

New-Bishi
by Robert Young

“Smash with love.”

- Paul Keller

“Perfect practice makes perfect.”

- Mike Verona

“Can’t stop, won’t stop”

- Taylor Swift

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9. Glossary

Some items in this book are color coded. Generally the items that are colored indicate what belt rank should be studying the techniques; for example, the orange colored One Step drills

are the drills that Orange belts should know or study for their next belt rank.

Karate Instructor's Creed

I will teach this class
because it is the most important class
I will ever teach.
I am patient and enthusiastic.
I lead by example.

Karate Student Creed

I will develop myself
In a positive manner
Avoiding Anything
that reduces my mental growth
or my physical health.

I will develop self-discipline
in order to bring out the best in myself
and the best in others.

I will use common sense
before self-defense
and never be abusive
or offensive.

We are a black belt leadership school!
We are motivated.
We are dedicated.
We are on a quest to be our best.

Winners never quit.
Quitters never win.
I choose to win.

An Introduction to Teaching Karate: The Three Principles

There are three aspects to a perfect karate lesson. Each aspect should be seen at some point in the lesson so it is best not to place one higher than another. That being said, I will put these in the order that I feel is most important. The primary aspect in a karate lesson is that the students need to walk away having learned something. The secondary aspect that needs to be achieved is that the students need to have found the lesson to be rewarding or, more simply, that they enjoyed the experience. The third aspect of a perfect lesson is that the student leaves having developed physically which can be seen by having sweated.

Learning Something; this seems obvious as we have the title of Sensei, teacher, and our students are...well, students but It is important to remember that all learning in karate is essentially self taught. As instructors we show the basic, intermediate, and advanced movements, we show and explain the kata, we provide the exercises and training, and even elucidate on the reasons for a particular set of techniques and the philosophy underlying the art. But the student is the one that has to execute their kata, fight their fights, and come to peace with themselves. Just as we are all responsible for our own emotional state, so is the student responsible for their development.

The second aspect to a karate lesson is that the students finds the experience rewarding. We simplify this by saying "have a good time." A student who does not find benefit in a lesson, or worse, actively dislikes it eventually will not return and, even if they do, the likelihood that he or she will devote energy to their practice outside of the classroom is less likely. This is easily the hardest aspect to realize as it is difficult to determine what will be rewarding for a student but, in my experience, the best way to have a happy and rewarding lesson is to go in and be authentically energetic and happily enthusiastic. Another way to help this maintain a level of happiness and reward from a lesson is by communication with the students. After a lesson, take a moment and ask a student what he or she thought, liked, or where she or he would have changed parts. Essentially, ask how the lesson could have been more rewarding.

The last aspect is ensuring that your lesson is not one of standing around. Keep the students moving. It is an obvious trait of a beginning instructor when we see a Sensei fall into dialogue while students want to move. Obviously not every moment of a lesson should be one in which students are gasping for air and sweat is dripping onto the floor. Introspection and explanation are important but [pushing] our students and ourselves is just as important.

Warm-ups are a good place to get students moving but keeping a quick pace during basics is also a fantastic way to perpetuate the energy and exertion that has been built. Keeping a quick pace for exercises will help keep cardio a classroom word. One of the easiest ways to kill a lesson is to let the students become bored and boredom is hard while they are moving.

Quick tips: Recall the lessons of the day when you have a moment and ask yourself if those lessons all had the three elements above. Did the students sweat or build themselves up? Did

they have fun or find the class rewarding? Did they learn or take something away from the lesson?

Class Structure and Divisions

Similarly to the three aspects in a Karate lesson, the actual class should be divided into multiple sections. A class should begin with **Bowing In**; a sign of respect to the school, the instructor, and the students. Following the bowing in Attendance Cards are collected and set aside. Those in the school are asked to stand and the Karate Creed is said. Now that the set up for class is finished, class may truly begin.

The active portion of class begins with a period of warming up the body. Five to ten minutes is all that is needed for **Warm-Ups** although if one wants to focus extra on stretching that can be part of a lesson. Following warm-ups or included in them is a period of basic techniques. Now that the active section of the class is over the Primary Focus can be taught.

The **Primary Focus** of the lesson is the meat of the lesson. Similarly to the way one would focus or make corrections when teaching a kata, there should only be one to three points that one focuses on in a lesson. The Primary Focus can often be drawn from the Stripe Focus; conditioning, basic techniques, self defense, sparring, or kata.

Once the Primary Focus is taught the lesson should be coming to a close. At the end of the class, line students up, answer questions, and bow out the class.

Seniority **(Establishing Rank)**

Rank and seniority are ingrained principles within the Karate system. Rank and seniority are seen at the beginning and end of each class when students line up. Those of lower rank and seniority show respect to those of higher rank in all parts of daily lessons, training, and actions within the dojo. This should not be taken to mean that respect should not be shown to those of equal or lesser rank or seniority as respect is a fundamental and integral element within all martial arts.

Rank and seniority can usually be easily established by looking at what belt someone has on. A green belt outranks a white belt because a green belt is 5 belts "higher" in rank than the white belt. Similarly, a Shodan is outranked by a Nidan who is outranked by a Sandan and so forth. This may seem very obvious but the philosophy behind this is important.

People enter into the life of a karateka at different points. Because a person's age is not necessarily a good measure of martial knowledge, the belt rank system becomes a symbol of a practitioner's karate age and, hopefully, with age comes wisdom. A higher a person's rank, the more knowledgeable the person is expected to be in both the technical aspects of Karate

as well as the philosophical aspects. That wisdom and knowledge is what is being respected when showing respect to those of higher rank and seniority.

Sometimes, however, it can be hard to determine who is senior or not if two people have the same rank. If two people have the same rank, seniority is determined by who has held their rank the longest. For example; if one person has just earned their Shodan and another has held their Shodan for three years, the person who has had their rank for three years is senior.

If, however, both rank holders have held their ranks for the same period of time, perhaps they tested together, seniority is given to the person who has been at the school longest. For example, two practitioners test for their sandan at the same time but one practitioner has been at the school for 7 years and one has been at the school for 9. The practitioner who has been at the school for 9 years would have seniority.

If both rank holders have the same rank, have held their rank the same period of time, and have both been at the school the same period of time, seniority is given to the eldest. For example; two practitioners started on the same day at the school and both tested for their Shodan on the same day but one is 16 and one practitioner is 40. The practitioner who is 40 would be senior.

Ridiculously as it sounds, if two practitioners started on the same day, promoted together, and are exactly as old as each other, seniority would be given to the person who was handed his or her diploma first.

Now that rank and seniority can be established students can line up and the classes can bow in.

Bowing In

When bowing a class in, it is customary to have the class form lines in order by rank, facing the instructor, with the highest rank to the Instructor's Right and ranks descending by seniority (see above). If two or more lines are formed the seniors in each line will be to the Right of the Instructor.

The order of bowing:

1. Shomen Ni Taish. Shomen Ni Rei (To the shomen. For those who built the art)
2. Otogi Ni Taish. Otogi Ni Rei (To each other. For the work we all share.)
3. Kazoku Ni Taish. Kazoku Ni Rei. (To our family. Who bring and support us).
4. Sensei Ni Taish. Sensei Ni Rei (To the Teacher. Without him/her we wouldn't be learning.)

After the class is bowed in, the Karate Creed is said.

Bowing Out

Bowing out is done similarly to bowing in. A bow to the shomen, to each other, to family, and, finally, to the instructors. Then the class is dismissed.

Black Belt Lineup

If the instructor or senior Black Belt has called the Black Belts in the class to the front of the class, the Senior Black Belt will take position in the center, under the Shoman. The next senior member will take position to the right of the Senior. The third senior will take position to the left and so on, alternating.

KaraTe

- More than fighting.

Kara - Open; open to the world around you, surroundings, observant, open to changing possibility and options. Your spirit is open (not your hand).

Te - Hand; body is the weapon.

Gichin Funakoshi's 20 Principles

一、空手道は礼に始まり礼に終る事を忘るな

Hitotsu, karate-do wa rei ni hajimari rei ni owaru koto a wasaru na
First, do not forget that karate begins and ends with bow.

The karate bow is a sign of respect. Respect means an acknowledgement of the worth or value that is inherent. First, always remember that those that came before you, those you are practicing with, yourself, and the art of karate are all unique, will never exist again, and are worthy of love.

一、空手に先手なし

Hitotsu, karate ni sente nashi
First, there is no first attack in karate.

Philosophically this has two meanings for me. As a karateka, do not be the instigator or violence. On a deeper level, do not be the one to instigate aggression. If there is going to be an attack, aggression or even ill thoughts, you will not be the one to throw the first punch. I also do not take this to mean that we as karateka are to be passive. We do not instigate violence but we act upon it. If a blow is necessitated by the actions around us to bring about the highest good, then a "first" blow is the action that should be taken. Do not wait to be hit if an attack is imminent.

From a physiological point of view, I also interpret this as a prescription to live within the moment. Do not be focused on a beginning or an end but on the actions of the moment and what action is required of yourself. Flow in the now.

一、空手は義の補け

Hitotsu, karate wa, gi no tasuke
First, Karate stands on the side of justice.

The do of karate do, is "the way". A karateka takes on the responsibility to do what is right regardless of the situation. A karateka does not use their skill or power for unjust pursuits. More than not acting, a karateka has the responsibility to act. In fact, we should have the courage to stand up, verbally or physically, for the weak when we see them under attack. Responsibility is not gone regardless of power level.

一、先づ自己を知れ而して他を知れ

Hitotsu, mazu onore o shire, shikashite ta o shire
First, know yourself and then others.

This speaks again to both the physical, mental and philosophical study of karate. At the most basic level, karateka are asked to interact with violence; to understand the way of conflict. But what is the use of understanding the world around yourself if you do not have an idea how you interact with it, what the results of your actions are to everything that is not you. For example, one can understand the way a fist is formed and recognize a punch coming at one's head, but if one does not understand to get out of the way, there is little point in understanding.

一、技術より心術

Hitotsu, gijitsu yori shinjitsu
First, mentality over technique.

If one can achieve peace through a sharp mind, then the mind is just as powerful as a fist. Whether tactics

and strategy are employed to avoid a fight or talk to defuse one, the mind is the first weapon. Once violence has begun, the tactics give the greatest chance for victory.

一、心は放たん事を要す

Hitotsu, kokoro wa hanatan koto o yosu
First, the heart must be set free.

If one meditates and becomes familiar with themselves, one can feel the tightness that comes with anger, sadness, frustration, guilt and so many more emotional prisons. This cage that we build, cripples us. Only when we understand that we are creating these feelings, that no one else is responsible for how we feel, can we start to let go and be free. This is not easy but there is also no reason why it has to be difficult.

一、禍は懈怠に生ず

Hitotsu, wazawai wa ketai ni seizu
First, calamity springs from carelessness.

