

**THE TEXTBOOK OF
APPLIED IPPON KUMITE STANDARDS
FOR MODERN KARATE**

KWANMUKAN INTERNATIONAL STANDARDS

This book is dedicated to these great masters that have gone before me.

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Grandmaster Il Joo Kim, Akron, Ohio, Director, Taekwondo Association of Ohio
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I wish to that the following Kwanmukan Yudansha for their valuable collaboration in this first standards presentation.

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Note: Most commands and explanations given in this book are given in English. The appropriate Japanese terminology appears in the appendix. The idea was to explain the concepts of the techniques in the clearest and most concise manner possible.

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FOREWORD

The book you are about to read is a seminal work representing the synthesis of knowledge and practice that truly characterizes the Kwanmukan. From the complexity of basic movement, to the challenge of intellectual development, the Kwanmukan always has been guided by Hanshi George Anderson to represent that which is essential, and to encourage its practitioners to move beyond “just training.” A social philosopher at the turn of the century advanced the concept of “dynamic equilibrium” to represent a constantly changing balance among parts. The very nature of the Kwanmukan, so unlike the group aptitude of other “styles,” allows it the flexibility to change and adapt without losing the equilibrium among basic convictions.



The principles represented by text and pictures in this book have been used to assist martial arts students of all backgrounds to experience, and be an important part of, the Kwanmukan’s “dynamic equilibrium.” Practitioners range from attention deficit hyperactivity disorder children, the disabled, the elderly, or the impoverished to those with no special need who begin learning for the physical and mental training. Some go on to become members of elite competition teams representing the United States. All have benefited from their Kwanmukan training.

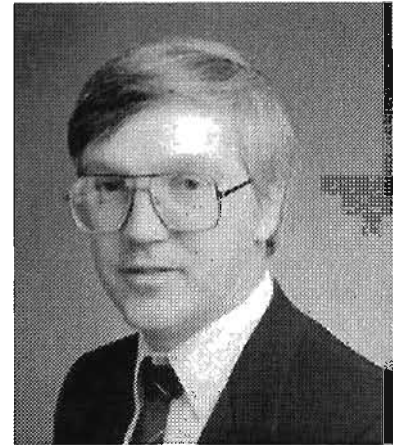
That which is essential is that which makes you a competent and contributing member of society. In this day and age where there is so much instability, the Kwanmukan practitioner has stability; where there is rigid bureaucracy, the Kwanmukan practitioner has creativity; where there are questions, the Kwanmukan practitioner has the tools to search for answers; where there is violence and stress, the Kwanmukan practitioner has inner peace. Critical, of course, to the Kwanmukan is the realization that perhaps what is essential is the search for the answer-not the answer itself.

The Kwanmukan has become a major force in the martial arts worldwide. The reading of this book, and the thoughtful practice, under the supervision of Kwanmukan Sensei and Shibans, of what is represented in this book is truly required.

Dr. Brian F. Pendleton, Professor
The University of Akron
Kwanmukan Board of Directors

FOREWORD

This presentation, in manual form, of specific Kwanmukan standards is a rare compilation of essential and root technique that, not only the Kwanmukan, but all martial arts encompass. It is the result of the author's many years of critical study and analysis of the martial arts and for the first time the results of these studies are presented to you in an easily understandable practice method.



Further, the techniques shown here encompass the Kwanmukan grading standards. Mastery of these techniques is required for rank certification at the various levels. Thus, it is important that you study closely the techniques shown here and perform them in the exact manner specified. Only in this way will you be able to advance in both technical abilities and in technical insight.

The author, Hanshi George Anderson, should be lauded not only for the material presented in this book, but also for his 50 year commitment to the fighting arts. His willingness to present what he has learned through long experience in a format understandable to even the beginning student, will save you many hours of study and personal investigation.

Do not underestimate the material presented here and ignore it in your practice. This book is a wealth of information not available from other sources.

One of the things that makes the Kwanmukan a leader in the martial arts is its strong, consistent, internal standards, that are quantifiable, integrated and related. The techniques presented in this book, properly learned, will make you an accomplished karateka.

Patrick M. Hickey, 8th Degree Black Belt

Senior Instructor of the Kwanmukan
General Secretary, USA Karate Federation
Chief of Referees, North American Jujitsu Union



PREFACE—A BRIEF ESSAY ON MODERN MARTIAL ARTS

This book is written for dedicated students of the martial arts to provide a survey of the salient issues and concepts of modern martial arts.

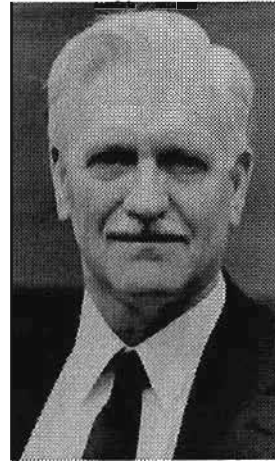
The introduction is a group of short essays arranged to provide a reinforced overview of the current status of martial arts in the United States. The margins are left open wide enough for your personal notes and comments.

The book explores the topics of legitimate schools, competent instructors, grade promotions, and moral and philosophical values of the martial arts and serious students will find the discussions stimulating and provocative. The opinions expressed and conclusions drawn are those of the author but are supported by extensive research. The end notes, found in the appendix, show sources of information and are more complete excerpts than those in the text proper. The books referenced are important to include in your studies and you should have them in your library.

Books help to get you going and provide reinforcement as you learn to think, practice, and react like a martial artist. Visualization and practice are the keys to good training and will help you to develop the strong, consistent, personal values that are important to your life, family and country—to improve your life, your family, your community, and your nation under the Supreme Power is the highest endeavor of our human existence. The martial arts can help you fulfill this obligation, but you yourself have make a resolute effort to move forward.

DEFINING KARATE AND RELATED MARTIAL ARTS.

Over fifty million people are now involved with the sport or traditional karate practice, according to the World Karate Federation. Many more practice *Korean Taekwondo* (which Henry Cho, a highly regarded Korean master, says is identical to Karate) and other martial arts such as *Kung Fu*, *Aikido*, *Judo*, *Jujitsu*, *Kendo*, *Kobudo*, and *Taichi-Chuan*. [1]



The term Martial Arts is widely used but not generally understood.

Although Korean, Japanese, and Chinese martial arts styles have separate identities but possess common roots.



Modern Kanji for Karate



Modern Korean writing for Taekwondo

“Taekwondo is identical to Japanese Karate”

— S. HENRY CHO

The Ideograms for the SHOTOKAN Style of Karate and the SONG MOO KWAN style of Taekwondo are the same



Old Chinese or Korean writing for pine tree as used in Song Moo Kwan Taekwondo



Japanese writing for pine tree as used in Shotokan Karate

Karate came to the Americas from China where it was practiced for centuries and referred to in writing by means of a Chinese ideogram. Nowadays, there two ways to write *karate* in the oriental *ideogram* (word pictures)—the old traditional Chinese and the modern Japanese forms—which, to the uninitiated, has caused confusion and misunderstanding. Although the common roots of karate are often ignored by teachers and students, most scholars of the arts correctly reference the proper historical origins. *Henry Cho*, in his book *Korean Karate*, says: [2]

...[The] two Chinese characters, meaning “Kara hand” (or “the hand of the Kara Kingdom”), which is the original word for karate..., [were] widely used in Japan until two decades ago ...Many Koreans [at the time of this book] describe the martial art of karate as “Kara hand” rather than “empty hand.”...[The] Chinese words are indicated by one or more characters and have almost the same meaning in Chinese, Korean, or Japanese, but are pronounced differently in the respective countries. The people of those lands can read both “Kara hand” and “empty hand” and understand both to be nearly the same, but no Chinese, for example, can understand them when they are pronounced “tang soo” or “kong soo” in Korea. Kara of “Kara hand” is the name of one of the old provinces in China. The Kara Province later unified all China, and was known outside as the Kara Kingdom.

The change in the kanji was put forward by *Funakoshi Gichin*, the Okinawan master who, after he arrived in Japan in 1922, gave new meaning and form to kara. [3] ...He felt it was necessary to change the ideogram and ideas of the traditional terms to fit into his newly adopted Japanese society....In *Karate-Do Kyohan*, he explains his thinking on the matter. [4] In the Forward, the translator, *Tsutomu Ohshima* writes:

It is only recently that “Kara hand” has changed to “empty hand” in Japanese terminology. In describing this new word, there is more of an emphasis on the art itself than on its historical roots. A scientific study of the art has brought a great change, not only in its technical aspects, but also in its philosophical background. The “empty hand” is still pronounced “karate” as it was when it was written with the characters meaning “Kara hand” and this may imply a newly devised form of karate which originated from “the hand of the Kara Kingdom.” The two characters [used to write karate, the old and the new respectively] are homonyms in Japanese. The first...[ideogram]... denotes that is foreign, in particular from ancient China, a meaning derived from its use in Chinese to signify the Tang dynasty (A.D. 618-907). The second symbol,[Japanese], was introduced for the word karate and is now accepted as the correct one in this usage.

Funakoshi himself writes:

One may ask why the...[Chinese ideogram] has been retained for so long. ...[At] the time [that] the influence of Chinese culture was at its peak in Japan, many experts in the martial arts traveled to China to practice Chinese boxing. With their new knowledge, they altered the existing martial art, called Okinawa-te, weeding out its bad points and adding good points to it, thus working it into an elegant art. It may be speculated that they considered an appropriate new name. Since, even in contemporary Japan, there are many people who are impressed by anything that is foreign, it is not difficult to imagine the high regard for anything Chinese that prevailed during that period in Okinawa. Even at the time of the present writer's youth, lack of a full set of Chinese furniture and furnishings in one's home was a serious impediment to the social influence of any leading family. With this background, the reason for the choice of the...[Chinese ideogram] meaning 'Chinese,' as a simple case of exoticism is apparent.

Following tradition, the writer has in the past continued to use the [Chinese] character... However, because of the frequent confusion with Chinese boxing, and the fact that the Okinawan martial art may now be considered a Japanese martial art, it is inappropriate, and in a sense degrading, to continue use of [China] in the name. For this reason, in spite of many protests, we have abandoned the use of [the Chinese symbol] to replace it with [the new Japanese ideogram for karate].

The Meaning Of Kara ...[is, in] a fundamental way, the form of the universe. [The universe] is emptiness (kara), and thus, emptiness is form itself. There are many kinds of martial arts,..but at a fundamental level all these arts rest on the same basis as Karate-do. It is no exaggeration to say that the original sense of Karate-do is at one with the basis of all martial arts. Form is emptiness, emptiness is form itself. [Thus,] the kara of Karate-do has this meaning.

The term *martial arts* is widely used but not generally understood, and has taken on new meaning with the popularizing of karate, kung fu, and jujitsu: *Martial arts* it is now almost equivalent to self defense. The term is used so commonly that its students should understand the full and complete meaning of the phrase.

In ordinary usage, *martial* carries a military image and originally alluded to Mars, the god of war. *Art*, in a broad interpretation, is a skill in making or doing things. *Art* really reflects the artist's interpretation of the ambient and presents reality with a philosophical composition that contains metaphysical and sometimes quasi-scientific values. This is much different than the scientific method which requires a hypothesis built on criteria, experimentation, and a measurable result that can be duplicated.



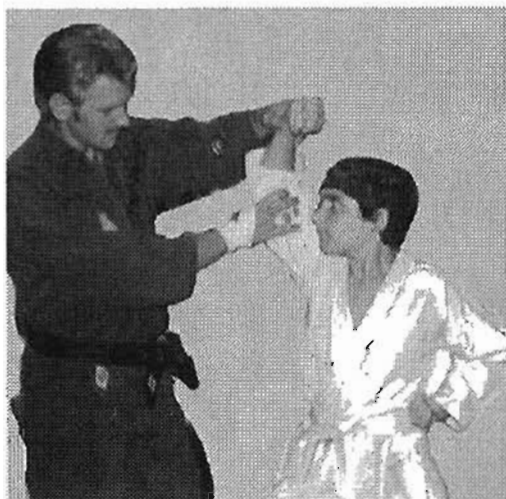
Hanshi Anderson teaching,
Circa 1990

空

Kara
New form

唐

Kara
Old form



Hanshi Anderson teaching at Fairlawn gym, circa 1970

In defining art, Compton's encyclopedia states:

In earlier times the word art referred to any useful skill. Shoemaking, metalworking, medicine, agriculture, and even warfare were all once classified as arts. They were equated with what are today called the fine arts—painting, sculpture, music, architecture, literature, dance, and related fields. In that broader sense art has been defined as a skill in making or doing, based—as Aristotle insisted—on true and adequate reasoning.

The earlier and more comprehensive understanding of art can be seen in the Latin and Greek words that were used to describe it. The Latin word *ars* (plural, *artes*) was applied to any skill or knowledge that was needed to produce something. From it the English word *art* is derived, as is *artificial*, which means something produced by a human being. The Greek word is even more revealing. It is *techné*, the source for the term *technology*, which most people would never con-

fuse with *art*. [5]

The do and jitsu forms of the martial arts express different training goals and philosophies...

Although there is little agreement on the origins on the divergent martial arts disciplines, it seems quite impossible that any major culture would have lacked a form of martial arts—probably even the cave men had some system of ritualized combat. However, for our purposes, we will consider relevant the systems that originated in China and migrated to Okinawa, Japan, and later to the United States of America. Our arts grew out of the fighting disciplines of diverse cultures and consequently show vast differences in function and purpose. Collectively, the Asian combat arts express certain common aspects such as shared

descriptive ideograms—the kanji for the Chinese word *kung* [fu], the Korean word *tang* [soo], and the Japanese *kara* [te]—and a utility purpose for unarmed combat. The individual combat that led to the development of the martial arts is now down-played by our culture in favor of sports competition. For example, our culture does not accept maiming and blinding as suitable means of expressing disagreement; obviously we shoot and kill people in street violence, but sticking an ice pick in a face is not acceptable—note that in medieval times a three foot ice pick was called a foil or rapier, and was so deadly that only the development of firearms brought the terrible



Hanshi Anderson at testing, Fairlawn Gym, circa 1971

“sticking” and maiming to a halt.

THE DIFFERENCE OF “DO” AND “JUTSU”

The original combat systems have now divided into two parts, those that study for purpose of actual combat and those that train for self-development; the ‘jutsu’ and ‘do’ forms respectively. In their book *Asian Fighting Arts*, *Donn Draeger* and *Robert Smith* write: [6]

The bugei or “martial arts” of Japan are not to be confused with the budo or “martial ways,” though for convenience they are commonly grouped together. They are, in fact, quite unlike in purpose, nature, and technique....The bugei are the so-called jutsu forms, i.e., those combat systems whose names include the suffix jutsu...The bugei were developed by the warrior as fighting arts designed to protect the group cause...They are supplemented by modern cognate do forms, which Japanese karate-do is the best example.

...It is axiomatic that no true [“do”] can be categorized as a sport, just as no sport can become a [“do”] form without certain modifications. One of the purposes of sport is the establishment of better records or championship performances, and even in sports in which great emphasis is given to training, records and championships are the ultimate objective. A do form, on the other hand, places no emphasis on competition record breaking and championships, being focused, instead, on the ultimate goal of individual self-perfection.

...the more remote a budo form remain from sportive endeavor, the more positively it identifies itself with combat effectiveness and the classical tradition. The bugei are not sportive, and thus a budo form interested in attaining or preserving combat efficiency must also avoid sportive endeavors of all kinds. A true fighting art cannot be practice without the concomitant element of danger, nor can it be brought to a practical conclusion without the spilling of blood.

The confusion over the *do* (*tao* in Chinese) and *jutsu* (spelled jutsu, jitsu, or jiutsu) forms is clearly seen in the American perception of the disciplines of *judo* and *jujitsu*. Both claim to retain the traditional combat values—but, as Draeger and Smith say:...it is nearly impossible for the do forms to contain those values....

The terms are confusing and can be played with to create even more shades of meaning that can be picked up by inventive persons and given popular form. Let’s select the common terms of *karate*, *judo*, *aikido* and examine their present forms:

Kara[te] and the form do added together form karate-do [tao of karate].



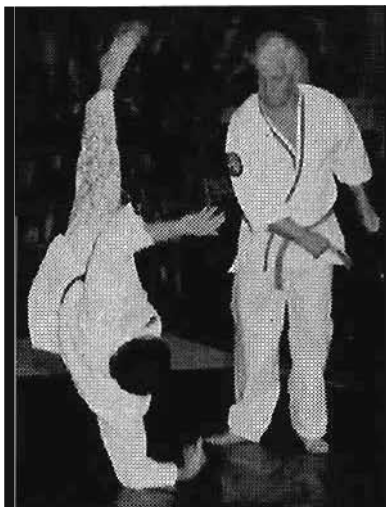
Kanji for “BU”



Kanji for “DO”

Kanji for Jiu-Jitsu





Hanshi Anderson demonstrating in
Australia, circa 1993

Change the word *do* to *jutsu* and you have *karate-jutsu*.

Jiu [the old form of *ju*] and the form *do* added together form *jiudo* [now *judo*—the *tao* of *jiu*].

Change the word *do* to *jutsu* and you have *jiu-jutsu*.

Aiki and the form *do* added together form *aikido* [the *tao* of *aiki*]

Change the word *do* to *jutsu* and you have *aiki-jutsu*.

The forms *jitsu* and *do* are both presented in examinations for belt grades. Although the forms are equally important, they are separate in application and purpose—this requires knowledgeable scrutiny to determine whether or not the proper values are applied to designated technical performances. Thus, to separate technical applications of the *jutsu* and *do* for grading requires a deep understanding of the four levels of traditional *kata bunkai*. The need to fully understand the different levels of *kata* and the complicated relative values is not really necessary, by our standards, until the student reaches black belt level. Basic standards are set to inculcate, in an uncomplicated way, the correct values through regular practice under a certified instructor. (In another book dealing with *kata* standards we will explore *bunkai* in depth.)

To make our art fully suitable for our times and culture, some adjustments to the *jitsu* and *do* values must be made, albeit with care and a full understanding of the values of the traditional forms. Although we can embrace new sport variations, it is critical the organization maintains absolute control of certification to ensure strong, consistent, integrated standards.

SPORTS RULES INFLUENCE TECHNICAL STANDARDS

In 1983, I had the privilege of presiding over the first World Karate Technical Congress where we rewrote the international rules for karate competition. [7] Because of problems with different definitions of esoteric karate terms [8], the congress insisted that the published rules should be deliberately terse, with little explanation, and focused on competition facets exclusively. The congress decided further that all referees must be licensed and should pass an examination on their comprehension of the rules. The printed rules by themselves were thus diminished in favor of an orally presented lecture on the precise interpretation of the rules.

The rules do not always say exactly what they mean and so the referee directors, now also operating as a technical committee, cre-

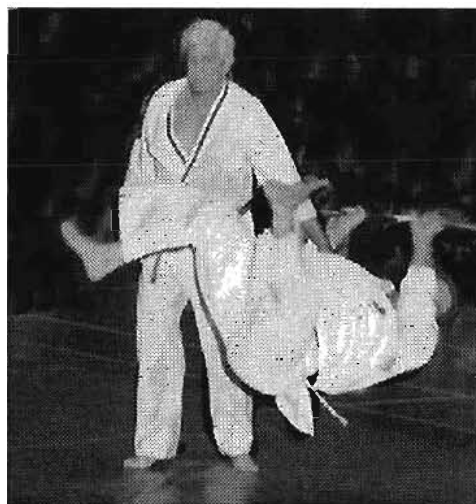
ated 'a precision of the rules.' These special meanings and instructions were presented by the World Referee Council at each world referee course, and thus began the attempt to influence the technical base of karate through sports competition values. The language and culture problems encountered in the technical congress now manifested themselves again as referees heard and understood the ideas in different ways. Unqualified and unprecise translators aggravate the situation and it almost became a case of 'the blind leading the blind.'

A lack of technical unity misleads public and warps standards...

The resulting mix up created serious technical misunderstandings. The agreed upon idea that the leaders of referee courses were not empowered to teach, but to examine only, aggravated the problem. Furthermore, since the only place that international referees could assemble to be taught the international rules was the referee course held at each world championship, if teaching was not encouraged, how could a unified referee corp be created?

To make matters worse, and as supported by well-accepted statistical theory, what the referee council put on their tests assumed more importance than what was omitted. This set in place an authoritarian sports structure that, in my opinion, has not been at all beneficial to the traditional martial arts.

The referees aren't the only technical authorities in karate and they shouldn't have total control of every facet of karate, but they, in fact, do. Unhappily, many referees are not scholars of the martial arts, do not hold high certified dan grades, do not have extensive experience, nor have the constant and continued guidance of high-level teachers. Coaches, trainers, and other high technical persons who do have informed and qualified opinions are rarely heard. Their opinions seldom reach the sport match nor are they published in the official technical books; all because because they don't want to be referees. The result is that they are left out of the referee course training structures. Consequently, there is an extremely wide gap between the values of the traditional martial arts and the concepts used in sports competition.



Hanshi Anderson demonstrating sword defense
Townsville, Australia, 1993

Untruth, warped information, and make believe have created a mythological karate...

Competition influences technical standards and forces modifications for the modern era...

THE SETTING OF STANDARDS

Because most young people are introduced to karate through watching competition matches or martial arts movies such as Teen Age Mutant Ninja Turtles, the ideas of competition and street fighting now dominate the teachings of the martial arts. Incredibly, despite widespread worldwide participation in karate, there are no universal fixed standards. Most martial arts, except for Olympic related judo, taekwondo, and karate, are not controlled by standardizing bodies like the Olympic organizations, or by other internationally significant groups with similarly capacities. Lacking such exact controls, intense sport and business pressures keep the martial arts in constant flux. Because of this instability the martial arts have lost their direction—any objective can be justified as correct. Ex-President Gerald Ford made a fitting statement some years ago, “If you don’t know where you’re going, any road will get you there.” Following this to the letter, the practitioners of some popular sport styles just periodically stop, see where they are, and then declare those circumstances to be their unique historical tradition. Apparently there is a benefit in re-writing history to correct misfortune.

PERCEPTIONS OF THE MARTIAL ARTS

Misrepresentation of the martial arts by the media complicates the picture. Stories and movies brewed up by authors with little or no knowledge of the martial arts have implanted an incredible image of our discipline in the public mind. Tabloids are pretentiously proposed to be serious technical journals. Writing for these magazines, free-lancers, in the pay of publicity hungry martial arts personalities, have little responsibility to be accurate and are mainly just tools for public relations services. Nonetheless, their articles, inaccurate and misleading as they may be, are held out as quotable sources for other such writers to rely on in the guise of scholarly research. Serious students of the arts correctly consider most martial arts magazines to be just tabloids—pictures and news and only worth of a cursory look through. The publishers of these rags, in their own defense, state that they are only giving the public what it wants and is willing to buy. Consider H. L. Menken’s comments on what he considers to be the ideal [martial arts] tabloid:...It should be printed throughout, as First Readers are printed in words of one syllable. It should avoid every idea that is beyond the understanding of a boy of ten. It should print no news

about anything that morons are not interested in...

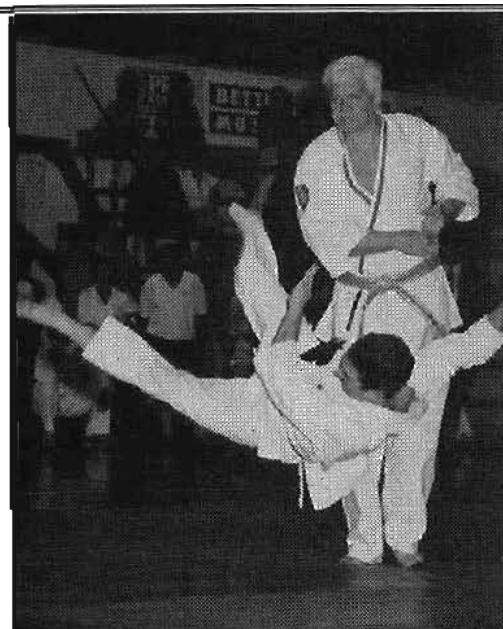
[9] This surely must appear to you to be an accurate description of some martial arts rags.

Untruth, warped information, and make believe have created a mythological karate that has engendered specious pseudo-facts, which clever individuals use to create an aura that enhances their public image. A horned helmet and rattle appears to be the only difference between the image that many martial artists project and the mysterious presence created by the witch doctors of a primitive society. Martial artists don't use horned helmets and rattles but compensate adequately for this lack of traditional equipment by using props of esoteric weapons and stylized uniforms.

The props might be mystical in nature, but the effect on the mind is real. The true damage comes when these mythical standards are handed down to the karate student in the guise of traditional knowledge. Because of its secret and non standard nature, this arcane knowledge is fundamentally unknowable and is inaccessible to scholars and is thus, uncorrectable. The accessibility of knowledge for close study and critical analysis is vital to the study of any art or science. Con men, with their chicanery, depend on avoiding this close, damaging scrutiny.

PERCEPTUAL RIGIDITY IN THE MARTIAL ARTS

Remember when you started karate and had great ideas about what it could mean to you? Those fantasies can be realized. The traditional values of the martial arts, strong techniques, clean living and mental discipline can be acquired through dedicated practice. Unfortunately, in many cases the love for beneficial and rewarding practice has been diminished by the spectacle of sports competition and by the attendant lust for notoriety. Unscrupulous dojo operators encourage students to compete and plan their manipulation for pecuniary, money grubbing goals. When the students are no longer champions, they are denied their earned status and discarded like so much trash, that is, unless they want to teach for free. A cynical mind arises from these circumstances and, please understand, a cynical karate mind is a closed mind.



Hanshi Anderson demonstrating bunkai for Pal Sek So (Batsai Sho), Townsville, Australia, 1993

Kata competition can be rigid, but kumite competition is flexible and open minded...

***“Doing” —
(performance)
is the one of most
important facets
of karate....***

***Don't be an expert
on the work other
people do!***

***“There
are no
formal
stances as
such in
classical
karate.”—***

—Sakagami

This example of a closed mind arising from sports status is a curse of the martial arts. Michael Bukala, an outstanding competitor in his younger days, has some harsh words to say about this alleged narrow mindedness arising from competition circumstances:

Kata competitors and many kata experts have closed minds, especially those persons that compete under the World Karate Federation standards, [except for him, of course] and growth of kata has been stifled by rigidity caused by a lack of creative kata. In the opinion of many masters, the extremes of PMK kata competition imposed on traditional kata can and has frozen [beneficial] development. [10]

Another problem arising from kata competition is the hubris demonstrated by the kata champions, they deem themselves the alpha and omega of karate technique and posture to present themselves accordingly. This hubris is not unique to kata competitors, but it is obvious that kata people never get messed up, torn or bloody—they keep their images intact, avoiding the type of challenge that might ruffle their feathers. We are quite sure that this deficiency will be corrected by future technicians but for now, there is substantial agreement for the proposition that ‘good kata people seldom make good fighters.’ In other words, kata competition—not to be confused with kata practice—is not a sure path to increased fighting skill, and since self-defense is a prime directive of the combat arts, peripheral and rigid kata competition cannot be considered to be central to karate nor vital to its practice.

Bukala continues on, On the other hand, kumite competition is flexible and open minded. Competitors are willing to do whatever it takes to counter implied threats and succeed. This flexibility is consistent with traits necessary for personal development in our society. However, this ability to fight does not transfer to the ability to do kata and does not bring the physical benefits of kata practice.”

Kata practice is for you as an individual—your health—your mind! What is the value of peace and tranquillity—and health? The technical standards of kata and the ability to include the skills in regular practice promote these values. Regular practice is the secret of obtaining the values inherent in the martial arts. The problem is that you have to be able to do the techniques in order for practice to have value—*DO* is the word here!

EDUCATIONAL REQUIREMENTS

An ideal educational structure for the martial arts would include the ability of all the students to use the knowledge of others; there should be a common language to transfer the precise understanding of words and complex information. At this stage in the development of the combat arts, this is not the case; the necessary connotations (the personal meanings derived from words) are not commonly defined or understood. For example, words like power, strength, snap, and focus form the framework of ideas and have exact definitions, however, these definitions are mostly ignored by martial artists who prefer instead to use their private self-invented meanings. "This privatization" of meaning enables ignorant persons to hold information closely and in incorrect, confusing terms. To make this more irritating, it seems that, for whatever reason, those who do clearly hold and understand exact ideas usually don't exercise much influence or control in organizations.

Only those individuals who command a broad scope of knowledge and have the capacity to share it should hold the authority to structure, standardize, and systemize the patterns of training, or control the awarding of recognized diplomas. Deplorably, many people untrained in standard education methods, with a weak philosophical background, and who lack advanced study in the martial arts often assume the posture and authority of bonifide masters. Because of a dearth of knowledge and the resulting limited teaching capacity, many such masters usually ignore the deeper complex values and aim their instruction to the competition achiever and the easily understood sports competition.

D. Hirsch, author of *Cultural Literacy* has written: that:

...[That] Because guidelines are so vague in skill-oriented curriculums, huge variations occur in the content of what is learned from one class to another... Because there's no consistency in what children were taught in previous grades, teachers have to make a disastrous compromise: either they fill in knowledge gaps for all students in the class making progress excruciatingly slow, or they go forward at pace suited to the more prepared students, leaving others behind. Such a hit-or-miss approach does the most harm to disadvantaged students who usually depend on school alone for access to academic knowledge. But even advantaged students are hurt by being left with huge knowledge gaps or by being bored with repetition. That problem is avoided in the best and fairest school systems in Europe and Asia which offer programs similar to the core-knowledge schools. Since students have learned the same things, teachers can build on that shared foundation and bring the whole class forward. [11]

**“The
result of
proper
training
is that
we
again
learn to
play”**

The structure and philosophy of budo depend on its relationships to a society...

