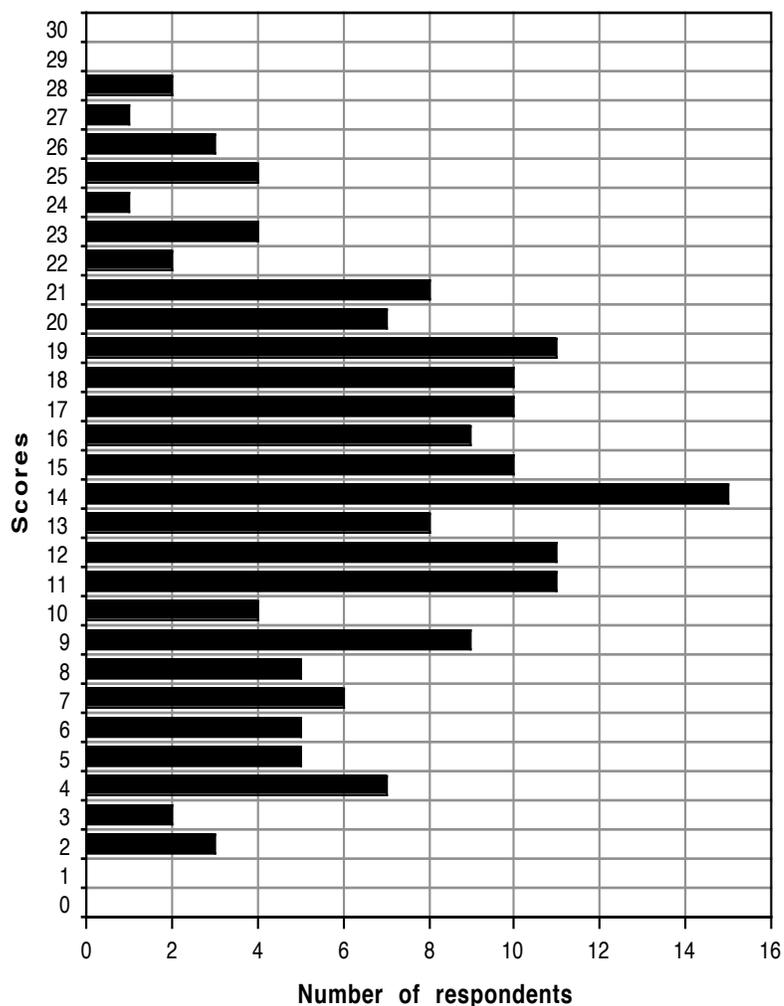
The Lineage Index.

The Lineage Index (LI) is intended as a measure of the relative degree of importance respondents assign the connection they feel to the line of teachers through which Taijiquan came to them. It may also represent the relative dependence or independence respondents feel toward this line, especially as a

validation of their teaching or of the authenticity of the Taijiquan they practice. Lineage is a concept that implies a present awareness of roots in the past. This awareness may not be just an internal sense, but it may have an active and direct affect on behavior in the present. It means that something which preceded current events is felt to be exerting an influence on the way in which a teacher is configuring those events. Sense of lineage implies that one who values connection to a lineage may respond in certain ways perceived to be in line with what might be approved behavior according to forbears. Lineage-dependents may also feel that something has been passed down to them through their primary teacher or along the line of teachers before them. This legacy may be a form or forms, a way of teaching, a certain set of specified or unspecified beliefs, a sense of family among those in the lineage, or what may be regarded as the stylistic components of a complete art. A few who feel connected to a lineage believe that this legacy is an actual *transmission*, a kind of energy package passed directly from one generation to the next, from a master to a disciple. Others use the term "transmission" somewhat more loosely, referring to any of the preceding concepts of legacy.

In designing the LI, it was assumed that respondents are more lineage-connected who give a lineage for their teacher, who teach as their primary teacher taught, who feel themselves to be more traditional than original, who feel they had a personal relationship with their teacher and who feel that this connection is important for students. Lineage "dependence" was also made explicit in items that asked respondents to rate the importance for Taijiquan teachers of "authentic connection to a master," to indicate whether this was one of the elements which attracted them to their teacher, and whether they

Figure VI-3

Frequency of Scores on the Lineage Index

feel this connection to be one of their particular strengths as a teacher. Another item asked for a response of “yes,” somewhat,” or “no” to the statement “Lineage (concept of connectedness through a line of teachers) is personally important to me.” Seventy-three (33%) answered yes, which was scored 3 on the LI; eighty-six (39% answered somewhat, which was scored 2

points on the LI; fifty-four (25%) answered no, which was scored zero on the LI.

They were also asked if they feel connected to an authentic lineage of Taijiquan through their primary teacher. Even though only a third of respondents agree that this is personally important to them, 74% said they do feel connected. These received 2 points on the LI. Interestingly, 10% of respondents said that they did not know whether they felt connected or not! Lineage is not defined by the length of the line of teachers to which one feels connected. One can exhibit behaviors characteristic of lineage dependence even if the connection is only to one's own teacher. From a sense of indebtedness and gratitude, to a sense of extended family, to the very formal ritual of adoption by masters of their most devoted disciples, lineage appears in many garbs. Lineage is a personal concept, very different from modern teacher-student relationships in all but a few arts, and, in academe, still rarely encountered in "mentorship," usually at graduate levels. It was hoped that in highlighting this aspect of oriental martial arts, Western educators might renew their awareness of this aspect of education.

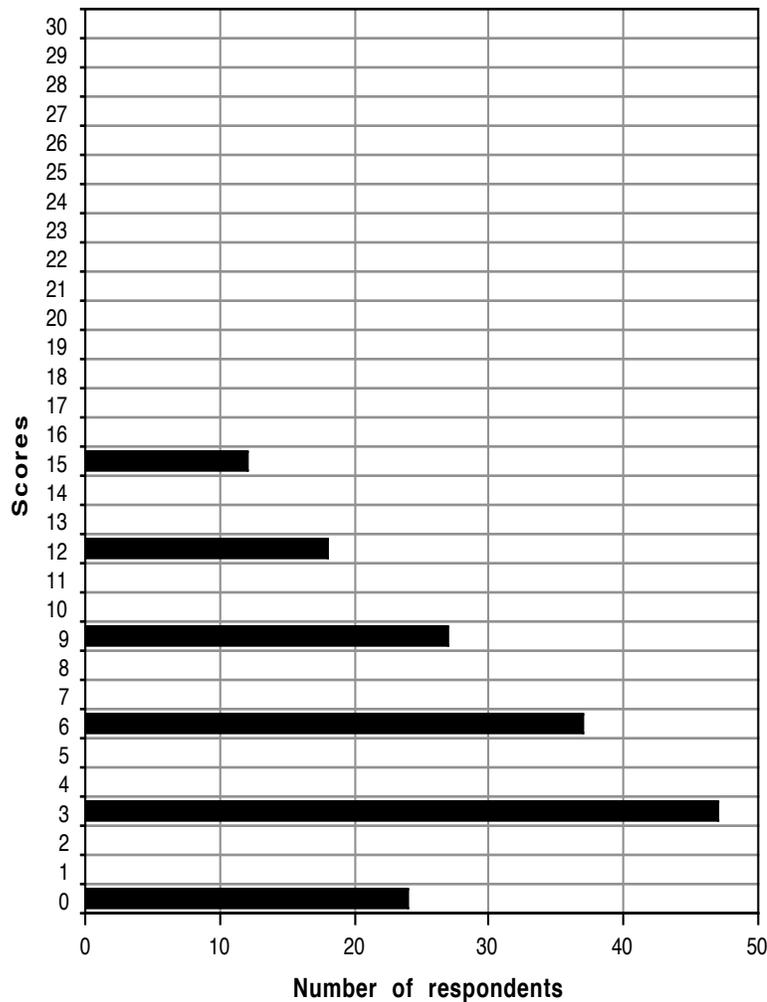
Three final items on the LI addressed the question of whether it is important to receive permission to teach from one's teacher, whether they received it, and whether they were expected to complete certain requirements before teaching. 59% agreed it was important to receive permission, 55% received it, and 56% were expected to complete requirements before teaching. These were assigned point scores on the LI.