一、道場のみの空手と思ふな

Hitotsu, dojo nomino karate to omou na
First, Karate goes beyond the dojo.

一、空手の修業は一生である

Hitotsu, karate-do no shugyo wa issho de aru
First, Karate is a lifelong pursuit.

一、凡ゆるものを空手化せよ其処に妙味あり

Hitotsu, ara yuru mono o karateka seyo; sokoni myomi ari
First, apply the way of karate to all things; therein lies its beauty.

一、空手は湯の如し絶えず熱度を与えざれば元の水に還る

Hitotsu, karate Wa Yu No Gotoku Taezu Netsu O Atae Zareba Motono Mizuni Kaeru
First, Karate is like boiling water, without heat it returns to its tepid state.

一、勝つ考は持つな負けぬ考は必要

Hitotsu, katsu kangae wa motsuna; makenu kangae wa hitsuyo
First, do not think about winning; rather, think about not losing.

一、敵に因つて轉化せよ

Hitotsu, tekki ni yotte tenka seyo
First, make adjustments according to your opponent.

一、戦は虚実の操縦如何に在り

Hitotsu, tattakai wa kyo-jitsu no soju ikan ni ari
First, the outcome of a battle depends on how one handles emptiness and fullness (weakness and strength).

一、人の手足を剣と思へ

Hitotsu, hi to no te-ashi wa ken to omoe
First, think of hands and feet as swords.

一、男子門を出づれば百万の敵あり

Hitotsu, danshi mon o izureba hyakuman no teki ari

First, when you step beyond your own gate, you face a million enemies.

一、構は初心者には自然体

Hitotsu, kamae wa shoshinsha ni atowa shizentai

First, formal stances are for beginners; later, one stands naturally.

一、形は正しく実戦は別物

Hitotsu, kata wa tadashiku, jisen wa betsumono

First, perform kata exactly; actual combat is another matter.

一、力の強弱体の伸縮技の緩急を忘るな

Hitotsu, chikara no kyōjaku tai no shinshuku waza no kankyu

First, do not forget the employment of withdrawal or power, the extension or contraction of the body, the swift or leisurely application of technique.

一、常に思念工夫せよ

Hitotsu, tsune ni shinen ku fu seyo

First, be constantly mindful, diligent, and resourceful, in your pursuit of the way.

Alternate interpretations for the above

Rei, or a bow, symbolises respect. Respect for others and respect for the art. But more importantly, it shows an attitude of humility that means one is open to learn, and to receive new ways of thinking.

Karate ka should not be aggressive in their attitude, nor look to provoke trouble. We should not be the ones to start hostility. This does not mean that we cannot throw the first blow if it is clear that we are about to be attacked.

The do of karate do, is "the way". This way, which comes to us from the budo code of ancient warriors, says that we should not use our skills for unjust pursuits such as bullying or rabble-rousing. In fact, we should have the courage to stand up (verbally or physically) for the weak when we see them under attack. With power comes responsibility.

To know the ways of conflict, you must understand yourself. This refers both to your physical abilities, but also to your mind. There is no point understanding the way the world works if you do not understand how you interact with it.

A sharp mind may defeat the sharpest weapon. Whether you use tactics to avoid a fight, or talk to diffuse one, your mind is your first weapon. Once the violence begins, it is your tactics that give you the greatest chance of winning, not your physical abilities.

Do not get stuck into linear ways of thinking. Open your mind to all possibilities. Do not be trapped by your emotions - free your actions from emotional responses.

Carelessness or casualness in your words or actions towards others can cause offence and conflict. Carelessness or casualness in your personal affairs or training can bring about disaster in those areas.

Karate is not just something that is switched on and off as you enter and leave the dojo. Matters such as posture, movement and strength should be attended to all the time as you go through your daily life. The do in karate do, means that you should hold yourself to a high physical and moral standard at all times.

Once you have embarked upon the way, it becomes a never ending quest for refinement in the pursuit of unattainable perfection - just like the Borg. As with healthy eating, or being courteous, there is no point at which karate do ceases to be valuable and beneficial.

Because karate encompasses so many aspects, both physical and spiritual, everything you do in your life has aspects that pertain to your training. Self discipline at school or work, posture on the dance floor, courtesy to friends or elders

Karate is only truly effective when it is at its sharpest, but it will only stay sharp with constant practice. If you take even a week or two off training, it will start to dull noticeably.

If you are obsessed with victory, you may adopt aggressive tactics that expose vulnerabilities that can be exploited, and you will become predictable. If your goal is simply not to be defeated, you may attack or defend, counter or evade. Your only goal is not to be defeated. Just like Commander Data demonstrated in "Peak Performance".

You cannot use a one-size fits all fighting tactic. Against a fast opponent, your tactics must be very different than against a slow powerful one for instance. This principle applies in any confrontational situation, such as interactions with your boss or partner.

Don't try to hammer a square peg into a round hole when fighting. Don't use irrational tactics, such as going toe to toe with a very physically strong fighter. Contract or evade when your opponent attacks. Expand or attack when he contracts. Find the rhythm of combat and fight in harmony with it.

Just as you can hack and stab with a sword, your hands and feet can be used in the same way and should be conditioned accordingly. Targets that are vulnerable to a sword can usually be attacked in a similar way using hands or feet.

Danger lies all around us as soon as we leave the relative safety of our familiar domains (home, the area we live; even our traditional ways of thinking), so remain ever vigilant. By "foes" Funakoshi is probably not referring simply to physical enemies, but any of the dangers that exist in daily life.

In his Book of Five Rings Miyamoto Musashi cautioned that you should only use natural footwork, cautioning against having your mind in your feet. Stances are ways for beginners to learn how to use their weight and position their bodies for or against action. Once those lessons are learned and internalised, the discrete stances are no longer necessary, and you should lift your mind out of your feet, moving smoothly and fluidly into whatever position is most beneficial.

Kata is not merely the practice of combat moves, but a zen discipline of physical and spiritual mastery. If you practice kata solely as combat you will miss the other benefits. However, always remember that real combat is far less predictable; far messier and nastier than kata. Kata is like an idealised drawing of combat.

Use a full range of application in your techniques. It is not enough to always be powerful, or always fast, nor to always attack or always defend.

Always be thinking, always committed, and be creative and versatile about your practice of karate do and the knowledge of fighting and peace.

Makiwara

Makiwara (
Construction

Makiwara Sagi
Construction

Sisal Rope (soak before applying)
Canvas



History

Use

Misconceptions of use

Training Regime

Dojo Etiquette

1. When entering or leaving the Dojo, stand in the doorway, face the front, bow and say "**Hello Sir, Hello Ma'am**" or "**Goodbye Sir, Goodbye Ma'am**" as appropriate. This represents a respect for the Dojo, the people in it and helps prepare for a positive experience.
2. After entering the Dojo, remove your shoes and place them in or near the shoe rack so that people can easily walk along the corridor.,
3. Before class, collect your attendance. Have it with you when you line up for class.
4. If late for training, please place your attendance card with other attending practitioner's cards and stand at the side of the mat. When the instructor acknowledges you, ask permission to join class.
5. All directions by the instructor should be followed. You will not be asked to do anything unsafe or that your instructor has not done him/herself already. Modify the exercise if you are unable to complete it. Be safe and do the best you can.
6. Always move quickly in class, with enthusiasm, when instructed to do something.
7. It is important to respect instructors and other class members. Please be mindful not to distract class activities with loud conversations, cell phones, etc.
8. Please do not practice **KUMITE** (sparring) without permission and proper supervision.
9. The area in and around the red mat (including the area around the equipment, weapons, balls, weights, etc.) in the dojo is specifically off limits to non-students. Anyone who wishes to use the red mat area during an ongoing scheduled class must get the Instructor's permission to do so. This is a safety precaution and we regret any inconvenience caused by this constraint.
10. Do not break rank or leave the floor during class for any reason, without asking permission from the instructor. If you must leave your position, avoid walking between the instructor and the class.
11. Your training should be a serious matter. Inappropriate laughing or giggling for example during the class. You should always maintain a respectful attitude.
12. Address the instructors/black belts as "Sensei" and use their first or last name.
13. After using weapons, bags, or other Dojo equipment please return those items to their normal storage space.

14. It is *everyone's* responsibility to ensure the Dojo is clean, tidy and safe at all times.

15. Refrain from eating, drinking (except water), or chewing gum in the Dojo. Glass containers can break and become a hazard. Food and drink is never allowed on the mats. If eating or drinking, please keep our Dojo tidy and clean up after yourself.

16. Your karate-gi must be neat and clean at all times. Your belt is not generally washed, only aired dry. It symbolically contains the spirit of your hard training.

17. Do not wear jewellery or watches during training. These can cause injuries during classes.

18. Keep fingernails and toenails short and clean.

Conditioning

“The hands offer a variety of surfaces which are employed to attack and defend. Hardening these surfaces to make them effect weapons is a slow business that must be carried out with great care, if injury is to be avoided. It is an accumulative process that cannot be hurried and that must be carried out under qualified supervision. One of the primary training aids of the karate exponent is the makiwara; a piece of equipment that comes in many guises and which forms a resilient target upon which the hands and feet are tempered. The object is not so much to form callus as to accustom the body’s weapons to impact and thereby strengthen them. This discipline continues for the entire career of the karate exponent. There is no point at which makiwara training is learned or perfected. It should be regarded just as one views the sharpening a knife; a question of continuous maintenance rather than occasional major repair.”

- Shinyu Gushi in Pangai Noon Karate Vol. 5

Drills

Drills are not necessarily stripe specific but are good for basic weeks and for sparring week.

10 Count Punching Drill

(Begin in Fighting Stance with Left Foot Forward and repeat each 10 times. Then switch sides).

1. Backfist followed by Reverse Punch
2. Grab followed by/with Reverse Punch
3. Doggie Punch (Simultaneous Cross and same side Back Kick)
4. Fake Whip (Move front foot into deep Front Stance. Lean in as though punching low and High Reverse Punch to where opponent's head would be.
5. Whip Punch (move front foot into a deep front stance, lean in, and Reverse Punch on level with your own head).
6. Low-High Combination (Punch low with left hand and high with right).
7. Downward Punch (Pull left hip back while generating force behind a left low punch). This is meant as a blocking punch and to teach the dynamic of generating force behind a punch regardless of hip position.
8. Hook punch (Same side hook punch).
9. Sweeping Reverse Punch (Sweep with left foot while Right Low Punching).
10. Chase Punch (Step forward with the back foot into a side stance and Middle Punch).