Piaget's ideas on developmental schema are applicable to your training

In our opinion, to set up a usable knowledgebase in skill-oriented curricula, an suitable and universally accepted schema should be inculcated in the student. The necessity for repeated exposure to simple actions to build unified perceptions and related inferences in the base memory (schema) is well accepted in the process of inculcating values and standards. Simple techniques, if thoroughly understood and practiced regularly, can assist the proper formation of this schema and establish a foundation for further learning.

Knowledge of the structure and philosophy of budo and its relationships to our modern society is needed to set up a skill based martial arts curricula. The specific environment in which martial arts learning takes place and the structural relationships used to integrate physical, spiritual, and mental training are quite different from that understood by our American institutions.

Karate goals are established to develop the total person, physically, emotionally, mentally, and socially. The student gains familiarity with strengths and limitations of their bodies and learn how to move with efficiency, balance, and power. Muscular contraction and relaxation, patterned breathing, and other physiological aspects of technique are brought together to form the synergetic mind-body union of our physiological philosophy.

In karate, we develop the physical aspects first because that is the easiest task, then we move to the expanded mental phase, where we achieve incomparable results. When the physical and mental training begin to balance each other, psychological values—character, attitude, and perseverance—come forward. Students develop the ability to control extremes of emotion, reaction to frustration and pain—anger is abandoned and never shown. They learn when to act and when not to act, develop patience, understanding, cooperation, and self-confidence, all the skills necessary for positive social interaction and relationships.

THE VALUE OF PLAY

The result of proper training is that we again learn to play. Jean Piaget, the Swiss psychologist, studied the development of learning by observing play. Mary Alice Weller wrote this commentary for Compton's Encyclopedia: [12]

Piaget viewed children as people who continually make and remake their own reality. They grow mentally by taking the simple concepts they learn

early on and integrating them into more advanced ones. Piaget described four stages of development through which all individuals pass. In the sensorimotor stage children become aware of themselves as separate beings in the world. They try to master their reflexes, and they constantly experiment. The preoperational stage.....is marked by learning language. Children are able to handle words mentally as they handled objects in the previous stage. In the concrete operational stage.....children begin to classify objects by their similarity or difference. This is the beginning of logic. The last stage is the period of formal operations, which lasts into adulthood. It becomes possible to make hypotheses and to master abstract ideas. Individuals can relate their thinking to that of others.

Regarding play: Many of the world's creatures take part in activities that seem to have no reward or purpose except pleasure for the individual. These activities, collectively called play or recreation, are often pursued with deep concentration.Man plays throughout his lifetime.In adult life, play becomes a release from work and everyday tensions. Persons whose work involves physical effort often take up quiet forms of play.Those who expend little physical effort in their daily work often pursue active sports. Sometimes the work of one person is the play of another. A cabinetmaker, who works with wood and tools all day, may have an avid interest in music and play a musical instrument in his spare time. A musician may enjoy woodworking as a hobby.

...Perhaps the best-known of all play theories is the Piaget theory. The work ...submits that play is a child's way of actually getting to know the environment in which he lives and then developing methods that he can use to deal with it. Piaget wrote that imaginative, or symbolic, play is the purest form of egocentric and symbolic thought.

Piaget linked play with the growth of intelligence. His theory suggests that two processes—assimilation and accommodation—are fundamental to all organic development. He defines assimilation as any process in which information received by an individual is changed into a form that the individual can use. That is, the individual “digests” all the information he gets and puts it into a form usable for himself. He defines accommodation as the adjustment an individual must make to the outside world so that he can get the information necessary for assimilation.

A person's intellectual development results from the continuous, active interplay between assimilating and accommodating. When the two processes balance each other, intelligent adaptation occurs. Sometimes, however, the processes are not balanced. If accommodation predominates over assimilation, imitation results. But the balance may also shift toward assimilation, where the individual matches his impressions with previous experiences and adapts them to suit his needs. This is play. Play, then, according to Piaget, is pure assimilation that changes information to meet an individual's requirements. Both play and imitation are an integral part of the development of intelligence, and they begin at birth.

The old systems were simple and effective and were practiced by the teachers themselves.

...Real masters of karate can and do work their own systems...

—Grandmaster Philip Koeppel

Skill-oriented curricula is important for sound training...

Personal skill is mandatory for sound teaching

Symbolic, or make-believe, play characterizes the representational intelligence period in a child (from about two to about seven years of age). It has the same function in the development of representational thinking as practice play had in the sensory-motor period (birth to about two years of age). Symbolic play helps a child assimilate and consolidate his emotional experiences. He uses play to reproduce anything that has happened. But he makes no attempt to adapt to reality, so in play the reality is distorted. The character of make-believe play derives from the child's intellectual processes at this stage of his development, from both his egocentric position and the highly individual character of the images and symbols he employs in his games.

Make-believe play becomes more elaborate and organized with the child's growth and development. As the child gains experience in his physical and social environment, his play becomes a more accurate representation of reality. This transitional process increasingly involves sensory-motor and intellectual practice, so that play gradually becomes more constructive and better adapted to reality, finally ceasing to be play. ...

KARATE MASTERS AND THEIR PRACTICE

When the noted American Grandmaster *Phillip Koeppel* pointed out that the senior instructors in his orthodox Okinawan system actually worked and played their systems, many martial artists were aghast. After many years of practicing contemporary systems, I have a hard time accepting the idea that all the training of the great masters is embedded in the katas that they left for us. We play with the katas as we know them, but I am not in the least sure that we know the kata or the masters in any accurate sense. It must be true that the katas were written by masters only after extensive training—what then was the training—that is the question? What play led to the the composition of these katas?

In discussing the systemic base of the modern Okinawan systems, Grandmaster Koeppel concedes that, although these Okinawan systems are effective, they are simple and much easier to master. Nagamini also agrees that the Okinawan systems were less complicated. He writes:

[The] two [Okinawan] schools [styles: Shuri-te and Naha-te] ...share the common factor of observing only natural stances. [10] Speaking of the great master Kyan, he says that—'Kyan learned karate rapidly, absorbing both Tomari-te and Shuri-te. Within a few years, he had mastered the secrets of karate which could be used most effectively by a small man like himself.' [13] [Note the phrase *few years*.]

Considering the fact that the old systems were simple and effec-

Baloney is a fit description for some curricula

tive, I have wondered how we have improved our arts by creating the present incredibly complicated structures? We have created fantastic grading structures with all types of complicated peripheral standards including the forced and narrow parroting of poorly translated and incorrectly pronounced foreign languages. This excessively complex, horrendously esoteric system, would do credit to a secret society of medieval sorcerers. Clearly such systems were created by self-anointed karate masters who, in lieu of real understanding, probably teased, goaded, and cleverly finagled their teachers into appointing them to prominent positions from whence they did their damage.

Being skillful in personal persuasion is nice, but possessing skill is mandatory. Although personal skill is not always sought after and is often overlooked in favor of control and authority, skill is vital for the authentic karate master. Lacking such skill, many teachers become expert at observation, working their systems vicariously—that is, they have other people demonstrate and then observe and comment. Wouldn't it be a shame if these people might be forced to reduce their repertoire of technique to those they can actually do themselves? Is it true that the techniques that many great masters actually can demonstrate are not functional or worth learning? This simple proposition, if followed to a conclusion, should impede the current rush to learn their non-functional, curricula. I say this facetiously, because it immediately follows that one must discern the difference between baloney and the real thing.

What is put forward as traditional and viable karate technique is often just shallow and inane rubbish. How is one to know the difference between trash and treasure? Who determines the value of demonstrated techniques?—Who judges the worth of 'that tremendous technique that clearly would have killed if it had landed'—that so-called true killing blow?—The observer, of course! H. L. Menken's comments on public success depending on the judgment of the public are apropos:...No one in this world so far as I know—and I have searched the records for years and employed agents to help me—has ever lost money by underestimating the intelligence of the [American public]... [14]

And baloney is a fit description for some curricula. Learn kata and fight! —Learn fighting and then you can be recognized as a philosopher! —Learn philosophy and then you can be recognized

We are plagued by champions that feel the need to teach with only a knowledge of competition...

A good teacher must be versed in all facets of karate...



Hanshi Anderson
demonstrates side step and
start of defense against club

Townsville, Australia, 1993

***Jiu-jitsu was
the historical
base for both
modern karate
and Judo...***

as a martial artist! Gain notoriety and then you can be recognized as a wise master! —Set up good public relations and then you can be recognized as a top teacher! If you swallow this line or are going that direction, you fit right in the modern martial arts mold and should be publically recognized. The question is by whom and as what? It's a crying shame!

Now, it seems to me that when so-called masters are forced to work their own systems, as Phil Koeppel says that most Okinawan leaders do, they unquestionably visit true masters to watch and steal techniques, claiming those techniques as their own. Of course, they probably select only those techniques that they or their students can execute: and *execute* is a good word for it. In so doing, they satisfy their craving for authority in an effortless manner, by vicariously assuming skill through their students' abilities.

Because of the tournament system, we are plagued by champions that believe they have the obligation to humanity to teach. Again we refer to Nagamini:

Behind the surprising development of karate-do were these instant instructors whose qualifications were unquestionably poor and insufficient. It was impossible to study karate-do under them in its traditional way, normally requiring painstaking years of learning kata. They therefore resorted to the colorful and showy free-fighting methods and techniques which anyone can practice without formal or lengthy and diligent training.

The karate clubs of some Japanese colleges were similar cases. It was difficult for the instructors of many of these college clubs to teach formal karate and to control the members, since many had already studied at various and diversified karate schools. It was found that if, under certain rule, free fighting was emphasized in club activities, the management of the club would become easier and more effective. Considering its cause just, much of karate in Japan opted for success and popularity over content and depth. As a consequence, karate is beginning to lose its value as a martial art with the increase in worldwide popularity.

...According to the provisions, the judgment of victory or defeat is based totally on the subjective decision of the two referees. Often, however, contestants do not consider themselves beaten, even though the decision goes against them, and they feel frustrated at the judgment. This dissatisfaction seldom occurs in other sports such as judo, boxing and wrestling. Almost every karate tournament is punctuated with complaints... [15]

A good teacher must excel in all the facets of karate, winning in sport competition is not enough. War stories of competition are

boring and the referees, spectators and fighters all have different versions of the same event. The version of the story depends on whether the outcome was favorable to the interests of the teller of the tale. Catalog all the comments and stories about competition and you will find that the negative statements will create a list of actions to be avoided.

Ask any parent who wants their child to win, they will tell you that they want to avoid the perception of negative feedback at all costs, they want their child to be considered good—not only to be good, but to be considered good. Sometimes they even change instructors to gain the advantage of their child being attached to perceived goodness. In fact, I know people in several styles that think everything they do is good, that they are the personification of goodness, and that anyone under their banner is good. It's bad enough if students think they are the epitome of perfection, but when the leader do, it's terrible. What a way to evaluate standards! What a way to set kihon! What a way to teach class! What a way to model excellence!

Positive words are heard from winners, negatives from the losers: negativism precedes losing. Why is there a different, emotional feeling between a win and a loss if the effort expended was really the best possible? After all you must realize that any match is completely subjective. Against whom you compete, the circumstances under which you compete, the rules used, the referees assigned, all have a strong influence on any match. The way the decision is viewed by the combatants really determines the negative or positives of the match. Champions do not linger on negatives impressions and carry them forward because it can disturb their ability to concentrate in future event.

OUR STYLE OF KARATE

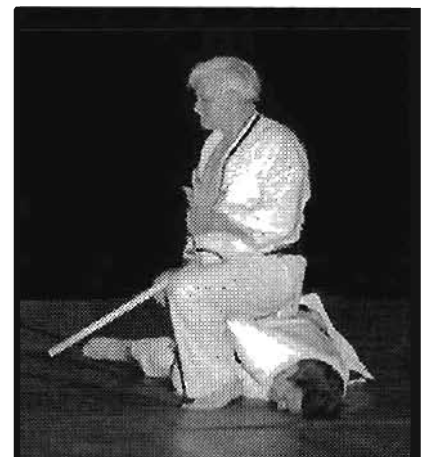
Funakoshi was an important person in our karate lineage and although we incorporate many of his ideas, our karate is distinctly different from the Okinawa-te that he taught. The kicking theories we use are distinctly Korean, which we consider to be much more natural, and our favored kata styles are from Northern Chinese (*kempo*) and Korea, although some of our forms have been modified to fit the present competition requirements of the World Karate Federation (WKF). The fighting style has been adjusted to fit into the generic model of WKF competition.



Hanshi Anderson demonstrates take down against club attack

In self-defense, we reject concepts such as falling to the ground and wrestling — we throw people down, we don't fall!...

Hanshi Anderson demonstrates pin against club attack



Our competition standards are defined by the sport rules of the world karate federation...



Interpretation of Heian I kata by Hanshi Anderson Mexico circa 1985

Extremes of performance were set aside in the basic principles and standards...

For example, we have diminished our kicking to fit the referees' perception of a scoreable action. The referees prefer kicks that show a good 'snap' and have undervalued the thunderous thrust kicks. We generally favor the strong thrust kick because we believe it does the most damage to our opponent and the least harm to ourselves.

Interpretation of our kata (*bunkai*) is done according to the Chinese principles that form the basic root of Okinawan karate. The standards of *bunkai* correspond to the four standards of dimensional martial arts analysis, and we use those relationships to structure our technical standards. In other words, we use kata *bunkai* to determine which techniques are most important at each level of our grading system. Our studies of karate kata *bunkai* also demonstrate the ancient jiu-jitsu roots of modern karate-do that we now incorporated into our standards.

Jiu-jitsu was the historical base for both modern karate and judo. Before Funakoshi Gichin changed the meaning of *kara*. Professor Kano, the founder of *judo*, chose the term *jiudo* to describe his system more accurately than the then used word *jiu-jitsu* (many people still held to the more popular nomenclature and called it *jiu-jitsu*). We have to agree with our roots—that is, who we are and what we do—the roots of an oak tree always create an oak tree.

Although we incorporate many *jujitsu* (or *jiudo*) concepts in our kata interpretation, we reject concepts such as falling to the ground and wrestling. Instead, we attempt to increase multiple opponent defense possibilities by staying on our feet and maximizing *atemi*. We see a big advantage in the use of powerful *atemi*, applying it to shock, stun, stop, and to completely destroy our opponent's ability to continue. It is difficult to do this when one is grappling on the ground. We can chase when we are on foot, and we have not discarded the ability to run away. (Of course, *our* stalwart karateka only run from flame throwers and tanks.)

Consider two possible situations involving your wallet and a thief. First, when the thief wants your wallet and you don't want him to have it—second, when the thief has taken your wallet and you want it back. In the first instance you must defend your property, in the second, you must chase to regain the wallet. The methods of approach are deceptively alike and confusingly different. The situation really becomes different if you are faced with multiple opponents, good results become impossible if both hands are occupied in grappling, bad results are assured if you fall to the

ground and wrestle. A truly complete system must deal with both cases.

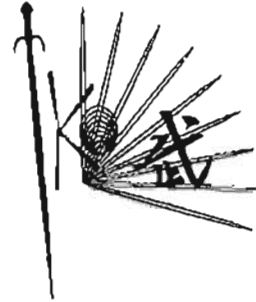
Our style of *kempo karate* is fully functional under both conditions. We follow an exact but not direct path, using the grasping, directed hand in conjunction with a strong action of the hara and the low and demanding lunge type push-outs, stressing principles of movement comparable to the lower back justification and knee strengthening training encountered in Manchurian and Korean systems. Contrasting high, normal stances and deep lunging abilities also allow the development and application of functional weapons skills.

In karate, the use of traditional weapons is called kobudo. Most of our kobudo is taken from Okinawa but we include the Chinese weapons like the staff and knife. Power and strength are stressed and the stunning repercussive shock of the clash of weapons practice is fully experienced. We follow Grandmaster Trias' system, except for techniques that have been modified through interaction with other disciplines. The superior design and machining of modern weapons also has caused changes in the system; for example, we now have good quality skinned rattan and space age materials which make ballistic weapons techniques feasible.

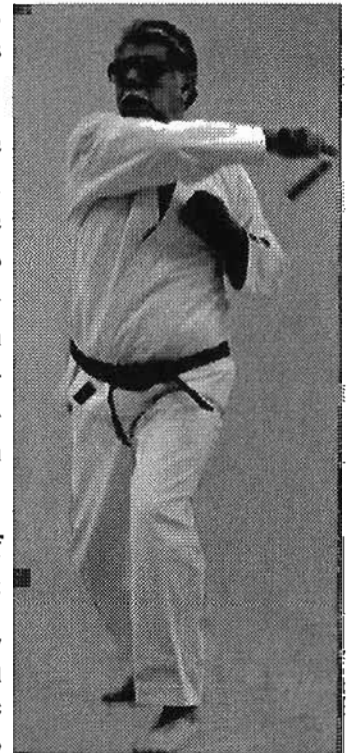
Our competition standards are defined by the sport rules of the World Karate Federation (WKF/WUKO) and the International Jujitsu Federation (IJF), but we seriously question whether we should let sports concepts influence our internal standards. We do not feel that we can allow sports to dictate values nor force philosophical standards. Sports neglect or exclude vital principles such as kata bunkai, and cause difficulties analogous to losing your ability to walk because you always ride in a car. What we have unwittingly accepted and must be put aside, is the idea that competition is all important—competition is just one phase to experience.

A similar situation arose in Japan as a result of popularity of karate tournaments. *Nagamini*, a prominent Okinawan master says:

As a result of the tournament system, many [students] are urged to employ not just hard, but savage training in order to defeat [their] opponents. At some college clubs in Japan, the attitude of juniors toward seniors is the same as was that of soldiers toward their officers in the old Japanese army, where brutality predominated. It could even be worse, for in the army officers were forced to follow a stricter discipline than the soldiers themselves. At the college clubs, it is acknowledged that a freshman is treated as a slave: a sophomore, a peasant; a junior, an ordinary man; and a senior, a god."



The logo for Kwannukan Kobudo



Grandmaster Trias of the Kwannukan teaching the nunchaku circa 1986

**Funakoshi
explains
kawashi as
interaction...**

**...Karate is a
philosophy of
interaction
with the
self**

[16]

A related aggravation surfaces when the reputation of a teacher grows through the accumulation of top winning students. It has not been uncommon for certain organizers to secure champion students through the lure of fame and fortune. Champions are taken on as instructors, and, as a usual obligation of such employment is to extol the virtues of the boss, the boss' virtues, real or imaginary, are extolled. In these cases the bosses are actually agents who present themselves as master instructors. We ourselves, will not put up with this nonsense!

PRINCIPLES OF STANDARDS

Concentration and attention should be the focus of intensive study for the preparation of any competition or combat. A principle of attention imbedded in combat is the fixing of attention and the of the direction gaze. Movement to and from the gaze should be studied. Concentration on the intended line of direction also enables errorless bearing with swift motion as seen in advanced drills like the *tachi dori* hand variations that we share with *aikido*. A shifty or undirected gaze, or any vacillating movement to or from the gaze, displays imbalance, destroys defense capacities, and invites attack.

The *tachi dori* hand variations clearly express the vital concepts of direction and movement and are a must for advanced instructors. Our system includes an elaborate structure of practice techniques (*waza*) to inculcate their values and create phenomenal conditioned reflexes. The *Tachi Dori* drills extend the values of *kawashi* and *kuzushi* by accommodating technical superiorities of circle and point over the restrictions of a linear path. We use these drills to understand how to create the proximity necessary for the vital strike. Aikido masters have published books that include several of the exercises, but the techniques are limited in number and primarily structured for weapons practice.

KATA STANDARDS

Correct performance of kata is fulfilling and just feels good: the foremost reason kata has grown in popularity over the years is—it just feels good. Unfortunately, some kata standards display uncomfortable extremes of movement that violate the rules of intended functionality and sound bio-mechanical principles. Constricted

applications cause damage to the body, destroy good health, and diminish self defense capacities. Demonstrable proof of the residual physiological damage lies in the bad knees and bad shoulders exhibited by the practitioners of these extended, extreme forms. USA Karate Federation doctors studied elite karate athletes under grants from the United States Olympic Committee and confirmed this knee damage; shoulder damage was not investigated and its broad scope remains anecdotal.

Academic study is vital to the understanding of karate...

Such extremes of performance were set aside when we organized our basic principles and standards. We assembled the core principles of the martial arts and put the damaging or far out extremes into the area of ‘to be thought about later.’ We mandated the use of sound biomechanical principles and related, integrated techniques to minimize physical stress, striving to maintain the principle of only employing healthful actions.

Other principles we feel are critical to the effective application of self-defense and pre-emptive attacks are *kawashi* and *kuzushi*. *Kawashi* is of interest to us here—*kuzushi* is considered as a principle of judo or jujitsu and will be discussed in our forthcoming book on jujitsu. In karate, the principle of *kawashi* is basic and vital to the art — and physically and functionally sound.

Funakoshi explains *kawashi* like this [17]:

...we begin the practice of *kawashi*, or what might be called “interaction.” In *kawashi* practice, you pass through your opponent’s attack, in effect exchanging places with him. Unlike *kumite kata*, you do not catch the attack and sweep it away, nor do you step back or to the side. Instead you step in, towards the attacker, while turning (*kawasu*) your body to avoid the attack.

In practice, the distance between the attacker and defender should be about ninety centimeters, so that if the defender does not step in to avoid the attack, he will surely be struck. This is therefore real practice in *miai*. It is a drill in close-quarter fighting where you must quickly read your opponent’s decision to attack.

In a fight, interaction is implicit—to do battle with the opponent is, so to speak, to interact with him. The *kawashi* of *Ten no Kata* practice, however, does not mean clash or conflict; on the contrary, it means to pass by or cross through one’s opponent without the slightest physical contact, in other words, to interact, but not in the material realm....

... Karate practice reinforces the idea that before engaging in combat, you must first experience *kawashi* with your own self....

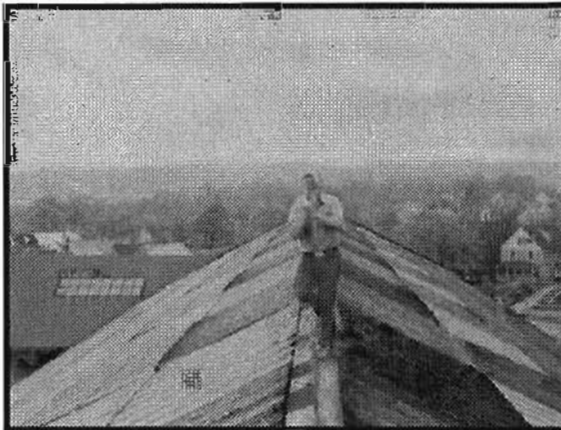
In arts such as karate, music, ballet, or poetry, visualization techniques are used to directly influence performance...

PHILOSOPHICAL PRINCIPLES

Physical and psychological training are visible aspects of our art but the study of its history, development, story lives of the great masters, and language are equally important. Balancing our training is an accurate historical perspective and understanding of the people and conditions that developed the interaction of mind and body now considered the core of our martial arts philosophy.

Karate is a philosophy based on the belief that a sound mind is attained through the development of a virtuous character formed by right actions, and a sound body by vigorous training. The mind is not only deemed a vehicle for emotions and knowledge, but is also considered a tool to directly perceive reality; to directly grasp the self strongly enough to manifest a peaceful nature in any circumstances.

The goal of maintaining a peaceful nature even in the most disruptive or explosive circumstances is the object of intense study



This isn't a chair, but it is just as difficult to prevent that mind change on the peak of this roof. The picture was taken from the top of a chimney. It shows me demonstrating the kata Empi on the in a windstorm on the wet, slippery metal roof of the old Summit Steel Company on Kenmore Boulevard. The photograph was taken about 1966.

for every would-be karate master—attaining a peaceful nature is the most sought after achievement of the advanced practitioner—the manifestation of this nature is the measure of the karate master. [18]

To be effective in the application of the martial arts and attain a high level of skill, students must learn to focus their minds. Cynics mistakenly decry this mental preparation as brainwashing and compare it to the secret practices of cults. Mind control practices of cults induce specific perceptual rigidities based on and manifested in expressed prejudice; karate mind conditioning is done to teach the practitioner to create personal values based on broad cul-

tural ethics and the salient values of our civilization. Thus, the mind of karate becomes an exceptional vehicle for avoiding undesirable and nonfunctional societal and peer group pressures. [19]

In arts such as karate, music, ballet, or poetry it is possible for the perceptive mind to enhance awareness and reaction; in effect, to use visualization techniques to directly influence the value of the performance. Practicing such techniques is difficult because a perfect model is needed to construct the mental image, and where can you find the perfect model? If you don't have one in the closet or attic, perhaps you could construct one in your mind. But if you can't do the technique, how can your mind construct the model. For example, try to imagine throwing a ball with your non-dominant hand or picture writing with your off hand. You probably can't visualize that easily because the action is unfamiliar to you and if the skill is not resident, it is difficult to have a mental picture of the skill. Obtaining the perfect vision or model causes the most concern; where can you see perfection, who can show it to you, and would you know it if you saw it? How can you elevate an awareness of it?

You can stand on a chair on the floor, but if you raise the chair fifty feet into the air, you cannot stand on it. The chair does not change—the mind does. Ponder this!

Bertrand Russell commented on intellectual rubbish many years ago and his thoughts are pertinent here—

Give me an adequate army, with power to provide it with more pay and better food than fall to the lot of the average man, and I will undertake, within thirty years, to make the majority of the population believe that two and two are three, that water freezes when it gets hot and boils when it gets cold, or any other nonsense that might seem to serve the interest of the state. Of course, even when these beliefs had been generated, people would not put the kettle in the refrigerator when they wanted it to boil. That cold makes water boil would be a Sunday truth, sacred and mystical, to be professed in awed tones, but not to be acted on in daily life. What would happen would be that any verbal denial of the mystic doctrine would be made illegal, and obstinate heretics would be 'frozen' at the stake. No person who did not enthusiastically accept the official doctrine would be allowed to teach or to have any position of power. Only the very highest officials, in their cups, would whisper to each other what rubbish it all is; then they would laugh and drink again. This is hardly a caricature of what happens under some modern governments.

The discovery that man can be scientifically manipulated, and that governments can turn large masses this way or that as they choose, is one of the

Intellectual rubbish is a product of inculcation with skewed values postulated by 'whatever' authority figures...

...Perception and inference form the mind and create awareness. The direction or awareness and perception and the related angle of inference is called a style>

...Hypnotism can lower perception and reaction barriers—controlling natural limiters.

Earnest practice under a dedicated and proficient teacher is the key to martial arts proficiency...

...Learning only by observation can create faulty perceptions.

causes of our misfortunes. There is as much difference between a collection of mentally free citizens and a community molded by modern methods of propaganda as there is between a heap of raw materials and a battleship. Education, which was at first made universal in order that all might be able to read and write, has been found capable of serving: quite other purposes. By instilling nonsense it unifies populations and generates collective enthusiasm. If all governments taught the same nonsense, the harm would not be so great. Unfortunately each has its own brand, and the diversity serves to produce hostility between the devotees of different creeds. If there is ever to be peace in the world, governments will have to agree either to inculcate no dogmas, or all to inculcate the same. The former, I fear, is a Utopian ideal, but perhaps they could agree to teach collectively that all public men, everywhere, are completely virtuous and perfectly wise. Perhaps, after the next war, the surviving politicians may find it prudent to combine on some such programme.

But if conformity has its dangers, so has nonconformity. Some 'advanced thinkers' are of opinion that any one who differs from the conventional opinion must be in the right. This is a delusion; if it were not, truth would be easier to come by than it is. There are infinite possibilities of error, and more cranks take up unfashionable errors than unfashionable truths. ... [20]

To parrot inane oriental philosophy, to look profound, assume impressive karate postures, and have good press is not an authentic display of martial arts skill. For that matter, neither is winning a street fight. Fraudulent posturing and fantasy are really devastating to the combat arts, [21] but, to those of us operating private schools, movies such as the Teenage Mutant Turtles were a blessing. The increased profits from enrollments have started some of us to act like Oliver Twist, shouting —More!—More! These cinemas are for the most part just entertainment and copying them has dubious value. A letter that Mike Ryoko says he received from a lady in Columbus could be put in here: ...[These shows are]..rich, not gaudy like a cat pawing cabbage... Show me a cat pawing cabbage and I'll show you a cabbage being pawed by a cat... [22] Haynes Johnson finalized the issue when he commented that ...[Movies and television] virtually ensured that spectacle would triumph over substance. [23]

All living matter possesses irritability—the response to stimulus. Every sentient being exists in a field of stimuli and manifests irritability and response; experiencing and perceiving sensations—ergo—individual thought and existence. During everyday normal life, barriers are raised to screen out non-important stimuli, making an orderly mind possible. The body-mind likewise raises bar-

riers to certain muscular-skeletal actions that might overstress the body for the same basic purpose—to protect the system.

Recognizing limitations and barriers is indispensable to a well-adjusted life. The mind and body don't always work together for optimum results and this often causes flawed perception and subsequent inappropriate reaction. For example, in the event of a heart attack, it would be destructive to the body to override or block out warning signals of bodily pain. [24]

Hypnotists can cause the lowering of perceptions and reaction barriers and control natural limiters. In other words, consciousness is a form of hypnotic mind, screening, enhancing, shunting aside, and categorizing stimuli to create selective awareness. When the self-enhancing and protective screening operations are removed or lowered, the ordinary discriminating mind can be opened to input that would normally be rejected, as in extreme emotions or brainwashing procedures. [19]

The martial arts produce proper reactions to stimuli, unclouded patterns of perception, and unrestricted physical abilities. Non-practitioners view these characteristics as super senses, profound wisdom, and outrageous health. Practitioners know it is simply being truly alive and seeing things as they can be, to the benefit of the self, the family, and the society.