The Magical Thinking Index.

The Magical (or unrealistic) Thinking Index (MTI) is intended to measure a respondent's belief that progress in Taijiquan will come to them through some extraordinary or supernatural agency, rather than through application of the principles in practice and through their own diligence and hard work. By "extraordinary or supernatural agency" the researcher does not mean to deride such powers nor to imply disbelief in the interplay between other realms of action and being and this one. This index simply affirms that "magic" is the result of hard work: what is called *gongfu*; and that prowess in Taijiquan and effectiveness in teaching, the two subjects of this index, are the result of this *gongfu*. Unlike the other five indexes, in which a value judgment was not intentionally associated with scoring either high or low, the MTI is a *negative* measure. Lower scores were designed to be more desirable. Magical thinking is a concept employed in writing instruction, for example, among other fields. Believing that students are learning to write if the teacher is "teaching writing" is termed magical thinking. It is also unrealistic thinking.

Creators of "short forms," for example, generally attained their level of expertise through much broader exposure to the variations in Taijiquan and to other arts over a long period of time. Those who believe they can attain such levels through imitation of limitation are practicing a form of magical thinking, although this is not one of the varieties of this thinking used to establish the index. It would also have been possible to include on this index those who have studied no weapon, particularly the double-edged straight sword. Nearly one-third of all teachers have not studied sword, and well

Figure VI-4

Frequency of Scores on the Magical Thinking Index

[**Legend:** for 0, f=24; for 3, f=47; for 6, f=37; for 9, f=27; for 12, f=18; for 15, f=12.]

over half have not studied broadsword or staff. Weapon study may not be essential in Taijiquan, as 40% avowed; but the 30% who said it is essential would probably attest to the positive influence it has on form practice and energy cultivation. Even Zhang San-feng is said to have practiced “sword

dancing in moonlight” (Jou, 1988, p.6). Taijiquan is a rich and varied art, and all aspects of it contribute to progress, no matter what one’s personal goals for practice may be. Nevertheless, weapon study was not included on the MTI.

The MTI assesses a level of naivete implied by certain responses which operationalize an approach this research has chosen to call “magical thinking.” Items chosen to define the MTI include whether or not respondents have studied only one form and whether they teach only one form. This is not intended as a value judgment on those who choose to stick to one style. Players have offered good reasons for focusing on a single style so as not to spread themselves too thin. As Dr. Yang Jwing Ming says,

For me, studying an orange is my target. I plant orange seeds. I don’t care if there is an apple there. I may want to learn about the Chen theory, not to grow an apple, but to learn how to grow my orange, the Yang style, better (*T’ai Chi*, April 1989, p.6).

Styles include many forms of varying lengths and lineages: fast forms, old forms, small forms, etc. Comprehensive study of a style must include exposure to many forms. Non-magical thinkers seek out this variety.

The MTI assigns points to teachers who are passing their own limited viewpoint on to their students: those who do not teach push-hands, who never focus on breathing, and who do not introduce the practice of self-defense in their classes receive 3 points for each of these on the index. The movements of Taijiquan are configured by their martial intent. Even if a teacher’s orientation is not particularly martial, self-defense applications must be considered and presented in classes for students to understand the art.

Breathing is a key to yin and yang change in the body, to energy cultivation and to relaxation. Many prefer to introduce breathing practice later, but if it is never emphasized, the subtle alchemy of Taijiquan is being supplanted by magical thinking.

Of these shortcomings, perhaps the thought of teachers who do not teach push-hands is the most disturbing. Fully 25%, 54 of 216 teachers (that's one in four) do not teach push-hands. As many as 7% may never have studied push-hands, and this percentage could worsen as students of that 25% begin to teach. This researcher feels that players often shy away from interplay because they perceive it to be "martial" or they are threatened by what they believe to be a situation in which aggression can easily get out of hand, or they are fearful that in close contact, someone will learn something about them which they do not wish others to learn (such as, that their Taijiquan has never been put to use.) But push-hands is not only martial; even for those whose approach is predominantly unitive, push-hands is the ultimate vehicle. As Colin Berg states in an article on push-hands and forgiveness

[push-hands] is an exercise in finding center... We cannot help but be either assaulted or assaulting. Forgiveness is the process that reshapes the line of relationship into the curve of connection, softening the edges of definition. It allows personal expression without the myopic loss of a sense of the whole. It is the art of return... this becomes possible through acceptance of the inherent unity, which in the face of conflict allows all things to return to their basic integration (Parabola, 12(3), p. 64).

Perhaps there is also a perception that “push-hands” is just the boring repetition of four forms (ward-off, rollback, press, push) common in this country. But interplay comes in many flavors and forms, from simply sticking wrists and allowing one partner to “lead” and the other to “follow,” to more complicated interweavings of postures other than the basic four; from sensitivity and flexibility exercises to moving-step improvisation. Push-hands is a marvelous vehicle for cultivating awareness and teaching the application, not merely of technique, but of classic principles. Not to practice it probably deserves a stronger label than “magical thinking.”

Another item used to define “magical thinking” is teaching without preconceived class plans. This relates to issues already raised by the Reflective Teaching Index. Teaching is a skill, an art, as much as Taijiquan. One can be very good at Taijiquan and not a very good teacher, proficient at teaching and not very good at Taijiquan, or not very good at either. It is also possible to be skillful at both, but not as a result of magical thinking, which in this case could be characterized by the thought “teaching takes care of itself.” Just as it is necessary to work hard at Taijiquan, it is also necessary to work hard at teaching if one expects to improve upon what nature bestowed.

Lenz (1982) lists “winging it” in her catalog of common teaching faults:

Many teachers of adults...often harbor the mistaken belief that no structure is required in passing on what they have learned. They feel they know the subject so thoroughly, are living with it so closely day by day, that there is no reason to spend time on preparation; instead, they are convinced, they can ‘wing it,’ drawing upon their hard-won knowledge and relying on their mental agility to fill the class time... It is a fallacy to assume that being steeped in a subject assures that it can be

effectively communicated from 'the top of one's head.' In practicing any creative endeavor, a thorough knowledge of the material is only as valuable as the ability to make it come alive for others... There is a further fallacy in the assumption that, because the structure for adult learning is often loose, advance planning is not necessary. In fact, *the flexible plan that works best in much adult learning involves more forethought than the rigid plan.* Providing for flexibility and responding to learners' needs requires ongoing planning and monitoring so that the teacher-learning activity can maintain its freshness and dynamism (pp.74-75, italics added).