Basic Stance Pattern:

1. Step Forward, from Yoi, into Right Walking Stance
2. Left Forward Stance
3. Right Cat Stance
4. Left Side Stance (Face front)
5. Right Back Stance
6. Natural Stance
7. Reverse of Previous Stances

Basic Stance Pattern with Associated Foot Techniques

1. (Personal Entry - Left Back Kick)
2. Right Front Kick with the back leg, plant back.
3. Right Snap Kick
4. Left Side Kick
5. Right Round Kick
6. N/A
7. Reversed

Basic Stance Pattern with Hand Techniques (Include weapons for weapon training)

1. High Block with Inverted Punch
2. Outside Block with Reverse Punch
3. Inside Block with Reverse Punch
4. Low Block with Ridge Hand
5. Low Block with Reverse Punch

Complex Stance Pattern (Hand Combinations with Basic Stance Pattern)

1. Backfist, Kick, Reverse punch
2. High Block, Middle Outside Block, Low Block
3. Backfist, Reverse Punch, Inside Block, Kick, Reverse Punch
4. Hammerfist, Reverse Punch, High Block, Close Punch, Outside Block, Reverse Punch
5. High Block, Close Punch, Outside Block, Reverse Punch, Low Block, Ridge Hand
6. Kick, Ridge Hand, Close Punch, Elbow Strike.

Ippon Kumite Dai Ichi (hand attack and hand counters)

All attacks are done on both the right and the left side.

All attacks begin from a Front stance and are executed with a full step.

All Defenders begin in Yoi and step back.

All Attacks are done first with the Right side and then with the left.

Ippon Kumite Dai Ichi 1.

Attacker: Punch to obi/groin

Defender: Low Block, Reverse Punch to Solar Plexus.

Ippon Kumite Dai Ichi 2.

Attacker: Punch to solar plexus.

Defender: Middle Block. Reverse Punch to the Solar Plexus.

Ippon Kumite Dai Ichi 3.

Attacker: Punch Solar Plexus

Defender: Open-Hand Middle Block. Vertical Nukite to Solar Plexus.

Ippon Kumite Dai Ichi 4.

Attacker: Punch Upper Lip/Chin.

Defender: Open-hand High Block. Horizontal Nukite to throat.

Ippon Kumite Dai Ichi 5.

Attacker: Punch Upper Lip/Chin.

Defender: High Block. Reverse Punch to Solar Plexus.

Ippon Kumite Dai Ichi 6.

Attacker: Punch Solar Plexus.

Defender: Outside Chest Block. Reverse Punch to the Ribs.

Ippon Kumite Dai Ni (Hand attack, foot counters)

Ippon Kumite Dai Ni 1

Attacker: Punch Upper Lip/Chin.

Defender: Front Leaning Stance. High Block, Pull forward Leg back and front kick with the previously back leg to opponent's groin.

Ippon Kumite Dai Ni 2

Attacker: Punch Upper Lip/Chin

Defender: Front Leaning Stance. High Block. Turn into a Shiko Dachi, Roundhouse Kick with the front leg to the groin.

Ippon Kumite Dai Ni 3

Attacker: Punch Solar Plexus.

Defender: Cat Stance. Outside Double Shuto Block (Shotokan Style). Grab and side.

Ippon Kumite Dai Ni 4

Attacker: Punch Solar Plexus.

Defender: Cat Stance. Inside Double Shuto Block. Front Snap Kick to groin.

Ippon Kumite Dai Ni 5

Attacker: Punch Upper Lip/Chin.

Defender: Step to the side as attack comes into a squat. Lift Leg and squat kick to groin.

Ippon Kumite Dai Ni 6

Attacker: Punch Upper Lip/Chin.

Defender: Spinning Back Kick to Solar Plexus.

Ippon Kumite Dai Ni 7

Attacker: Punch Upper Lip/Chin.

Defender: Step in, parry block, Ridge Hand from a chambered position to the temple. Grab with the Ridge Hand. Hook kick to the kidney with the back leg and then sweet (calf to calf).

Ippon Kumite Dai Ni 8

Attacker: Punch Groin/Obi.

Defender: Open hand Low Block. Grab and Knee with the back leg.

Ippon Kumite Dai Ni 9

Attacker: Punch Groin/Obi.

Defender: Low Block, instep kick to groin.

Ippon Kumite Dai Ni 10

Attacker: Punch Solar Plexus.

Defender: Open Hand Chest Block, grab, pull back into a cat stance and roundhouse kick to the temple with the back leg.

Ippon Kumite Dai San (foot attack, foot counters)

Ippon Kumite Dai Yon (Special Hand Techniques)

Ippon Kumite Dai Go (Special Foot Techniques)

Silvan Kicking Kata 1

1. Crescent kick (plant back)
2. Front Kick (plant back)
3. Roundhouse (plant forward)
4. Step behind side kick (plant forward)
5. Jump side (plant forward)
6. Iron broom
7. Spinning crescent (plant back)
8. Shuffle feet together front kick (plant forward)
9. Roundhouse (plant back and turn)
10. Bicycle kick.

Silvan Kicking Kata 2

(Begin in Fighting Stance with the Left Leg Forward)

1. **Right Reverse Crescent into a Right Side Kick.** (Plant forward into a Right Side Stance).
2. **Right Butterfly Kick** (Throw Left Knee Up and Behind you. When you land, throw either a Right Reverse Crescent or Right Round House. Plant Forward in a Right Front Stance).
3. **Left Front, Side, and Back Kick** (Execute without setting your leg down. Turn and plant into a Left Forward Stance).
4. **Right Front Kick** (Plant Back into a Left Forward Stance).
5. **Iron Broom** (Move your Right Leg [back leg] counterclockwise and plant in original position).
6. **Right Spinning Crescent** (move clockwise and plant in original position but in a back stance).
7. Any **Jump Kick**, from that position, with the Right foot.

Speed/Arm Hardening Drill

Initiator: Punches to the Solar Plexus with the Fist.

Partner: Right Outside Chest block followed by a Left Outside Chest Block (feeding the initiator's punching arm across the body) and finally a Right Down Block. Use the twist of the down block to launch a Left Punch to the initiator's Solar Plexus.

(Switch Leads after the drill has been repeated a sufficient number of times.)

One-Steps: Ippon (Yellow Stripe Material)

The Purpose of a One-Step is to link our Karate basics into a meaningful sequence of movements designed to counter a pre-determined attack. Proper intensity, distance, and timing should be displayed during this exercise.

White Belt 1

Attacker: Right Step & Right High Lunge Punch.

Defender: Right Step back into Walking Stance & Left High Block. Right Reverse Middle Punch.

White Belt 2

Attacker: Right Step & Right Low Lunge Punch.

Defender: Right Step back into Walking Stance & Left Low Block. Right Reverse Middle Punch.

Orange Belt 1

Attacker: Right Step & Right Middle Lunge Punch.

Defender: Right Step back into Walking Stance & Left Outside Block. Right Reverse Middle Punch.

Orange Belt 2

Attacker: Right Step & Right Middle Lunge Punch.

Defender: Right Step back into Walking Stance & Left Inside Block. Right Reverse Middle Punch.

Yellow Belt 1

Attacker: Right Step & Right High Lunge Punch.

Defender: Right Step back into Walking Stance & Left High Block. Right Rear Leg Front Kick. Plant Back.

Yellow Belt 2

Attacker: From a Left Forward Stance, Right Rear Leg Front Kick to Groin.

Defender: Push off to the side/back 45° into Left Cat Stance & Left Double Low Shuto Block. Left Front Kick to Groin.

Gold Belt 1

Attacker: Right Step & Right Middle Lunge Punch.

Defender: Right Step back into Walking Stance & Left Inside Open Hand Parry Block. Right Step into Walking Stance & Right Middle Spear Hand Strike.

Gold Belt 2

Attacker: Right Step & Right Middle Lunge Punch.

Defender: Left Step forward into Left Cat Stance & Left Shuto Block. Left Front Kick.

Purple Belt 1

Attacker: Right Step & Right High Lunge Punch.

Defender: Left Step Forward Walking Stance & Left Open Hand High Block. Right Spear Hand Strike to Throat/Eyes.

Purple Belt 2

Attacker: Right Step & Right Middle Lunge Punch.

Defender: Left slide forward 45 ° into Right Cat Stance & Right Shuto Block. Right Grab & Right Side Kick to Ribs/Armpit.

Kihon Waza - Required Yellow Stripe learning for Green Belts

(odd numbers, left leg always moves first) - Return to Yoi after each movement.

1. Step into a Left Front Stance. Left High Block with Inverted punch.
2. Step into a Right Front Stance. Right High Block with Inverted punch.
3. Step into Left Front Stance on the 45°. Left Inside block. Reverse Punch.
4. Step into Right Front Stance on the 45°. Right Inside block. Reverse Punch.
5. Step out Left onto the 90° and twisting feet (Wankan). Right Outside block. Stand-up Left punch.
6. Step out Right onto the 90° and twist feet (Wankan). Left Outside block. Stand-up Right punch.
7. Step back and to the Left into a Right Front Stance off 45°. Right Down block with Ridge hand.
8. Step back and to the Right into a Left Front Stance off 45°. Left Down block with Ridge Hand.
9. Step back into Right Front Stance. Down block and Reverse Punch.
10. Step back into Left Front Stance. Down block and Reverse Punch.

Standardized Basic Self-Defense Techniques

The Standardized Basic Self Defense techniques were developed primarily for beginning to intermediate belt levels and are based on concepts taught by Professor Wally Jay, the founder of Small Circle Jiu Jitsu.

White Belt SDT 1: Same Side & Cross Wrist Grab

Same Side

Attacker: Grab the Defender's same side wrist.

Defender:

A) Form a fist. Grab fist with opposite hand. Pull against the grabbers thumb.

B) Open hand. Arch hand downward, turning at your wrist, and push slightly.

Twist so your thumb is facing away from the grabbers hand. Pull across your body or straight up. (This can be done with almost no force and is still effective)

Cross

Attacker: Grab across the body to the other side of Defender

Defender:

A) Look at your palm. Make a fist. Punch to grabbers obi or back foot.

B) Advanced: Circle hand up and then down. Grabbing attacker's arm.

Armbar/strike.

Advanced techniques

Same Side

Attach to opponent's wrist with non grabbed hand. Lift attackers arm and quickly move under it, twisting attacker's arm behind their back as you go.

Attach to attacker's wrist with non grabbed hand. Lift attacker's arm and turn your body to their outside until the attacker's arm is on the shoulder closest to the attacker. Bring the attacker's arm down so that their elbow is on your shoulder and you can make an arm-bar with their arm.

These two techniques are precursors to knife defense techniques. The most important aspect when including weapons is to attach to the attacker's arm so that the weapon is not loose.

Orange Belt SDT 1: Collar Grab

Attacker: Reach out to grab defender with both hands.

Defender: Double upward shuto block. Double Shuto Strike to clavicle, neck, or ears. Grab the back of the head. Knee to the body or kick to the knee.

Yellow Belt SDT 1: Bear Hug

Attacker: From behind, try and grab around defender's midsection.

