

Lesson 16 — The Disciple's Curriculum

Six requests from the student: sharpen the blade, learn the floor and the air, and the one physics that turns each into the other.

In Lesson 6 the student became a source — inventing his own techniques. This lesson is the next step: the student sets the **syllabus**. Six asks, four threads — two arts to sharpen, one engine of physics, two acrobatic skills built from zero, and the strength foundation under all of it. The hidden unity: every item is the same problem — **redirecting momentum and owning your centre**.

PART I · SHARPEN THE BLADE

§ 1 — Bruce Lee, Deeper (Intermediate JKD)

Past the basics, Jeet Kune Do narrows to a few sharp truths. The 80/20 of the intermediate game is three things:

The Straight Lead **THE MOST DOMINATING PUNCH**

Lee called the straight lead "the **most dominating** punch in jeet kune do" — not the hardest, the most useful. Thrown with a **vertical fist** (not the classical horizontal), it gains reach: in his own demonstration his lead lands while the opponent's fully-extended punch **falls short**. It is fast, non-telegraphic, and the spine that every combination hangs off.

Interception — Jeet (截) means "to intercept" **LESSON 4 LINK**

The art is named for this. Don't block-then-counter; **hit them as they prepare to hit you** — the stop-hit. Their commitment is your opening, their forward motion adds to your strike (closing-speed). This is the literal core of our Lesson 4 (intercept, don't react) and the Deai timing we found in Karate (L13).

The Feint — "JKD is built on feints" **DECEPTION**

Straight from the source: "there are hardly any direct attacks... jeet kune do is built on feints and the actions connected to them." Almost every real attack is **indirect** — it follows a feint or is itself a counter. The intermediate leap is combining the straight lead with broken rhythm and feints so the real shot is never the one they read. (This is your signature, validated by Lee himself — see the Ghost Hand, L13.)

The JKD 80/20: a long, non-telegraphic **straight lead** + the habit of **interception** + everything dressed in **feints**. Directness and deception are not opposites here — the feint sells the lie so the straight line can tell the truth.

§ 2 — TKD Sharpens the Ginga

Your thesis, and it's a good one: the **Ginga** is an elite defensive engine — sway, rhythm, optionality, deception — but its offensive blade is dull. Capoeira's kicks are gorgeous to watch and built to flow, not always to **finish**. Taekwondo is the whetstone.

Keep the Ginga as the chicken; bolt on TKD's offence as the sauce (the Lesson 8 method):

- **The whip, not the swing.** TKD's **dollyo-chagi** (turning kick) snaps from a chambered knee — the lower leg whips out and back. Where a capoeira kick arcs (mass, flow), the TKD kick **cracks** (speed). Recall the L8 physics: $\frac{1}{2}mv^2$ — tripling speed gives $9\times$ the energy. The sway carries mass; TKD adds the velocity.
- **The spin the sway already loaded.** **Bande dollyo-chagi** (the reverse / spinning turning kick) needs rotation to load — and the Ginga is already rotating. The sway's wind is the kick's wind-up. You don't add a tell; you hide a finisher inside motion you were making anyway.
- **The penetrating line.** The back kick and side-thrust drive through a target, not across it — the straight answer the round Ginga lacks.

The sharpened combo: Ginga sway → capoeira feint (sell the esquiva/dodge) → **bande dollyo-chagi** fired off the sway's own rotation. The Ginga reads, evades, and lies; the TKD kick finishes. Dull blade, sharpened. (Extends the Rolling Ginga & Dream Kick, L11/L14.)

PART II · THE CONVERSION ENGINE

§ 3 — Turning Vertical Momentum into Horizontal (and Back)

This is the physics hinge of the whole lesson — and the answer to your fifth ask. Momentum is a **vector**: it has size and direction. You rarely need to create new movement; you need to **redirect** the movement you already have.

The principle — plant to turn the vector

Horizontal → Vertical: run, then **plant a stiff lead leg** and let the body vault up over it. The stiff leg "blocks" your forward speed and the momentum has nowhere to go but up — exactly what a high-jumper or a layup does.

Vertical → Horizontal: **drop and drive out** — absorb a downward fall and immediately project forward, leaning the takeoff vector low and long. The fall's energy comes back out sideways.

The redirector is the **braking leg**: a soft leg absorbs and kills momentum; a **stiff, well-timed leg turns the corner** and keeps it.

The drills (build both directions)

- **H→V: Broad jump → stick → instant vertical jump.** Jump forward, freeze the landing for a beat, then explode straight up. Progress to no pause (broad-jump-into-vertical), then to a short run-in + two-foot plant + max vertical.
- **V→H: Depth drop → broad jump.** Step off a low box, absorb the landing, immediately jump forward as far as possible. The downward load becomes horizontal distance.
- **Both, continuous: Bounding.** Exaggerated running leaps — each stride lands, redirects, and projects up-and-out. It's the conversion engine on a loop.

Why it's the hinge: this single skill is hiding under half the canon — the **Dive** family (vertical gravity → loaded horizontal strike, L11), every **spinning kick** (linear approach → rotational strike), the **Windmill** below (vertical hip-drive → horizontal floor spin), and the **Corkscrew** below (horizontal run → vertical twisting air). It's the Yang Engine (L9) aimed.

PART III · THE ACROBATIC LADDER — built from zero

§ 4 — The Windmill, Broken All the Way Down

The move that "put breakdancing on the map." It looks like the legs throw the body in continuous circles on the upper back. The secret: **the legs' circular momentum drives everything — the hands are placeholders, not pillars.** Prerequisite: hip flexibility (work toward straddle/splits) and oblique strength. Learn it from the **back**, never from standing.