Teaching the choreography of a form provides a kind of built-in structure, so that some instructors find it easy to go to class and simply pick up where they left off last time, allowing corrections and the introduction of new material to happen "spontaneously." This is defended as a more flexible, responsive approach. Unfortunately, it opens a Pandora's Box of teaching faults, some of which are listed by Lenz (1982) as ego-tripping, wasting time, patronizing, and susceptibility to a rambling, anecdotal style. Adult learners like to feel they are participants in the learning process, not just spectators. Ironically, the spontaneous style actually centers control in the teacher, and leaves the learners guessing as to what is coming next. Teaching aforethought means teaching will not just "happen." It empowers learners by letting them in on the inner structure, the plan; it helps teachers overcome the temptation to fill time with whatever rises to the top of their brains; it helps lessons come at the right developmental moment; it insures variety with adequate time for sustained focus on each activity; it aids the teacher in introducing material in a sequence which connects it to what has come before and makes it the foundation for what is to come after. Teaching aforethought is not magic, although it can work like the real stuff.

Other items used to define “magical thinking” relate more to a teacher’s own practice: studying only one or two years before teaching (measured from the date of filling out the survey), feeling they have no right to alter the form they practice, believing that mastery is possible through diligent practice of only a few movements, and practicing 0, 1, or 2 days each week. Teaching after only 1 or 2 years of study is a clear case of magical thinking. While this may not be a bad thing automatically, and many may have the humility and desire to continue their own study necessary to neutralize the potential negative effects, inexperienced teachers certainly could contribute to the total volume of magical thinking in this country. Inclusion of the second item in the list above may seem inexplicable to the 43% who felt they did not have the right to alter their form. Nevertheless, this belief in the sacrosanctity of “form” ignores history, as well as the purpose of form as tool in Taijiquan. While it is necessary to teach beginners a consistent, standard form as a fundamental alphabet for learning principles, the applications of those principles at higher levels, certainly at the level of a teacher, require that the player be open to individual difference and change. Jou Tsung Hwa invokes the *Yi Jing (Book of Changes)* in defense of the necessity for variation:

Taijiquan emphasizes cyclic individual development as opposed to imitation and uniformity. In most physical activities, uniformity of the student’s postures is the goal of the teacher, and exact imitation of the teacher is the goal of the student. There are good reasons for teaching this way, but unless the concept of change is introduced what should be a method becomes confused with an end (Jou, 1988, p. 209)

Form is a tool, not an end. As discernment improves, one can see that no person’s form is exactly like any other person’s. What is alive in a great

teacher's form is their personal spirit. Copying their form will not capture their spirit, it will only inhibit one's own. Insistence on imitation results in deadness and lifelessness. The history of Taijiquan, even as it is played out today in the disciples of famous masters, is one of individual variation and personal emphasis. It is magical thinking to believe that there is anything to be gained by unvarying repetition of a form which one has meticulously copied.

More than half of the respondents to this survey agreed that mastery is possible if we diligently practice even just a few movements. This is one of the great myths of this art, and many stories might be invoked to support it. This researcher is tempted to side with the majority on this issue, as the "myth of few movements" has a powerful hold on the imagination. Nevertheless, it is a myth which easily spawns practices which are the opposite of diligence and *gongfu*, and lead to degradation. One who believes this myth could easily fall prey to the belief that if they learn the "right" few moves, they need not learn any others. Whatever moves are used as a base for practice cannot be repeated only for their own sake, but must be given the widest possible interpretation and infused with the sense of all other movement. A grain of sand does not lead to the universe unless it is used to invite the universe. If the grain is used as an excuse for shutting out the universe, it will never lead to anything but itself. With this danger in mind, this item was used on the MTI. The last of these items is at the opposite end of the practice spectrum from the last item on the Reflective Teaching Index. While the RTI, a positive index, rewards respondents who practice regularly, the MTI, a negative index, penalizes those who practice infrequently.

The Culture Index.

The Culture Index (CI) is intended as an indicator of respondents' degree of involvement or interest in the roots of Taijiquan in Chinese culture. This index is the least comprehensive of the indexes defined in this study, and is put forward with some hesitance; yet through it we acknowledge to a limited extent that those seeking a more complete understanding of it must give thought to the culture which gave it birth. While it is not necessary to be Chinese to play or to teach Taijiquan, it is important for instructors to recognize and respect its indigenous cultural context.

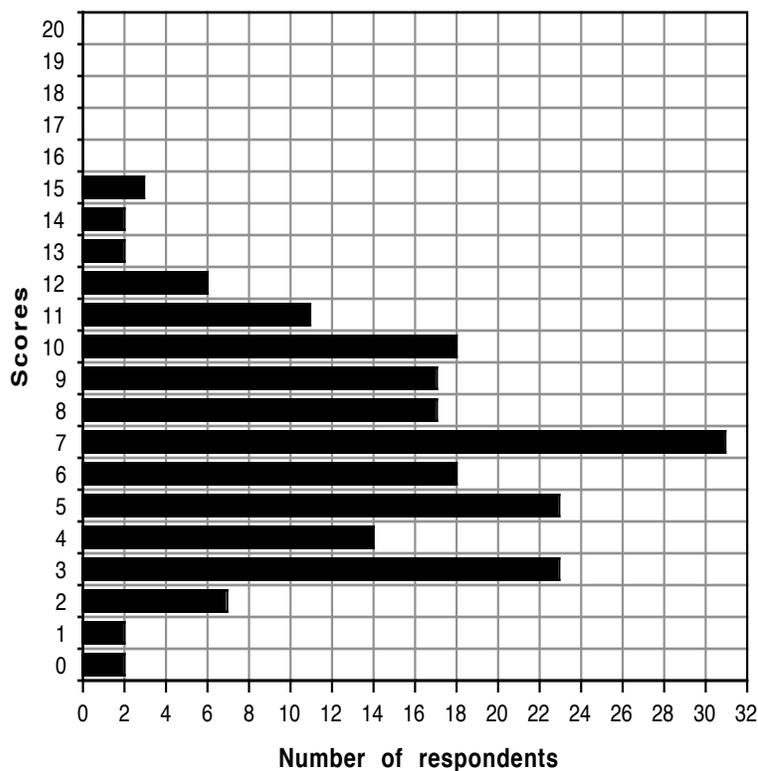
The CI assigns value to those who are interested in the related arts of qigong and Chinese medicine. 75% of respondents say they have studied qigong, and 55% have taught it. This is a startling figure. It is doubtful if so many have studied the separate art of qigong, even more unlikely that they were exposed to medical qigong. It is more likely that many among this number were referring to qigong exercises which are often part of Taijiquan instruction. 34% say they have studied Chinese medicine, 13% report that they practice it. This certainly can be seen as a measure of involvement at deeper levels with Chinese culture.