Defender: Drop body and pop elbows up so that the arms are horizontal with your fists facing each other. Tuck your chin down. Roll arms out; akin to Ananku Dai. Strike grabber (high elbow, middle elbow, stomp to the knee or foot. Turn

step into a cat stance and shuto.

Gold Belt SDT 1: Headlock Escape

Attacker: Put them in a headlock

Defender: Turn head toward grabber. Reach arm back behind opponent, up their back, and over their arm. Place chopping side of your hand under the grabber's nose and push back. If you cannot reach the grabber's nose, grab their hair, ear or eyes.

Purple Belt SDT 1: Two Hand Front Choke

Attacker: Grab defender around the throat.

Defender: Feed arm through grabber's arms. Drop down the arm that is feeding through and collapse the grabber's arms. grab your own hand and straighten both arms, step back and raise arms in a large circle from one side to another, this should break the hold of the attacker.

Alternately: Poke to Opponents throat with Middle and Forefinger.

Standardized Complex Self-Defense Techniques

(Juniors are required to learn 1 (one) of the techniques for their belt level)

Green Belt SDT 1: Parry Block & Stretch Punch

Attacker: Right High Lunge Punch

Defender: Step back with the Right foot into a side stance. Parry block with left hand. Reverse punch. As punch re-chambers Palm-Heel strike with left hand. Do not rise up.

Green Belt SDT 2: Front Kick Elbow Defense

Attacker: Right Front Kick

Defender: Start in a Right front stance. Draw Right foot toward the Left, crouching down by bending the knees as your feet come together, and perform a cutting elbow motion in front of the body. Immediately step out with the Right foot into your previous stance and execute a double flat palm strike to either the attacker's chest or face (depending on the attacker's size).

Green Belt SDT 3: Double Strike VS Left Punch (Also called Reinforced Technique)

Attacker: Left Lunge Punch (Step)

Defender: Step out into a Left Forward Stance avoiding punch. Simultaneously, Right Low punch and Left Close Punch. Continue moving past attacker. This attack is to the inside of the attacker.

Blue Belt SDT 1: Elbow Block, Backfist VS Middle Punch

Attacker: Right Low Lunge Punch (Step)

Defender: Step back with the left foot into a Right Forward Stance (make sure that your hips do not rotate; that they stay facing forward). Strike across the body with the right elbow and parry across your body with your left palm. Right backfist to your attacker.

Blue Belt SDT 2a: Backfist Block A

Attacker: Right Jab (Begin in Right Fighting Stance)

Defender: Parry attacker's punch with the left palm and strike attacker's tricep with right backfist.

Blue Belt SDT 2b: Backfist Block B

Attacker: Right Front Kick to Obi

Defender: Begin in a Right Walking Stance. Raise Right Leg in a defensive stance. Keep your raised foot cocked. Cover your head with a Left Open Hand Block and simultaneously backfist the attacker's leg.

Blue Belt SDT 2c: Backfist Block C

Attacker: Right Front Kick. Right Punch.

Defender: Begin in a Right Walking Stance. Raise Right Leg in a defensive stance (make sure your foot is live). Cover your head with a Left Open Hand Block and simultaneously backfist the attacker's leg. After striking the attacker's leg, step down and parry the attacker's punch with the left palm. Strike the attacker's tricep with your right backfist.

Blue Belt SDT 3: Inside Block - Shuto - Elbow Strike

Attacker: Right Chin Punch followed by Left Chin Punch (Do not move feet).

Defender: Step forward into a Right Walking Stance and Right Inside Block (blocking Right Punch). Use the same hand to immediately block a Left Punch with a Right Shuto Strike. Shuffle forward into a Right Side Stance and Right Elbow Strike to attacker's abdomen.

San Kyu SDT 1: Front Kick Step Out, High Punch, Close Punch

Attacker: Left Front Kick to Obi

Defender: Parry kick with left hand as you step out into a Right Walking Stance. Step into a Left Horse Stance close into attacker. High Right Punch followed closely by a Left Close Punch.

San Kyu SDT 2: High Block, Backfist VS Front Kick and High Punch

Attacker: Left Front Kick. Left High Punch.

Defender: Slide back into Right Walking Stance and Right Palm Strike Down (Blocking a Kick). Push and slide forward with Left Leg and Right High Block followed. Right Backfist. Keep the Left hand ready to block.

San Kyu SDT 3: Beginning of Passai VS Right High Punch

Attacker: Right Jab (Begin in Right Fighting Stance)

Defender: Step out left and Parry with left palm followed very closely with Right Outside Chest Block (Beginning of Passai). Continue rotational movement of block into a Right Middle Vertical Punch. Drop into a Right Side Stance, closing the distance between you and opponent, and Right Elbow Strike.

Ni Kyu SDT 1a: Footwork Block A

Attacker: Right High Punch.

Defender: Begin in Fighting Stance with Right Foot Forward. Use core to pull right foot back and push left foot forward while parrying Attacker's Middle Punch with the left hand (not a jump switch). Reverse Punch (Right Hand) as you shuffle forward.

Ni Kyu SDT 1b: Footwork Block B

Attacker: Right Front Kick

Defender: Begin in Fighting Stance with Right Foot Forward. Use core to pull right foot back and drop Right hand down using the back of the hand to Parry attacker's right front kick. Bring right hand up after parrying kick to catch the attacker's kick with the right arm. As the catch is made, move into a left side stance with the left hand up protecting your head. Strike forward against the leg with the left arm and pull back on the attacker's leg with the left (Sensan Break).

Ni Kyu SDT 1c: Footwork Block C

Attacker: Right Front Kick and Right Punch

Defender: Being in Fighting Stance with Right Foot Forward. Use core to pull right foot back and drop Right hand down using the back of the hand to Parry attacker's right front kick (From B). Push left foot forward while parrying Attacker's Middle Punch with the left hand and Reverse Punch (Right Hand) as you shuffle forward. (from A)

Ni Kyu SDT 2: Brown Belt Front Kick Takedown

Attacker: Right Front Kick

Defender: Begin in Fighting Stance with Right Foot Forward. Shuffle left foot to right, shoot right foot into very elongated forward stance while turning the body 180 Degrees. (Your Right Leg Should be between the Attacker's legs and you should be very close to one another.) As you turn, catch/grab attacker's leg with the right arm. Continue turning your hips to throw the attacker and use the arm with the clutched leg to reinforce and guide the fall.

Ni Kyu SDT 3: Pinan Godan Throw

Attacker: High Right Punch followed by Low Left Punch.

Defender: Begin in Yoi position? Right Open Hand High Block (leave extended). Left Crossing Low Nukite Block. Slide the Right Foot 180 Degrees as you rotate your arms

in a large Clockwise circle. As you turn push left palm into a palm strike position and pull right palm back.

I Kyu SDT 1: Parry Block/Strike, Knee, Break

Attacker: Begin in Fighting Stance with Left Leg Forward. Step and Right High Punch.

Defender: Begin in Fighting Stance with Left Leg Forward. Left Parry Hand Block as you strike High Flat Palm to opponent's neck/eyes. Reach Palm around the back of Opponent's head or neck. Grab and pull them down as you raise your right knee for a Knee Strike. Turn into a Left Side Stance while planting knee. Hook opp's left arm with right arm. Pop left shoulder forward.

I Kyu SDT 2: Punch/Block Level C

Attacker: Step forward into Right Forward Stance. Right Low Punch.

Defender: Pull left hip back (into Right Walking Stance) while generating force behind a left low punch. (This is meant as a blocking punch and to teach the dynamic of generating force behind a punch regardless of hip position.)

I Kyu SDT 3: Seisan Block/Break

Attacker: Begin with left foot forward. Step forward and Right High Punch.

Defender: Step out into a left walking stance (avoiding Right High Punch) and pull right leg around, finishing in a left side stance. Left Inside open-hand Block and Right Counter-Force-Scissors-Movement to cause an arm break. Left palm strike to attacker's face. (Rotate the arm break to coincide with the rolling motion. The palm strike has to create two directional force on the arm joint.) Elbow slash while moving parallel to opp and away.

Black Belt SDT 1: Inside Block - Circle - Punch-Knee Stomp

Attacker: Right Jab

Defender: Begin in a Left Walking Stance. Right Inside Block (Bryce shows this as a loose, bent, close-handed parry block). Bring Right arm around in a counterclockwise circle into an open Parry Block and Footwork A Switch. Right Step Forward. Left Hook Kick.

Black Belt SDT 2: Goju Shiho (Brush Block, Punch, Step-through Elbow) (Correct)

Attacker: Right High Punch

Defender: Left Parry Block. Right Brush Block (Hand into hair) and continue into a Right Punch (beginning of Passai style), step into a Right side stance while executing a Right Cutting Elbow.

Black Belt SDT 3: Feint - High Punch - Low Punch - Knee Stomp (Correct)

Attacker: Left Step Forward, Left High Punch. Right Low Reverse Punch.

Defender: Begin with Left Foot Forward in a walking stance. Left Feint (open hand,

limp high block) to block a Left High Punch. Bring your left arm down, striking with the elbow, against the low Right Punch. Footwork A Switch as you Right High Punch to the face. Left Middle Punch. Left Hook Stomp to the knee.

Black Belt SDT 4: Reverse Shuto Block/Break - Backfist (Correct)

Attacker: Right Middle Punch

Defender: Begin with Right foot forward. Left Parry Block. Simultaneously raise Right Hand (Shuto Block-ish) into the bottom of the attacker's arm above their elbow. Whip Right hand into a backfist strike to the attacker's floating rib.

Black Belt SDT 5: Hammerfist-Goju Shiho-Knee Stomp (Correct)

Attacker: Right Middle Punch. Left Middle Punch

Defender: Begin in Left Walking Stance. Left Hammerfist to attackers punch. Left Brush Block (Left Parry Block reinforced with the Right Hand as it passes up and "combs" your hair), Right Hook Stomp, into a Right Vertical Punch to attacker's face.

Yakusoku
(In teaching Order)
Black Belt Candidates add a personal Finishing Move.

Tigers Onestep 1

1. Horse Stance (fists chambered)
2. Prepare to punch (Right Fist Out)
3. Left High Block (plant back into Horse Stance)
4. Right Punch
5. Left Front Kick (Bring hands to fighting position and plant forward)
6. Crouch Down (Instructors can perform a Crescent kick if acting as an aggressor)
7. Up (Fighting Stance)
8. Kiai

Tigers Onestep 2

1. Front Stance (prepare for Low Block - Hand on shoulder, other chambered)
2. Low Block
3. Reverse Punch
4. Knee (same side as reverse punch.)
5. Stomp and Kiai
6. Pull foot back into original Front Stance

Tigers Onestep 3

1. Natural Stance
2. Right Middle Outside Block
3. Left Middle Punch
4. Right Front Kick (Plant Forward)
5. Elbow and kiai
6. Return to Natural Stance

Yakusoku 3

Attacker:

1. Begin in Left Front Stance with Left Hand in Low Block Position.
2. Step forward with the right foot into a Right Short Forward Stance. Right High Punch.
3. Left Reverse Punch to Midsection.
4. Right Punch to Midsection.