We encourage you to study, think and question, and gain real appreciation for the potential of the human body to function as an instrument of the mind. Understand that if you have a boat with one hundred people rowing, they had all must row at the same time and in the same direction to make headway. It is the same with the total person. All the facets that make up your person must move together at the same beat to produce a unified force. [25]

THE KEY TO TRAINING—THE SENSEI

Earnest practice under a dedicated and proficient teacher is the key. You just can't read and teach yourself. In relying on the media for information, you place yourself at the mercy of the information provided by the journalist. *George Bernard Shaw* wrote a appropriate warning to those students who endeavor to acquire their knowledge from reading martial arts tabloids in his description of the perfect journalist [26]:

... a cheerful, affable young man who is disabled for ordinary business pur-

It is difficult to incorporate the philosophy of the martial arts into modern karate...

Methods of physiological philosophy can be structured so that karate students can more easily understand symbolic values...

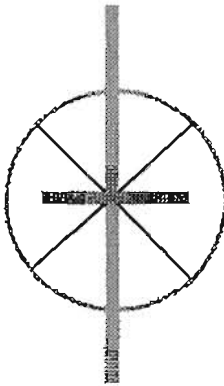
suits by a congenital erroneousness which renders him incapable of describing accurately anything he sees, or understanding or reporting accurately anything he hears. As the only employment in which these defects do not matter is journalism (for a newspaper not having to act on its descriptions and reports, but only to sell them to idly curious people, has nothing but honor to lose by inaccuracy and unveracity), he has perforce become a journalist and has to keep up an air of high spirits through a daily struggle with his own illiteracy and the precariousness of his employment.

And just think, you might take absurdities to be fact and with the best of intentions, use that balderdash to structure your life. On the other hand, an earnest and qualified martial arts *sensei* can keep you on the right path if you are sincere, dedicated, respectful, and declare your will to learn.

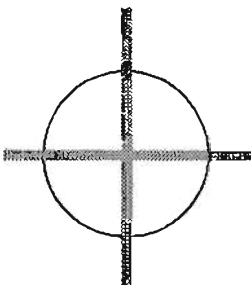
Much of jujitsu and karate was assembled, systematized, and standardized through *componential assembly*. People learned by copying. At the start of the modern martial arts era, there was no measurement for functional verification such as the present kumite match, or the use of related techniques to establish sound *kata bunkai*. The styles stayed pretty much to themselves and the hidden secrets of the esoteric interpretations of kata were not shared. Therefore, proof of function was often ignored. Jigoro Kano saw this and when he founded his *Kodokan Judo* he set *shiai* (match competition) as one of the fundamentals of that sport.

For example, suppose that a man who was completely deaf would see people enjoying a radio and would want one of his own to similarly enjoy. He could inspect a working radio, assemble the components, and create a facsimile; in effect putting a radio together by observation. But proof that the radio works is necessary, the radio must play and the sound must be measured. If the maker is deaf, he can't determine if the radio is turned on or working. This can be called 'failure of componential assembly through lack of proof of measurement.'

Although this type of empty, or *zero proof philosophy*, was removed from judo, it still prevails in contemporary karate. As anyone can see, most judgments leading to victory awards are completely subjective. There can be no clear winner, everything seems based on some arcane value. We too often hear —It's not that you did hit—It's how you did it. What was your state of mind when you hit? Were you breathing right? Blinking right? Thinking right?—Did you have *zanshin*? —Did you use your *ki*?



Representation of linear measurement



Representation of quartered measurements

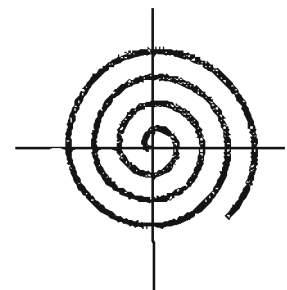
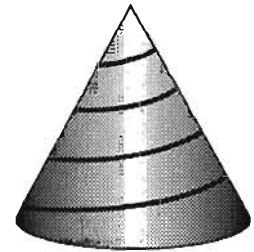
Apparently, it doesn't matter that no one knows for certain what *zanshin* or *ki* is but everyone says that they know them when they see them. One really must study this type of philosophy to even begin to understand the methods of thinking that have been used to work with many of the obscure metaphysical and esoteric principles espoused in the martial arts.

It is truly difficult to understand how the philosophy of the martial arts can be incorporated into modern karate. Although it is particularly difficult for the western mind to grasp eastern thinking, there are, fortunately, some common links that can assist us in our studies. We can study a method of thinking called *psychological philosophy* and use those concepts for our purposes.

To start, let's agree that one can only comprehend what the mind has the ability to measure—that the mind is our instrument of measurement and that we can only measure whatever it can grasp. Allow that conscious perception is based on input, cognition and incorporation—and that the future of imagination is then moved to the past of memory through a millisecond of now, creating consciousness. Consciousness is thus defined as a function of the mind; perception and inference confirmed in the pensate (thinking) mind. Further, allow that what you don't know cannot be factored in and worked with unless abstract symbols are used to aid perception and inference. This point has been belabored by philosophers from *Plato* to *Jean Paul Sartre*.

Let's explore a method of thinking in which we can use abstract symbolism to consider the points and validity of propositions. We can use three basic methods to separate questions for use in philosophical arguments pertaining to subjective disciplines such as karate related martial arts.

1. The division of the question (measurement line or segment) into a mean and extremes (linear projection). This method has two ends and a middle point. The segment (section between the extremes) is difficult to set because measurement, as such, may not be possible in all cases. The famous French mathematician *Poincaré*, noted that as one goes towards the extremes it seems that the tools of measurement shrink in proportion to the distance from the center. Many *Zen koans* utilize this paradox.
2. The division of the question (measured area) into four equal



Representation of conic measurement progression

In the martial arts this is called the philosophy of "Circle and Point"

Psychological philosophy as postulated by Rene Descartes is a valuable tool for the the study of martial arts thought...

**...It is not
so essential
to have a fine
understanding
as to apply it
rightly...**

—Descartes

sections (graphic or two dimensional projection); the total area is divided into two parts and each section is again halved—quartering the area. The method of primary separation and the arrangement of the coinciding sectors should show the greatest common relationships. This is especially important to the study of martial arts philosophy (*kawashi*, *kuzushi*, gripping, *tzuki*, *hara-ki*, etc.).

3. The forming of the question into a symbolic circle and point (cone). The cone represents the sum total of all possibilities. It is noteworthy that the modern chaos theories of mathematics suggest that the axes are in constant dynamic flux. In psychology, this spiral model is comparable to *Gestalt's* mathematical structure of reality awareness by means of an extended overview.

(Note: The exact relationships of point two and three to the history of the martial arts will be taken up in a future book.)

In the first proposition, the linear measurement model, the ability to measure changes, decreasing as one moves toward the extremes. This shrinking of the measuring stick relative to the distance from the center was a major point in the universe described by the French mathematician, Poincaré. [27]

For our purposes, we can form an argument in this manner:

- Question: What is the opposite of nothing?
—Response: You can't use the word *opposite* here. That operator (verb) used is not valid in this case. In mathematics or computer language +, -, /, *, >, <, = are called operators. Thus, the word opposite is a null operator.
- Question: Then let's replace the question. What is before the beginning?
—Response: If anything was before the beginning, it would not be the beginning. As in the last case, *before* is not a valid operator.

It becomes apparent that an operator cannot be used outside of our measurement abilities unless we use symbols and mathematical propositions. *Rene Descartes*, a French mathematician, postulated a method of thought called psychological philosophy that is of particular interest to us here. The following dialog is taken from '*Modern Science Through Descartes, the Father of Experimental Philosophy and the Originator of the inductive Method.*' [28]

He [Descartes] applied the principles of mathematical reasoning to metaphysics. His goal was to find a solid and convincing system amid the skepticism and anarchy of his contemporaries..[and he talked directly to us]: ‘It is not so essential to have a fine understanding as to apply it rightly. Those who walk slowly make greater progress if they follow the right road than those who run swiftly on a wrong one.’

Descartes proposed two methods of philosophy: the psychological method and the deductive method

Deduction—

Those long chains of reasoning...

In his psychological half of his philosophy, he proposed this axiom that he called “the foundation of all science:”

...All clear ideas are true: whatever is clearly and distinctly conceived is true.

The next step to be taken was to determine the rules for the proper detection of these [clear] ideas; and these rules he has laid down as follows:

1. To never accept anything as true but what is evidently so; to admit nothing but what so clearly and distinctly presents itself as true that there can be no reason to doubt it.
2. To divide every question into as many separate questions as possible; so that each part can more easily be conceived, and the whole may be more intelligible”-(Analysis).
3. To conduct the examination with order, beginning with the most simple objects, the easiest to be known, and ascending little by little up [the ladder] to the knowledge to the most complex [of ideas]- (Synthesis)
4. To make such exact calculations and such circumspection’s as to be confident that nothing essential has been omitted.

In his second method of his philosophy he states that [deduction] ...is an equally important long chain of reasoning...

...Struck as he was with the certitude of mathematical reasoning, he began applying the principles of mathematical reasoning to the subject of metaphysics. His great object was, amid the skepticism and anarchy of his contemporaries, to found a system which should be solid and convincing. [Like our search for karate sense]. He first wished to find a basis of certitude—a starting point: this he found in consciousness. He next wished to find a method of certitude: this he found in mathematics.

“Those long chains of reasoning”, he tells us, “all simple and easy, which geometers use to arrive at their most difficult demonstrations, suggested to me that all things which came within human knowledge must fol-

We attempt to capture the essence of the martial arts and to apply psychological philosophy to metaphysics...

low each other in a similar chain; and that provided we abstain from admitting anything as true which is not so, and that we always preserve in them the order necessary to deduce one from the other, there can be none so remote to which we cannot finally attain, nor so obscure but that we may discover them. [From these glimpses of the twofold nature of Descartes' method, it will be easy to see into his]... whole system's consciousness being the only ground of certitude, mathematics the only method of certitude."

The philosophies of *Descartes* and *Hume*, the empiricist, should be understood in principle by the thinking martial artist. "The essences of an object cannot be shown by the argument that is drawn between the *Rationalists* and the *Empiricists*, but is best exemplified by objectivity.' [The martial arts have a big problem in objectivity. Competition judges and technical evaluators lend new meanings to the word "subjective."]

Philosophers like Descartes have laid down the methods of thinking that we can utilize to analyze and synthesize our disciplines, to organize systems, to set standards and to set the structure of our specialties. The following are several useful concepts arising from this type of thinking:

- Reality can be absolute, but nevertheless, we can create our own symbolic reality.
- We can create a reality that allows no truth, using the tools of emotion and belief.

And for their application to karate:

- Most karate realities or judgments arise from observation and are low rank knowledge based perceptions. Karate has form, not content for the less initiated or adept.
- We can assume that lack of knowledge or ignorance is normal, people don't know what they don't know. The application of this defines the concept of zero knowledge proof.
- Karate judgments are often based on feelings and beliefs and not on facts, on emotions and not on logic. It is best said that "Karate is spirit and spirit defines it". [29]

Now that we have covered that, here are some reality related questions for you to ask yourself.

- You can execute a snap kick, can't you? How do you know

when it is a snap kick. Snap kicks don't really snap — do they? At least they don't when the kicker is wearing shorts: perhaps there is no snap kick possible when you're wearing shorts?

- What do you mean when you say 'punch harder'? What is it to punch harder? What does harder mean—and harder than what? What is force? You use the word force, don't you? What do you mean by force? What is the correct formula for force? [30] Did you know that force, in physics, is anything that tends to produce, stop, or change motion, [and] if unopposed, may push or pull? How does force differ from power? What is energy? How is energy different from force and power—or work? If you don't know what these words mean, why use them?

In our studies, we attempt to capture the essence and encounter the reality of the martial arts. We think and we study and—we practice. What do we mean by essence and where can we find it? Who knows how to find it? If we discover the identity and essence of the self, is this the same thing? *Lord Bertrand Russell* commented on identity and essence [31] :

...The Posterior Analytics is a work largely concerned with a question which must trouble any deductive theory, namely: How are first premises obtained? Since deduction must start from somewhere, we must begin with something unproved, which must be known otherwise than by demonstration. I shall not give Aristotle's theory in detail, since it depends upon the notion of essence. A definition, he says, is a statement of a thing's essential nature. The notion of essence is an intimate part of every philosophy subsequent to Aristotle, until we come to modern times. It is, in my opinion, a hopelessly muddle-headed notion, but its historical importance requires us to say something about it.

The 'essence' of a thing appears to have meant 'those of its properties which it cannot change without losing its identity'. Socrates may be sometimes happy, sometimes sad, sometimes well, sometimes ill. Since he can change these properties without ceasing to be Socrates, they are no part of his essence. But it is supposed to be of the essence of Socrates that he is a man, though a Pythagorean, who believes in transmigration, will not admit this. In fact, the question of 'essence' is one as to the use of words. We apply the same name, on different occasions, to somewhat different occurrences, which we regard as manifestations of a single 'thing' or 'person'. In fact, however, this is only a verbal convenience. The 'essence' of Socrates thus consists of those properties in the absence of which we should not use the name 'Socrates'. The question is purely linguistic: a word may have an essence, but a thing cannot.

The conception of 'substance', like that of 'essence', is a transference to

Maintain a strong, consistent, internal standard, that is quantifiable, integrated and related!...

—Guiding principle of our studies

Discipline is a vital function of the promotional standards...

metaphysics of what is only a linguistic convenience.

To sum up, we apply psychological philosophy to metaphysics. Our instructors gain as much oversight as possible and make an outstanding effort to incorporate the circle and point theories of kata bunkai, remaining consisted to our goals and principles.

We attempt to avoid the constrictions of linear rigidity in our studies and attempt to maintain a strong, consistent, internal standard, that is quantifiable, integrated and related, and we demonstrate these guiding principles in regular examinations. In the final picture, except for our competing athletes, we eschew the limitations of sport karate and follow our guiding principles and goals with fierce determination. We value our teachers! We practice what we preach! We practice karate!

CHOOSING A SCHOOL IN WHICH TO PRACTICE

You can find yourself lost in a maze when you begin looking around for a school in which to practice. This can be frustrating because you have no basis on which to select a school. The searchable area limited and the criteria for choosing the best place is seriously reduced by a paucity of information.

Searching for a school is perplexing and analogous to a small child searching for the church that is closed to God. Each place of worship obviously thinks it has the best connection to the Higher Power, otherwise it would close down and join another. Obviously, a complete canvass of everywhere is impossible so how could anyone know there weren't a more authentic assembly somewhere? It follows that joining any congregation is mainly encouraged by personal recommendation, or, as St. Thomas Aquinas said, by divine attraction. In any event, when a church finally is selected, it will probably be the one liked best, entertains most, or makes the best impression. This is not completely without merit, but it requires some consideration and caution.

The same predicament is encountered in selecting a karate school. A school that you would like, or one that you might consider yourself able to afford, might not be the best one for you. It is true that if you don't like the school you probably won't go there, but whether you like a school or not should be immaterial; karate is a discipline and not entertainment. Some educators suggest learning is enhanced by enjoyment, but it depends on the subject; ours is the martial arts. A vital element of our art is discipline

and we don't consider entertainment all that important.

Discipline lacks immediate, easy measurement and is occasionally uncomfortable. Discipline contains principles that might be contravened by presenting karate as entertainment to make a class fun and to encourage participation. The principles and values of discipline are embodied in the required *dedication, perseverance, determination, self control, concentration, respect*, and the *eschewing of foolishness* found in the legitimate and traditional martial arts.

Included in our discipline is the requirement for regular examinations. These periodic tests have a downside, they sometimes make students uncomfortable and create anxiety. Understanding this, the examinations have been structured to produce a positive learning atmosphere and create student enthusiasm.

PROMOTIONAL ASSEMBLY

This regular testing is necessary because it permits measurement of student attitudes and skills, the results conferring a dimension of progress and direction. Male and female, adults and children are all forced to deal with the same predicament, personal criticism during a public display of technical skills. We notice that adults often fear promotionals more than young people and make an effort to avoid them; it is probable easier for the kids because they are still in school and are used to regular tests. Promotionals are opportunities for students to examine themselves in relation to others, and to observe higher and lower ranks demonstrating their skills. If the examples are correct, the students are inculcated in the proper attitudes and standards.

When the student arrives at a high grade, if there has been no broad and quantified testing by an impartial jury during the development stages of training, the lack of close examination becomes apparent. Ranking is often given through personal relationships and the harsh self inspection that is a part of discipline may be lost. Unsuspected faults might exist or, in the best case, be known and considered acceptable.

People who have not stood for formal testing in front of a qualified promotional board and whose skills have not been challenged, display questionable karate techniques with great hubris and confidence. Since this type usually receives grades from per-

Having clearly defined principles and positive stated goals leads to successful results in life...

Karate styles have proliferated so much that now there are no universal requirements...

sonal relationship, satisfying their teachers is thus placed at a premium. To restate the premise, mimicking the teachers is placed at a premium. It's often said that imitation is the most sincere form of flattery, this 'copying to please' is considered by many masters to be the root cause of the functional failure of technique and the inability to discover the self development inherent in the martial arts.

Grading standards are important because they give direction to goals and ensure adherence to principles. Standards are incremental and difficulties encountered in mastering the levels increase with advancing skill. Skill is the concept here, especially for the dan grades. If you can't work the required technical standards and you are awarded a grade, be sure that it was granted on something other than your actual ability. Perhaps you might have the ability to make people believe that you could have done what you were supposed to do? Can you actually do what people think you can or was grade granted on your ability to put on a show and to make other people assume that you can perform as you should? To borrow a phrase from the Pennsylvania farming community, karate grades should be awarded on your present doings. [32]

Goal setting leads to successful results in life and gives purposeful direction to learning. It is a truism that a successful life is measured by a series of successful day. It is exactly the same in Karate—success in karate is a series of successful practices ending in advancement in grade. Thus, for the karate student, the immediate goal is the next belt grade.

The required knowledge and skills imbedded in the standards and goals of the organization may be taught in different ways but must always conform to the general principles. The students maintain direction in karate by following the grade standards and the unifying principles of the style as directed by the board. The promotionals are a fine opportunity for students to display exemplary attitudes and behaviors and to examine personal skills relative to those developed by others.

Students learn to maximize abilities by putting performance in line with life principles and attainable goals. All the cultural and social advantages of belonging to a group are experienced by participating freely and self esteem is gained from the group dynamics.

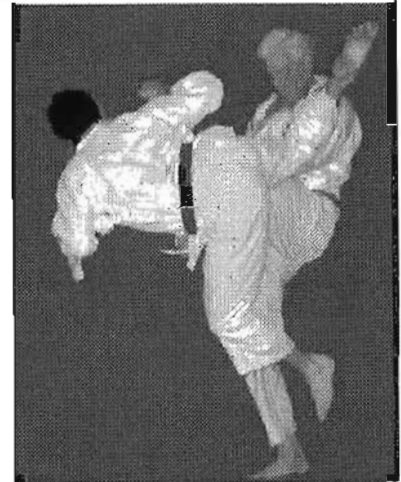
But, standards must be real and soundly based. They cannot be made of phony baloney, a product of someone's ham fisted imagination. It is bad enough that inane standards are worthless and possibly harmful to your health, but when they are full of cerebral rubbish, they indubitably should be filed in the trash can.

Test requirements are merely guidelines for the study and progress required for each grade in most systems. The standards are not tests themselves, but are a study plan designed to guide the student through karate training and are structured to create a consistent internal standard, integrated and relative to our culture. Our standards are sound, realistic, easily understood (not overly complicated), and do not contravene accepted physiological principles. We have rejected some commonly held ideas as being unsuitable, an example is the common standard of board breaking (*tamashiwara*). The value of *tamashiwara* is dubious at best and we feel breaking should be confined to the category of demonstrations and circus tricks. Although karate people enjoy demonstrating their superiority over hard objects (their own heads included) to included) breaking, in our standards, would be senseless and deserving of Funakoshi's admonition: "Beware of foolishness!"

The popularity of the martial arts has caused a proliferation of styles with no common requirements. Neither is there a central governing body that supervises or approves certification and grading. Other sports experience similar problems but we must remember that we practice the martial arts the martial arts contain values different from those of basketball, baseball, football, racquetball, etc.

The racquet sports of badminton, tennis, and racquetball are similar, but although they share common characteristics of using a net and some form of racquet, each sport is unique. The same is true of karate. Although styles may contain similar techniques, very different sport rules, equipment, and applications are often displayed.

Sports are easy to understand because the games themselves don't change from year to year. Karate is not so easy to understand because it's styles mutate and change with each generation and the games played are correspondingly modified. Black belts often quit practicing a specific style and start out on their own, forming their



Haashi Anderson demonstrating power front kick in

Townsville, Australia, 1993

Actions are the proof of accreditation, not the ability to spend money...

...Attendance and participation is an expression of a good attitude...

own style that corrupts further the already possibly mutated standards of the parent dojo.

Despite the constant improvement in athletic equipment, and minor rule changes, each sport requires certain types of equipment that must be used; football uses line markers, basketball uses a hoop, tennis uses a racket and net, etc. As it is easy to accept that one cannot play racquetball with a tennis racquet or football with a basketball, you can appreciate that likewise in karate, you can't kick with the fist or punch with the foot. It is more difficult to grasp that you cannot play in a specific martial arts game by choosing equipment (a weapon and its applications) which doesn't fit into that game's style structure. Good examples of out of place techniques or conflicting style standards are: high or thrust side kicking in Japanese karate, super low stances and foot sweeping in taekwondo, targeting the groin in WKF kumite, and targeting the back in USKA competition. The proliferation of rules and types of competition has enabled any martial arts style to find a suitable competition category, and if one cannot be found for a special group, it is promptly created.

THE BLACK BELT

When you earn a black belt in a style, it is in that style only. It is not a sweeping grade in the martial arts. A black belt is a specific degree in a specific style earned in a specific manner in that style. It is unmistakably not a degree in any other style or discipline. The style affinity of a black belt supports the individuality and singularity of that style.

Many people think that a black belt is given in the general name of the martial arts. The black belt grade is not perceived this way in the orient, and should not be in America neither. In the East, black belts are a sign of accomplishment and recognition by the leaders of a discipline. In the United States, it is possible to skip actual accomplishment and just go out and buy a black belt. Perhaps, one could induce one's student body to vote one a higher grade. Or, perchance, someone could take a three month vacation, persuade some nondescript oriental to pen a certificate in Chinese kanji, then return home and declare that he was promoted in the orient. Some creative souls have actually hosted a recognition banquet and passed a certificate of upgrade around the room for everyone to sign. What a hustle, and would you believe that people bought this?

Unfortunately, there are many self-proclaimed black belts who obtain their degree through reading karate books and by watching demonstrations and copying the movements. Skills can be superficially developed by mimicking pictures in a book or video but the essence of the technique and the correct mental and physical balance cannot be learned in that way. Karate techniques are very subtle and the underlying actions are not visible to the untrained observer. Movement coordination, muscular contraction, and patterned breathing cannot be learned by observation. The uninitiated usually see and mimic the big overt actions and miss the covert, or hidden, techniques.

General principles of grading are the bed-rock of discipline in any recognized martial arts organization...

Complete understanding and development of technique are best gained by instruction under a competent teacher. Karate teachers don't live for money but they can't exist on air. As in any educational institution, tuition fees are normal and charges for promotion an additional worthwhile investment.

A black belt diploma is deemed to be worth around one million dollars if fully developed, so some investment is justified. Certification fees are normal but direct purchase of a grade by any personal gratuity (bribe), is considered wrong and not in the best interest of the art. Most organizations are aware of the influence that money can have on ranking and publish a fixed fee structure to protect the integrity of the system. Actions are the proof of accreditation, not the ability to spend money. To buy a black belt diploma is openly disgraceful, the real grade requires true understanding, proof of skill, and a highly developed sense of values.

Some people see fame and fortune in the acquisition of a black belt. The lust for notoriety and money is normal in this country, but when it becomes the paramount motivation for acquiring a black belt, it contravenes the value of our art and is utterly detestable. In the Orient, in spite any accumulation of fame and fortune, to be regarded as a first rate karate teacher still requires at least fifteen years of study and practice under a master instructor. There, the qualities a black belt possesses are demonstrated by the entire person, not only the learned skill. It is the sensei's obligation to set an example for the students in all things, *respect, dedication, discipline, honor, moderation and wisdom.*

When we investigate a candidate for grade in our organization, we likewise examine the candidate's daily life as well as the performance in the dojo. As a student advances in grade, involvement

To be considered literate in the martial arts, you should memorize and use correctly the titles used for dan grades, teachers, important leaders, and other special designations...

and leadership in the community should increase and personal technical attributes should become more vital and self-developmental. The student should be a positive influence on the entire community. Self development is the first step to positive community involvement; a candidate must thoroughly demonstrate that he can help himself before advancing to helping others.

The path to the black belt is long and arduous, but can be successfully traveled by anyone who has the will to do so. As you travel this road, you will present yourself eighteen different times for review and promotion to the next skill level; the eighteenth promotion is usually the black belt examination. The interval between examinations is two months or more, depending on the time spent in training and personal abilities.

A black belt in our system entails over one thousand hours of class time and the minimum time period is thirty-six months. Advancement to a higher grade black belt normally requires a minimum time in grade of years equal to the requested grade; that is, two years in grade for a second degree promotion and three years for a third degree promotion, etc. Internationally accepted grades have minimum age requirements for the advanced grades of fourth degree or higher. Nevertheless, time in grade is not the over-riding factor; mental and physical progress are more important—the question is not how fast you progress, but how well. The required standards for each grade level should be learned to the best of your ability. By concentrating on your current requirements, you will develop the skills to be a qualified black belt and be able to apply those skills to your life.

Each student should have the guidance of a senior, master instructor who, under the influence of a higher authority, ensures that the system remains stable and adheres to a certified curriculum. The master instructor, usually the head of the system and the board of directors of the organizations are the only ones empowered to make rules and direct the system.

The general rules of most organizations that award internationally recognized martial arts grades include the stipulation that all grades be awarded by testing under the direct supervision of a promotional examination board, and that all diplomas bear the stamp of approval of that board. This stamp is called a *chop* and is usually in the custody of the director of the organization.

A candidate for grade must demonstrate *loyalty, sincerity, respect, and dedication* to the organization. Protection of the style and the well being of the physical and financial structure must all be placed on a higher priority level than the personal self aggrandizement of the karateka. Proof of the ability to advance the organization consistent with its goals and principles is carefully examined during the time between grades.

Participation at formal events is a demonstration of loyalty, sincerity and dedication—our regulations require attendance and a missing black belt must have good reason for absence or that black belt will be missing. Unified promotionals, attended by all black belts, make future planning possible and ensure that the organization will continue to grow. These assemblies allow the formation of positive and beneficial goals that encourage new perceptions and revitalize the system.

General testing also permits the unified attention of the high dans. It is an opportunity for them to obtain a clear overview of the applied standards of the system and to recognize and format necessary adjustments. The high dans form perceptions that are interpreted and assembled to form the critical overview that permits establishment of functional goals.

Earning a legitimate black belt is a real accomplishment but it is only after achieving the first black belt (*shodan*) that the karateka's training really begins.

At the first degree black belt level, the karateka is expected to realize that a black belt, although there is considerable prestige to wearing it, in reality indicates nothing more than that the wearer knows the requirements for the grade and can perform them according to the standards. Knowing and completely appreciating each move and having a full consideration of the consequences of their application is not common at this level.

Second degree black belts (*ni-dan*) are the working strength of the dojo, where they present the standards of the organization. They lead the training and prepare the student for advanced instruction.

Third degree black belt (*sandan*) is considered the serious karate plateau and most karate-ka don't make it to this level. Now they can be certified as instructor and carry the title of sensei, however, the title of sensei is only awarded to those who demonstrate teaching skills.

***A few word of
advice to guide
your karate
practice—***

***...Pay attention,
and be loyal to your
principles!***

Fourth degree black belts (*yodan*) manage the dojo, ensuring that the principles and goals of the system are adhered to. At this level, the academic study of theory of movement is introduced. The basic skills should have been learned by the time this level is reached and now the emphasis shifts to the “why” phase.

A fifth degree black belt (*godan*) is considered a senior instructor. Although they are under the director of the system, they are now considered as able to function independently and responsibly. The fifth dan is the equivalent of a collegiate master’s degree.

The sixth dan (*ryokudan*) is a teacher of teachers and is the foundation of every strong organization. Personal loyalty, trust, honor, and dignity are required. The philosophy of kata interpretation is now introduced and originality is permitted in applications of principles. At this level they can use the title of *professor* if they so desire.

The seventh, and eighth degree black belt (*ryoku-dan, shichi-dan, ku-dan, and ju-dan, respectively*) are all referred to as *master*. Shichi-dan and up are sometime referred to as *grandmaster*. These levels are equal to a Ph.D. and require similar academic study.

GENERAL DESIGNATIONS OF THE MARTIAL ARTS (JAPANESE)

In addition to the dan grade rankings in the martial arts, other specific titles and appointments are awarded by the highest board of an organization to significant teachers, philosophical leaders, and organizational directors.