A certain familiarity with the Chinese language is also a gauge of genuine interest in Chinese culture. Fewer report studying the language (31%) than report studying Chinese medicine, and only 8% say they are fluent, even though 9% of respondents were Chinese. Some of that discrepancy may certainly be due to a few respondents leaving the language

item blank (there was no way to account for missing values on that particular item;) but the number of non-Chinese who are fluent in the Chinese language must still be very small.

Figure VI-5

Frequency of Scores on the Culture Index



Respondents were also assigned points on the CI if their primary teacher is Chinese (implying some contact with a Chinese perspective), if they introduce classical writings to their students, if they emphasize Chinese

philosophy in their classes, if they regard philosophy/world view as one of the most important benefits of practice, and if they agreed that it is important to visit China in order to truly understand Taijiquan. This last is not a value judgment placed on the 82% who felt otherwise; but believing a visit to China to be essential is a valid item on this index.

On the survey item which was the subject of Chapter I, "What is Taijiquan?" 58 respondents used the words China, Chinese, eastern, or oriental. From this it might be concluded that Taijiquan is commonly and openly acknowledged to be a product of Chinese culture. With equal validity, however, it could be argued that this statistic is surprisingly low. Looked at from the other side, nearly 70% did *not* mention Taijiquan's Chinese origin. Might this indicate a tendency in America to "westernize" the art by downplaying its Chinese origin? If so, this is probably the result of a lack of familiarity among American players with Chinese language and culture. For example, only one definition mentioned the legendary founding of Taijiquan by Zhang Sanfeng, yet even this respondent placed that event "thousands of years ago," rather than in the 12th to the 15th Centuries A.D., the period during which Zhang is said to have lived.

The tendency to westernize Taijiquan may also be due to a lack of respect. Huang (1974) generously says Taijiquan is "one of the greatest contributions to humanity and civilization by the collective genius of the Chinese people" (p. 12). Yet Taijiquan is still a Chinese national treasure. As today we respect the distinct cultural heritage of Native Americans and other peoples by not borrowing or adapting aspects of their cultures without the "permission" conferred by intimate acquaintance or careful study, so it must

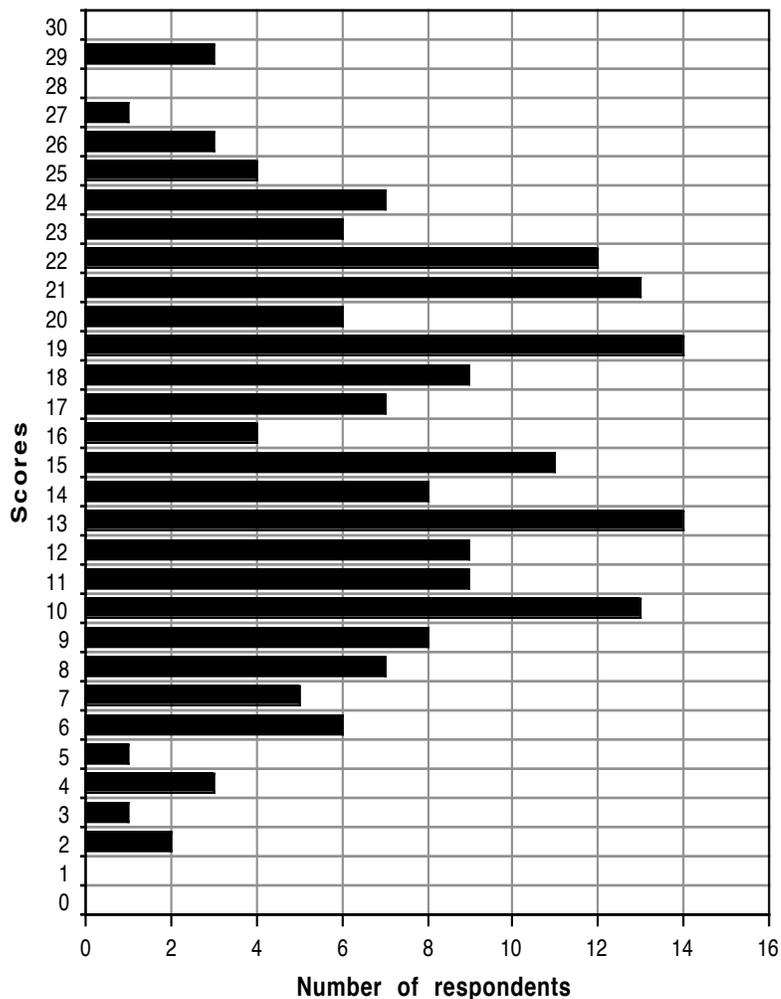
be with Taijiquan. Doing otherwise is simply a form of cultural imperialism. Some instructors seem to feel that they can mix Taijiquan with any number of Eastern arts or New Age systems. They wind up with a conglomeration that might be referred to, with intentional disdain, as *chinoiserie*: a decorative art with a Chinese flavor.

The Openness Index.

The Openness Index (OI) is intended as a measure of respondents' receptivity to stylistic variety, to a give-and-take with their own students, other teachers, and the Taijiquan community at large, as well as to the possibility of change in their practice of forms and their instructional methods. A high score on the OI would probably indicate a teacher who values being in touch with others over preserving "purity" by remaining aloof; one who is engaged in the rich texture of a living art, rather than one who sees the world beyond his/her approach as a wasteland.

Receptivity to stylistic variety was assessed by items that asked if respondents had studied more than one style, had taught more than one form, believe in the importance of studying more than one style, believe players need not stick with one style for life, and encourage students to study more than one style. Give and take with students was operationalized by items which asked whether respondents encourage, or at least do not discourage, personal relations with students, and whether respondents give students opportunities to practice teaching in their classes. Openness to the community at large was assessed by items asking respondents if they had

Figure VI-6

Frequency of Scores on the Openness Index

invited or would consider inviting to their classes teachers who know other forms or styles, if they encourage students to study with other teachers, if they encourage students to participate in tournaments, and if they subscribe to any newsletters related to Taijiquan. The final item on the OI was an item asking respondents if they feel they have the right to alter their form.

Relationships Among Indexes

Part of the assessment of correlation must be the consideration of directionality: a determination of which of two variables is influencing the other. Their relationship can be described as *symmetrical*, in which neither has an influence on the other; *asymmetrical*, in which one influences the other, or *reciprocal*, in which both exert an influence on one another (Rosenberg, 1968, p. 3). In the following summary of findings, it was often unclear as to which of the three relationships was at work. Further research would be necessary to make definite statements in the matter of causality.

Table VI-1

Measures of Central Tendency, Range, and Number of Cases for All Indexes

Index	No.	Mean	Median	Min	Max
Martial	180	12.71	13	0	29
Reflective	180	13.88	14	2	27
Lineage	173	14.14	14	2	28
Magical	165	6.07	6	0	15
Culture	196	6.85	7	0	15
Openness	186	15.51	15	2	29

Results and Interpretation of Index Correlations.