Defender:

1. Begin in Yoi Stance facing attacker. (Be within punching distance*).
2. Step back with the Right foot into walking stance. Reverse Right High Block.
3. Slap down with right hand (Palm Block). Slide hand down attacker's arm and grab at the wrist. (Your thumb on top).
4. Slap down with left hand, slide down attackers right arm and grab attackers right wrist.

5. Turn attackers wrists out exposing their midsection.
6. Right Front Kick to attackers obi and set right foot down in front.

Yakusoku 2

Attacker: Begin in Left Front Stance with Left Hand in Low Block Position.

1. Step forward with the right foot into a Right Walking Stance. Right Middle Punch.
2. Step forward with the left foot into a Left Walking Stance. Left Middle Punch.
3. Step back with the left foot into a Right Walking Stance. Stuff the kick with right parry block followed by a Right High Block.
4. Step back with the right foot into a Left Walking Stance. Stuff kick with left parry block followed by a Left High Block.
5. Right Front Kick (plant forward). Double punch to Defenders clavicle.

Defender: Begin in Yoi Stance facing attacker. (Be within punching distance*).

1. Step back with right foot into walking stance. Left inside chest block.
2. Step back with the left foot into right walking stance and Right Inside Chest Block.
3. Left Front Kick into a Left Walking Stance followed by a Left High Lunge Punch.
4. Right Front Kick settling into a Right Walking Stance followed by a Right High Lunge Punch.
5. Push back with the right foot (leaving right foot forward) into a cat stance, slap down (with both hands open) to execute a double parry block. Raise hands in a double open hand chest block (like Ananku). Double chop to the clavical, carotid artery, or slap to the ears of the opponent.
6. Grab attacker by the shoulders or neck and knee into the solar plexus.
7. Personal Finish for Black Belt Candidates.

Yakusoku 4 - Required training for 2nd Kyu Brown

Attacker: Begin in Yoi Stance facing the back of your Partner. Tap them on the should to begin.

1. Step forward with the right foot, left foot, right foot.
2. Grab the partner with your right hand on their left shoulder.
3. Step back with the right foot into a Left walking stance and Left Outside Chest Block.
4. Step forward with the right foot into a Right Walking Stance and Right Middle Lunge Punch.

Defender: Begin in Yoi Stance facing away from Partner. Partner will tap on your shoulder to begin.

1. Step forward with the right foot, step forward with the left foot, step forward with the right foot.
2. Turn counter clockwise into a Cat Stance with left foot forward. Shuto to remove attackers hand.
3. Step forward with the right foot into walking stance and punch with the right hand.
4. Drop into a side stance and block with a right inside chest block. (Optionally, grab

- opponents hand with your left hand).
5. Right Elbow Strike Back along your body to block attackers left punch.
 6. Right Punch/Hammer fist to groin/obi.
 7. Right Backfist to attackers face.

Yakusoku 1 - Required training for 1st Kyu Brown

Attacker:

1. Begin in Left Front Stance with Left hand in Down Block position.
2. Step forward into a Right Walking Stance and Right Middle Punch.
3. Step forward into a Left Walking Stance and Left Middle Punch.
4. Step forward into a Right Walking Stance and Right Middle Punch.
5. Left Foot steps to the left and right foot slides to follow (In this process turn the body 90° clockwise) and ending in a Right Walking Stance. With the footwork, the right arm drops, from Right Middle Punch position, and, with the outside of the hand, parry blocks incoming kick.
6. Right High Block
7. Step forward with the right foot (step to the outside of your partner). Pull the Left foot around so you turn 90° and end in a Left Walking Stance. Left Downward Punch.
8. Step back with the left foot into a Right Walking Stance and Right Outside Chest Block.
9. Step forward with the left foot into a Left Walking Stance and Left Middle Punch.
10. Right Front Kick and plant forward.
11. Right Middle Punch.

Defender:

1. Begin in Yoi Stance facing attacker. (Be within punching distance*).
2. Step back with the right foot into a Left Walking Stance. Left Outside Block.
3. Step back with the left foot into a Right Walking Stance. Right Outside Block.
4. Step back with the right foot into a Left Walking Stance. Left Outside Block.
5. Right Front Kick and Plant Forward.
6. Pivot Right foot 90° to the right and swing left leg around into a Right Front Stance. Right High Punch.
7. Pivot right foot 90° to the right and swing left leg around into Right Front Stance. Right Low Block.
8. Step forward with your left foot into a Left Front Stance. Left Middle Punch.
9. Step backward with your left foot into a Right Front Stance. Right Inside Block.
10. Slide off at a 45° angle. Right Parry Block against (re-directing) attacker's front kick.
11. Right Shuto Block. Left Reverse Punch to the Ribs or Head.
12. Left inside of the foot kick to the attacker's calf.

Yakusoku 5 - Required for Nidan

Attacker:

1. Begin in a left Front Stance with Left arm in Low Block Position.

2. Step forward with the right foot into a Right Walking Stance. Right Middle Punch.
3. Step back with the right foot into a Left Walking Stance. Left Outside Block.
4. Step forward with the right foot into a Right Walking Stance. Right High Punch.
5. Drop into a Right Side Stance. Right Piercing Elbow Strike.
6. Step back with the right foot into a Left Walking Stance and Left Downward Parry Block.
7. Left High Block
8. Catch Elbow
9. Step forward with the right foot into a Right Forward Stance and Right Middle Punch.
10. Step back with the right foot into a Left Walking Stance and Left Outside Block.
11. Right Front Kick (plant forward. Pivot on the right foot, swinging the left foot clockwise 180°, into a Right Front Stance (hands in shuto position).
12. Step forward with the left foot into a Left Walking Stance and Left Middle Punch.
13. Step back with the left foot into a Right Walking Stance and Right Outside Middle Block.
14. Step back with the right foot into a Left Walking Stance and Left Outside Middle Block.
15. Slide Left foot forward into a long Left Forward Stance. Right High Punch.
16. Right Front Kick.

Defender:

1. Begin in Yoi Stance facing attacker.
2. Step back with the right foot into a Left Walking Stance. Left Middle Outside Block.
3. Step forward with the right foot into a Right Walking Stance. Right Middle Punch.
4. Step Back with the right foot into a Left Walking Stance. Left High Block.
5. Drop Left arm and bring Right arm forward to catch attacker's elbow.
6. Right Front Kick. Plant Forward.
7. Right High Punch
8. Right Piercing Elbow
9. Step Back with the Right foot into a Left Walking stance. Left Outside Middle Block.
10. Step forward with the Right Foot and Right Middle Punch.
11. Shift Right foot over, crossing Left foot, Right Parry against kick. Step out with the Left foot moving around the attacker and turning a full 180. Right Shuto Block. (You should end where your attacker was standing in a right cat stance.)
12. Drop your stance into a solid forward stance. Right Outside Middle Block.
13. Step forward with the Left Foot. Left Middle Punch.
14. Step forward with the Right Foot. Right Middle Punch.
15. Slide switch feet as you Left High Block (Do not jump switch).
16. Open Hand down block and hook (Maki-te dumping technique).

Yakasko 6

Defender

start in yoi

step back with the left right inside block, right low block

step forward left middle punch
right reverse punch
step back with the left and with the right hand, parry kick then right high block
left front kick landing forward left high punch
step back with the left right inside block
back with the right left inside block
back with the left right inside block
step left middle punch
step right middle punch
step left middle punch right hand parry kick
step back with the right left hand parry
right front kick landing forward turning to your right to face opponent
pull right foot back into hook stance inside chest block right front kick
pull right foot back into hook stance with right inside chest block right front kick
land forward turn 180 to face opponent
step left high punch
slide behind opponent grabbing his shoulder and stomping on his knee

Attacker

right foot back
step right middle punch, left middle punch
step back with the right right outside block, right inside block
right front kick land forward left high punch
step back with right right hand parry of kick right high block
step with left right middle punch
step with right left middle punch
step with left right middle punch
step back with right, right inside block
step back with left, left inside block
step back with right, right inside block
right front kick landing forward
left front kick landing forward
right hand parry kick slide off to left
step left middle punch slide off to the left
step left middle punch, parry kick stepping forward turning all the way around
right cat stance
left outside block right side stance elbow

*A punching distance means that you are able to step forward and punch THROUGH your opponent. If you can touch your opponent but your arm is fully extended then there is no power there and it is all but useless.

Standardized Takedowns

1) Front Kick A

Attacker: Right Front Kick.

Defender: Step out with the left leg. Hook attackers leg in the crook of the right arm. Turn into a side stance and grab attackers shoulder (protecting your face from an attack with the attackers right arm). Bump the attacker with the left knee and dump them onto the ground.

Front Kick B

Attacker: Right Front Kick.

Defender: Begin with Right Leg forward or Yoi. Step forward Left and catch/hook the attacker's leg (Inside close grab). With the Right Hand, grab the attacker's shoulder. Step the Right Leg through the attacker's legs and sweep (calf to calf), dropping the attacker in front of you. Maintain hold on the attacker's leg for a finishing move.

2) Side Kick

Attacker: Right Side Kick.

Defender: The same as Front Kick.

3) Roundhouse Kick

Attacker: Right Roundhouse Kick.

Defender: From a Front Right Forward Stance, turn into a side stance. With the right arm down, catch under the right leg of the attacker as it makes contact. Wrap the left arm around the attackers leg, securing it. With the attackers leg secure continue to rotate your body around into a second side stance and throw the attacker.

4) Shuffle Takedown (Correct)

Attacker: Side or Back stance with right foot forward.

Defender: Shuffle step up so you are in a hook stance and close to opponent. Backfist while moving. If the opponent does not have their hands up, backfist to the temple. If backfist is blocked, feed your hand around and execute, simultaneously, a right Shuto strike to the opponent's torso/neck and a leg sweep.

5) Tackle Takedown (Correct)

Attacker: Right front kick. Right punch. Left punch.

Defender: Parry attacker's kick with the left hand while stepping back with the Right foot. Left Outside Chest Block. Left Inside Chest Block. Left Backfist to Attacker's Face. Closely follow backfist with a Right Palm Heel Strike to Attackers Chin. Drop body down, keeping your head to one side and grab attackers heels. Push attacker's legs with your shoulders while simultaneously pulling back the attackers heels. Pull the attackers heels tightly under your armpits and tighten your arms around, securing them (Guillotine). Step over the attackers body, forcing them to turn over, and sit back.

6) Stomp-Sweep

Attacker: Fighting stance with same foot forward as opponent. Step back when Defender stomps.

Defender: Begin in a left walking stance. Shuffle forward and stomp on opponents right foot with your left foot. Sweep opponent's back leg with a Right Low Round Kick.