Teaching designations similar to the ranks of lecturer, assistant professor, and professor given by American colleges are:

Sensei - The pointer of the way who has the duties of a teacher but is more correctly a leader who presents the system.

Shihan - A teacher of teachers who is responsible for the operations of the sensei under his authority.

O’Sensei - The great master teacher of a system who has achieved extraordinary stature. There is normally only one in a system.

Philosophical leadership appointments of *renshi, kyoshi, and hanshi* can be awarded by significant organizations of martial arts disciplines. These designations are similar to ecclesiastical titles such as Bishop, Archbishop, Cardinal, or in the collegiate world, department heads, deans, and presidents of schools. Organizational

designations are also used and parallel common American business terminology: *kancho* for the head of the house (not dwelling), *kaicho* for the head of a large organization, *sosai* for the powerful person who is the head of many large organizations.

A special type of academic diploma, a *Ph.D. in Oriental Science*, is awarded for extensive study in the arts and is akin to those diplomas awarded by art or music conservatories. These degrees are usually obtained from outside the U.S.A. and lack general academic accreditation in this country. Requirements for these degrees are confined to courses pertinent to the martial arts and lack the formal dissertation and curriculum necessary for general collegiate accreditation. Nevertheless, they are difficult to earn and are only awarded after extensive study and comprehensive testing, and they do include values for other earned degrees, accredited or not. It is inappropriate for the possessor of such a diploma to use the title of doctor in everyday life. For anyone to inappropriately use the title *Doctor* when possessing a *Ph.D.*, is considered *gauche*—except—when used in the context of the martial arts, reference to these external degrees is appropriate. [33]

CLOSING COMMENTS

If practiced and thoroughly understood, karate techniques will form the proper *schema* (base for understanding) on which the foundation for further learning can be develop. To obtain the highest level of perception and related inferences, to imbed data (*factoids*) in the base memory (*schema*) it is necessary to inculcate values and standards. Karate responds well to this psychological philosophy—we analyze and synthesize the techniques that are within our knowledge base to utilize and build on the standards.

Values are developed and standards of behavior inculcated in the student through the proper practice of the established standards where the determination of values is placed on traditional grounds and is not viewed through the contrasting spectacles of modern sports.

Perception and inference are the words here. The point is to see techniques completely and clearly. Many people think they perform actions correctly when, in fact, they don't. They can't visualize what they should do nor see what they actually do do: their reactions are dead like a *dodo*. They are functionally blind to their personal actions, they are disconnected—out to lunch. This out to lunch attitude has also been found in our karate office. We used to

joke in the office that our personnel felt that they had contacted all black belts for clinics, when they merely left a message on the answering machine. Of course, we seldom received a return call—you know how it is—when you listen to your calls, you think that you know what they want and cut the message off and proceed to the next call. Some married people have compared this to an attempt to communicate with their spouse. To relate this to the karate student, they often seem to send messages they receive to their mind's answering service (drunken monkey brain) and skip listening to the message, ignoring that value of *zanshin* called attention.

It is obligatory to pay undiminished attention and to concentration powerfully to secure substantive skill and true wisdom from the martial arts. Attention means attention— The strong [minded] survive, the weak [minded] fall by the wayside. Be forewarned and understand that there is no substitute for extensive practicing under a master instructor in a sound system. Good student under a capable instructor learn what the teacher has to offer, the good students of a ignorant man do the likewise.

In closing these comments I repeat these simple words of advice: pay attention, concentrate, keep practicing in a legitimate dojo under a capable sensei —and you will be able to do better than your best under the most difficult and unrelenting circumstances.

Finally, remember that wisdom and kindness are virtues easily carried by the strong. ■

 END NOTES

1. Cho, H., Korean Karate [Karate is identical to-]. First ed. 1968, Tokyo, Japan: Charles E. Tuttle Company. pp 19. Explains the meaning of:("Kara hand"), kong soo ("empty hand"), tae soo ("foot hand"), etc.
 2. (Ibid) pps 16-19. "Karate" is a Japanese pronunciation of two Chinese characters which literally mean "empty hand."...Kara of "Kara hand" is the name of one of the old provinces in China. The Kara Province later unified all China, and was known outside as the Kara Kingdom. During this period, there was frequent contact with Korea, Japan, a...It is only recently that "Kara hand" has changed to "empty hand" in Japanese terminology. In describing this new word, there is more of an emphasis on the art itself than on its historical roots.
 3. Funakoshi, G., Karate-Do Nyumon, The Master Introductory Text [First Demonstration in Japan]. First Edition of Translation ed. 1943, Tokyo: Kodansha International. pp 26 Preface. Funakoshi [1870-1956] gave this demonstration with Gima Shinken, who had been as karate instructor in Okinawa, who was in Tokyo at the time attending Tokyo Shoko Daigaku (the forerunner of Hitosubashi University). Did Kanku.
 4. (Ibid) [Forward]. 1st Edition, 4th Printing ed. 1973, Tokyo, Japan: Kodansha International Ltd. pps. 3-4. "The two characters [used to write karate, the old and the new receptively] are homonyms in Japanese. The first denotes that is foreign, in particular from ancient China, [signifying] the Tang dynasty (A.D. 618-907). The second symbol....was introduced for the word karate and is now accepted as the correct one in this usage." [Translator's note [Tsutomu Ohshima]]...the writer has in the past continued to use the character,[Chinese]. However, because of the frequent confusion with Chinese boxing, and the fact that the Okinawan martial art may now be considered a Japanese martial art, it is inappropriate, ... to continue use of [China in the name]
 5. Compton's Multimedia Encyclopedia, [Art]. 1.00M ed. 1994: Compton's NewMedia.
 6. Draeger, D.F. and R.W. Smith, Asian Fighting Arts. Berkeley Medallion book 1974 ed. 1969, Berkeley, CA: Berkeley Publishing Company. pps 90-92. They are supplemented by modern cognate do forms, which Japanese karate-do is the best example.
Originally standing as classic do forms, some budo have in modern times deviated so much from the classic concept of their founding that it is questionable that they are still genuine budo forms.
...some forms ... are especially guilty of emphasizing the sportive elements, that is,...one individual is judged to superior to another in terms of observed technique.
... the more remote a budo form remain from sportive endeavor, the
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- more positively it identifies itself with combat effectiveness and the classical tradition. ...
7. WUKO World Referee Council. World Union of Karatedo Organization Rules. in World Technical Congress. 1983. University of Akron: Tokyo, Japan. Re - drafted rules as edited by Anderson adopted unanimously by World Union of Karatedo Organisations Directing Committee in Maastricht, Holland.
 8. Hirsch, E.D., Jr., *Cultural Literacy, [Understanding language]*. First ed. 1988, New York: Random House, Vintage Books. pp 33. The Discovery of the Schema: (Research on Background Knowledge in Reading)—In 1988, Dr. Robert Glaser, president of the National Academy of Education, wrote in the foreword to a national report on reading that the past two decades of scientific research “have produced an array of information which is unparalleled in its understanding of the underlying processes in the comprehension of language.” ...research has shown that reading doesn’t follow an orderly pattern, as used to be thought. We don’t first identify words, then word meanings, next combine word meanings to get the meanings of sentences, and finally combine sentence meanings to get the meaning of a whole text. ... The reader’s mind is constantly Inferring meanings that are not directly stated by the words of a....
 9. Menken, H.L., Comment on ideal tabloid, in New York Times.: From: *Besides the Pencil Box*, Observer — Russell Baker.
 10. Bukala, M., *Essay On Competition Values*, . 1994. Personal notes on return from Malaysian FMK Championships.
 11. Hirsch, E.D., *Teach Knowledge, Not Mental Skills*, in NY Times. 1994: New York. Author of *Cultural Literacy* is founder of the Core Knowledge Foundation describing a functional way to teach; factual knowledge versus skills.
 12. Weller, M.A., *Piaget, Jean (1896–1980)*. 1.00M ed. Compton’s Multimedia Encyclopedia. 1994: Compton’s NewMedia. © 1990-1992 Compton’s Learning Company This article was contributed by Mary Alice Weller, Associate Professor of Early Childhood Education, Slippery Rock (Pa.) State College. — Piaget, Jean (1896–1980). The Swiss psychologist Jean Piaget[’s] concept of the stages of learning made it necessary for scholars to reevaluate previous information about children and the learning processes. In the light of his work, teachers came to be viewed as guides to children’s discovery of themselves and the world—not just as transmitters of learning. Among his many books are ‘*The Language and Thought of the Child*’, published in 1923, ‘*Judgment and Reasoning in the Child*’ (1924), and ‘*The Origins of Intelligence in Children*’ (1948).
 13. Nagamini, S., *The Essence of Okinawan Karate-Do [Naturalness]*. First ed. 1976, Bunkyo-Ku, Tokyo: Charles E. Tuttle Co., Inc. pp. 22.The differences between Shuri-te and Naha-te lie in the basic movements and method of breathing. The basic approach in Shuri-te stems from certain training forms linked to natural movements. Breathing is controlled naturally during training. No artificial breath
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training is necessary for a mastery of Shuri-te.

.... In Naha-te kata there is a rhythmical, but artificial way of breathing in accordance with each of the movements. Compared to the movements in Shuri-te, Naha-te seemingly lacks swiftness in kata practice. The two schools, however, share the common factor of observing only natural stances.....

14. Menken, H.L., No one has ever lost money..., in *New York Times*: From: *Besides the Pencil Box*, Observer — Russell Baker.
 15. Nagamini, S., *The Essence of Okinawan Karate-Do [The Kumite Match]*. First ed. 1976, Bunkyo-Ku, Tokyo: Charles E. Tuttle Co., Inc. pp 26.
 Behind the surprising development of karate-do were these instant instructors whose qualifications were unquestionably poor and insufficient. It was impossible to study karate-do under them in its traditional way, ... They therefore resorted to the colorful and showy free-fighting methods
 The karate clubs of some Japanese colleges were similar cases. ...if free fighting was emphasized in club activities, the management of the club would become easier and more effective. Considering its cause just, much of karate in Japan opted for success and popularity over content and depth. As a consequence, karate is beginning to lose its value as a martial art with the increase in worldwide popularity.
 16. (Ibid) [Effects of the Tournament System]. First ed. 1976, Bunkyo-Ku, Tokyo: Charles E. Tuttle Co., Inc. pp 26. .
 17. Funakoshi, G., *Karate-Do Nyumon, The Master Introductory Text [Foreword - KAWASHI]*. First Edition of Translation ed. 1943, Tokyo: Kodansha International. Forward pg. 9
 18. Anderson, G.E. *Focusing The Mind*. in *Lecture On Hypnotic Influence In Daily Life*, University of Akron. *Focusing the Mind — Lecture in graduate studies in Communication at the University of Akron for Dr. Joel Swab*, in January 1984.
 19. Anderson, G.E. *Lecture on Reality*. in *Asian Karate Union Technical Congress*. 1984. Manila 5-17-84 General notes on koans. This essay was written from the private room overlooking the South China Sea and during the breaks of the technical congress chaired by Mr. Anderson.
 20. Russell, B., *An Outline of Intellectual Rubbish*, in *The Basic Writings of Bertrand Russell (1903-1959)*. 1943, Simon @ Schuster Inc., A Touchstone Book. p. pp. 89. Haldeman-Julius Publications, Kansas, 1943; subsequently reprinted in *Unpopular Essays*, London: Allen & Unwin; New York: Simon @ Schuster. 1950.
 21. Hirsch, E.D., Jr., *Cultural Literacy, [Untruths to establish veracity]*. First ed. 1988, New York: Random House, Vintage Books. pps 19-25. Although teaching children national mainstream culture doesn't mean forcing them to accept its values uncritically, it does enable
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them to understand those values in order to predict the typical attitudes of other Americans. The writers for The Black Panther clearly understood this when they quoted the Declaration of Independence. George Washington, for instance, is a name in our received culture that we associate with the truthfulness of the heroes of the story of the cherry tree. ...Oscar Wilde in "The Decay of Lying" used it ironically, in a way that is probably funnier to Americans than to the British audience he was addressing. [Truth telling is] vulgarizing mankind. The crude commercialism of America, its materializing spirit, its indifference to the poetical side of things, and its lack of imagination and of high unattainable ideals, are entirely due to that country having adopted for its national hero a man who, according to his own confession, was incapable of telling a lie. and it is not too much to say that the story of George Washington and the cherry tree has done more harm, and in a shorter space of time, than any other moral tale in literature.... And the amusing part of the whole story of the cherry tree is an absolute myth.

22. Ryoko, M., Haberdashery pouring in [a cat pawing cabbage], in Plain Dealer. 1995: Cleveland. p. 11 B. In his regular column, quoting a letter from lady in Columbus, Ohio "...rich, not gaudy like a cat pawing cabbage." My sentiments exactly —Show me a cat pawing cabbage and I'll show you a cabbage being pawed by a cat.
23. Johnson, H., [Triviality of American Life], in New York Times. 1994. From: Besides the Pencil Box ,Observer — RUSSELL BAKER.
24. Liebert, D.P. [Knee Problems in Karate athletes]. in World Union Medical Congress. 1992. Mexico City. USOC Grant to the USAKF to study knee problems in Karate athlete. Brief delivered at medical congress of WUKO chaired by G. E. Anderson. \
25. Compton's Multimedia Encyclopedia, [Force-Power]. 1.00M ed. 1994: Compton's NewMedia. © 1990-1992 Compton's Learning Company
 Power, in industry and physics, capacity for doing work at a given rate of speed.
 Force, in physics, anything that tends to produce, stop, or change motion, if unopposed; may push or pull.
26. Shaw, G.B., A Perfect Journalist, in New York Times. From: Besides the Pencil Box, Observer — Russell Baker
27. Compton's Multimedia Encyclopedia, Poincaré, Henri (1854–1912). 1.00M ed. 1994: Compton's NewMedia. © 1990-1992 Compton's Learning Company
 Poincaré, Henri (1854–1912). An honored French mathematician, theoretical astronomer, and philosopher of science, ..
 Born on April 29, 1854, in Nancy, France, Jules-Henri Poincaré was a cousin of Raymond Poincaré, who became president of France during World War I. Henri's nearsightedness did not keep him from achieving top honors in mathematics at the École

Polytechnique in Paris. In 1879 he received his doctorate from the École Nationale Supérieure des Mines, and from 1881 until his death he taught at the Université de Paris. Many of his lectures there, which changed to reflect his varied interests, were published in a series of papers that discussed such topics as optics, electricity, and theoretical mathematics.

Poincaré's more than 30 books were widely translated and included 'Science and Hypothesis', published in an English translation in 1905, 'The Value of Science' (1907), and 'Science and Method' (1914). In 1908 his stature as a writer was recognized by his election to membership in the Académie Française. Poincaré died on July 17, 1912, in Paris.

28. Lewis, G.H., Birth of Modern Scientific Methods, in The Great Events by Famous Historians, L.D. Rossiter Johnson, Editor. Circa 1900, The National Alumni. p. pps 116 -128. Descartes is quoted on the modern method for dealing with psychological metaphysics.
 29. Bradley, U.S.R.B., [Spirit], . 1992. Speech at USOC Congress, Miami Beach, FL, Fountainblue Hotel.
 30. Gleeson, G.R., Judo for The West [Force]. First American Edition ed. 1967, Cranbury, N.J.: A. S. Barnes and Col, Inc. pp 70. The matter of acceleration links closely with power. A point often overlooked in judo training is that power is a product of mass multiplied by speed. Putting this into a basic mechanical equation:

$$\text{Force} = \text{Mass (weight)} \times \text{velocity (distance} \times \text{time)}.$$

$$\text{Acceleration} = \text{Velocity} \div \text{Time}$$

$$= (\text{maximum velocity for duration of action}) \div (\text{duration of action})$$
An interesting fact comes out of this consideration. Distance is an important ingredient in acceleration and speed, another point seldom appreciated. For example, it was said that a throwing attack should be started as close to the opponent as possible so that he had little time (distance) to block it. But because the attacker had traveled such a short distance he had no time to build up momentum (power) and therefore any benefit he had from a surprise (usually none) was more offset by the lack of power—.
 31. Russell, B., Aristotle's Logic [Essence], in The Basic Writings of Bertrand Russell. 1946, Simon @ Schuster Inc. A Touchstone Book. p. pp 279. (A History of Western Philosophy, London: Allen & Unwin, 1946.
 32. Dutch, P., Idiom - "doings", . Doings - jargon for barnyard defecation.
 33. Van-Buren, A., Woman with doctorate lambasted for pedantry, in Cleveland Plain Dealer. 1994: Cleveland, OH. ABIGAIL VAN BUREN: Dear Abby
Cleveland Plain Dealer 7/11/94
■ ... about individuals who did not address her as "Doctor" since she had earned a Ph.D.
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As a doctor with neither patients nor patience with such fools, let me tell you...:

1. Anybody who has a Ph.D. or Ed.D. and writes "Doctor" before (or after) his or her name has a third-rate degree from a fifth-rate institution.

■...people with Ph.D.s who are in academia or in research laboratories, or involved professionally in the field in which they received their advanced degrees, may be addressed as 'Doctor' and certainly written to with 'Ph.D.' after their names.

"However, many people today believe that Ph.D.s look slightly pretentious if they insist on being called 'Doctor' outside their technological or teaching environments.

■...In the early years of modern medicine, the only medical treatment available was administered by barbers. In order to disassociate themselves from the quacks in their profession, the ethical medical-barbers associated themselves with the doctors of philosophy at universities, and adopted the title "Doctor."

Nowadays, a physician who graduates with an M.D. degree and also has good grades may be allowed to study for a Ph.D. [Writer —Arizona Ph.D. Scientist]





General Appendixes

REQUIREMENTS FOR 1ST DEGREE BLACK BELT IN THE NATIONAL KARATE INSTITUTE

1. ACADEMICS

- A. Knowledge of history of Karatedo
- B. Knowledge of history of the Kan
- C. Knowledge of history of competition, philosophy
- D. Knowledge of understanding of WKF, PUKO, USAKF
- E. Knowledge of relationships of different martial arts
- F. Knowledge of general protocol , starting class, bowing, dojo regulation
- G. Knowledge of these procedures:
 - 1) Organization of competition
 - 2) Organization of examinations and promotions
 - 3) Organization of practice, karate, weapons, judo and jujitsu
 - 4) Organization of weapons practice
 - 5). Organization of the hierarch of the Kan
- H. Terminology, general and for competition
 - I. Understanding of these basic concepts:
 - 1) Tai Sabaki
 - 2) Kuzushi
 - 3) Kawashi
 - 4) Miaii
 - J. Goals, principles —(planning of Hanshi Anderson)
 - 1) Maintenance of trust
 - 2) Clear demonstration of integrity
 - 3) Consistency and perseverance
 - 4) Manifest good grooming and show the proper deportment
 - 5) Show enthusiasm, positive spirit
 - 6) Unify power and ability - principles, goals in line
 - 7) Treat the competitor and their parents like royalty
- K. USAKF judging certificate, knowledge of WKF match procedures
- L. Present your life principle and goals
- M. Pass extensive written test.

2. PHYSICAL SKILLS

- A. Stances
 - 1) Front
 - 2) Straddle
 - 3) Nekko Ashi dachi
 - 4) Shika
 - 5) Fudo
 - 6) Movement to and from stances

REQUIREMENTS FOR 1ST DEGREE BLACK BELT (CONTINUED)

B. Hand Techniques

- 1) Lunge punch, reverse punch
- 3) Uraken
- 4) Shuto
- 5) Hammer fist
- 6) Elbow
- 7) Haito
- 8) Grasping, pushing, pulling hand
- 9) Nukite finger - strikes and one point Atemi

C. Foot

- 1) Front
- 2) Side
- 3) Crescent
- 4) Ax
- 5) Blocks
- 6) Combinations
- 7) Inside
- 8) Outside
- 9) Weapon forming

D. Kumite

- 1) 32 one steps, 16 multiple one steps
- 2) Free sparring practice
- 3) Standing reflex drills
- 4) Self defense
- 5) Closures

E. Kata

- 1) Heian 1, 2, 3, 4, 5
- Tekki 1
Jion
Batsai Dai
Other free Kata

*All forms must be done at fighting speed without error. Forms must correspond to the central dojo in which the student is practicing. Examiners may require the complete explanation and demonstration of each form. The student will be considered as not knowing the form if he fails to provide the proper technical terminology

REQUIREMENTS FOR 1ST DEGREE BLACK BELT (CONTINUED)

F. Drills

- 1) Demonstrate weapon conditioning: makiwari, bag work, wrist press and hand slaps (Three Star drills), stretches
- 2) Demonstrate kicking drills on mats
 - a) Do one through ten kicks with the same foot
 - b) Kicking techniques: moving after the kick, after double kick, after kick slap kick, after axe kick to front with double jump kick, with wheel kick continuously
 - g) Punch free dropping mat with accuracy, at least four foot distance
- 3) Leg drills: leg lift drills, side, back, front; hip-knee-ankles, squat kick drills for the lower connection
- 4) Breakfalls and six throwing techniques in ippon kumite
- 5) Standing punch reflex drill and four one hand direct counter defends

G. Other skills to demonstrate

- 1) 20 one-step sparring combinations using principle of bit move hit
- 2) Demonstrate 40 hands and corresponding stance relationships
- 3) Six direct kicking Interruptive defends
- 4) Break three boards with any three of the following:
Punch, shuto, hammer fist, front kick, round kick, side kick
- 5) Stand in horse stance (kiba dachi) for half an hour
- 6) Demonstrate kicking drills sequence and explain the drills
- 7) Have demonstrated experience in teaching and issuing commands
- 8) Demonstrate total release capacity using atemi
- 9) Demonstrate proficiency in free-sparring

THE PHILOSOPHY OF THE BELT GRADING SYSTEM

The style is the method we use in our sport. It is like an implement. You cannot learn to play racquetball correctly with a tennis racquet; you cannot learn karate nor can you advance in the discipline by changing styles each semester.

The awarding of black belts in the systems of the east and the west is different, to say the least. In the United States, it is possible simply to go out and buy a black belt at any martial arts store and/or have your class vote you the grade and buy the certificate for you. (If you really want to feel big, go to a kindergarten.)

Unfortunately, there are many self-proclaimed black belts who obtain their degree through reading karate books and by watching demonstrations and copying the movements. Skills can be developed through practice and by mimicking pictures in a book or video but the essence of the technique and the correct mental and physical balance cannot be learned that way.

Many karate techniques are very subtle. There is a definite difference between movement length, weapon deflection, attack angle, and leverage in applied techniques. The uninitiated usually sees the superficial big movement patterns and often cannot fully comprehend the basis of the technique. It is only the advanced practitioner with a wise teacher who is normally brought to proper understanding.

The true karateka's interest is not primarily fixed on the accumulation of personal wealth. Any physical person can attain a black belt, but true understanding requires a different sense of values. To the real karateka, actions are the proof of accreditation. Paying to receive a black belt, or to attain any added degrees would be a disgrace. Clearly the public is not aware of all the promotional hype or the influence money has on ranking.

In the Orient, however, the system is usually not the same as in the United States. To be a first rate professional karate teacher requires at least 15 years of study and practice in any style.

It is not only skill, but the control, the philos-

ophy and the entire life that truly demonstrates the qualities a teacher possesses. A sensei thoroughly learns the art of helping himself before he takes on the task or helping others. It is the sensei's obligation to set an example for the students in all things, excellence, discipline, moderation and wisdom.

As a student advances in grade, the philosophical and cultural scope should broaden even more and the technical aspects should become more vital and alive and appear more directly applicable to self-realization.

The way to the black belt is long and arduous, but it can be successfully traveled by anyone who applies themselves. As you travel this road, you will present yourself eighteen different times for review and promotion to the next skill level. The eighteenth promotion is usually the black belt examination.

The interval for the examinations can be as little as two months or considerably longer, depending on how much time you spend training and your personal abilities. Earning a black belt in our system entails over one thousand hours of class time and practice without end.

Testing for higher black belt grades usually requires a minimum time in grade in years equal to the requested grade. That is, two years in grade for a second degree promotion and three years for a third degree promotion, etc. The minimum period for black belt is thirty-six months. There are age requirements for advanced grades. The goal should not be how fast you can progress, but how well. The requirements for each grade level should be learned to the best of your ability. Adults will usually progress faster than children. By concentrating on your current requirements, you will develop the skills to be a qualified black belt in karate and be able to apply those skills to you life. ■

These general limitations on grading times are for karate only. Other martial arts use different strategies.

TITLE	DESIGNATION	GRADE	TIME IN GRADE
ORANGE BELT		12th Kyu	4 months additional training
ORANGE BELT	12th Kyu	11th Kyu	4 months additional
GOLD BELT	10th Kyu	9th Kyu	4 months additional training
BLUE BELT	8th Kyu	7th Kyu	4 months additional training
GREEN BELT	6th Kyu	5th Kyu	4 months additional training
PURPLE BELT	4b Kyu	4a Kyu	2 months additional training
PURPLE BELT	4a Kyu	3b Kyu	2 months additional training
PURPLE BELT	3b Kyu	3a Kyu	2 months additional training
PURPLE BELT	3a Kyu	2b Kyu	2 months additional training
BROWN BELT	2b Kyu	2a Kyu	2 months additional training
BROWN BELT	2a Kyu	1b Kyu	2 months additional training
BROWN BELT	1b Kyu	1a Kyu	2 months additional training
BROWN BELT	1a Kyu	Shodan Ho	
SHODAN HO	1st Dan	Probational	6 months additional training
SHODAN	First Degree	Black Belt	4 months after Shodan Ho
NIDAN	Second Degree	Black Belt	2 years after Nidan
SANDAN	Third Degree	Black Belt	3 years after Sandan
YODAN	Fourth Degree	Black Belt	4 years after Yodan
GODAN	Fifth Degree	Black Belt	5 years after Godan
RYOKUDAN	Sixth Degree	Black Belt	6 years after Ryokudan
SHICHIDAN	Seventh Degree	Black Belt	7 years after Shichidan
HACHIDAN	Eighth Degree	Black Belt	8 years after Hachidan
KUDAN	Ninth Degree	Black Belt	9 years after Kudan
JODAN	Tenth Degree	Black Belt	10 years after Jodan

Terminology

STANCES (Tachikata)

Back Stance . . . . .	.KOKUTSU DACHI
Cat Stance . . . . .	.NEKO ASHI DACHI
Cross-leg Stance . . . . .	.KOSA DACHI
Diagonal Straddle Stance . . . . .	.FUDO DACHI
Forward Stance . . . . .	.ZENKUTSU DACHI
Informal Attention Stance . . . . .	.HIACHJI- DACHI
Informal Stance . . . . .	.MUSUBI DACHI
Natural Stance . . . . .	.KEISOKU-DACHI
Parallel Leg Stance . . . . .	.HEIKO DACHI
Straddle Stance . . . . .	.KIBA DACHI
Sumo Stance . . . . .	.SHIKO DACHI

BLOCKING TECHNIQUES (Uke Waza)

Braced Forearm Block . . . . .	.MOROTE UKE
Downward Defend . . . . .	.GEDAN BARAI
Downward Block . . . . .	.OTOSHI UDE UKE
Inward Forearm Block . . . . .	.UCHI UDE UKE
Outward Forearm Block . . . . .	.SOTO UDE UKE
Reverse Wedge Block . . . . .	.KAKIWAKE UKE
Rising Block . . . . .	.AGE UKE
Elbow Block . . . . .	.EMPI UKE
Swordhand Block . . . . .	.SHUTO UKE
X-Block . . . . .	.JUJI UKE

STRIKING TECHNIQUES (Uchi Waza)

Lunge Punch . . . . .	.OI-TSUKI
Reverse Punch . . . . .	.GYAKU TSUKI
Swordhand Strike . . . . .	.SHUTO UCHI
Vertical Fist Punch . . . . .	.TATE TSUKI
Elbow Strike . . . . .	.EMPI UCHI
Hook Punch . . . . .	.KAGE TSUKI
Ridgehand Strike . . . . .	.HAITO UCHI
Palm Heel Strike . . . . .	.TAISHO UCHI
Backfist Strike . . . . .	.URAKEN UCHI
Wide U-Punch . . . . .	.YAMA TSUKI

Terminology *(continued)*

KICKING TECHNIQUES (Geri Waza)

Back Kick	.....	USHIRO GERI
Crescent Kick	.....	MIKAZUKI GERI
Cross Over Side	.....	FUMIDASHI YOKO GERI
Front Kick	.....	MAE GERI
Jump Kicking	.....	TOBI GERI
Roundhouse Kick	.....	MAWASHI GERI
Side Kick	.....	YOKO GERI
Stamping Kick	.....	FUMIKOMI GERI
Swing Side	.....	MAWASHI YOKO GERI

COMMANDS

Bow	.....	REI
Bow To Each Other	.....	OTAGANI NI REI
Bow To Front	.....	SHOMEN NI REI
Bow To Instructor	.....	SENSEI NI RE
Major Bow	.....	O REI
Seated Bow	.....	HIZA MAZUKO REI
Standing Bow	.....	CHOKU RITSU REI
Assume Posture	.....	KAMAIE-TE
At Ease	.....	NA-O-RE
Attention	.....	KIOTSKI
Begin	.....	HAJIME
Stop	.....	YAME
Wait	.....	MATE
Turn	.....	KA ETTE
Line Up	.....	NARANDE
Line Up For Bow	.....	SEIRETSU
Line Up For Opening	.....	MO-DO-T-TE
Sitting In Formal Kneeling	SEIZA	
Quiet Contemplation	.....	MUKUSO
End Meditation	.....	MUKUSO YAME
Bow To Front	.....	SHOMEN NI REI
Bow To Instructor	.....	SENSEI NI REI