1. There was a highly significant negative correlation ($r=-0.534$, $p<0.001$, $n=150$) between Openness and Magical Thinking: more broadminded, community-oriented, interactive teachers tend to think more realistically about the processes needed to make Taijiquan and teaching effective.

2. There was a highly significant negative correlation ($r=-0.458$, $p<0.001$, $n=144$) between Martiality and Magical Thinking: magical thinkers do not tend to emphasize the martial side of Taijiquan in their classes; or more martially-oriented teachers are less likely to be "magical thinkers."

3. There was a significant correlation between Martiality and Openness ($r=0.235$, $p=0.003$, $n=162$), implying that as players become open to the breadth and variety of the art, they also correspondingly value the martial aspect of Taijiquan. This might also be expressed that there is a correlation between scoring higher on the Martial Index and open-mindedness.

4. There is also a significant negative correlation ($r=-0.214$, $p=0.01$, $n=145$) between the Reflective Teaching Index and the Magical Thinking Index, implying that those who focus on the art of teaching tend not to be magical thinkers.

5. There was a significant negative correlation ($r=-0.207$, $p=0.01$, $n=154$) between Openness and Lineage: those for whom lineage is important tend to score lower on the Openness Index, a measure of open-mindedness. An

alternative statement of this relationship might be that players who are receptive to the rich variety of Taijiquan tend to depend less on connection through a specific line of teachers.

6. There was a significant correlation ($r=0.185$, $p=0.015$, $n=172$) between Culture and Openness. Those who are receptive seem also to reach out more fully to Chinese culture. Alternatively, those interested in Chinese culture tend also to be open toward other viewpoints on Taijiquan.

7. There was a significant correlation between the Reflective Teaching Index and the Lineage Index ($r=0.189$, $p=0.019$, $n=154$). This seems to indicate that the more players value connection to a line of teachers, the more consciously they plan their approach to the teaching process.

8. In addition, there was a significant correlation between the Reflective Teaching Index and the Culture Index ($r=0.165$, $p<0.05$, $n=172$). One interpretation of this finding could be that more reflective teachers correspondingly recognize the need to know more about the background of the art in Chinese culture so as to effectively present it to their students..

9. There was a suggestive correlation between Lineage and Culture Indexes ($r=0.144$, $0.05<p<0.1$, $n=165$): there is a tendency for those who score higher on the Lineage Index to be correspondingly involved in Chinese culture; this might also be interpreted to mean that as players become more involved in Chinese culture, they are more likely to have a tendency to care about the line of teachers from whom they study.

10. There was a somewhat suggestive correlation between Lineage and Martiality ($r=0.135$, $p<0.1$, $n=157$), indicating that those who tend to be more martial in their instructional focus also tend to consider lineage more personally important to them.

11. Possible relationships between the Martial Index and Reflective Teaching, Martial and Culture, Reflective Teaching and Openness, Lineage and Magical Thinking, and Magical Thinking and Culture Indexes were tested, but no significant or suggestive correlations were found.

Groups

To probe for information that might prove interesting and suggestive to Taijiquan teachers, and to highlight areas that might merit further study, quantifiable data relating to distinct groups and to the six indexes were compared. Unlike the indexes which assigned composite scores based on responses to several items related by a common theme, groups were defined using responses to single survey items. Table VI-2, Definition of Groups by Responses to Selected Categorical Items, is a key to the groups used in the comparisons that follow. Respondents were grouped by gender, high and low income, style (see more detailed explanation under “Style,” below), whether or not they taught push-hands, whether they saw themselves as more original or traditional as Taijiquan teachers, whether they favored teacher certification, and whether they answered yes or no to the question “Do you feel there is ‘secret’ or esoteric knowledge regarding energy training known to only a few that results in much higher achievement?” Some of these groups were also compared regarding the number of days they reported practicing per week, and the number of minutes they reported practicing per session. (Please refer to Table VI-2.)

In addition, groups were formed using three Indexes: the Martial Index, the Reflective Teaching Index, and the Openness Index. Respondents who received scores on these indexes were divided into four roughly equal groups using the quartiles for the range of scores on each index (see Table VI-3, Groups Defined by Quartiles on the Martial, Reflective, and Openness Indexes). For each Index, the high and low categories were considered distinct groupings of respondents, and were used in comparisons with some of the

Table VI-2

Definition of Groups by Responses to Selected Categorical Items

Groups	Response Categories	f	% of 216
1. Gender	Female	57	26.4
	Male	159	73.6
2. Income	high (>\$10,000)	39	18.1
	low (<\$1,000) or teach free	89	41.2
3. Yang style-1	studied only Yang, long &/or short	84	38.9
Yang style-2	teach only a Yang short form	65	30.1
Yang style-3	Yang style-1 and -2 combined	97	44.9
Chen style	teach Chen (all studied another style)	32	14.8
4. Push-hands	teach push-hands	162	75
	do not teach push-hands	54	25
5. Approach	see self as more original teacher	117	54.2
	see self as more traditional teacher	86	39.8
6. Certification	says yes, adopt standards	67	31
	says no, no teacher certification	99	45.8
7. Secret knowledge	there is no secret knowledge	82	38
	there is secret knowledge	76	35.2

Table VI-3

Groups Defined by Quartiles on the Martial, Reflective, and Openness Indexes

Martial Index		
Group	Scores	f
1: low martiality	0—7	49
2	8—13	50
3	14—18	38
4: high martiality	19-29	43

Reflective Teaching Index		
Group	Scores	f
1: low reflective	2—10	47
2	11—14	53
3	15—17	39
4: high reflective	18-27	41

Openness Index		
Group	Scores	f
1: low openness	2—11	55
2	12—15	42
3	16—21	53
4: high openness	21—29	49

Group Comparisons

Because data for the following comparisons came only from those respondents who both received a score on the indexes and responded to the items used in the comparisons, all comparisons were run on sample subsets which varied in size. Results of tests run on subsets which approached 50% of the data missing were viewed with a corresponding reduction in confidence. In these cases, however, the intention was often to compare subsets of the respondent population whose size was by definition necessarily limited. Even tests run using greatly reduced numbers of respondents, therefore, may point to a relationship of some significance in the population at large.

Gender.

Due to the historically patriarchal nature of Chinese society, although it is commonplace to see women in China practicing Taijiquan, it is the rare woman who has risen to any level of prominence in the art, even though women reach levels of expertise comparable to the men who have become widely known. Traditional genealogies of Taijiquan styles are all-male because only men have been credited with inheriting family systems, and have become professional teachers. The notable exceptions are notable because they are exceptional. The West is only gradually awakening from its own history of male-dominance to the insidious presence of unequal treatment of the sexes. Sexism is deeply embedded in human society: before the law, in the workplace, in language, and in the customary behavior of

individuals and institutions. It is not surprising, therefore, *though it is ironic*, that there are numerous instances of sexism in Taijiquan: the art of equal opposites. For example:

- when “masters” are introduced at Taijiquan events, they are almost always men. This is not for lack of master-level women: often these women are seated in the audience. It is due to unexamined biases in Western society.
- instructors, particularly Chinese men, will rarely use women students in class demonstrations, and generally avoid working directly with women. As Ragland said in her “Women in T’ai Chi” (in *Changes*, 3(3), 1984),
 in many classes and workshops I have attended, male students spend more time working directly with the teacher. A common experience for me is that the teacher tends to treat me more delicately, thus disallowing me to work at optimal potential (p. 1).
- books rarely use women as models for form pictures (notable exceptions being works by Delza (1985), Mark (1979), Liang (1977), and Feng (1970) among a few others) and they are often sexist in their use of the gender-specific referents “man, he, his, him” when both sexes are implied.
- push-hands classes are largely composed of male students, despite the presence of a more representative number of women in form classes.
- women currently have been given lower scores by tournament judges than men of equivalent ability (this is the researcher’s unsubstantiated opinion).