7a) Sweep A

Attacker: Fighting stance with left foot forward. Right Lunge Punch.

Defender: Begin in a Left forward stance. Opponent steps forward and Right Punches. Simultaneously parry the punch with your left hand, execute a Left Leg Sweep and execute a Right Low Reverse Punch.

7b) Sweep B

Attacker: Fighting stance with left foot forward

Defender: Sweep opponents left leg. (Yeah, I don't get it either).

7c) Sweep C

Attacker: Fighting stance with left foot forward. Step right middle punch.

Defender: Full sweep.

8) Spinning Back-Knuckle

Attacker: Step right high punch or right front kick.

Defender: Parry with the left hand, spin around with the flow of the parry, and execute a Right Backfist. (There can be a step back with the parry depending on the veracity of attack). If the opponent does not have their hands up, land the backfist. If backfist is blocked, feed hand around and execute, simultaneously, a right Shuto strike to the opponent's torso-neck area and sweep.

9) Single-Leg Takedown

Attacker: Fighting stance. Step. Right Middle lunge punch.

Defender: Left parry block and Right Low Reverse Punch. Drop to one knee with the left leg up and right knee touching the ground. Place left hand just above the attackers Right knee cap. Grab the attackers right heel with your right hand. Simultaneously push with your left hand and pull with your right. Capture attackers right foot in your right armpit and secure it. When done fast or in real time it is likely you will use your shoulder to push the leg.

10) Leg Push/Lock

Attacker: Fighting Stance with Left Foot Forward. Right Step and middle or high punch.

Defender: Parry middle punch with left hand while punching low with right and stepping forward with the right leg. Slam right leg into attackers right leg. Twist the right foot to lock attackers foot in place (hooking your instep around behind the attackers heel). Bend the right knee until the attacker's knee buckles.

11) Back Knuckle - Dragon Choke

Attacker: Fighting Stance with Left Foot Forward. Step and Right back-knuckle.

Defender: Parry Block with the Left Hand and strike attacker's arm with open right palm. Collapse attacker's arm with a modified Right Hammer Fist to the arm bend. Immediately execute a Right High Block to the attacker's throat. Grab the attacker's Gi and Right Knee to the attacker's chest. Left Punch/Push attacker back while switching hand positions on attacker's arm. Pull forward and down on attacker's arm, guiding them to the ground. Step over attacker's arm as it is guided to the ground and place left foot and knee on the ground with attacker's neck in the groove of the leg (a lunge position). Your left foot should NOT be live. Lock attacker's arm and use the weight of your body to choke attacker until they tap/are unconscious.

12) Brown Belt Front Kick

Attacker: Right front kick.

Defender: Right foot forward, shuffle left foot to right, shoot right foot into very elongated forward stance while grabbing attacker's leg. Use hips to throw and your own clutched arm to guide.

13) Shuto Block w/Shuto Strike

Attacker: Right high punch.

Defender: Right High Block and grab opp's arm. Using the turn of the block and shoot shuto strike to opp's neck (forms an X with your arms if done correctly) and grab opp's shoulder. Pull toward you and down with arm grabbing opp's shoulder. Turn opp's right arm around to create a clockwise turning motion with their body. Continue motion to throw opp or slide left hand around opp's neck to place them into a choke hold.

14) Front Kick Base Takedown

Attacker: Right front kick.

Defender: Side Step Right while parry blocking with the outside of the left hand and hooking under the right kick. Step the right leg through the attacker's legs. Bump/sweep attacker.

15) Lunge Punch w/Rear Leg Sweep

Attacker: Fighting stance right leg forward. Full step back.

Defender: Begins with your left foot forward. Right punch while lunging forward. Continue to "bull them over" and sweeping the back leg. Opp steps back with right leg so they don't get hurt.

16) Scissors A & B

Attacker: Right punch.

Defender:

17) Drop Roundhouse

Attacker: Step right punch.

Defender: Drop (this does not mean drop to the ground. Imagine rolling to the ground instead) and hook your left foot against the attacker's right foot (hooking at the ankles). With your Right foot, kick the attacker in the groin and then strike the attacker's right leg on their calf just below the joint crease. Use the kick to bring the attacker to the ground. Pull your right foot back over and, while positioning yourself to climb over the attacker's back, use your right arm to hook the attacker's right foot and leg. Either lock the attacker's right leg or climb over them and deliver a strikes to their body and head.

18) Double Shuto Block- Strike

Attacker: Step right punch.

Defender: Double Shuto Block to the Middle and Upper area of the attacker's right arm. Grab the attackers arm with the left hand. Right Shuto strike to the attacker's neck. Push the attacker's head down and into your left arm and grab the attacker's right arm. This can be modified on the street into a rear naked choke or other techniques of your choosing.

19) Spinning Back Kick

Attacker: Right spinning back kick.

Defender: Shuffle step to the left. Catch the kick with your right arm. Push the attacker's shoulder and lift the attacker's leg, dumping the attacker.

20) Travis No Roll - This should only be practiced by students who know both sides of this takedown, and are well practiced and comfortable falling, throwing, and choking themselves and others.

Attacker: Step Right High Punch.

Defender: Step out with the Right foot. Use the first movement from Pinan Yondan to block a right punch. Strike attacker's neck with the second move from Pinan Yondan. Circle the right hand around and under the attacker's neck so you have a choke hold. Bend your knees (for work with an Uki it is a good idea to place your right foot inside their left leg so as to hook and guide them), begin falling backwards, and kick the attacker over you so that you so that you roll them first onto you. DO NOT STOP YOUR MOTION and continue so that you roll on top of the attacker. Execute a final strike against your attacker.

21) Iron Broom

Attacker: Fighting stance with right foot forward.

Defender: Turn so your back is to your opponent. Shoot Leg back and around, sweeping the opponent's leg and drawing a wide circle with your foot (similar to an exaggerated hook kick).

Kata

There are Seven Stages of Kata Development. It is useful to keep these stages in mind to help yourself improve your kata. The seven stages are;

1. Movements
2. Rough Precision
3. Power
4. Fine Precision
5. Body Dynamics
6. Transition
7. Analysis and Visual Appeal (Style)

| Belt Level | Primary Kata (Kata you NEED to Learn) | Secondary Testing Kata |
|---------------|---|------------------------|
| White | Fukyugata Ichi (Shoshin Nagamine, 1941) | N/A |
| Adv. White | Fukyugata Ichi | N/A |
| Orange | Fukyugata Dai Ni (Chojun Miyagi, 1941) | Fukyugata Dai Ichi |
| Adv. Orange | Fukyugata Dai Ni | Fukyugata Dai Ichi |
| Yellow | Pinan Nidan (Anko Itosu, 1907) | Fukyugata Dai Ni |
| Adv. Yellow | Pinan Nidan | Fukyugata Dai Ni |
| Gold | Pinan Shodan (Anko Itosu, 1907) | Pinan Nidan |
| Adv. Gold | Pinan Shodan | Pinan Nidan |
| Purple | Pinan Sandan (Anko Itosu, 1907) & Ananku Sho (Matsubayashi) | Pinan Shodan |
| Adv. Purple | Pinan Sandan & Ananku Sho (Matsubayashi) | Pinan Shodan |
| Green | Pinan Yondan (Anko Itosu, 1907) d& Saifa (Goju Ryu) | Pinan Sandan |
| Adv. Green | Saifa (Goju Ryu, Unknown) & Pinan Yondan | Pinan Sandan |
| Blue | Pinan Godan (Anko Itosu, 1907) | Pinan Yondan |
| Adv. Blue | Pinan Godan | Pinan Yondan |
| San Kyu Brown | Ananku (Dai) | Pinan Godan |
| Ni Kyu Brown | Wankan (Unknown, Old) | Ananku (Dai) |
| I Kyu Brown | Wanshu (Wanshu, came to Okinawa in 1683) | Naihanchi Shodan |
| Candidate | Tomari No Passai | Naihanchi Nidan |

| | | |
|------------------|---|-------------------------|
| Shodan | Kyan Chinto (Possibly Matsumura Hohān) | Naihanchi Sandan |
| Nidan | Rohai (Moded by Itosu but possibly from Matsumura Kosaku or Matsumura Hohān) | Passai Gwa |
| Sandan | Chattan Yara Kusanku (Sakugawa Tode, 1761) | Sochin |
| Yandan | Goju Shiho (Chibana Choshin based on Chinese Form) | Alternate |
| Godan | | |
| Rokudan | | |
| Shichidan | | |
| Hachidan | | |
| Kudan | | |
| Jūdan | | |

Discretionary Kata

Wansu (Seibukan)
 Sepai (Naha-te)
 Passai Sho (Kobayashi)
 Passai Dai (Kobayashi)
 Kusanku Sho (Kobayashi)
 Kusanku Dai (Kobayashi)
 Matsumura Chinto
 Old Kusanku (Matsumura)
 Jishin
 Seienchin
 Sanchin
 Tensho
 Uechi Sanchin
 Empi-ha
 Jiin-Jutte-Jion
 Seichin
 Gekisai
 Seinchin
 Nijushiho
 Sanseiru
 Kururunfa (Shorei, Yamaguchi)
 Kumite Kata (Ni-San)
 Dai Nihon Karate-Do Tenno Kata
 Suparinpai

Kumite Katas

The first Kumite Kata is Fukyugata Dai Ni Kumite. Fukyugata Dai Ni Kumite is a requirement for Ni Kyu. Juniors are only required to learn the first six moves of this two person form. This form is from our Gojuryu roots which is why there are variations from the second basic form that is taught to beginners.

Fukyugata Dai Ni Kumite (Both the attacker and defender begin with their right foot forward in a walking stance).

Attacker:

1. Step Forward into a Left Walking Stance. Left High Punch.
2. Step Back into a Right Walking Stance. Right High Block.
3. Step Forward into a Left Side Stance. Left Side Punch.
4. Step Forward into a Right Walking Stance. Right High Punch
5. Step Back into a Left Walking Stance. Left High Block.
6. Step Forward into a Right Side Stance. Right Side Punch.
7. Step Forward into a Left Walking Stance. Left Middle Punch.
8. Step Forward into a Right Walking Stance. Right Middle Punch.
9. Step Back into a Left Front Stance. Left Parry Block to knee. Left Parry Block to Elbow. Left High Block. Right Low Punch. Left Palm Strike to fist (Fingers face inside, not at defender).
10. Lift Left Leg up (avoiding sweep) and pull behind you. Right Chicken Beak Block.
11. Step Forward into Left Walking Stance. Left Middle Punch.
12. Step Back into a Right Front Stance. Right Parry Block to knee. Right Parry Block to Elbow. Right High Block. Left Low Punch. Right Palm Strike to fist (Fingers face inside, not at defender).
13. Lift Right Leg up (avoiding sweep) and pull behind you. Left Chicken Beak Block.
14. Step Forward into a Right Walking Stance. Right Middle Punch.
15. Slightly slide Right foot to the right and Twist your body toward defender. Left punch for their solar plexus.
16. Bring your Left foot to your Right foot and your Left Hand to your Right Hand. Realign to original position. Bow.