Terminology *(continued)*

GENERAL TERMS

Belt	OBI
Black Belt Grade	DAN
Blocking Hand	UKE-TE
Effective Technique	WAZA-ARI
Empty Hand	KARATE
Explosive Shout	KIAI
Good Afternoon	KONNICHIIWA
Good Morning	OHAYO
High Level	JODAN
Karate Uniform	GI
Kicking Leg	GERI-ASHI
Killing Blow	IPPON
Left	HIDARI
Low-Level	GEDAN
Mid-Level	CHUDAN
OK	HAI
One Point	IPPON
Pulling Hand To The Side	HIKI-TI
Red	AKA
Return	MATTE
Right	MIGI
Snap	KEAGI
Striking Fist Or Hand	TSUKI-TE
Style Basics	Kihon
Tao The Way	DO
Technique	WAZA
Thank You Very Much	DOMO ARIGATO
Lifting Of The Leg For Kick	HIKI-TE
Thrust	KEKOMI
To Contact Opponent	ASTE-RU
Pull Back Striking Of Kicking	TOME RU
Training Facility	DOJO
Under Black Belt Grade	KYU
Way Of The Warrior	BUDO
White	SHIRO

Terminology *(continued)*

DIALOG

SENSEI, ONAGAI ITASHIMUS — Instructor, show me the way

SENSEI, TAIHEN ARIGATO GOZIMASHITA —.Instructor, thank you very much

TITLES

SENSEI — Pointer of the way, teacher

SHIHAN — Teacher of teacher

O-SENSEI — Greatest teacher

SOKE — Founder, Head of style

RENSHI — Honor title - senior master, philosophical leader

KYOSHI — Honor title for senior master, superior to Renshi

HANSHI — Honor title for highest master, usually 10th Dan

KANCHO — Head of the place, dojo, institution

KAICHO — Head of the organization, association

SOSAI — Head of many organizations, big-big- leader

COUNTING

1	ICHI	6	ROKYU
2	NI	7	SHICHI
3	SAN	8	HACHI
4	SHI	9	KU
5	GO	10	JU

PROFILE OF HANSHI

GEORGE EDWARD ANDERSON, Ph.D. (11/25/31-)
as of January 1995



Hanshi Anderson's Mother's
Father
Edward T. Pape.- 1934

Father, William E. Anderson (1898-1985) Born Sharon Pennsylvania; Buried ,
Akron, Ohio

Parents: Annie Snyder , Born Kentucky
Edward Thomas Anderson, Born Pennsylvanian;
Buried Youngstown (Pulaski), Ohio

Mother, Winifred Marie Pape (1899-1956) Born Chicago; raised in Utica
NY; Buried, Phoenix Arizona

Parents: Annie Mannoeb, Born (1863-1947) Born Birmingham, England;
Buried Utica, NY

Thomas Edward Pape, (1868-1937) Born Manchester, England;
Buried Utica, NY

Married Joan A. Housley, RN in 1950

Children: Major. David G. Anderson, JD Ph.D., CPA, CIA

Wife Joyce, JD, son William E.; Daughter, Betty

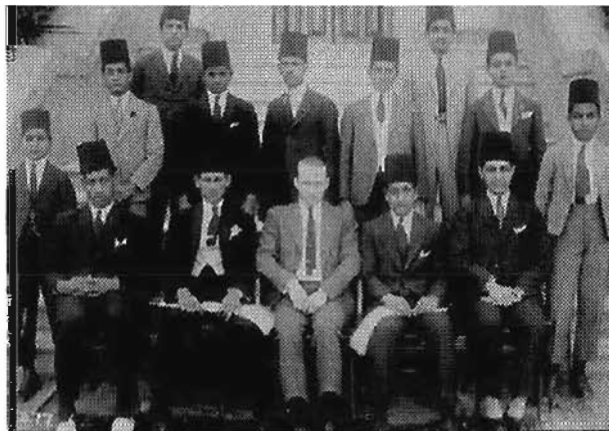
John E. Anderson

Lesley Lujan; Husband AJ; sons Shawn McCartney, Shannon McCartney,

Daughter Lesley Lujan

Lynn Pehtel, Husband Mark, son Mark

Joannie Aquilla; Husband Sal, sons George E., Sam,
and Salvatore Aquilla



Father Anderson in Egypt - 1920



Hanshi Anderson Family Portrait
Mother, Father, Older Brother,
Lesley and George - 1934

Karate/Taekwondo Organization Activity

World Karate Federation (WUKO), First Vice President (1986-1994)—President, World Referee Council [Technical Committee] (1982-1986)—World Karate Federation (WUKO) World Medical Committee, Director (1986-1994)
Pan American Union of Karate Organizations, President (1986-1995)— President, Referee Council (1980-1986)
National AAU Karate Committee, President (1982-1986) —General Secretary(1979-1982)
United States Karate Federation, President (1986-19)Chief Referee (1982-1986)
United States Olympic Committee Board of Directors (1990-1994)
International Jujitsu Federation (IJF) Commissioner for the Americas (1990-19)
USA Jujitsu Federation, President (1989-19)
All Japan Koshiki Karate Federation, Nippon Seibukan, Hanshi
United States Karate Association, International Director
Kwanmukan International, Principal
International Karate Instructors Institute, Chairman of the Board
Okisawan Karate-do Development Foundation, Honorary Director
United States Kali Association International, Governor at Large
United States National Karate Association, Senior Advisor
United States Karate Ka Kai, Senior Advisor
United States Judo Association, Trustee
Central Taekwondo Association, Chairman of the Board
Korean Chang Moo Kwan Association, High Dan Holder
Korean Kido Federation, High Dan Holder
United Nations Martial Arts Association, High Dan Holder
Global Martial Arts. Vice President and PH. D Marial Art Technical Science
Asociación Kempo Karate Do Panama, Miembro Distiguido y Asesor

Law Enforcement

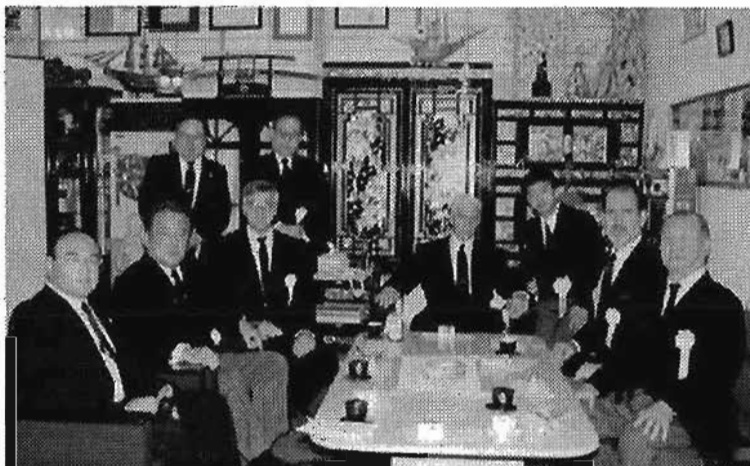
Technical Director, International Law Enforcement Training, PSDI
Law Enforcement International Director, Police Self Defense Institute, USKA
Testor, Inc., Budapest, International Consultant

Educational Institutions

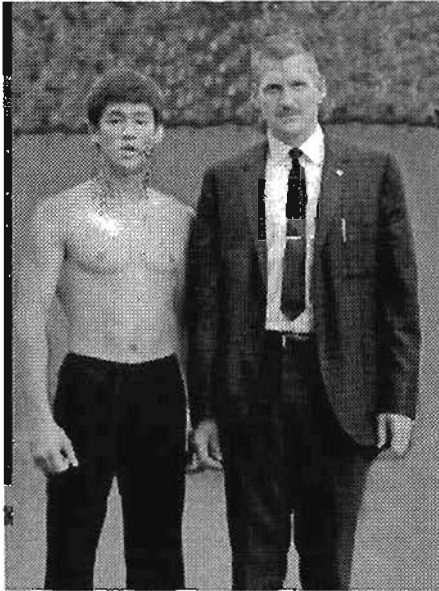
International Traditional Bu-Jitsu development and Research Foundation, President
Center For The Marial Arts, Director
Faculty, University of Akron
National Institute for Advanced Martial Arts Studies, Principal

Certifications Held

Master Mason of the Grand Lodge of F. & A.M. of Ohio
32 Degree Mason in the Ancient Accepted Scottish Rite
Knight Templar
Shiner



Hanshi Anderson, Pat Hickey, and Ridgely Abele in the office of Grandmaster Masafumi Suzuki at the Seibukan Academy in Kyoto, Japan in conjunction with the funeral of Grandmaster Suzuki. Hanshi Anderson is sitting in the chair of the Hanshi Suzuki and on the upper left hand side of the picture you can see the bottom of certificates signed by Hanshi Anderson and proudly displayed by Hanshi Suzuki.



Hanshi Anderson and Bruce Lee 1968

Certifications Held

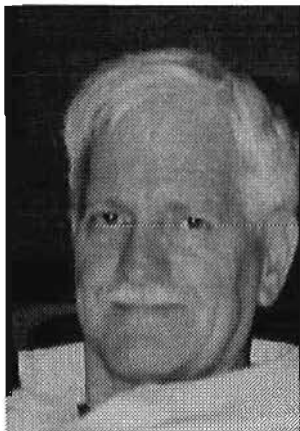
- Karate, 10th Dan, Hanshi
- Koshiki Karate, 9th Dan Hanshi
- Taekwondo, 9th Dan
- Judo, 6th Dan
- JuJitsu, 9th Dan
- Kobudo, 8th Dan
- Chinese Martial Arts Sciences, 10th Dan
- Master Coaches License, United States Karate Federation
- Chief Referee of World Union of Karatedo Organizations (Retired)
- Chief Referee of Pan American Union of Karatedo Organizations (Retired)
- Ohio Peace officers Training Council, Instructor Certificate (Retired)
- Continental official of Pan American Taekwondo Union (Retired)
- National Association of Cost Accountants (Retired)
- Police Captain, State of Ohio (Retired)
- Kentucky Colonel, State of Kentucky (Honorary)
- Colonel, State of Louisiana (Honorary)
- Admiral, Texas Navy (Honorary)



Hanshi Anderson 1971

Professor Anderson attended the University of Wichita and the University of Akron, studying music, accounting, and modern languages. He attended the Cleveland Institute of Music while in the city schools and earned a music scholarship to college. Swimming competitively in high school, he was certified as one of the first Red Cross Certified Water Safety Instructors in the United States. In 1956, he attended machine accounting school in Chicago and was admitted to the National Association of Cost Accountants in 1957. While studying Spanish at the University of Akron he helped found the Club Hispano - Americano, serving as the Charter Secretary. He started martial arts training in 1950.

As a law enforcement authority, he has attended many seminars covering bombs, hostage negotiations, etc. where he has attained numerous certifications pertinent to police work. Hanshi Anderson has served as consultant and advisor to various police and law enforcement groups in the United States and around the world and is considered an outstanding authority on officer survival training as well as the sporting aspects of karatedo.



Hanshi Anderson 1995

Professor Anderson has lectured widely on physical education and the martial arts and he has supervised countless championships and official training seminars. World-wide, his views on sport karate have been accepted and he served as the president of the powerful and prestigious World Referee Council, the de-facto world technical commission for karate at the time. He also chaired the World Karate Federation medical commission.

Hi Anderson was the Technical Director at the First World Cup in Budapest, where he directed the initial unification event of the World Karate Federation (WUKO) and the International Amateur Karate Federation (IAKF), and the First World Collegiate Karate Championships in Kobe, Japan. The First World Technical Congress was held in Akron, Ohio and was chaired by the

Grandmaster Anderson. The Constitution of the Pan American Union of Karate Organizations (PUKO) was written by George Anderson & Patrick Hickey.

He engineered the successful drive to have karate entered into the Pan American Games as a medal sport in ,serving a quadrennium as a Director of the United States Olympic Committee representing all the Affiliated Sports Organizations. Having reached the Pan American Games, Professor Anderson presided over this historic karate event, receiving universal acclaim for achieving the impossible

O-Sensei Anderson has appeared in numerous magazines, newspapers, and reviews. Among these honors are: Induction into the Black Belt Hall of Fame in 1986 , featuring on the covers of Karate Illustrated magazine, April 1992. and again on the cover of Karate Profiles magazine, August 1993.

Hanshi Anderson is an unusual man. Besides holding high dan in many martial arts, he is an accomplished violinist, an inspired artist, and a entrancing speaker. He has been called the renaissance man of the martial arts and in constant demand as a lecturer and teacher. His vies on the arts and their relationship to the values inherent in martial arts education. are leading the way towards the 21st century.

He and his wife Joan have two sons, three daughters and nine grandchildren. Anderson lives in Akron, Ohio.



Brother: Captain William Lesley Anderson
US Air Force Distinguished Flying Cross, circa 1953



Hanshi Anderson walked away from this wreck in 1990
After he took this picture he was hauled away in an ambulance



SPECIFIC

IPPON KUMITE TECHNIQUES

A SECTION OF THE GENERAL STRUCTURE OF KARATE KUMITE

The following pages present the thirty- two basic Ippon Kumite techniques

The techniques presented here are representative patterns for the different types of body movement forced by an attacker stepping forward with one step.



Hanshi Anderson practicing Ippon Kumite at Fairlawn gym, 1970

NOTES ON THE IPPON KUMITE TECHNIQUES SHOWN IN THIS PUBLICATION

For easy comprehension, the following text and illustrations use the English terminology for techniques; the Oriental equivalents are found in the appendix under TERMINOLOGY

Identifying stances by name is useful for teaching fundamentals. For study purposes, we identified the forward stance, the backward stance, the horse stance with toes out, the horse stance with toes in, the cat stance, the oblique straddle stance (Sochin-Dachi), the one leg stance (Crane Stance), the fixed stances, the natural stances, the walking stances, and the landing stances.

These basic kumite sets presented here should be done with a purposeful and deliberate speed—not rushing or hurried in the individual actions—and with a complete range of action. The techniques should move smoothly. Take care to assure that the individual components are cleanly executed and are absolute in concept.

All stances should be fully representative of the type of movement required; back stances should be completely back, front stances should be completely forward, straddle stances should be low, wide and firm, walking stances should be flexible, landing stances should be stable, and the horse stance should be held with the toes in to grip the floor.

Hand techniques should move from a fully chambered position to full extension unless otherwise stipulated. Punches should be crisp, at the correct angle and direction, with the chambered hand tightly clenched. Take care to sharply retract the blocking arm when required. Punches should be of the same quality one makes when doing kata and must emanate from the *hara*.

Use the waist in counter punching—striking is more effective when the body is in motion, and twisting at the waist imparts body action, even if the feet have stopped moving. The opinion of our style is that applied techniques have more force if contact is made while the body is in motion. Using the hips in a drop-thrusting action is also important, but in our opinion (and this has been supported by various studies done over an extended period of time) can cause harm to the body. In all techniques, use the waist as much as possible. Again—twist your waist as far as you can without rising.

Other counterattacks should start from the correct preparatory point (i.e. near the ear, on the biceps, etc.).

Defensive techniques generally should pass in front of and across the body, with the palm turned so that the arm can twist into the impact as much as possible. Just before contact, snap and drive the strike with a final twist of the forearm. Snap and drive the action, using the waist. The actions should be sudden and should not have an exaggerated or habitual pre-action.

Weapons should be fully formed and suited to the target area. Use the correct striking part of the arm for the contact area. The angle and direction of the attack motion must be considered in the formation of the attack weapon. For example, the foot position in the forward kick can be with the toes back, with the foot fist, or with the top of the foot.

In linear-draw kicking techniques (backing up and then entering), pull the foot back sharply and in the same action drive in the other foot. Thrust the hips and raise the knee high to permit correct targeting and force. Rapidly withdraw the kicking leg to the balance point after the kick is completed.

Make the all attack shouts with stunning and debilitating force and with true third level kiai quality.

To gain full value from ippon kumite, utilize these three practice methods:

1. Do the techniques slowly
2. Do the techniques quickly without a counterattack
3. Do the techniques fast with a counterattack

Practice with concentration and attention. When you are too tired to express the correct attitude; take a break!

Remember the adage—PERFECT PRACTICE MAKES PERFECT!

Note

Kumite also includes the activity of confrontation from one step fighting to the free sparring style used in sports competition. (See the structure of kumite on pg 2.4)*

In karate kata, bunkai is correctly presented as a part of kumite, a structured form of individual confrontation. Bunkai is in reality a form of ju-jitsu whenever the techniques minimize the sense of sight in favor of the sense of touch (using gripping instead of striking).



Hanshi Anderson practicing Fairlawn gym, 1969

The four primary levels of kata bunkai

1. Salient or obvious actions
2. Self defense actions
3. Counters to the self defense actions
4. Killing techniques, the kata mate

The General Structure of Kumite

Kihon	Ippon	Jiju Ippon	Semi-Free
Number of attacks?	1 attack	Number of attacks?	1 attack
Action before attacks?	No pre-actions allowed	Action before attacks?	Pre-action allowed
Weapon?	Pre-planned weapon	Weapon?	Pre-planned weapon
Target?	Pre-planned target	Target?	Pre-planned target
Attacker?	Pre-planned who attacks	Attacker?	Pre-planned who attacks
Contact allowed?	No contact allowed	Contact allowed?	Contact allowed
Block needed?	Pre-planned block	Block needed?	Choice of block
Counter needed?	Pre-planned counter	Counter needed?	Choice of counter
Basic	Sanbon	Jiju Ippon	Free
Number of attacks?	3 attacks	Number of attacks?	1 attack
Action before attacks?	No pre-actions allowed	Action before attacks?	Pre-action allowed
Weapon?	Pre-planned weapon	Weapon?	Choice of weapon
Target?	Pre-planned target	Target?	Pre-planned target
Attacker?	Pre-planned who attacks	Attacker?	Pre-planned
Contact allowed?	No contact allowed	Contact allowed?	Contact allowed
Block needed?	Pre-planned block	Block needed?	Choice of block
Counter needed?	Pre-planned counterattack	Counter needed?	Choice of counter
Advanced	Sanbon	Jiju	Kumite
Number of attacks?	2 attacks	Number of attacks?	Any number
Action before attacks?	Pre-action allowed	Action before attacks?	Pre-action allowed
Weapon?	Pre-planned weapon for 1st Attack?	Weapon?	Choice of weapon
Target?	Pre-planned target	Target?	Choice of target allowed
Attacker?	Pre-planned who attacks	Attacker?	Either can attack at random
Contact allowed?	No contact allowed	Contact allowed?	Contact is allowed
Block needed?	Pre-planned block	Block needed?	Choice of block or not allowed
Counter needed?	Choice of counter	Counter needed?	Free movement continued
Advanced	Gohon		
Number of attacks?	5 attacks		
Action before attacks?	No pre-actions allowed		
Weapon?	Pre-planned weapon		
Target?	Pre-planned target		
Attacker?	Pre-planned who attacks		
Contact allowed?	Contact allowed		
Block needed?	Pre-planned block		
Counter needed?	Choice of counter		

*The structure of the Ippon Kumite
techniques presented here*

SECTION 1

THE LINEAR DRAW

1. Rising defense - reverse punch
2. Inside defense - back fist
3. Front kick
4. Roundhouse kick

THE OBLIQUE FORWARD STEP

5. Hammer fist to ribs
6. Front kick to arm pit
7. Side kick
8. Turning back kick

SECTION 2

THE OBLIQUE DRAW STEP

9. Left one knuckle fist to face
10. Right knife hand to head
11. Left palm strike and right chop
12. Right slide by reverse punch

THE CROSS STEP

13. Punch to rib cage
14. Punch against roundhouse kick
15. Defense against round kick
16. Defense against wheel kick

SECTION 3

THE DIRECT KICK DEFENSE

17. Defensive kick to arm
18. Defensive kick to shoulder
19. Defensive kick to kicking thigh
20. Defensive kick to turning hip

THE DOUBLE JUMP KICK

21. Front kick
22. Roundhouse kick
23. Side kick
24. Turning kick

SECTION 4

THE FOLLOWING JUMP KICK

25. Front kick
26. Roundhouse kick
27. Side kick
28. Turning kick

DEFENSES FROM THE FLOOR

29. Side kick from floor
30. Roundhouse kick from floor
31. Turning low stomp kick
32. Falling on back kick with double thrust kick

IPPON KUMITE (Number 1) Group 1, #1
Defense Against Face Attack With Front Thrust Punch

The rising block should pass in front of and across the body with the palm turned toward the face. Just before contact, impart a turning action with a final drive of the forearm. Use the outer forearm near wrist as the contact area. The punch should be crisp. Use the waist in executing the punch.

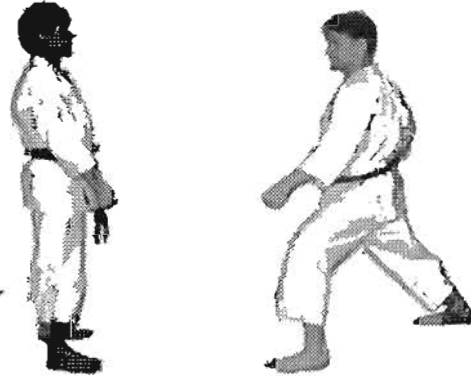


IPPON KUMITE (Number 1) Group 1, #1

Defense Against Face Attack With Front Thrust Punch

ATTACK:

- *High section punch from a formal position*

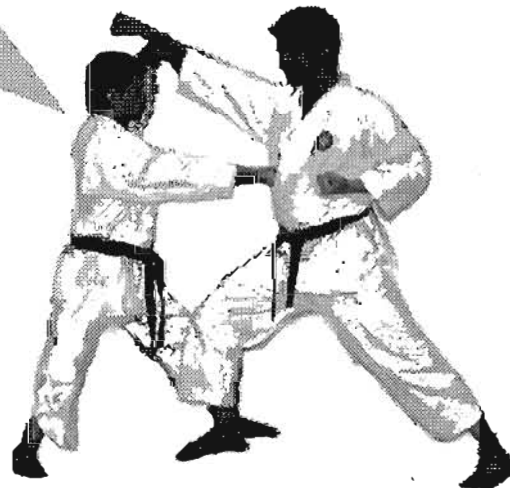


DEFENSE:

- *Step back with the right foot and pull back the left foot for distance*
- *Do a left arm high rising parry*

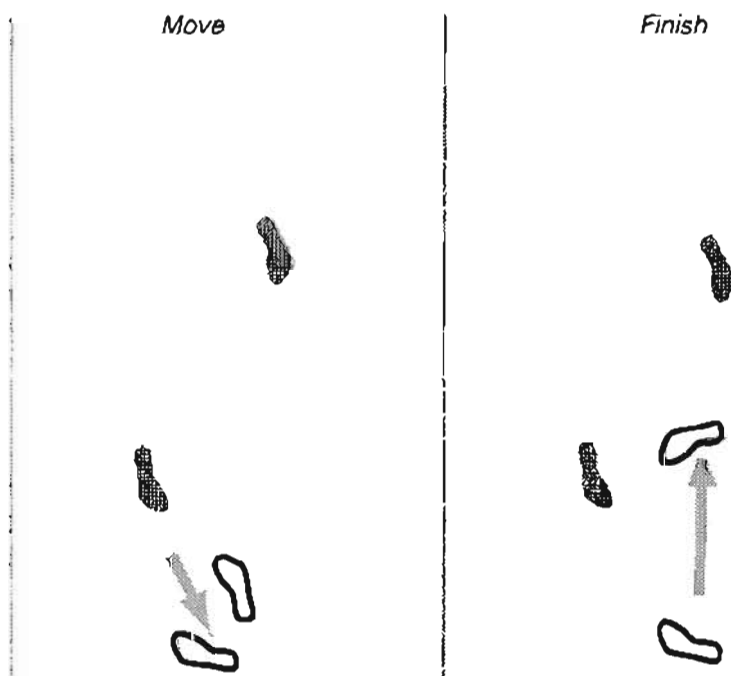
COUNTERATTACK:

- *Slide the left foot in to form a right back stance*
- *Do a right hand middle section reverse punch (twist waist)*



IPPON KUMITE (Number 2) Group 1, #2
Defense Against Face Attack With Backfist Counter Strike

The cross block should pass in front of and across the body, starting from near the ear, with the palm twisted clockwise. Just before contact impart a turning action with a final drive of the forearm. Use the outer forearm near wrist as the contact area. The strike should be crisp.

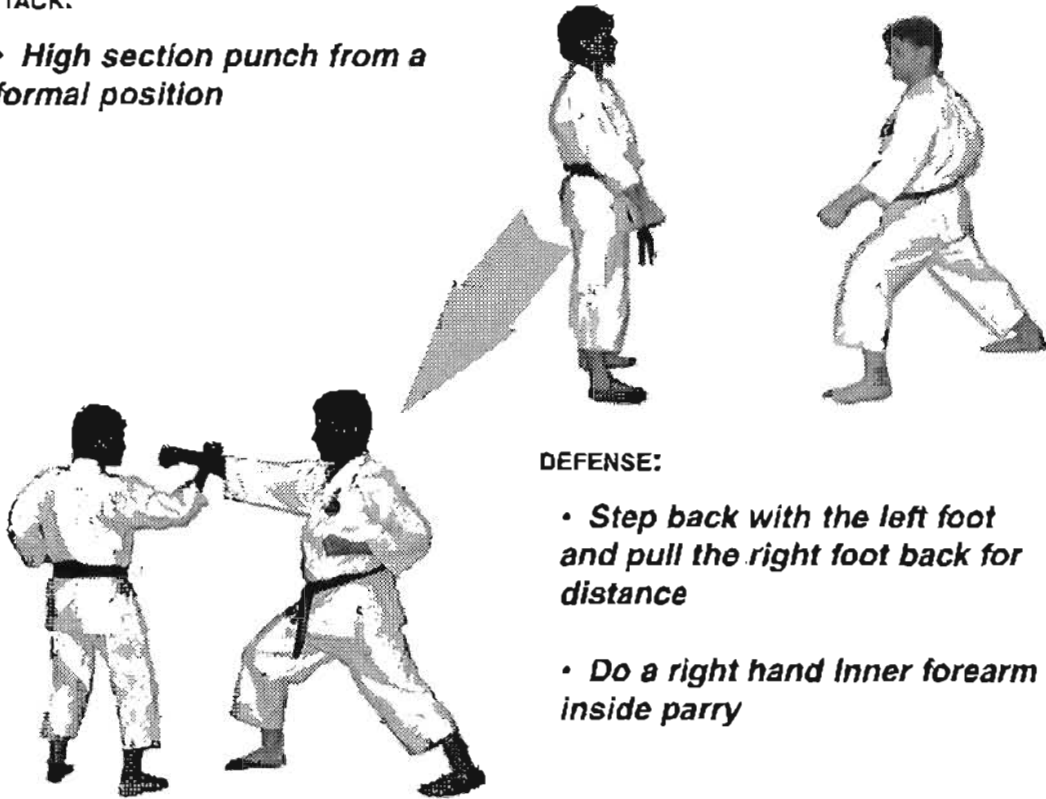


IPPON KUMITE (Number 2) Group 1, #2

Defense Against Face Attack With Backfist Counter Strike

ATTACK:

- *High section punch from a formal position*

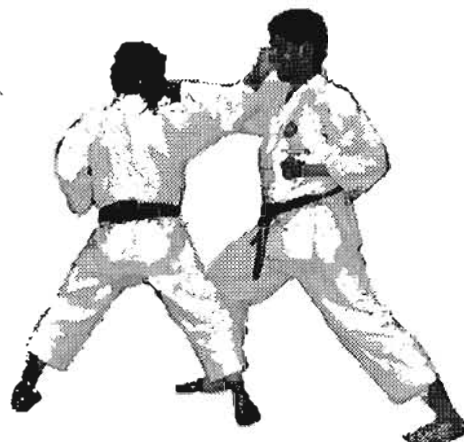


DEFENSE:

- *Step back with the left foot and pull the right foot back for distance*
- *Do a right hand Inner forearm inside parry*

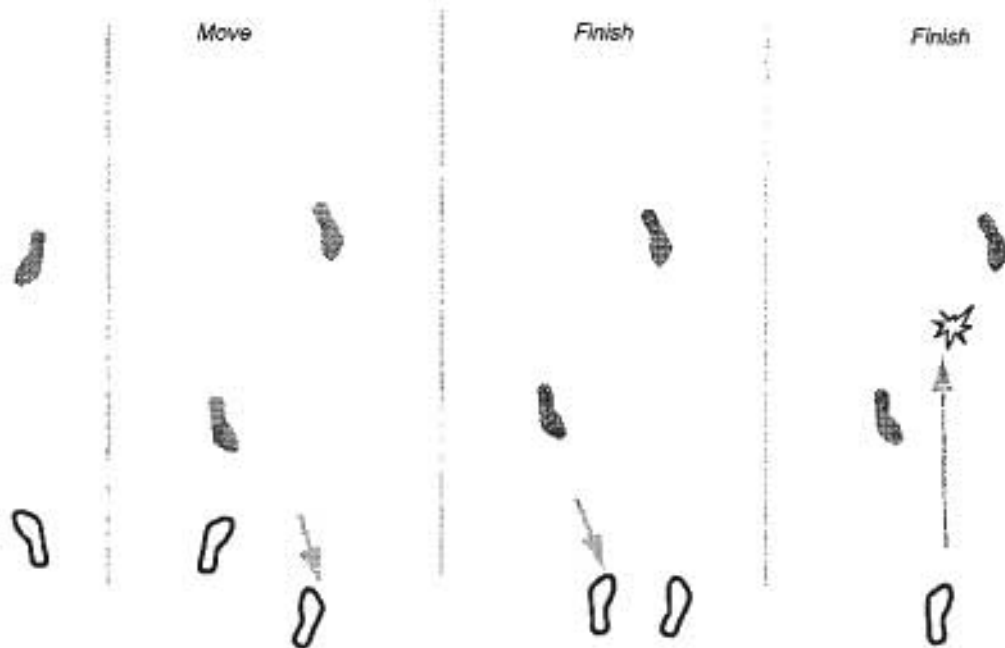
COUNTERATTACK:

- *Slide right foot in to form a right straddle stance*
- *Do a high section right hand backfist strike to temple*



IPPON KUMITE (Number 3) Group 1, #3
Defense Against Body Attack With Thrust Front Kick Counter

The right leg should pull back at the start of the attack, then the other leg should then be pulled back while the first leg drives in. At first, practice this important habit in separate actions but then learn to combine the actions and make the kick in one motion.