These are just a few examples. There is an indication that the number of women in Taijiquan is increasing. Comparison of men and women by the number of years they have practiced across categories (see Table VI-4) showed a significant difference in the distribution, with a higher concentration of women in the 5-9 and 10-14 year categories (38% as opposed to 20% for men in 5-9, and 38% as opposed to 29% for men in 10-14), and a much lower proportion of women in the two higher categories combined (15% as opposed

Table VI-4

Comparison of Proportions of Women and Men by Years of Practice

f (%)	Years practiced					Total f
	1—4	5—9	10—14	15—19	>20	
Women	4 (7)	22 (38.6)	22 (38.6)	6 (10.5)	3 (5.3)	57
Men	9 (5.7)	33 (20.9)	46 (29.1)	33 (20.9)	37 (23.4)	158

to 44% for men). It is hoped that as the number of women in Taijiquan increases, the other “significant” differences between men and women found in this study would not show up if it were replicated a few years hence.

This research examined the difference between women and men in relation to scores on the indexes for martiality, reflective teaching, lineage-

dependence, magical thinking, and openness; and across the categories of income, push-hands, approach, certification, and belief in secret knowledge. No significant differences were found in comparisons between men and women for any of the above variables with the exceptions of martiality, magical thinking, income, and push-hands.

While six women were among those who scored in the highest category of martiality, scoring 19 or above on the Martial Index, a far greater proportion of the women than of men scored in the lowest category. The relationship of women to martiality is, in fact, an inverse one: there are fewer and fewer women in successively higher categories. The proportion of men, on the other hand, remains fairly constant across categories, with if anything, a drop in the numbers of men appearing in the lowest category of martiality (see Table VI-5, Proportion of Women and Men Across Martial Categories). The level of significance was indicated by a probability of 0.002 for the Chi-square value obtained on a 180 case subset of the data: considerably less than the level of significance 0.05. The difference between the mean for women (9.4) on the Martial Index and the mean for men (13.9) was also significant ($p < 0.001$).

The mean for women (7.9) was also significantly different from the mean for men (5.5) on the Magical Thinking Index ($p = 0.003$). This finding could have been strongly influenced by the inclusion of “does not teach push-hands” as an item on the MTI. Since the range of scores on the MTI only went from 0—15, a significant difference between groups on a single item, as was found for push-hands (below), could have a disproportionate effect on means for this index.

Table VI-5

Proportion of Women and Men Across Martial Categories

Group	Martial Categories			
	1 (low)	2	3	4 (high)
	proportion (%) of total group			
Women	47.9	25	14.8	12.5
Men	19.7	28.8	23.5	28.3

Not surprisingly perhaps, the proportion of women in the low and high income categories is different from the proportion of men. It was found that 10% of the women were in the high income category (\$10,000 or more annually from Taijiquan alone), and 49% of the women were in the low income category (less than \$1,000 annually), while 20% of the men were in the high income category and 38% were in the low category. The probability for the Chi-square value here was 0.058, slightly exceeding the 0.05 level of significance, but still suggestive.

Twenty-five percent of all respondents did not report teaching push-hands. Of this number, 30 were men and 24 were women. When compared with the total numbers of men and women in this study, however, it was

discovered that the proportion of women who teach push-hands is significantly different from the proportion of men who teach push-hands ($p=0.001$). While only 18% of the men do not teach push-hands, 42% of the women do not teach push-hands.

Men, according to these measures, are in general more martial than women. It is also noted that women have entered into Taijiquan teaching as a profession in proportionately smaller numbers to date. These findings are not what anyone would term earth-shaking. Unfortunately, they might have been anticipated. It is probable that underlying the reluctance women feel about participating in push-hands are some serious misgivings:

- desire to avoid contact that is sexualized
- fear of injury
- feeling that failure at push-hands is inevitable against superior force
- desire to avoid the frustration and anger that come with the feeling of helplessness and the pointlessness of contending with physically stronger individuals who seem to rely on that strength to “win”
- unconscious conformity to culturally conditioned norms for femininity
- shock of “realizing aggressive tendencies within” (Ragland, 1984, p. 2), and desire to keep them suppressed.

It often happens that push-hands classes and lessons on martial applications reinforce these misgivings rather than overcoming them. Yet push-hands by its very nature, is designed to overcome fears as well as forcefulness by listening, sensitivity, gentleness, calm, cooperation, mutuality,

and empowerment. Why isn't this happening? Because men are preoccupied with issues of strength, technique, issuing their idea of jing, and ego. Since it would be difficult to get a copy of Ragland's 1984 article, cited above, as it was published in a now-defunct newsletter that enjoyed only a limited distribution, a substantial portion of it will be quoted here, by permission of the author:

I would like to share what I think are yin strengths that many women possess that are conducive to learning Taijiquan. The most obvious strength of course is the ability to be soft and relaxed. Women also tend to be less competitive than men. They tend to be relationship-oriented, which means in Taijiquan that women may find it easier to understand the relationship of Taijiquan practice to other aspects of one's life, or the relationship of form to push-hands. Perhaps also, women tend to be more receptive and yielding. Other qualities such as being more intuitive and more communicative are assets to learning and teaching Taijiquan... The sexism I observe in Taijiquan is more subtle and probably unconscious. In push-hands, I feel that the player who can push people around is felt to be a better player than the one who never pushes at all... I think deep down inside, we prefer aggressiveness to submissiveness, even though both are out of balance.... (*Changes*, 3(3), p. 1)

Women, according to Ragland, "must expect more from ourselves. We must acknowledge the worthiness of our *yin* qualities and we must recognize the value of developing the *yang* within us" (p. 1). Her answer is to reject the extremes of aggressiveness and submissiveness, and to encourage women to regard

push-hands as an opportunity to experience that which we tend to avoid in ourselves.... Yang energy in its balanced state is not aggressive or competitive; it is merely assertive. To assert is 'to state or express

oneself positively.' ... In push-hands after much trial and error one learns that neither standing passively nor pushing aggressively works, and so one learns to be assertive, to balance yin and yang, to claim oneself (*Changes*, 3(3), p. 2).