Defender:

1. Step back into a Left Walking Stance. Left High Block.
2. Step forward into a Right Walking Stance. Right High Punch.
3. Step Back into a Left Side Stance. Left Down Block.
4. Step Back into a Right Walking Stance. Right High Block.
5. Step Forward into a Left Walking Stance. Left High Punch.
6. Step Back into a Right Side Stance. Right Down Block.
7. Step Back into a Left Walking Stance. Left Outside Block.
8. Step Back into a Right Walking Stance. Right Outside Block.
9. Left Front Kick (Plant Forward). Left Upward Elbow strike. Left Backfist. Left Down Block. Right Reverse Punch.
10. Right Leg Sweep (Plant in a normal standing position) and Right Knife Hand.
11. Step back into a Left Walking Stance. Left Outside Chest Block.
12. Right Front Kick (Plant Forward). Right Upward Elbow strike. Right Backfist. Right Down Block. Left Reverse Punch.

13. Left Leg Sweep (Plant in a normal standing position) and Left Knife Hand.
14. Slide Left foot back and to the 45° into a Right Front Stance. Right Outside Chest Block. Pull fists to chamber position and Double Punch.
15. Slide the Left foot to the Right foot. Bright the Right Arm down at the same time as the Left arm comes up (trapping the attackers punch). Push the Right Foot band to the 45° and Left Outside Chest Block. Pull Fists into chamber position and Double Punch.
16. Bright Right foot to Left Foot and Right Hand to Left Hand. Realign to original position. Bow.

In 1969, Paul Keller asked the top fighters in the ASKA to come up with segments they relied on in kumite. The creators of what would become the Kumite Katas brought their top techniques to these forms that they used for competition sparring, competition kata, and street fighting. Paul contributed his Front and Side Kick combination. Rob Rupe lent his Front, Round, and Back Kick Combination. Dave Watts added elbow strikes. Paul combined it all to form the first sequence dubbed Kumite Kata Shodan.

Kumite Kata Shodan

Created: 1969

Creators: Paul Keller (Primary), Rob Rupe, Dave Watts

Yoi: Horse Stance identical to the Pinans.

1. Left Front kick with Left outside chest block.
2. Right Front kick followed by Right Side kick.
3. Right Chase Punch.
4. Slide left foot up into Right Walking stance and Left and Right Middle Punch.
5. Turn counter clockwise into Left Cat stance and double low hammerfist block.
6. Step into Right Cat Stance and double low hammerfist block.
7. Left Front Kick with Right High block and Left Outside Block.
8. In a Left Walking Stance, Left Elbow Strike to opponent's side.
9. Step into a Right Walking Stance and Right Elbow.
10. Turn to the Front and Left Outside Chest Block with Left Front Kick (Plant Forward).
11. Right Round Kick to the Front and Plant Forward.
12. Step behind into a Right Hook Stance and Elbow Strike over your head and down.
13. Right Back Kick to the Front (Plant Forward and turn into a Left Shuto Block)
14. Right Outside Chest Block with Right Front Kick (Plant Forward).
15. Left Round Kick to the Back (Plant Forward)
16. Step Behind into a Left Hook Stance and Elbow Strike Over your head and down.
17. Left Back Kick to the Back (Plant Forward and turn into a Right Shuto Block).
18. Right Back Stance with Right Inside Block followed by Right Backfist.
19. Step with the Left foot into a Left Walking Stance and Right Horizontal Shuto Strike to opponent's neck. Immediately follow strike with a Left Elbow Strike.
20. Reach over and grab the head and shoulders of opponent.
21. Right Knee Strike (Planting forward).
22. Turn counterclockwise, spinning 180° on your Right Foot, ending in a Left Side Stance with both hands raised.

23. Step Forward with the Right Foot and Punch ahead of you with your Right Fist and to your Left with your Left Fist (Punching two attackers in their face).
24. Slide the Right foot slightly to the Right, aligning with your first opponent, grab the opponent in front of you with your Right Hand and Left Elbow Strike.
25. Left C Step to protect your groin and end facing the back of the room. Right Elbow Strike.
26. Right Step Over and turn facing the 45° to the Right of the Front Face. Left Shuto Block.
27. Left Grab and Right Front Kick while Right Vertical Punching (Plant Forward).
28. Left Front Kick followed by Left Side Kick (Plant Forward)
29. Left Chase Punch
30. Slide your Right foot up into Left Walking stance and Right and Left Middle Punch.
31. Step up into starting position facing the front.
32. Bow

Kumite Kata Nidan

Creator: David Feinsten Sutherland

1. Begin in a relaxed stance.
2. Right foot step behind into a hook stance while executing a Right Parry Block and Left Backfist (to your Left).
3. Right Hammer fist and Right Side Kick to your Right (Step down into beginning stance).
4. Step forward into a Right Walking Stance and bring your fists together similarly to Ananku.
5. Simultaneously High Punch with both fists.
6. Roll your fists as though breaking the grip of an attacker and return to your original position (fists facing inward).
7. Turn counter clockwise into a Left walking stance and execute a Left Down Block
8. Right Punch with Right Front Kick (Plant in Side Stance with body facing Left). Left Shuto.
9. Shuffle/Slide to the Left. Tiger Claw attackers Face/Eyes.
10. Right Foot steps behind into a Left Hook Stance and Right Outside Chest Block.
11. Right Shuto/Grab and Right Thrust Kick (Plant Forward).
12. Crouch into a boxing stance with hands up and Left Front Kick, planting forward.
13. Turn your body clockwise and Right High Hook kick to the back of the room (your left-ish).
14. Drop to a single knee (left knee touching the ground, right up) cover your head with your right hand and drive your left fist downward (You should be facing the back of the room).
15. Look behind you as you Left Elbow to the groin area of an attacker and immediately follow the elbow with a rising backfist.
16. Using your left hand, hook your attacker as you stand up and right shuto strike to where your attacker's neck would be.

Kumite Kata Sandan: Goju Sho

Creator: Rick Moore - In honor of Shotokan, Shotokan's back stance and shuto uke.

Begin with feet together and hands at your side. Jump into a Horse Stance and bring your fists together similarly to the Bear Hug Escape Position. Say, "Kumite Kata Goju Sho" and jump back to the beginning position. Bow.

1. Jump into a Horse Stance and Double Low Hammer Backfist.
2. Twist into a Right Front Stance and Left Outside Block.
3. Twist into a Left Front Stance and Right Outside Block.
4. Right Front Kick and Plant into a Right Forward Back Stance. Right Ripping Shuto Block.
5. Step into a Left Forward Back Stance and Left Ripping Shuto Block.
6. Step into a Right Forward Back Stance and Right Ripping Shuto Block.
7. Step into a Left Forward Back Stance and Left Ripping Shuto Block.
8. Right Side Thrust Kick to the Head (Front) and plant forward while turning your body to the rear and executing a Left Ripping Shuto Block. You should end in a Left Back Stance facing the rear.
9. Step forward into a Right Side Stance and Right Outside Block (Wanshu).
10. Step forward into a Left Side Stance and Left Outside Block.
11. Step forward into a Right Side Stance and Right Chase Punch.
12. Jumping, turn 90 counterclockwise into a Left Back Stance and Left Ripping Shuto Block.
13. X Block Low.
14. X Block High.
15. Open hands to grab fists.
16. Jump vertically into the air while executing a Right Front Kick, a Left Front Kick, and turning your body before landing in a Right Back Stance (while executing a Right Ripping Shuto Block).
17. Step forward into a Left Back Stance and Left Ripping Shuto Block.
18. Rise up and execute the Wankan Combination with Closed Fists.
19. Jump and turn 90 Counterclockwise into a Left Back Stance so that you are facing the front and Left Ripping Shuto Block.
20. Rotate into a Left Forward Stance and Right High Punch.
21. Backflip and Land in a Horse Stance with Fists together.
22. Bring feet together and hands to your sides simultaneously.
23. Bow.

Kumite Kata Yondan

Creator: Tom Wirtanen expanding Naihanchi

Kumite Kata Godan

Creator: Dr John Andrews

Kumite Kata Rokudan

Creator: James True

Kumite Kata Nanadan

Creator: Mike Pepe giving honor to Jump Kicks

Black Belt Leadership Qualities

White Belts

Black Belt Leadership **Respect** is demonstrating consideration for yourself and others.
Black Belt Leadership **Courtesy** is demonstrating good manners, being polite and considerate.

[for White belts, tying his or her own belt as instructed and reciting the Karate Creed]

Orange Belts

Black Belt Leadership **Courage** is not the absence of fear, rather when you act in spite of being afraid.

Black Belt Leadership **Confidence** is acting as if you have the ability to handle yourself in any situation and knowing everything will be okay.

[For Orange Belts, counting to ten in Japanese]

Yellow Belts

Black Belt Leadership **Self-Discipline** is when you do what you know you should do.

Black Belt Leadership **Motivation** is finding your personal passion and purpose and expressing it with a joyful exuberance.

Gold Belts

Black Belt Leadership **Decision** is when you make up your mind and cut off any other possibility.

Black Belt Leadership **Goal Setting** is when you visualize clearly your desired outcome which should be tangible, specific, realistic, accountable and has a time targeted for completion.

Purple Belts

Black Belt Leadership **Commitment** is when you decide to do whatever it takes.

Black Belt Leadership **Responsibility** is taking full duty and accountability for your actions and their outcomes.

Green Belts

Black Belt Leadership **Focus and Concentration** is when you gather your full efforts with clarity of purpose and accuracy of technique.

Black Belt Leadership **Knowledge** is when you can effectively apply what you have learned.

Blue Belts

Black Belt Leadership **Integrity** is being consistent, forthright, sincere and able to keep your word.

Black Belt Leadership **Awareness** is being alert and responsive to yourself and to your

surroundings.

3rd Brown Belts

Black Belt Leadership **Teamwork** is working together to achieve a common positive goal. "All for one, and one for all."

Black Belt Leadership **Communication** is when you clearly and constructively express your thoughts and feelings to others using your words, body language, intensity, voice tone and inflection.

2nd Brown Belts

Black Belt Leadership **Self-Control** is when you avoid doing what you know you should avoid.

Black Belt Leadership **Honesty** is being trustworthy, truthful, loyal, fair and sincere.

1st Brown Belts

Black Belt Leadership **Self-Esteem** is having a sense of worth and value.

Black Belt Leadership **Attitude** is maintaining an inner calm (mind like still water) despite any raging external chaos.

Black Belt Candidates

Black Belt Leadership **Strategy & Tactics** are when you clearly know your objectives and you understand how to achieve them.

Black Belt Leadership **Relaxation** is when you let go of all unnecessary tension; physically, mentally and emotionally.