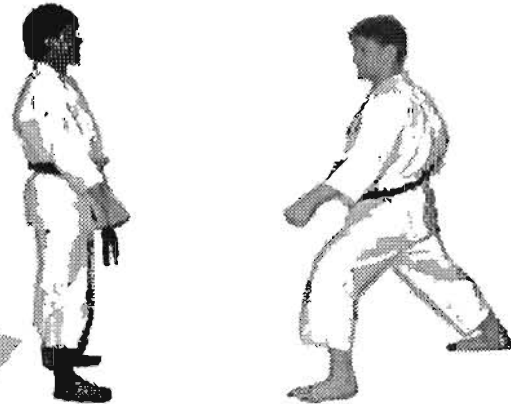


IPPON KUMITE (Number 3) Group 1, #3

Defense Against Body Attack With Thrust Front Kick Counter

ATTACK:

- *High section punch from a formal position*

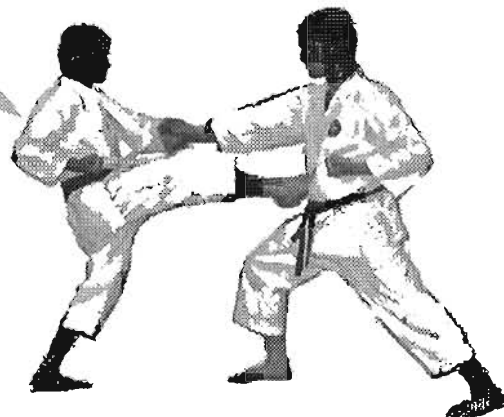


DEFENSE:

- *Step back with the left foot and pull the right foot back for distance*
- *Do a left hand inner forearm outside defend*

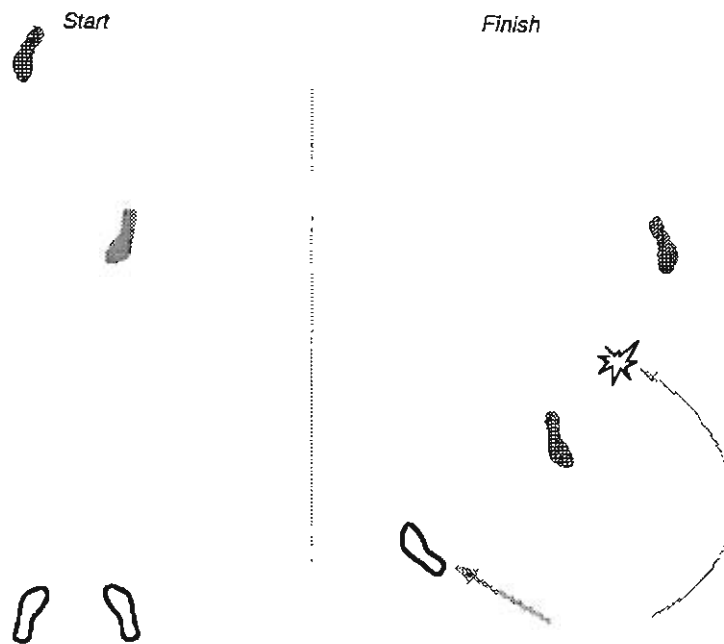
COUNTERATTACK:

- *Drive a strong right foot front kick to the abdomen, face, or groin*



IPPON KUMITE (Number 1) Group 4, #4
Defense Against Face Attack With Roundhouse Kick Counter

No block is really necessary here, but you may do one if you feel you want to. Your body should be forward to the left, almost even with the hip of the attacker, for the kick to be fully functional, and to be in the proper position for a knee strike if the range might change. Be careful to hit the exact center of the target.

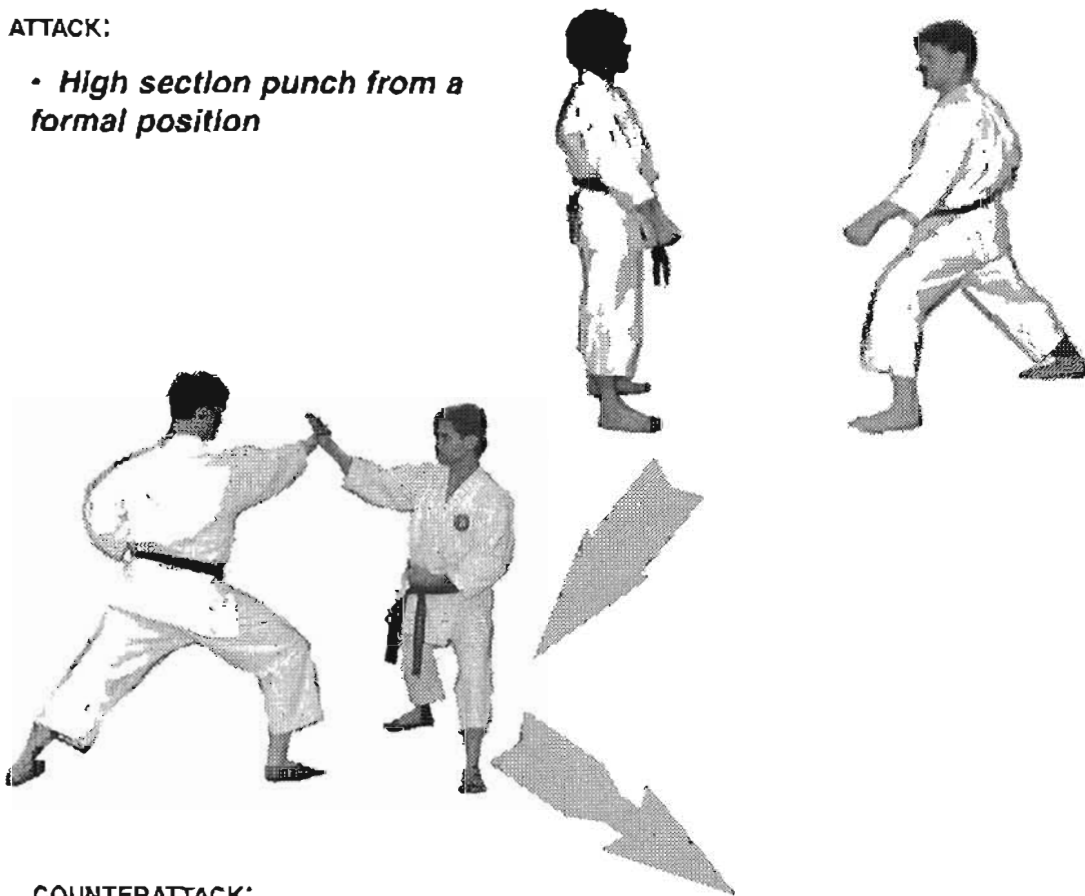


IPPON KUMITE (Number 4) Group 1, #4

Defense Against Face Attack With Roundhouse Kick Counter

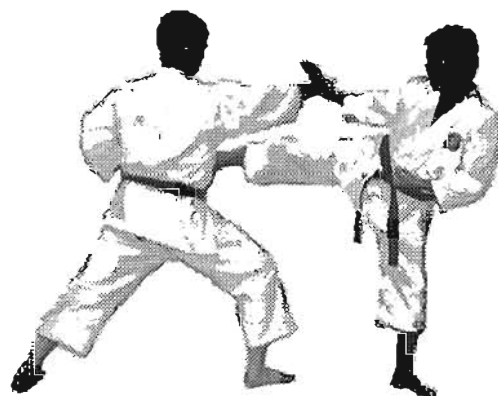
ATTACK:

- *High section punch from a formal position*



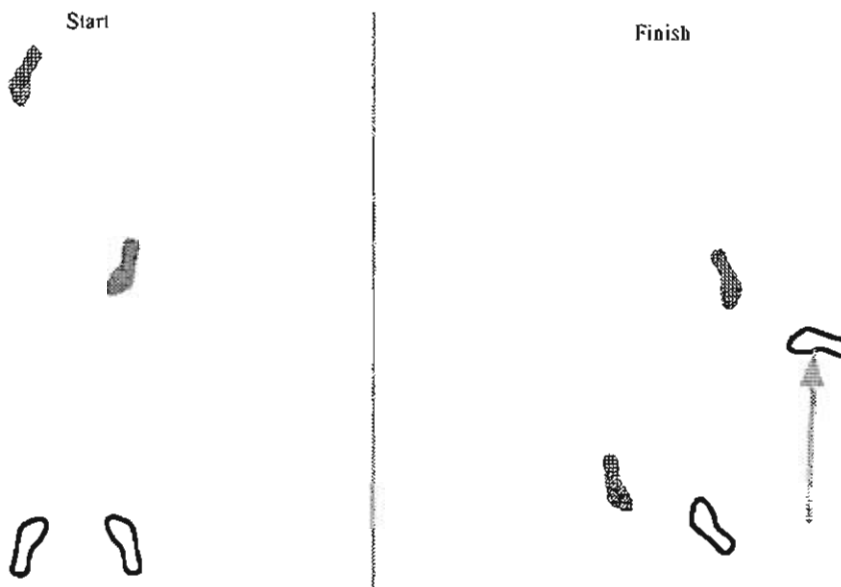
COUNTERATTACK:

- *Step by the attacker until you are almost even with their hip or front leg*
- *Do a mid section right roundhouse kick to the solar plexus*



IPPON KUMITE (Number 5) Group 2, #1
Defense Against Face Attack With Hammer Fist To Chest

Contact point for the hammer fist should be directly in front of and below the right shoulder of striker. Execute the strike at the exact moment that the defender settles his body weight.

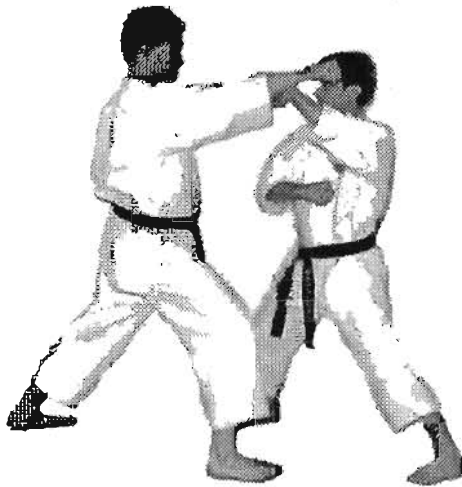
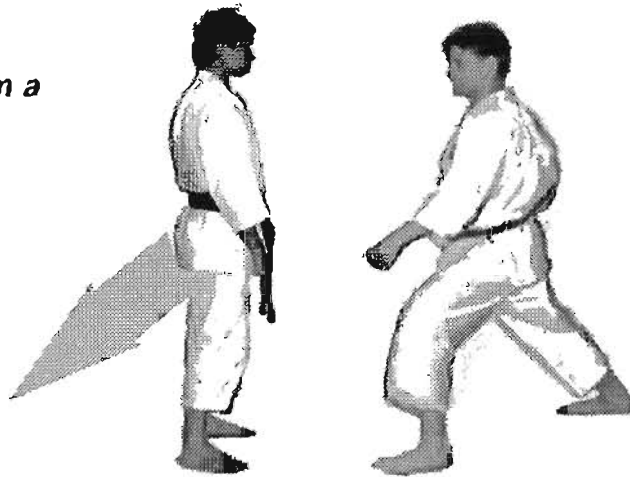


IPPON KUMITE (Number 5) Group 2, #1

Defense Against Face Attack With Hammer Fist To Chest

ATTACK:

- *High section punch from a formal position*



DEFENSE:

- *Step forward on the oblique to form a right straddle stance and draw the right hand to a solar plexus chamber position*
- *Do a left hand parry to attackers arm*

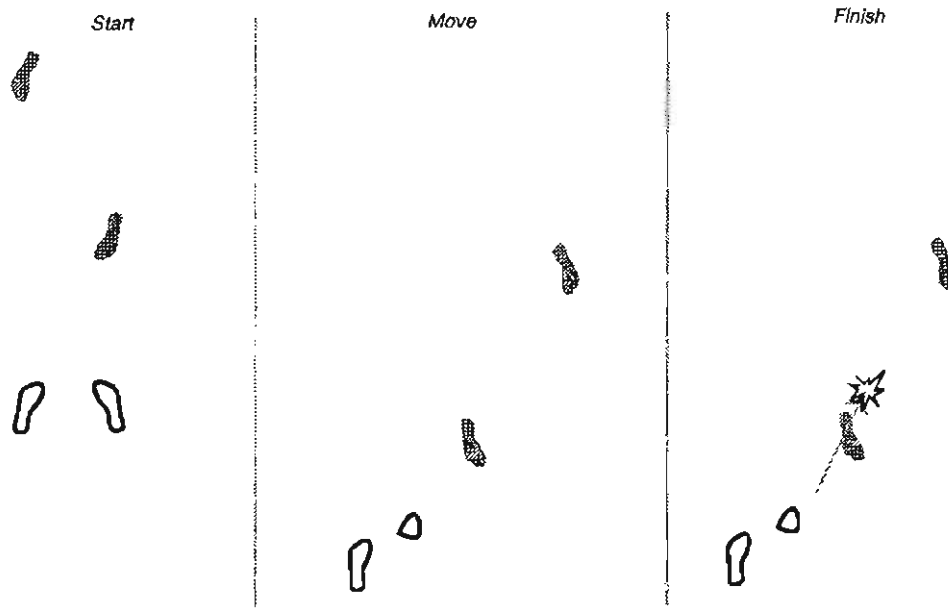
COUNTERATTACK:

- *Do a right hand outside hammer fist to side of rib cage*



IPPON KUMITE (Number 6) Group 2, #2
Defense Against Face Attack With Snap Front Kick to Body

The cat stance should be deep with the right hip tucked. Hold the front elbow close to the ribs to protect the floating ribs from attack. Do the shuto uke with a strong snap and hold the left hand high in front of sternum. The kick should be quick and target the arm pit or lower rib cage.

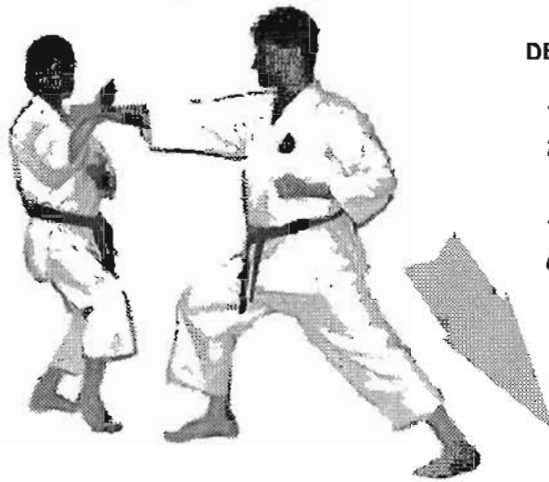
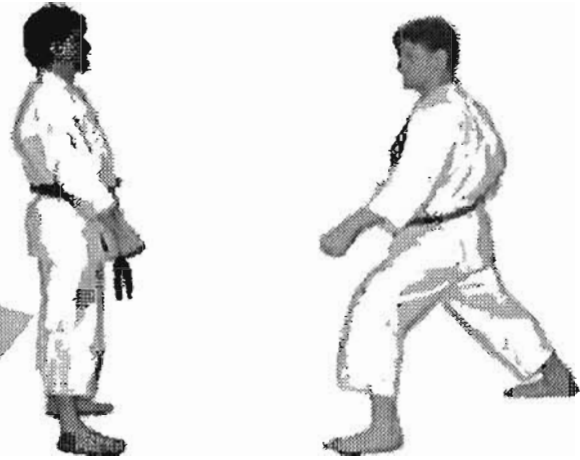


IPPON KUMITE (Number 6) Group 2, #2

Defense Against Face Attack With Snap Front Kick to Body

ATTACK:

- *High section punch from a formal position*



DEFENSE:

- *Step out to the left side to form a left cat stance*
- *Do a double knife hand defend to attacker's arm*

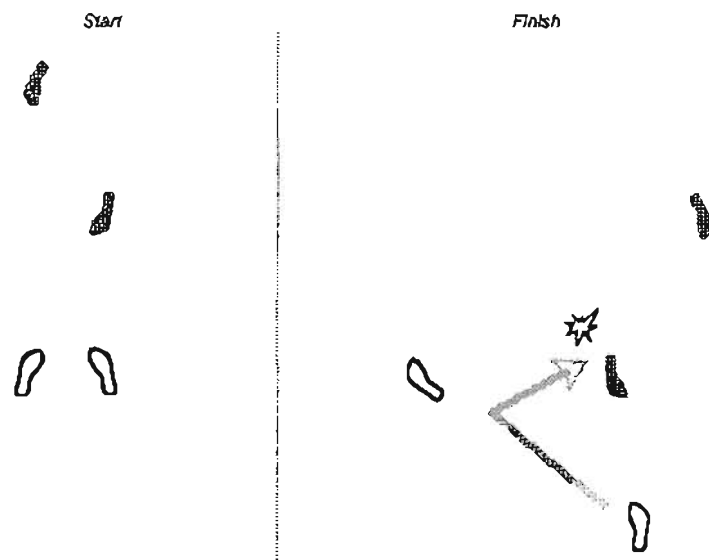
COUNTERATTACK:

- *Do a right foot snap front kick to attacker's arm/pl*



IPPON KUMITE (Number 7) Group 2, #3
Defense Against Face Attack With Side Kick Counter

The body of the defender should be almost even on the left oblique with attacker's front leg or hip. Start the kick with a turn. Begin the kick from behind the line of the knee of the attacker. This is a true back kick applied to the side.

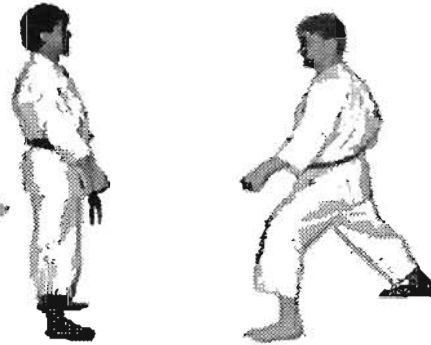
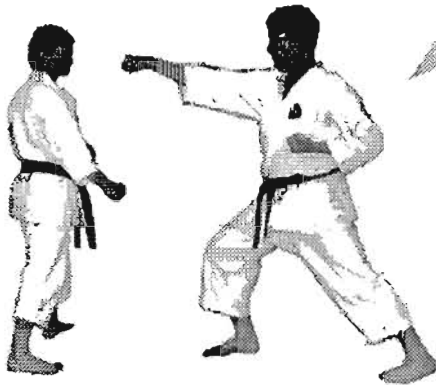


IPPON KUMITE (Number 7) Group 2, #3

Defense Against Face Attack With Side Kick Counter

ATTACK:

- *High section punch from a formal position*

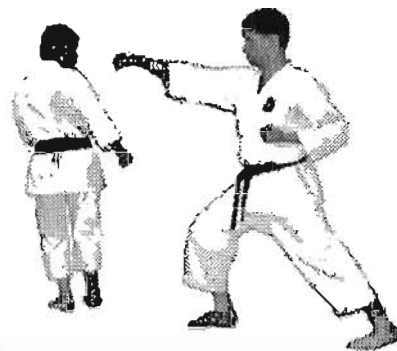


DEFENSE:

- *Step forward on the left oblique until almost even with attacker's body.*
- *Pull up the right leg to a standing ready kick chamber*

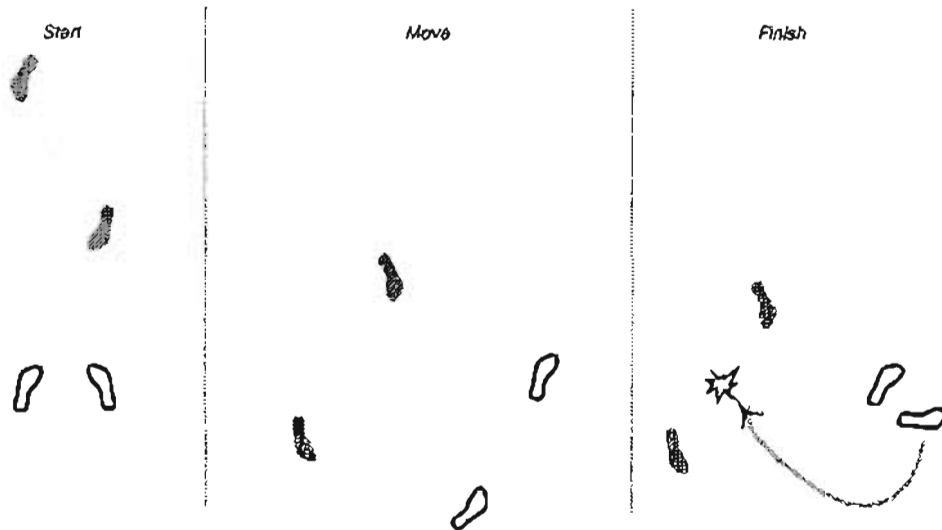
COUNTERATTACK:

- *Chamber the right leg for kick and do a right foot thrust back kick to lower rib cage of attacker*



IPPON KUMITE (Number 8) Group 2, #4
Defense Against Face Attack With Turn Back Kick

Rapidly step to the right side. Step far enough so that the right hip is even with the right hip of the attacker. Pick up the knee sharply—turn the body and pop the kick to the lower chest of the attacker. Hit with the heel.

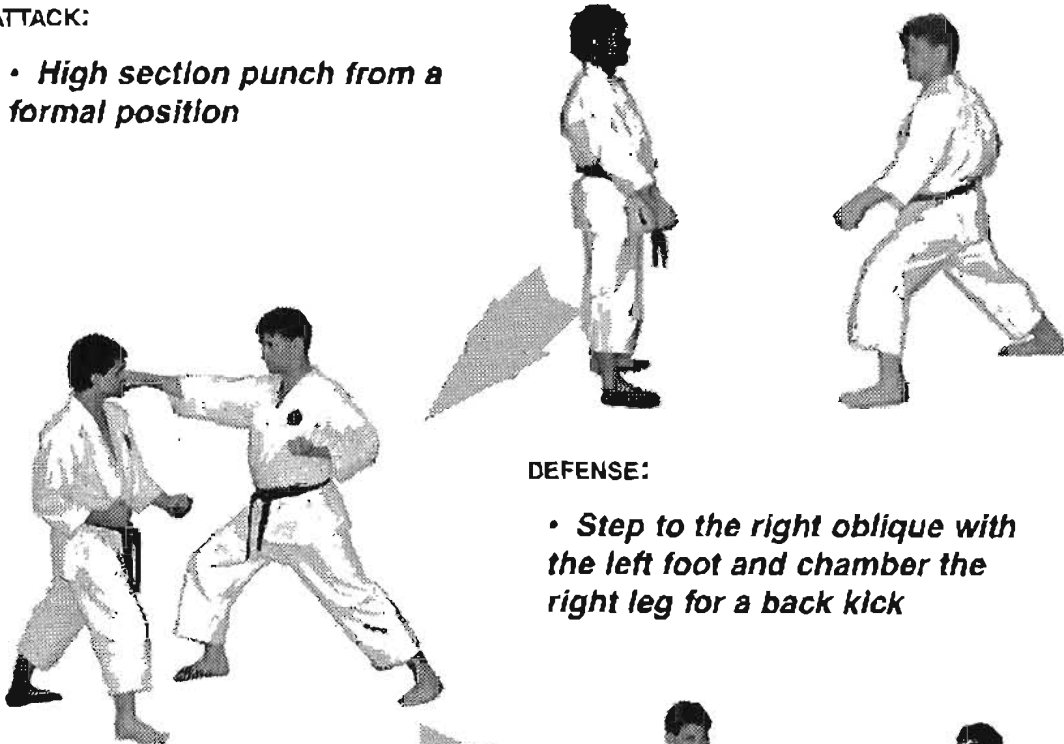


IPPON KUMITE (Number 8) Group 2, #4

Defense Against Face Attack With Turn Back Kick

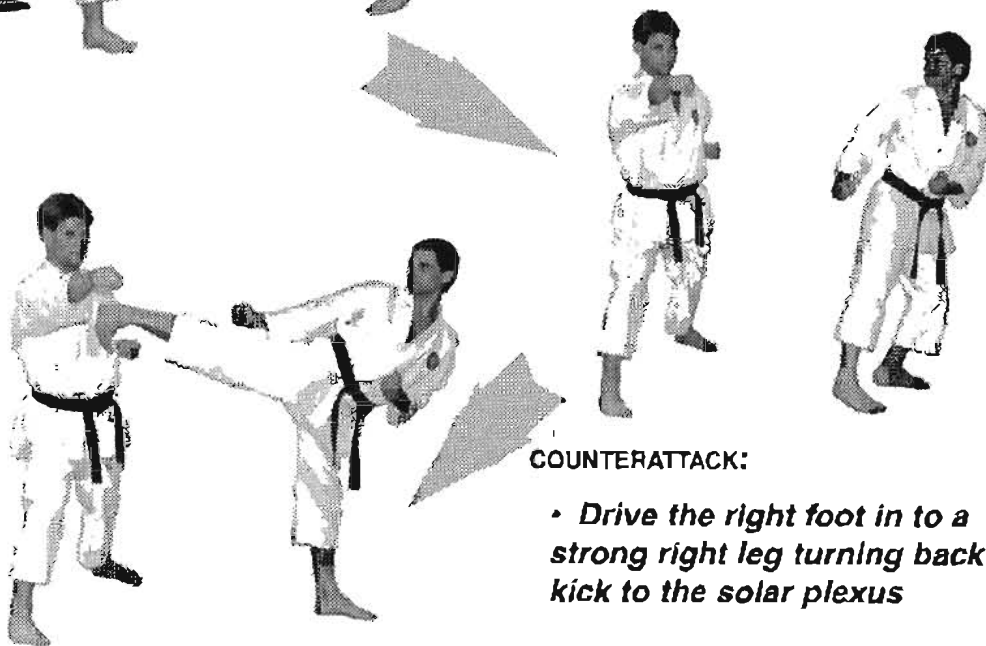
ATTACK:

- *High section punch from a formal position*



DEFENSE:

- *Step to the right oblique with the left foot and chamber the right leg for a back kick*



COUNTERATTACK:

- *Drive the right foot in to a strong right leg turning back kick to the solar plexus*

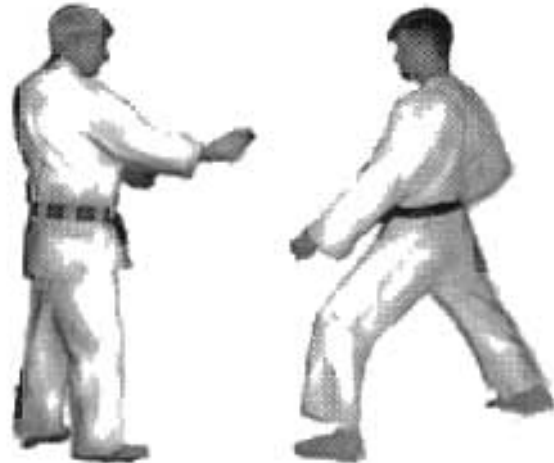
IPPON KUMITE (Number 9) Group 3, #1
Defense Against Face Attack With Knuckle Fist To Face

This technique should enter from about 4:30 o'clock—the attacker's drive is to 6 o'clock. Do the pull and strike almost simultaneous with the attack. The gaze should look through the attacker and not fix on the target point in order to facilitate correct targeting.

IPPON KUMITE (Number 9) Group 3, #1
Defense Against Face Attack With Knuckle Fist To Face

ATTACK:

- *High section punch from a formal position*



DEFENSE:

- *Pull the right foot back to the right rear oblique to form a right rear natural stance facing in attacker about 4:00 o'clock*



COUNTERATTACK:

- *Slide the left foot forward to form a left fixed back stance while executing a left one knuckle strike to cheek. this is timed to finish with the final settling of the attacker's weight*



IPPON KUMITE (Number 10) Group 3, #2
Defense Against Face Attack With Counter Thrust

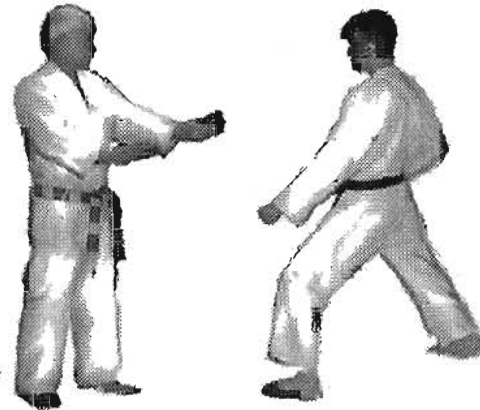
Turn with the attack and enter from 4:30. Impel the shuto with a pushing action—swing the knife hand through the correct strike arc by rotating the driving shoulder. Other possible targets for different weapons are: between the eyes and the low center of sternum.