Men need to take the findings of this study to heart as much, if not more so, than women. Male teachers, especially, might be able to exert a positive influence on the development of women as Taijiquan players and martial artists. Paying equal attention to female students would be a step in the right direction, although men must take care that the quality of that attention is neither condescending nor sexualized, neither bullying nor designed to impress. Women must be seen as Taijiquan players, and treated with the same frankness and respect as male students. Men need to make an effort to help women (and other men) understand the value and potential of push-hands training in Taijiquan. This will not happen if male students are simply allowed to go at it, ignoring the need for flexibility, stability, and softness. All players will benefit from push-hands classes that curb aggression, strength, ego-trips, and competitiveness, and focus on Taijiquan principles.

Income.

Comparisons of respondents who make \$10,000 or more per year teaching Taijiquan with those who make less than \$1,000 revealed significant differences in martiality, reflective teaching practices, lineage-dependency, and involvement in Chinese culture. The mean score on the Martial Index for

those in the high income category was significantly higher than the mean on the MI for those in the low income category ($p=0.008$).

The proportions of professionals (implying those who have managed to make Taijiquan their occupation or profession, not that the approach or attitude of those who make less money is any less “professional”) across the categories delimited by the quartiles of the Reflective Teaching Index appeared to be statistically different from the proportions of those making less than \$1,000 annually across RTI categories. There were proportionately more professionals in the higher RTI categories than in lower categories, while the reverse was true for those in the low income group. For example, while 39% of the professionals scored in the top quarter of the RTI, only 11% of the low income group scored in that quarter. Also, the mean score on the RTI was suggestively higher for professionals than for the low income group (15 as opposed to 13). Unfortunately, these Chi-square tests had to be run on a subset of only 51% of the total number of cases in the study because only respondents with all items complete on the RTI who also answered the income question could be included in this test. Consequently, these findings must be viewed with caution.

While it appeared that there was a statistical difference between the mean scores on the Lineage Index for professionals (16) as opposed to those in the low income group (13.2), again, the comparison had to be run on a greatly reduced subset of the total data, and so the probable conclusion that professionals are somewhat more lineage-conscious must be viewed with reservation. Mean scores on the Culture Index were significantly different ($p<0.001$), with professionals averaging 8.7 and those in the low income group

averaging 6.1. The Culture Index was comprised of 8 items with a possible total of 20 points, and scores on the CI ranged from 0—15.

For the two groups reporting the highest and lowest annual income figures for Taijiquan instruction, it can be concluded with some confidence that professionals are somewhat more martial in their instructional orientation than those respondents who make their living in other ways. Professionals also tend to invest more time into planning instruction, as measured by the Reflective Teaching Index. They also seem to be somewhat more involved with Taijiquan's cultural context and more lineage-connected, although conclusions related to the RTI and to lineage for income groups should be viewed with reservation. That professionals seem to be more martial is not truly surprising. It is to be expected that many of those who make their living, or a good portion of it, teaching Taijiquan professionally would tend to pay more attention to all aspects of the art in order to satisfy a clientele with varying expectations. Being in the business of teaching, they might also be expected to have more carefully structured courses, to document more of their pedagogic process, and in general to be somewhat more closely connected with the Chinese roots of Taijiquan.

Style.

What is the difference between a form and a style? In the December 1988 issue of *T'ai Chi*, Meehan makes a case for classifying the Yang style short form developed by Cheng Man-ch'ing as a separate style. Meehan asserts that a new style will differ from its predecessor in certain posturally and

dynamically significant ways, as embodied by an originator who is “recognized by the foremost masters of other recognized classical Taijiquan styles” (p. 15). He sets out eight recognition factors for a style, central to which is that it “should expound and follow without violation at least the major Taijiquan principles” (p.15). Not many new styles will be forthcoming under Meehan’s criteria, and that is just as well.

The PRC officially recognizes five major styles: the Chen, Yang, Hao, Wu, and Sun. However, on the items asking them to name the forms and styles they had studied and taught, respondents listed some 18 or so “styles,” and many more “forms” that could be considered variants on the major styles. As Meehan points out, if it were not part of Taijiquan’s tradition to distinguish among distinctly different interpretations of Taijiquan principles in movement, “all styles would be called the Chen style... the historically accepted progenitor” (p. 15). On this same question, one veteran player responded “when you humbly learned from different teachers and... practice for a long period of time and your experience accumulates and energy grows, you would gradually develop your own style” (313). Another perspective on this is that, every individual being different, each will have his or her own “form,” while remaining within the broader parameters of a style.

According to this second perspective, a style is not the aspect of form that varies from individual to individual, but a more general substratum that gives a unique flavor and interpretation to the performance as an elucidation of classical principles. Part of this substratum is defined by a recognizable choreography, or pattern, of movements. Part is not the pattern but the manner in which a particular style molds a human body to its own

specifications. A form is what a person does with a body. A style is the interpretive template the person accepts as a guide in aspiring toward the “classical” ideal.

It would be beyond the scope of this research to speculate further on distinctions between forms and styles. In the history of Taijiquan, it seems that lineages, especially within families, acted to consolidate and define a style over several generations. Today in America, as the emphasis on lineage is undoubtedly lessening, styles may be defined and then disappear within one or two teaching “generations.” After all, it is likely that a teacher who modifies a form will produce students who feel they also may modify forms. Although traditionally it was accepted that the process of development would lead the student through many changes, it was expected that the form would return eventually to some kind of stylistic standard. It would be difficult to guess where the proliferation of styles and forms in the West is tending as the ties of lineage loosen.

For the purpose of analysis by styles, only two styles, Yang and Chen, were represented by large enough numbers of respondents to produce an acceptable confidence level. Undoubtedly, more and more players are working in the other three “official” styles due to increasing contact between Chinese and American players and the availability of unbiased information in English about other styles. Had this study been done a decade earlier, it is a good guess that only the Yang style and its variants would have been found in sufficient numbers.

Yang stylists were classified three ways: those who had studied only Yang style (who may teach a long form and/or a short form) are referred to as Yang style-1; those who taught only a Yang short form are referred to as Yang style-2; all Yang stylists (both groups) were referred to as Yang style-3. It was decided not to include respondents who taught Yang style plus any other style in the Yang style classifications. Note that none of the three classifications separates out Yang long form teachers from short form teachers.

While the distribution across categories of martiality for all classifications of Yang stylists did not differ significantly from the distribution of Chen stylists across the same categories, the mean on the Martial Index for Chen stylists (13.9) was higher than the means for Yang style-1 (10.7), style-2 (11.3), and style-3 (11.1). The difference was significant in the case of Yang style-1 and style-3, and only suggestive in the case of Yang style-2 (short formers).

There were no significant differences between Yang stylists of any classification and Chen stylists on reflective teaching, belief in secret knowledge, or in number of days practiced per week. Other comparisons yielded significant differences between Chen and Yang stylists on lineage-dependency, magical thinking, openness, push-hands, approach, and average number of minutes per practice session. The mean on the Lineage Index for Yang stylists of all classifications (1=15.3; 2=16.1; 3=15.1) was significantly higher than for Chen stylists (11.9). Chen stylists are therefore, generally find lineage to be less important to them than Yang stylists. It is noteworthy that Yang short form teachers showed a slightly higher mean score for lineage-

dependence than the other mixed classifications of Yang stylists. This reflects the history of Yang short forms (especially those of Cheng Man-ch'ing and his disciple, William C.C. Chen) in this country.