1. **The shape.** Lie on your back. **Shoot your hips up off the floor** and open your legs into a wide straddle "V," legs reaching back over your head. Feel that your legs, not your arms, own the weight.
2. **The leg circle.** From the back, swing the straddled legs in a big **horizontal circle**. That circle is the engine — a continuous scooping sweep that pulls your hips around. Drill it with light **ankle weights** to groove the path.
3. **The roll.** Let the circle roll you across the **upper back and shoulders** (never the spine or neck) — back to front. Stop the motion on your back and you have the Back-Spin (L5b); keep it going and it's a windmill.
4. **The dig & repeat.** As you come off the back, **plant a hand/forearm** to pop the hips back up and feed the next revolution. Train against a wall or with a partner holding one leg until the circle self-sustains.

Safety: smooth floor, a beanie or headgear, and protect the neck — the contact is the meaty upper back/shoulders, not the spine. Build the leg-circle on the ground long before chasing continuous rotations.

§ 5 — The Corkscrew (Aerial & Floor)

The Aerial Cork

An **off-axis back somersault with a full 360° twist** — you flip backward and screw around your own long axis at the same time, so the body spirals like a corkscrew. It is Part II written in the air: a curved run-in converted into **vertical rotation + twist**. The twist comes from **wrapping the arms and looking over the shoulder** — not from throwing the hips.

1. **Invert with control — cartwheel → aerial.** Master the cartwheel, then the no-hands **aerial**. This teaches the off-axis takeoff and air awareness ("spotting") with the ground close.
2. **Own the twist — standing full-twist jump.** A straight vertical jump with a full 360° twist, landing facing forward. Learn to start the spin with the **arm-wrap + head**, and to stop it cleanly.
3. **Convert the run — the setup step.** A round-off-style run-in that turns your horizontal run into **upward rotational momentum**: swing the lead leg through and "punch" both arms up to block and lift. (This is § 3's plant→vertical, made rotational.)
4. **Assemble the cork — mats first.** Combine the off-axis backward rotation with the full twist. Initiate the twist late, from the shoulders and gaze.

Honesty: steps 1–3 you can grind on your own. The full cork is a genuine acrobatic skill — learn the top rung **into a foam pit, onto crash mats, or with a coach/spotter**, not on hard ground. "High-school level" here means the ladder is clear, not that the summit is casual.

The Floor Corkscrew THE SMARTER ENTRY

This is the one you were circling — and it's the better place to start. Take the corkscrew's **spiral** and point the vector **down** instead of up: you screw toward the floor and back, never leaving the ground. Same twist engine as the aerial cork (**arm-wrap + gaze over the shoulder**), zero crash-mat required. It's a **level-change / transition** tool — a doorway between standing and the floor — and a Dive cousin that borrows gravity to descend with control.

1. **The twist-descent.** From a standing or up-rock posture, start a 180° twist (later 360°) — initiate it the cork way, **arm-wrap and look over the shoulder** — and let it **spiral you down** into a deep squat / Cócoras. Twist and drop happen together, like water down a drain.
2. **The floor pass.** Touch down low — a hand and/or seat — and let the screw carry you through the bottom. This is the hub: from here you flow into footwork, a sweep, or feed straight into a Back-Spin or Windmill (§ 4).
3. **The screw back up.** Continue (or reverse) the spiral to rise — reclaiming the descent's coil as ascent. That down→up reclaim is § 3's vertical↔horizontal conversion compressed into one move.

4. **Own it, then chain it.** Build the control with **squats and one-legged squats** (the source's exact prescription). Then string it: up-rock → floor corkscrew → footwork or power move.

Why the floor cork beats the air cork as an entry: it drills the identical **twist initiation** and momentum-redirection, but on the ground where a mistake costs nothing. Master the spiral down here and the aerial cork later is just the same screw with the brakes off. (Ties: the Bridges/level-changes L3, floor-as-launchpad L5b, the silk-reeling spiral L14/L15, and your Cócoras loader L6/L7.)

PART IV · THE FOUNDATION

§ 6 — The L-Sit, in Four Steps

Hands on the floor (or parallettes / two sturdy chairs), **legs straight out front, parallel to the ground**, body in an "L." It's the **compressed core** that makes every rotation above tight and controlled — the Yin strength (L10) under all the Yang spin. Two keys throughout: **push the floor down and away** (shoulders depressed, "long arms"), and keep a **hollow body**. Loose hamstrings help — tight ones pull your legs back down.

1. **Support Hold.** Hands down, arms locked, **feet still on the floor** — press until your shoulders sink down and your hips lift "tall." This builds the support base. Work to a 30-second hold.
2. **Tuck Hold.** Lift both feet, **knees tucked to chest**, balance entirely on the hands (the gymnast's "tuck sit"). 10–20 seconds.
3. **One Leg Out.** From the tuck, **extend one leg straight** while the other stays tucked; alternate sides. Half the lever, double the demand. Hold each side.
4. **Full L-Sit.** Extend **both legs** straight and parallel to the floor, toes pointed, hold for time. Accessory work: hollow-body holds, shoulder-depression presses, and hamstring stretches.

Look at the six again and they collapse into one. The sharpened kick redirects the sway's momentum; the conversion drills redirect the body's; the windmill and the cork redirect a fall into a spin; the L-sit is the still centre that lets you redirect anything without losing yourself. The disciple asked for six lessons. The body only ever had to learn one.

Fei Kune Do 飛拳道 · Lesson 16 — the student sets the syllabus, 2026. Grounded in our library (Bruce Lee's Fighting Method, the Taekwondo Complete Guide, the Encyclopedia of Breakdancing, MGH plyometrics, the Gymnastics teaching resource). The remaining wishlist is done; the next request is yours to write.