IPPON KUMITE (Number 10) Group 3, #2

Defense Against Face Attack With Counter Thrust

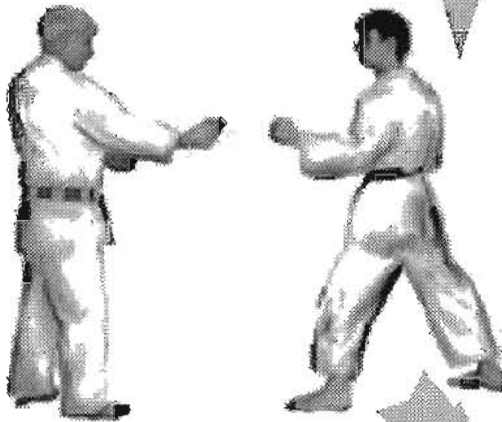
ATTACK:

- *High section punch from a formal position*



DEFENSE:

- *Pull the left foot back behind right foot to form a left rear natural stance facing to 4:00 o'clock*



COUNTERATTACK:

- *Slide the right foot forward to form a fixed back stance while executing a right knife hand strike to slightly behind the ear. this is timed to hit with the final settling of the attacker's weight*



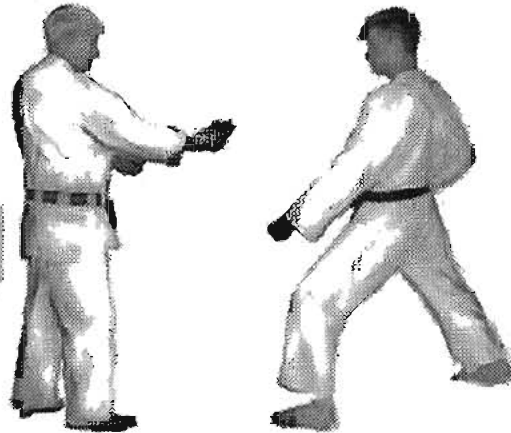
IPPON KUMITE (Number 11) Group 3, #3
Defense Against Face Attack With Palm Heel Strike to Chin and
Shuto to Collarbone

Make the shift of the body smoothly. Settle the weight when the hand hits. It is permitted to raise the shoulder to facilitate the downward strike but on impact the armpit muscles must pull down strongly.

IPPON KUMITE (Number 11) Group 3, #3
Defense Against Face Attack With Palm Heel Strike to Chin and
Shuto to Collarbone

ATTACK:

- *High section punch from a formal position*



DEFENSE:

- *Pull the right foot back to the right rear oblique to form a right natural back stance facing attacker from about 4:00 o'clock position*

COUNTERATTACK:

- *Slide the left foot forward to form a right fixed back stance while executing a left rising palm heel thrust to chin*
- *Pull back the left foot and walk in with right foot to form a right natural stance. Raise the right hand to a preparatory position for a right downward strike*
- *Do a right descending knife hand strike to the collarbone or the lower side of neck*



IPPON KUMITE (Number 12) Group 3, #4
Defense Against Attack With Strike to Ribs Beneath Attacking Arm

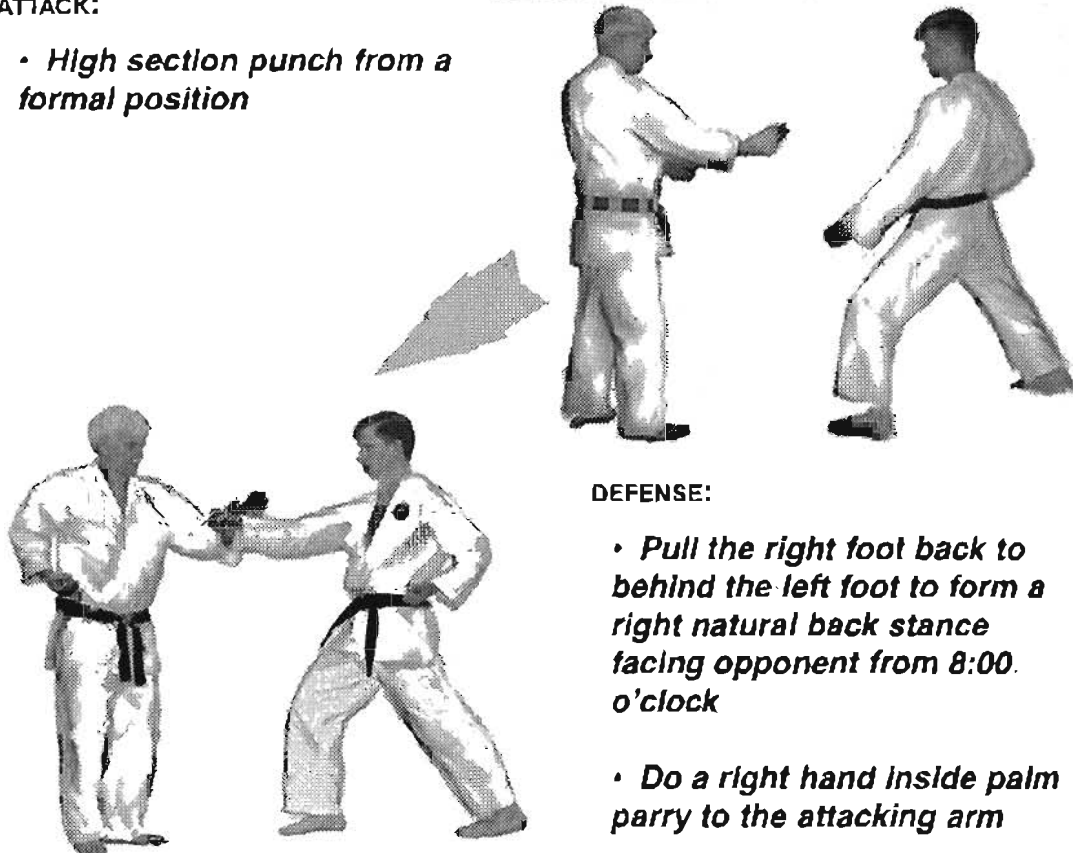
Caveat: Be careful not to collide with the attacker's weapon. Start punches low, keep punches low, maintain the body low.

IPPON KUMITE (Number 12) Group 3, #4

Defense Against Attack With Strike to Ribs Beneath Attacking Arm

ATTACK:

- *High section punch from a formal position*



DEFENSE:

- *Pull the right foot back to behind the left foot to form a right natural back stance facing opponent from 8:00 o'clock*
- *Do a right hand inside palm parry to the attacking arm*

COUNTERATTACK:

- *Slide left foot forward to form a left front stance and execute a right hand reverse punch to the lower left rib cage of attacker*



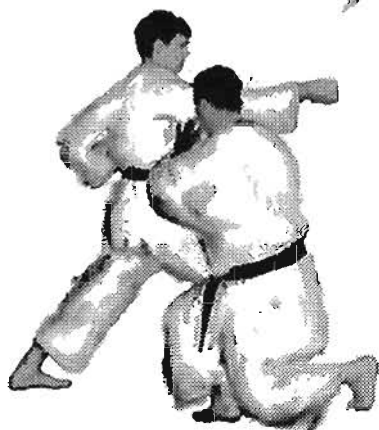
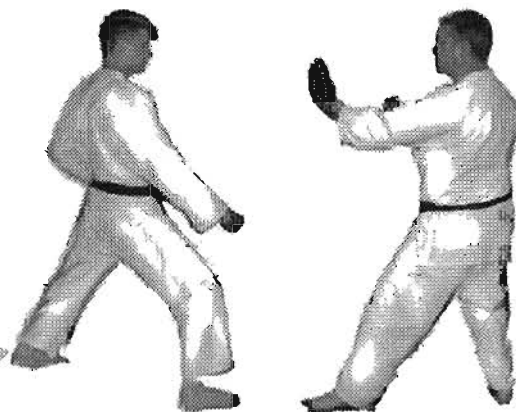
IPPON KUMITE (Number 13) Group 4, #1
Defense Against Face Attack Cross Step And Punch To Ribs

Do the waza in one action. Dip down at the punch and rise to a double knife hand defend after the counter attack.

IPPON KUMITE (Number 13) Group 4, #1
Defense Against Face Attack Cross Step And Punch To Ribs

ATTACK:

- *High section punch from a formal position*



DEFENSE:

- *Take a right foot front cross step to the left oblique. pass the right foot in front of left foot*

COUNTERATTACK:

- *Do a right hand front punch to lower rib cage of attacker at the exact moment of setting of the weight in the cross step*



IPPON KUMITE (Number 14) Group 4, #2
Defense Against Roundhouse Kick Attack With Oblique Reverse Punch

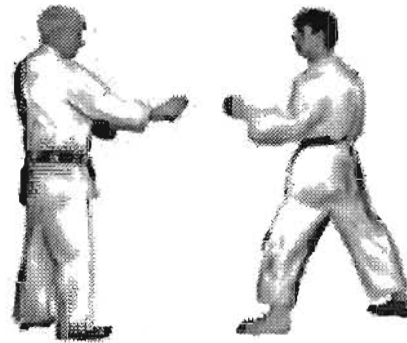
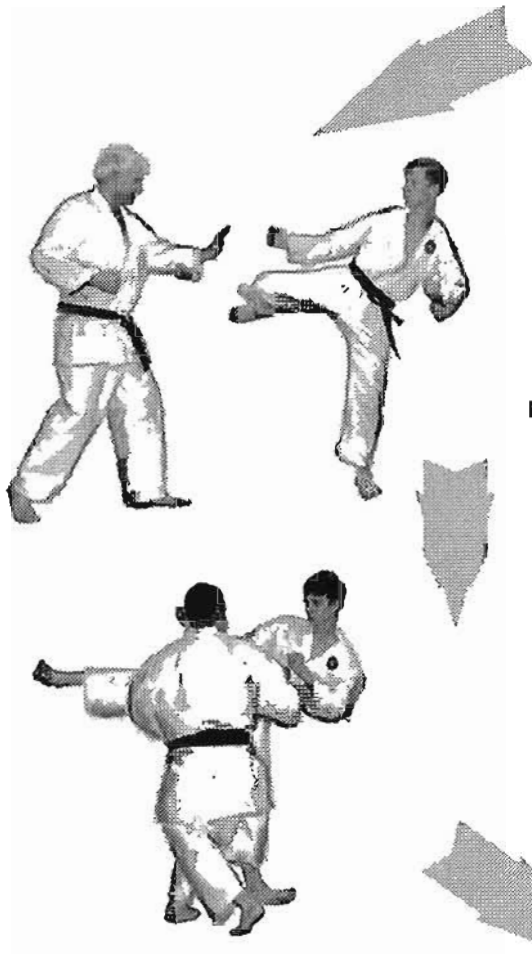
The body must move in instantly. Do the punch without pulling back in a preparatory motion. Use a deep rear foot cross. Step sharply and twist the torso so that the right hand can strike the target with force.

IPPON KUMITE (Number 14) Group 4, #2

Defense Against Roundhouse Kick Attack With Reverse Punch

ATTACK:

- *Right round house kick with rear foot*

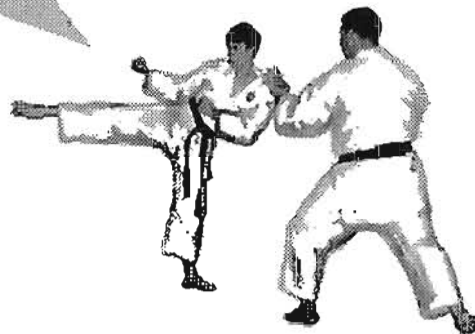


DEFENSE:

- *Lunge In with a big step and take a rear cross step with the left foot to the right oblique, almost even with the attacker's body*

COUNTERATTACK:

- *Drive a right hand punch to the solar plexus of the attacker or do a Uraken (back fist) to the attacker's head*

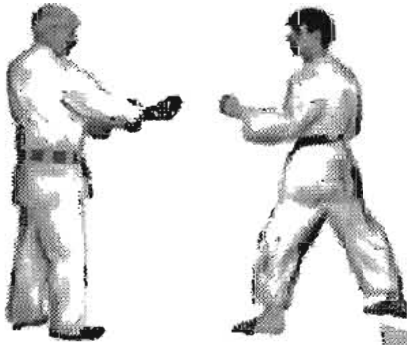


IPPON KUMITE (Number 15) Group 4, #3
Defense Against Roundhouse Kick With Trap and Shuto

Advance the right leg as needed for distance and immediate access. Move rapidly and get really close. Use your forward momentum as you come out of the cross step to upset your attacker.

IPPON KUMITE (Number 15) Group 4, #3

Defense Against Roundhouse Kick With Trap and Shuto



ATTACK:

- *Right round house kick with rear foot*



DEFENSE:

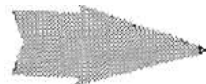
- *Take a rear cross step with the left foot to about a 5:00 o'clock angle*

COUNTERATTACK:

- *Do a double knife hand defend (rounded in the chinese style). the left hand comes up under the attacker's kicking leg and the right hand does a right knife hand strike to the left neck area of the kicker*
- *Step through and over the falling body while keeping hold of the kicking leg (cross hands to trap leg to chest)*
- *Do a stomping kick to attacker*



VIEW FROM OTHER SIDE

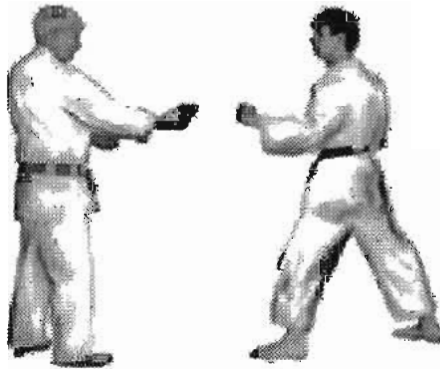


IPPON KUMITE (Number 16) Group 4, #4
Defense Against Face Attack With Turn Back Kick

On this attack/defense you must move in swiftly and surely and execute your techniques with a driving force. The drive is straight in and you bump the attacker's body with your hip. If you have difficulty with the entrance, step out faster with the right foot at the start.

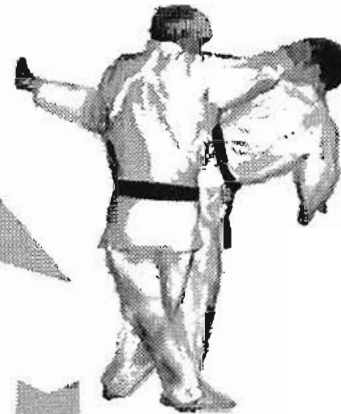
IPPON KUMITE (Number 16) Group 4, #4

Defense Against Face Attack With Turn Back Kick



ATTACK:

- *Left foot wheel kick with the rear foot*



DEFENSE:

- *Take a rear cross step with the left foot almost directly into the attacker*
- *Advance the right leg as needed for distance and fast entry- literally bump the body of the attacker with your body*



COUNTERATTACK:

- *Do a double knife hand defend (rounded); The left hand comes up under the attacker's kicking leg and the right hand does a palm hand strike to the left neck area of the kicker*
- *Step through and over falling body while keeping hold of the kicking leg (cross hands to trap leg to chest)*
- *Do a stomping kick to attacker's body*



VIEW FROM OTHER SIDE

*IPPON KUMITE (Number 17) Group 5, #1
Defense Against Attack With Crescent Kick to Arm*

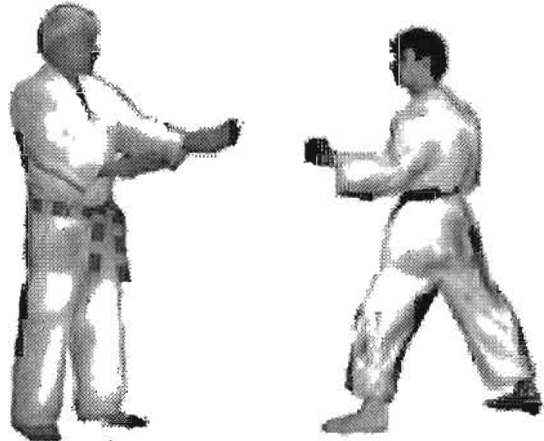
The step and defense in this series is done in one action. Do not hit too high up on the arm as this kick is to maintain a distance. The step is done in concert with the attack. The sweep should be sharp and forceful.

IPPON KUMITE (Number 17) Group 5, #1

Defense Against Attack With Crescent Kick to Arm

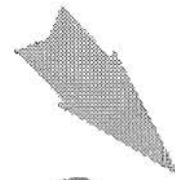
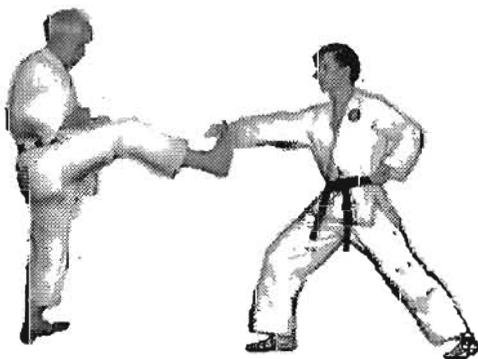
ATTACK:

- *High section punch from a formal position*



DEFENSE:

- *Step with the left foot across the front of your body to get some distance and swing the right foot into a right crescent kick to sweep the forearm of the attacker*



Keep swinging the leg through the sweep until you are cleared to do a possible right side kick to body or head

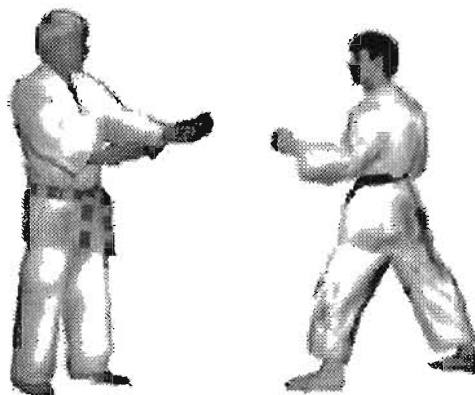
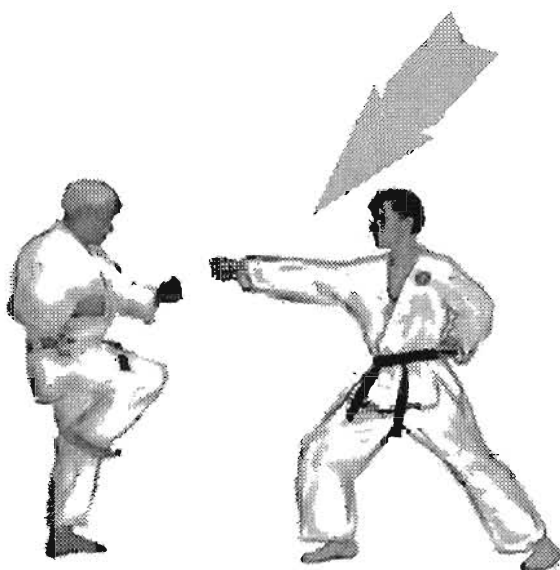
IPPON KUMITE (Number 18) Group 5, #2
Defense Against Face Attack With Thrust Front Kick To Shoulder

This attack goes straight in and drives upward with a thrusting force. Take a small preliminary step to measure the distance if necessary.

IPPON KUMITE (Number 18) Group 5, #2
Defense Against Face Attack With Thrust Front Kick To Shoulder

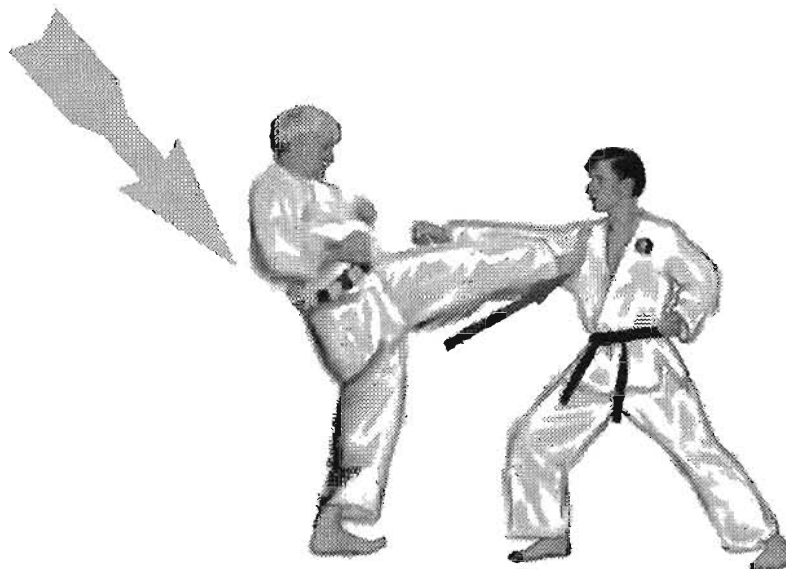
ATTACK:

- *High section punch from a formal position*



DEFENSE - COUNTERATTACK:

- *Step in slightly with the left foot to set the range and drive a high right stomping thrust front heel kick into the advancing pectoral-arm connection of the attacker*



IPPON KUMITE (NUMBER 19) GROUP 5, #3

Defense Against Round Kick With Crescent Kick To Thigh

Like the previous ippon kumite, this attack goes straight in and drives upward with force. Take a small step to measure the distance if necessary.

IPPON KUMITE (Number 19) Group 5, #3
Defense Against Round Kick With Crescent Kick To Thigh

ATTACK:

Rear foot round house kick from a sparring position



DEFENSE • COUNTERATTACK:

• *Step to the right oblique in front of your body with the left foot and swing the right foot into a foot palm strike or block to the inside of attacker's thigh near the groin.*



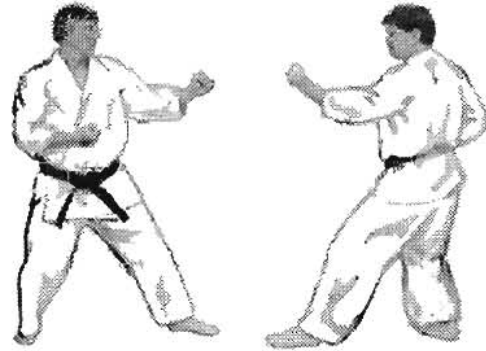
IPPON KUMITE (Number 20) Group 5, #4
Defense Against Back Turning Kick Attack With Crescent Kick

Like the previous ippon kumite, this attack goes straight in and drives upward with force. Take a small step to measure the distance if necessary.

IPPON KUMITE (Number 20) Group 5, #4
Defense Against Back Turning Kick Attack With Crescent Kick

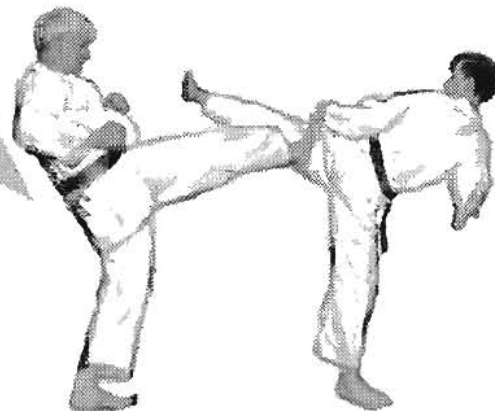
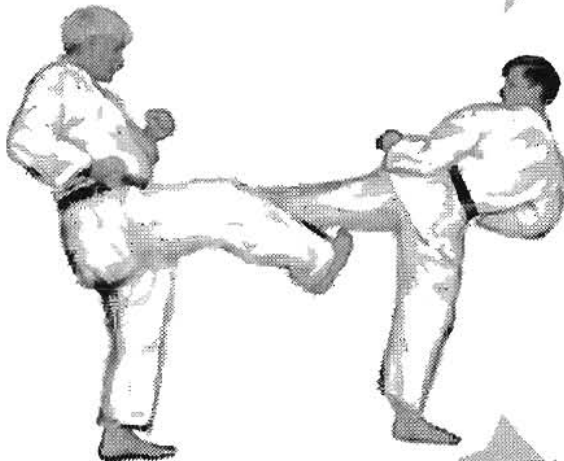
ATTACK:

- *High section turning back kick (wheel kick)*



DEFENSE- COUNTERATTACK:

- *step in the with the left foot to establish the range and drive a stomping foot sole kick to the right thigh/buttock connection of attacker*

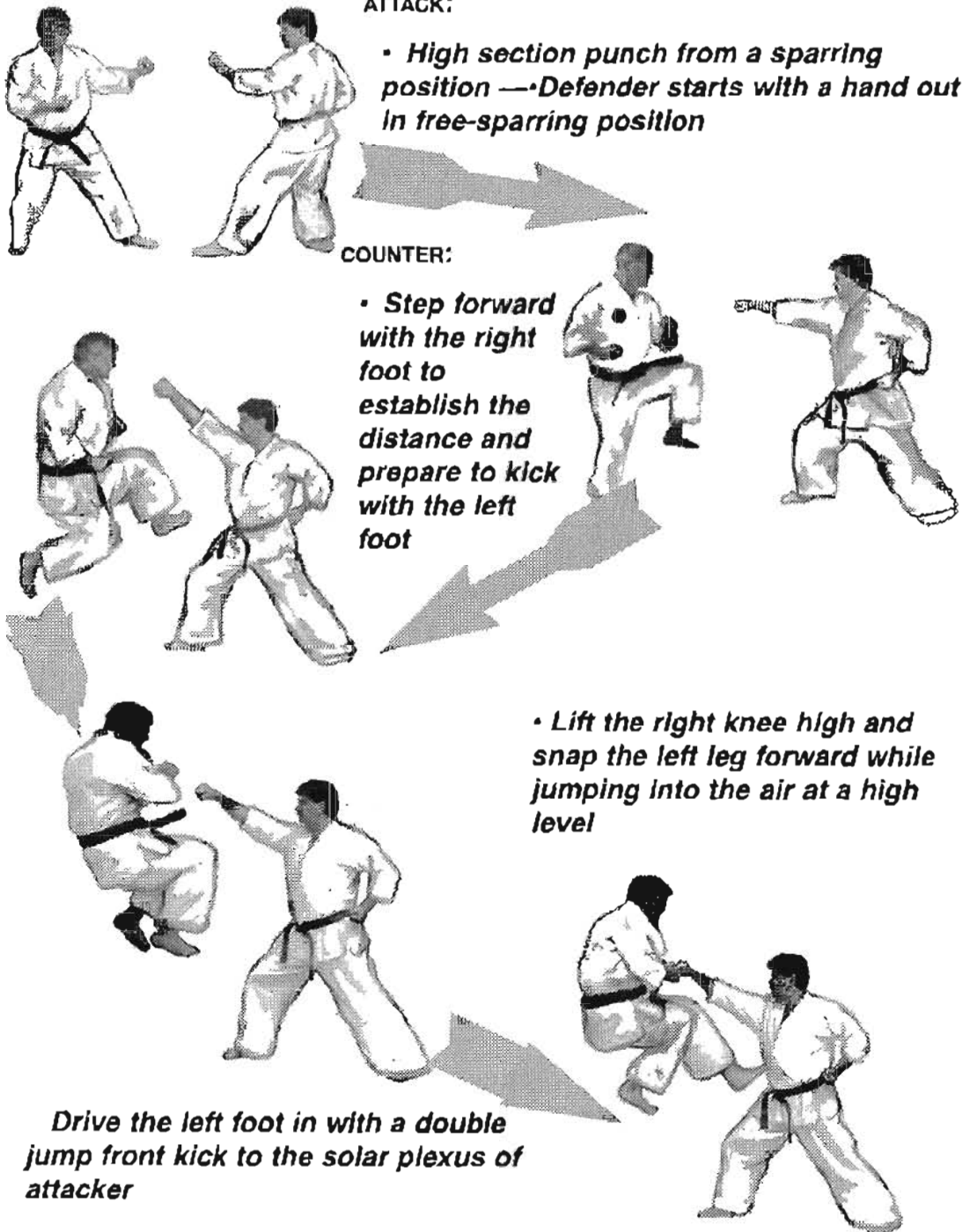


IPPON KUMITE (Number 21) Group 6, #1
Defense Against Face Attack With Double Jump Front Kick

This kick should be done from both sides but the illustration only shows kicking with the right foot. Practice with both feet. Make the technique snappy and sharp and to the target. If you can fly, target the face.

IPPON KUMITE (Number 21) Group 6, #1

Defense Against Face Attack With Double Jump Front Kick



IPPON KUMITE (Number 22) Group 6, #2
Defense Against Face Attack With Double Jump Round House Kick

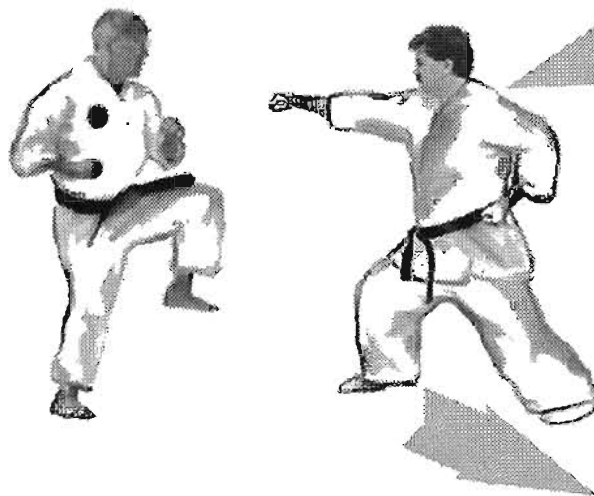
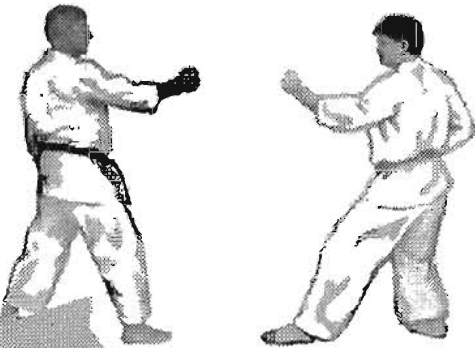
This kick should be done from both sides. The illustration only shows kicking with the right foot. Practice with both feet. Make the technique snappy and sharp and to the target. If you can fly, target the face.