Yang stylists practice more “magical thinking” than Chen stylists (see MTI description earlier in this chapter for clarification; but it might be said here that magical thinking refers to the tendency to believe unrealistically that effective teaching and progress in Taijiquan will happen by themselves without hard work). The mean on the MTI for Chen stylists was 2.1, while for Yang style-1 it was 8.4, for Yang style-2 (short form) it was 8.2 and for Yang style-3 (all) it was 8.1. Probability for these differences in means for Chen compared to each of the three groups of Yang stylists was calculated at less than 0.001.

The test that yielded the highest level of significance for these groups was the comparison of the proportion of Yang stylists of all categories to the proportion of Chen stylists at the top and bottom of the Openness Index ($p=0.000$). Only one Chen stylist scored in the bottom interval of the Openness Index (3% of all Chen stylists), while 18 (56%) scored in the top interval of the index. Nearly the reverse was true for Yang stylists. Between 43—50% of each classification scored at the bottom of the index, while only between 1—2% scored at the top. The differences in means were also highly significant, with Chen stylists averaging 21.7 on the Openness Index, and Yang stylists averaging between 11.3 and 12.2 ($p<0.001$ for each test).

While Yang classifications 1 and 3 differed suggestively from Chen stylists on push-hands, Yang style-2 (short form teachers) differed

significantly. Only 4 of 32 Chen stylists (12%) did not teach push-hands, while nearly a third (32%) of those who teach only a Yang style short form do not teach push-hands. Comparisons indicated also that 75% of all Chen stylists tend to characterize themselves as being more original than traditional, while the proportion of Yang stylists who see themselves as original and those who see themselves as traditional is nearly equal.

On the issue of certification, Yang style-1 was not significantly different than Chen, but Yang-2 was suggestively different and Yang-3 (all Yang stylists) differed significantly from Chen stylists on that issue, with 57% of Chen stylists responding in favor, compared to 24% of Yang style-3 responding. Finally, a significant difference was discovered in the amount of time Chen stylists and Yang stylists report spending in their daily practice sessions. Yang stylists in general reported spending an average of 40—42 minutes in each session, while Chen stylists in general reported spending an average of 56 minutes in each practice session.

In any attempt to make sense of this data for styles, certain background considerations need to be taken into account. Chen style has been practiced by sizeable numbers of players in this country for less than a decade. Yang style in general and Yang short forms in particular have been on these shores, comparatively, a much longer time. Yang style has had more time to spread. Also, it tended to be the style taught to more beginners in the first years of Taijiquan's introduction to America. It met with the widest audiences, composed of those who were interested in Taijiquan for any number of reasons. Yang style, particularly the popular short forms, has therefore probably undergone more dilution and degradation by mediocre teachers

than any other style. Chen style, on the other hand, being a relatively recent phenomena in America, has been studied primarily by those who were already experienced players of other styles. These findings can be largely understood in the light of this history. It helps explain, for example, why Chen stylists would score higher on openness: that they studied Chen, usually after having studied Yang or some other style shows that they were in fact the ones most open to other styles and approaches.

These comparisons were not drawn to create friction between players of different styles, but to see if measurable differences existed using the parameters of this study. Had this been a true experimental design, the hypothesis would have been that no significant differences would have been found between the different styles. It seems that the hypothesis would have been disproven. However, this was not an experimental design. In the spirit of drawing a profile of Taijiquan instruction in America, it is noted only that certain differences do in fact seem to exist, based on the sample of the population tested. The aim of this study is to suggest to players that they value their differences, value one another despite differences, and reach out to unite the community of players so that differences do not take on disproportionate significance.

Other Group Comparisons.

Comparisons of the remaining groups (push-hands, approach, certification, secret) across index categories, with index means, and to minutes per practice session revealed a few interesting differences. One that might

have been anticipated is that the proportions of those who teach push-hands and those who do not differ significantly across categories of martiality ($p=0.000$). On a subset of 83% of the data, those who teach push-hands were relatively evenly distributed in the upper three martial categories (row percentages of 25—31% for each category: see Table VI-3) with somewhat lower representation in the bottom category (13% row percentage). The distribution of those who do not teach push-hands was bottom heavy, with 73% of those appearing in the subset scoring in the lowest category of martiality, 19% in the second category, 7% in the third, and none in the highest category. The conclusion, people who do not teach push-hands generally tend to place less instructional emphasis on martiality, is hardly unexpected. (It was not possible, incidentally, to tell those who intended to leave the item regarding push-hands blank from those who had never studied push-hands. This would involve at most no more than 7.4% of the sample, however.)

One unexpectedly significant comparison was that respondents who do not teach push-hands tended to score in the lower quartiles on the Reflective Teaching Index ($p=0.013$). It is difficult to imagine why this relationship exists. Respondents who do teach push-hands, as would have been hypothesized, were distributed fairly evenly across Reflective Teaching categories. So the only possible conclusion, since we know that reflective teachers do not tend to avoid teaching push-hands, is that those who do not teach push-hands take less care with preparations for teaching. Perhaps the avoidance of one aspect of the art, an attribute of magical thinking, carries over into the belief, as measured on the MTI, that teaching also takes care of itself. This is a connection which might be interesting to investigate further.

Another surprising finding was that there is a significant difference in the proportions of those in the two push-hands groups across the two categories of "belief in secret knowledge" ($p=0.009$). Of those who do not teach push-hands, 46% believe there is "secret" knowledge known only to a few that results in much higher achievement, and only 18% do not believe this. Of those who teach push-hands, 35% believe in secret knowledge while 40% do not. The conclusion must be that if you're not working to make it happen, you're likely to believe that it will just "come" to you.

In addition, push-hands teachers value their connection to a lineage more than those who do not teach push-hands, a conclusion based on a significant difference in a mean of 14.8 on the Lineage Index for push-hands teachers and 11.9 for the other group ($p=0.006$). Also, as might have been suspected, those who see themselves as "traditional" scored significantly higher on the Lineage Index than those who see themselves as "original" (means of 16.8 and 12.1 respectively; $p<0.001$). The same was true for openness, with those who see themselves as "traditional" averaging 13.7 on the Openness Index, while those who see themselves as more "original" averaged 16.9 ($p<0.001$).

Interestingly, those who believed in "secret knowledge" averaged lower on the Lineage Index (13.5) than those who did not believe in it (15.4). The reverse might have been hypothesized. This finding was only suggestive ($0.05<p<0.1$); nevertheless, it points to a healthy tradition of practicality and emphasis on hard work that may be a valuable legacy within continuous lines of closely connected players. In this connection, it was also discovered that

there is a positive correlation between martiality and the amount of time spent in individual practice sessions ($r=0.354$, $p<0.001$, $n=169$); that is, the more martial a player's teaching emphasis, the longer that player tends to spend in personal practice sessions. There was also a positive correlation between the number of days per week on which a player practices and the length of time spent in an individual practice session: the more days one practices, the longer one tends to spend in each session.