IPPON KUMITE (Number 22) Group 6, #2

Defense Against Face Attack With Double Jump Round House Kick

ATTACK:

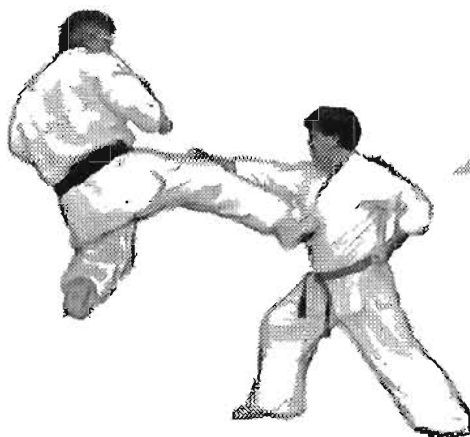
- *High section punch from a sparring position — defender starts with a hand out with a free-sparring position*



- *Lift left knee high and snap the right leg forward while jumping into the air at a high level*

COUNTERATTACK:

- *Step forward with the right foot for distance and prepare to kick with the right foot*



- *Drive the left foot to a double jump round house kick to the solar plexus of attacker*

IPPON KUMITE (Number 23) Group 6, #3
Defense Against Face Attack With Double Jump Side Kick

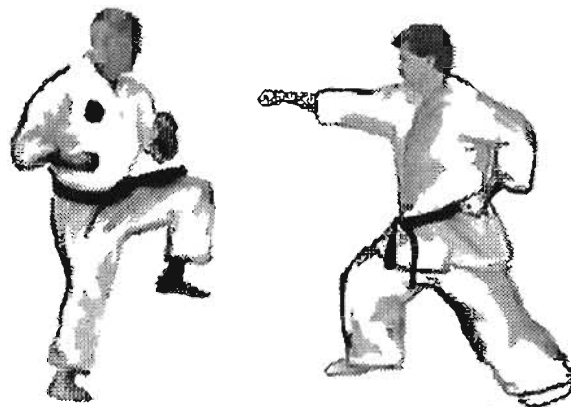
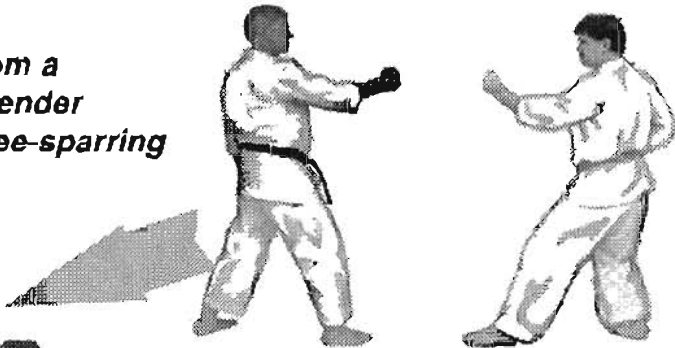
This kick should be done from both sides. The illustration only shows kicking with the right foot. Practice on both sides. Make the technique snappy and sharp and to the target. If you can fly, target the face.

IPPON KUMITE (Number 23) Group 6, #3

Defense Against Face Attack With Double Jump Side Kick

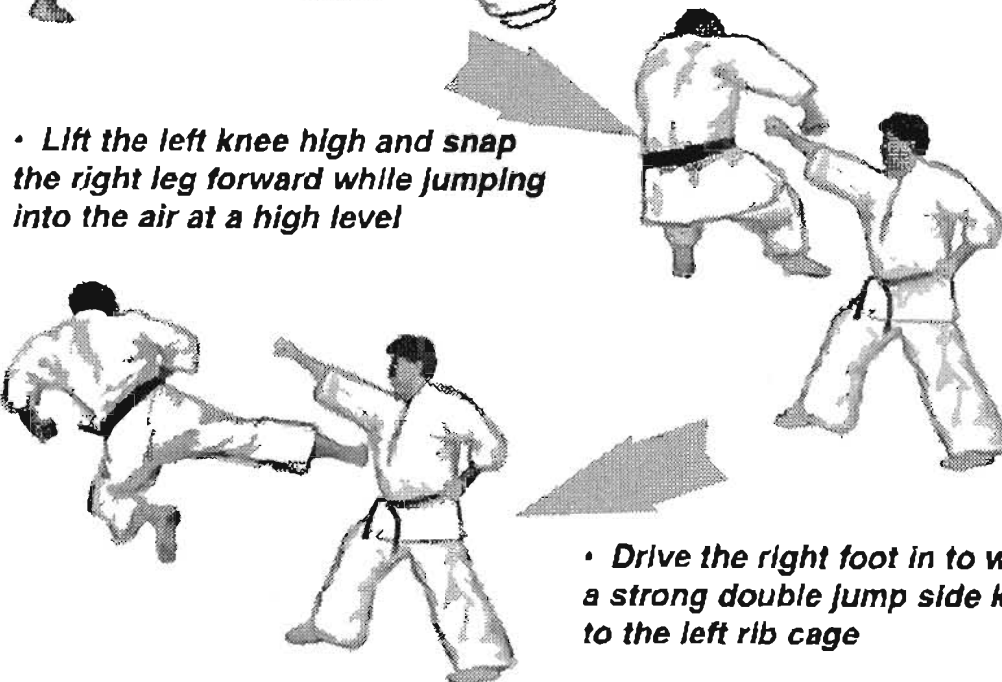
ATTACK:

- *High section punch from a sparring position — defender starts with a hand out free-sparring position*



COUNTERATTACK:

- *Step forward with the right foot for distance and prepare to kick with the right foot*



- *Lift the left knee high and snap the right leg forward while jumping into the air at a high level*

- *Drive the right foot in to with a strong double jump side kick to the left rib cage*

IPPON KUMITE (Number 24) Group 6, #4
Defense Against Face Attack With Double Jump Turning Kick

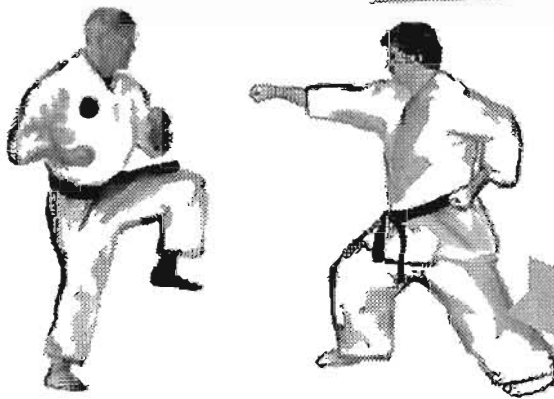
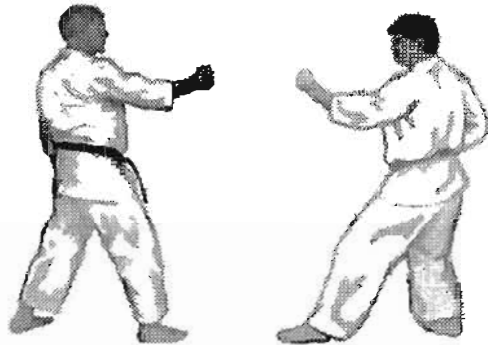
This kick should be done from both sides. The illustration only shows kicking with the right foot. Practice both. Make the technique snappy and sharp and to the target. If you can fly, target the face.

IPPON KUMITE (Number 24) Group 6, #4

Defense Against Face Attack With Double Jump Turning Kick

ATTACK:

- *High section punch from a sparring position — defender starts with a hand out free-sparring position*



COUNTERATTACK:

- *Step forward with the right foot for distance and prepare to kick with the right foot*



- *Lift the left knee high and snap the right leg forward while jumping and turning into the air at a high level*



- *drive the right foot in to a strong double jump tuning back kick to the left rib cage*

IPPON KUMITE (Number 25) Group 7, #1
Defense Against Face Attack With Following Jump Front Kick

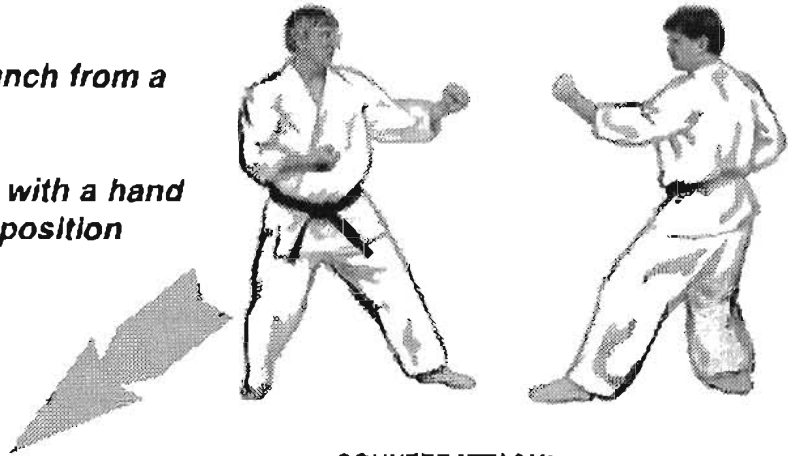
This kick should be done from both sides. The illustration only shows kicking with the right foot. Practice both. Make the technique snappy and sharp and to the target. If you can fly, target the face.

IPPON KUMITE (Number 25) Group 7, #1

Defense Against Face Attack With Following Jump Front Kick

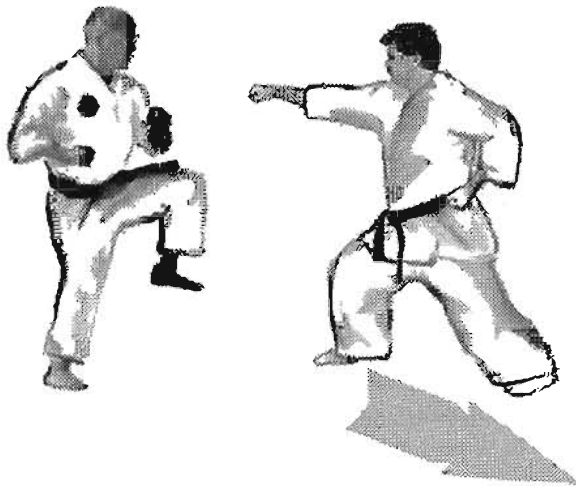
ATTACK:

- *High section punch from a sparring position*
- *Defender starts with a hand out free-sparring position*



COUNTERATTACK:

- *Step forward with the left foot for distance and prepare to skip kick with right foot*
- *Lift the right knee high in preparation for chambering for the jump kick. while you are in the air, snap the hips and foot into the kick*



- *Drive a right foot following jump front kick to solar plexus of attacker*



IPPON KUMITE (Number 26) Group 7, #2
Defense against Face Attack With Following Roundhouse Kick

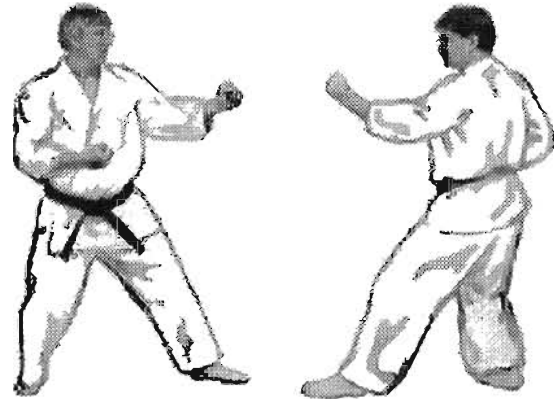
This kick should be done from both sides. The illustration only shows kicking with the right foot. Practice both. Make the technique snappy and sharp and to the target. If you can fly, target the face.

IPPON KUMITE (Number 26) Group 7, #2

Defense against Face Attack With Following Roundhouse Kick

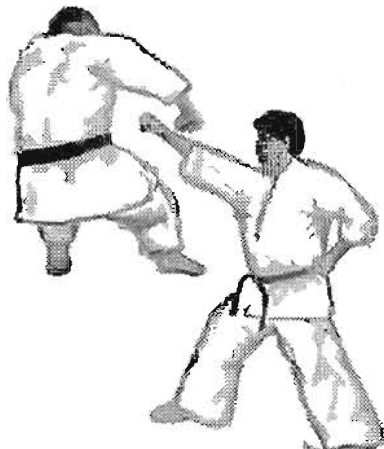
ATTACK:

- *High section punch from a sparring position — defender starts with a hand out free-sparring position*

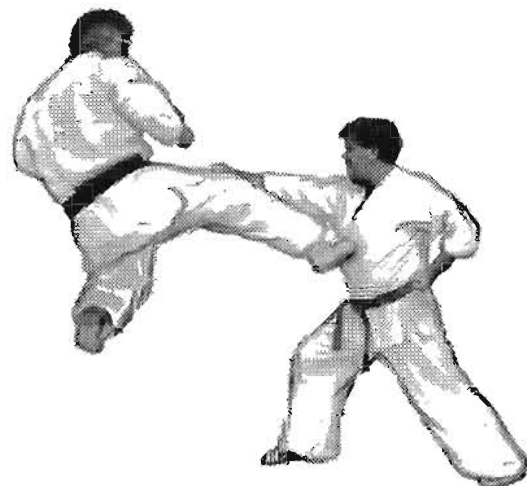


COUNTERATTACK:

- *Step forward with the left foot to establish the distance and prepare to skip kick with the right foot*
- *Lift the right knee high in preparation for chambering for the jump kick. while you are in the air, snap the hips and foot into the kick*



- *Drive a right foot following jump round kick into solar plexus of attacker*



IPPON KUMITE (Number 27) Group 7, #3
Defense Against Face Attack With Following Side Kick

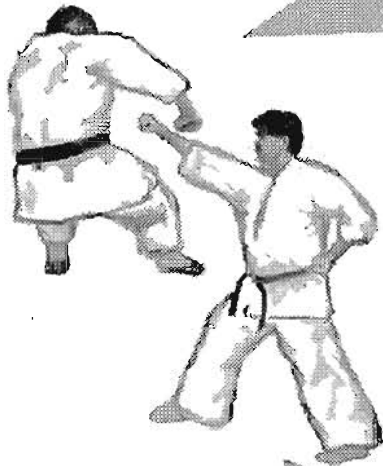
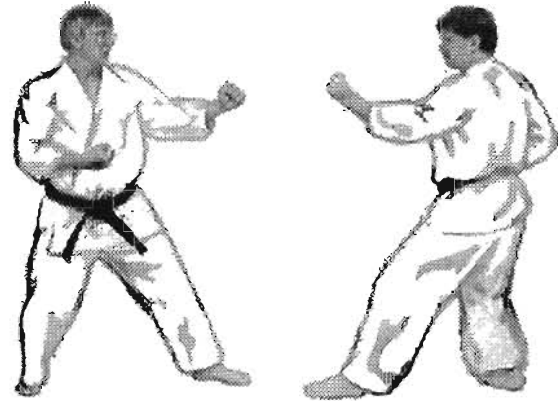
This kick should be done from both sides. The illustration only shows kicking with the right foot. Practice both. Make the technique snappy and sharp and to the target. If you can fly, target the face.

IPPON KUMITE (Number 27) Group 7, #3

Defense Against Face Attack With Following Side Kick

ATTACK:

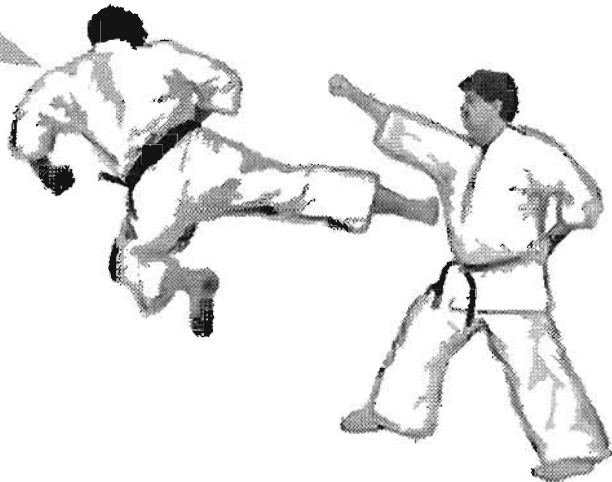
- *High section punch from a sparring position — defender starts with a hand out free-sparring position*



COUNTERATTACK:

- *step forward with the left foot for distance and prepare to skip kick with the right foot*
- *lift the right knee high in preparation for chambering for the jump kick. while you are in the air, snap the hips and foot into the kick*

- *drive a right foot following jump side kick into solar plexus of attacker*



IPPON KUMITE (Number 28) Group 7, #4
Defense Against Face Attack With Following Turning Back Kick

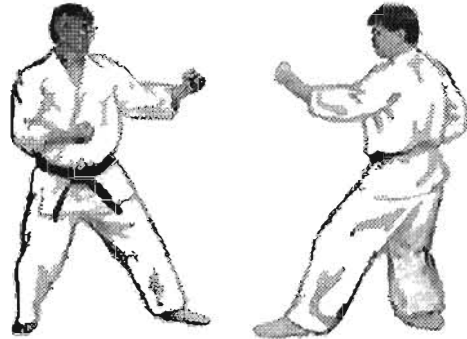
This kick should be done from both sides. The illustration only shows kicking with the right foot. Practice both. Make the technique snappy and sharp and to the target. If you can fly, target the face.

IPPON KUMITE (Number 28) Group 7, #4

Defense Against Face Attack With Following Turning Back Kick

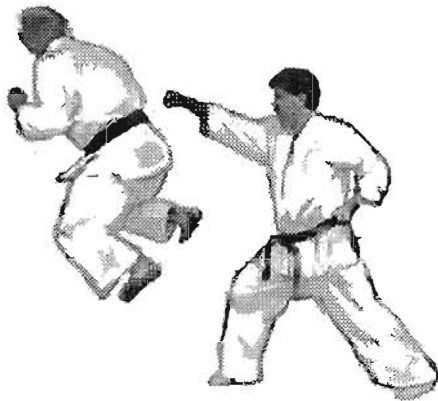
ATTACK:

- *High section punch from a sparring position*
- *Defender starts with a hand out free-sparring position*

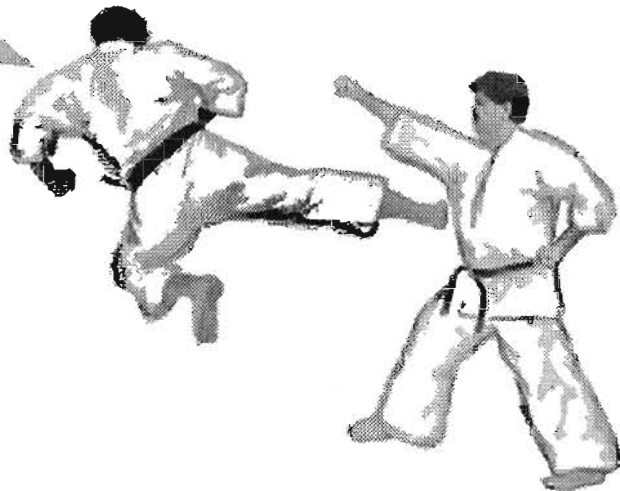


COUNTERATTACK:

- *Step forward with left foot for distance and prepare to skip kick with the right foot*
- *Lift the right knee high in preparation for chambering for the jump kick. while you are in the air, turn and drive the hips and foot into the kick*



- *Drive the right foot following turning jump back kick into solar plexus of the attacker*



IPPON KUMITE (Number 29) Group 8, #1
Defense Against Attack With Falling Side Kick From Floor

This attack is done rapidly and in one motion if possible. The body should sweep in under the attacker and the kick should be a jamming type kick. The body should be as close to the lead leg as possible and as far away from the back leg kicking angle as you can get.

IPPON KUMITE (Number 29) Group 8, #1
Defense Against Attack With Falling Side Kick From Floor

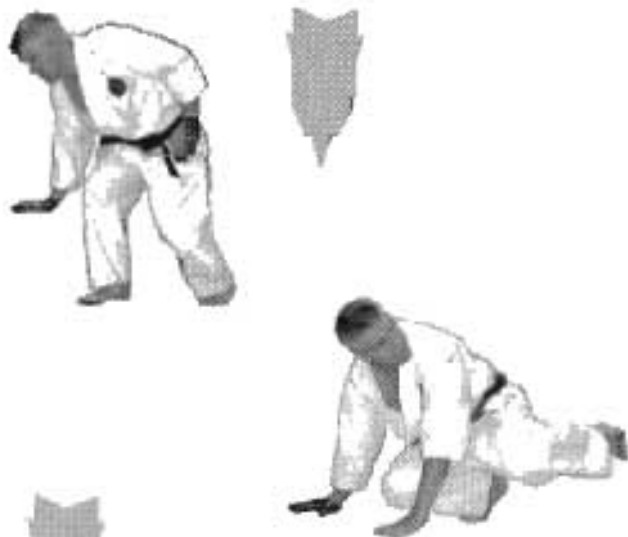
ATTACK:

- *High section punch or kick from a sparring position*



DEFENSE:

- *slip to the floor on the side away from the rear foot, being careful not to land on the elbows. land completely on the side and chamber the bottom and top legs. the bottom leg forms protection for the groin and the top leg forms a ready to kick position*



COUNTERATTACK:

- *Drive the right foot in to make a strong lying side kick to body or groin area*



IPPON KUMITE (Number 30) Group 8, #2
Defense Against Attack With Falling Round House Kick From Floor

This attack is done rapidly and in one motion if possible. The body should sweep in under the attacker and the kick should be a jamming type kick. The body should be as close to the lead leg as possible and as far away from the back leg kicking angle as you can get.

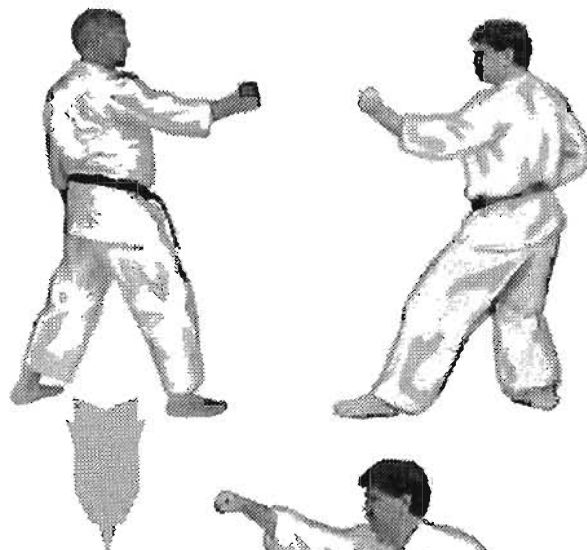
1

IPPON KUMITE (Number 30) Group 8, #2

Defense Against Attack With Falling Round House Kick From Floor

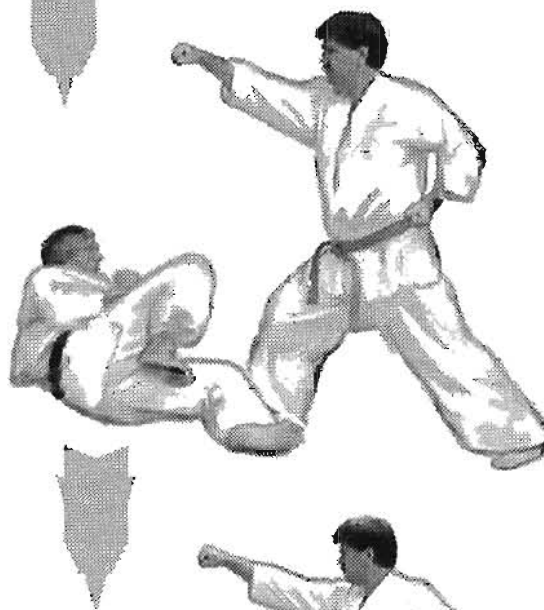
ATTACK:

- *High section punch or kick from a sparring position*



DEFENSE:

- *Slip to the floor on the side away from the rear foot, being careful not to land on the elbows. Land completely on the side and chamber the bottom and top legs, the bottom form protection for the groin and the top for a ready to kick position*



COUNTERATTACK:

- *Drive the right foot in to make a strong lying round house kick to body or groin area*



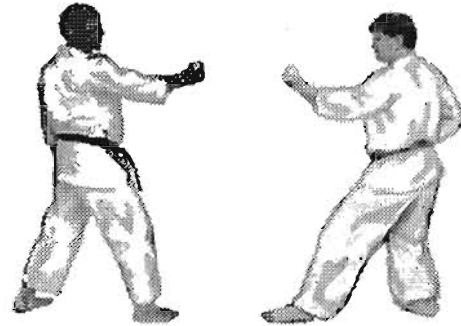
IPPON KUMITE (Number 31) Group 8, #3
Defense Against Attack With Turning Back Kick With Hands On Floor

Turn and drop quickly. Do not linger in getting the high, jamming kick away.

IPPON KUMITE (Number 31) Group 8, #3
Defense Against Attack With Turning Back Kick With Hands On Floor

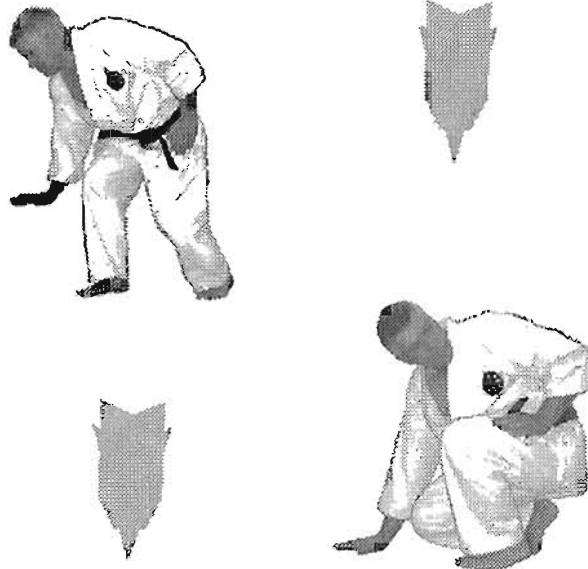
ATTACK:

- *High section punch or kick from a sparring position*



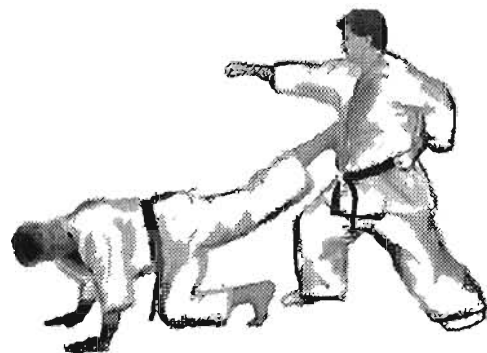
DEFENSE:

- *Turn and place both hands on the floor with the arms bent. Squat down low but keep knees off the floor*



COUNTERATTACK:

- *Using the foot in front, do a 3 point kneeling thrusting back kick to the abdomen of attacker*



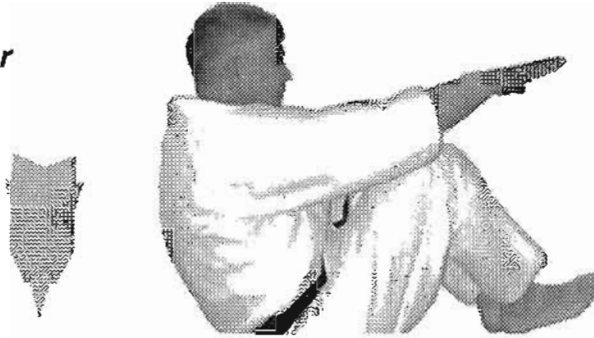
IPPON KUMITE (Number 32) Group 8, #4
Defense Against Attack With Both Feet From Back Falling Position

Squat down quickly and go over backwards. On the recoil, kick out with both feet and hit the target. The feet can be wind-milled or the kick repeated if the first one misses.

IPPON KUMITE (Number 32) Group 8, #4
Defense Against Attack With Both Feet From Back Falling Position

ATTACK:

- *High section punch or kick from a sparring position*



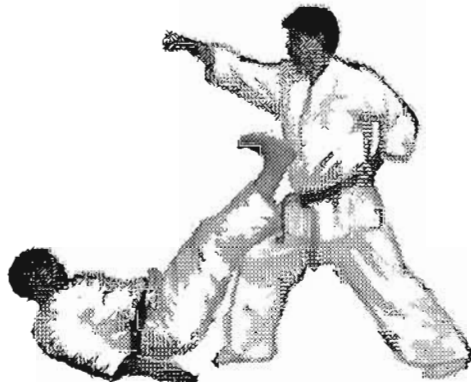
DEFENSE:

- *Sit out on the floor directly in front of and not too far away from the opponent. roll back with both feet chambered and be ready to protect yourself*



COUNTERATTACK:

- *Drive both feet in to strong double front kick to body or groin area*



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