Black Belt Leadership **Persistence** is to stay focused and determined to succeed in spite of any opposition.

Certified Instructor Training (C.I.T.)

The C.I.T. program continues the Black Belt Leadership Qualities Training by reexamining the BBL principles, refocusing on them with the idea that all the principles are rooted in trust, and adding additional qualities espoused in great teachers.

C.I.T. **Trust** is having the courage and faith to hear and to rely on your own inner voice and believing that others ultimately will do the same. "Believing in myself and others."

Fear and Trust are mutually exclusive. That part of yourself or your mind that can look at your fear is at least one step removed from that fear. Looking on your fear with a part of your mind that is not the fear is a way out from the fear. Trust is a necessary resource to help you.

C.I.T. **Honesty** is being trustworthy, truthful, loyal, fair and sincere.

C.I.T. **Tolerance** is accepting all things equally and treating everyone the same, without judgement. "When you blame yourself or others, you take on the roll of the victim in some form or another. This is related to the physical (almost certainly). We have thoughts like 'our body, our time, our something...and then guilt and shame follow.'" Paul Keller

C.I.T Leadership **Gentleness** is understanding that no gain comes from harming someone else and finding great strength in being wholly gentle.

C.I.T. Leadership **Joy** is knowing you are safe and that fear can no longer interfere with expressing your life with great joyful exuberance.

"The feeling of being alive and loving who you are." As you remove all that interferes with your being happy, Joy is naturally experienced. There are no stories, no judgements, and no one to blame. There would be nothing to interfere with your present state of being. No past to fear coming into your future. Only the present. Being present is natural. This is not the joy temporarily associated with winning and someone losing. This is a joy connected to your higher wisdom, which is connected to all and everything, without limit or boundaries. This is the way of a Hanshi on the path of Karate-Do.

C.I.T. Leadership **Defenselessness** is understanding that defenses would create what they would defend against. Ultimately, defenses are not needed and your true safety, peace and joy will be experienced without them. "Love needs no defense as it is completely whole and abundant with no lack."

C.I.T. Leadership **Generosity** is understand that giving is receiving. Giving respect, for example, is how you maintain, keep and grow respect. All thoughts operate in this manner.

C.I.T. **Patience** is the practice of accepting people and situations as they are, before deciding how you think they should be. Trusting, ultimately, that things will work out and eventually knowing that the outcome is certain.

C.I.T. **Faithfulness** is having faith that being consist is wholly honest, being unswerving is full of trust, being based in fearlessness is gentle, being certain is joyous and being confident allows for tolerance. Knowing that this is the way, Do, or path to achieving inner peace.

C.I.T. **Open-Mindedness** is understand that all things can be welcomed because your inner core is secure and cannot be threatened or undone. Maintaining no prior judgements or condemnations. Everything and everyone can be forgiven, including you.

Dynamic Strength Assessment Targets

| Males Under 9 | | 50th Percentile | | Females Under 9 | | 50th Percentile |
|-----------------------|--|------------------------|--|------------------------|--|------------------------|
| Sit-Ups (One Minute) | | 20 | | Sit-Ups (One Minute) | | 8 |
| Push-Ups (One Minute) | | 15 | | Sit-Ups (One Minute) | | 8 |
| | | | | | | |
| Males 9-10 | | | | Females 9-10 | | |
| Sit-Ups (One Minute) | | 26 | | Sit-Ups (One Minute) | | 17 |
| Push-Ups (One Minute) | | 15 | | Push-Ups (One Minute) | | 13 |
| | | | | | | |
| Males 11-12 | | | | Females 11-12 | | |
| Sit-Ups (One Minute) | | 31 | | Sit-Ups (One Minute) | | 22 |
| Push-Ups (One Minute) | | 21 | | Push-Ups (One Minute) | | 11 |
| | | | | | | |
| Males 13-14 | | | | Females 13-14 | | |
| Sit-Ups (One Minute) | | 36 | | Sit-Ups (One Minute) | | 27 |
| Push-Ups (One Minute) | | 27 | | Push-Ups (One Minute) | | 14 |
| | | | | | | |
| Males 15-19 | | | | Females 15-19 | | |
| Sit-Ups (One Minute) | | 46 | | Sit-Ups (One Minute) | | 37 |
| Push-Ups (One Minute) | | 44 | | Push-Ups (One Minute) | | 19 |
| | | | | | | |
| Males 20-29 | | | | Females 20-29 | | |
| Sit-Ups (One Minute) | | 40 | | Sit-Ups (One Minute) | | 35 |
| Push-Ups (One Minute) | | 33 | | Push-Ups (One Minute) | | 18 |
| | | | | | | |
| Males 30-39 | | | | Females 30-39 | | |
| Sit-Ups (One Minute) | | 36 | | Sit-Ups (One Minute) | | 27 |

| | | | | | | |
|-----------------------|--|----|--|-----------------------|--|----|
| Push-Ups (One Minute) | | 27 | | Push-Ups (One Minute) | | 14 |
| | | | | | | |
| Males 40-49 | | | | Females 40-49 | | |
| Sit-Ups (One Minute) | | 31 | | Sit-Ups (One Minute) | | 22 |
| Push-Ups (One Minute) | | 21 | | Push-Ups (One Minute) | | 11 |
| | | | | | | |
| Males 50-59 | | | | Females 50-59 | | |
| Sit-Ups (One Minute) | | 26 | | Sit-Ups (One Minute) | | 17 |
| Push-Ups (One Minute) | | 15 | | Push-Ups (One Minute) | | 13 |
| | | | | | | |
| Males 60+ | | | | Females 60+ | | |
| Sit-Ups (One Minute) | | 20 | | Sit-Ups (One Minute) | | 8 |
| Push-Ups (One Minute) | | 15 | | Push-Ups (One Minute) | | 8 |

History

Ideally begins with a “Family Tree” of Instructors, locations, dates, and contributions. Additional information on styles of karate and other martial arts and how they interact with our style will be separated so they can have more detail. History of Kata will also be separate.

Ananku Dai was added to the Matsubayashi Shorin Ryu Kata List by Frank Van Lentin, the teacher of Papa Chris. The form was (for a lack of a better explanation) Goju-fied. Many of the stances were changed to Sanchin stance which is not found in Shorin Ryu forms and some of the hand techniques were adjusted to more specifically show interpretations.

Bassai: Traditionally, Bassai translates as “to penetrate a fortress”, or “to storm a fortress”. Another translation seems to mean, “to remove an obstacle”. Possibly, the kata means “uprooted fortress”, as in a fortress that is uprooted and mobile like a phalanx, this would be in the spirit of the kata, as it incorporates quick motions but then roots for solid attack and defense portions like a fortress. This is only a guess at the translation however, the oldest known version originated in the mid 1800’s in Nishihara village on the east side of Shuri. The original kanji (and original meaning) could easily have been lost over the hundreds of years to the present. The main difference between Shuri version and the Tomari version are that the Shuri versions are done primarily with closed fists, while the Tomari versions are primarily open handed.

Chinto: Traditionally, “Chinto” translates as “fighting to the east”, which could be interpreted from these characters, i.e. quelling a disturbance to the east. Chinto is a Shuri-Te and Tomari-Te Lineage kata and found in many current styles, including Shotokan (they call it “Gankaku” or “Crane on a Rock”), as well as many Shorin Ryu Schools.

Funakoshi changed the name of nay kata that had a Chinese name. He also made some technical changes to the kata. His son deepened all the stances.

Jion (Love and Goodness) is a term in Buddhism, and it was also a name of a temple in China where monks would practice martial arts. It’s a representative of the Shotokan Style and is one of the most traditional kata in this style. Its roots are in Tomari Te.

Jitte (Ten Hands) is said to originate from the goal of teaching a student to fight against ten opponents. Another interpretation says the name comes from the weapon, jitte. The use of this ancient weapon can be seen in the movement of this kata. Its roots are in Tomari Te.

Kumite Kata Shodan is the first fighting kata of the ASKA. Created by Paul Keller (), Blank, Blank, Blank in YEAR

Kusanku: Kusan (or Kushu, sometimes Kosho) translates as “foreign attache” or similar government official. In many historical references, Kusanku is said to be the name of a Chinese sailor who taught tote in Okinawan in 1756. It is likely that the kata is based on his teachings, or perhaps a kata that he taught while Okinawa.

Niseishi is Chinese for the number 24. In Japanese, it translates as Nijushi, the “ho” character means “move” and hence Jijushiho translates as “24 moves”. The Chinese and Japanese Kanji are identical.

Rohai translates as “heron Sign” or “Heron Mark”. The name “Rohai”, with identical Kanji, is the name of a traditional Okinawan Kata.

Ryusan: Although this kanji representation translates as “Dragon Mountain”, this kata has been translated to mean “Three Dragons” as well (i.e. San = three). The kata is also practiced by Matsumura Seito Ryu (Matsumura Orthodox Style), a style passed to contemporary students by Hohan Soken, a well known Okinawan Karate Master in the direct Karate lineage of “Bushi” Matsumura. This is one of their Hakutsuru (White Crane) kata and is called Ryushoken.

Sanchin: Sanchin is a common Okinawan Karate Kata found in styles from the Naha-Te lineage (Goju Ryu, Uechi Ryu, Shito Ryu, Isshin Ryu, etc...) It has its origins in Fukien China and was passed several times to Okinawa by notable masters including Higaonna Kanryo and Aragaki Seisho. The version of the kata practiced by some karateka has elements of both the classical Goju Ryu Sanchin Kata and the Goju Ryu Kata called Tensho. Miyagi Chojun, a student of Higaonna Kanryo and the founder of Goju Ryu, devised Tensho based on a Chinese Kata called Rokkishu.

Sanshiru: Sanshiru is the Chinese word for the number thirty six (36). Practiced by Goju Ryu, Uechi Ryu, and Chito Ryu.

Seisan: Seisan means thirteen (13 techniques, not 13 movements). In most (if not all) other styles that practice Seisan, this is the kanji representation. Not only is it practiced in multiple Okinawan styles of karate (both Naha-Te and Shui-Te lineages), it continues to be practiced in China by several schools of Gungfu (Arhat or Monk Fist Boxing, Lion Fist Boxing and Tiger Fist Boxing).

Sochin: Chito Ryu Sochin seems different from other versions of Sochin, including the familiar version in Okinawa (Aragaki Sochin taught in Shito Ryu for example), and the Shotokan version, which doesn't resemble either of the other two.

Tenshin: Tenshin means, “body turning” or “body pivoting” and is only practiced by Chito Ryu Karateka. Quick, evasive body shifting, and body twisting with quick counter strikes characterize this kata.

Class Skeletons

Time allotment is a suggestion.

Modify times based on what is needed by the students.

Starter Class: (10-30 Minutes Total)

New Tigers students will, as a general rule, attend two starter classes. They will break their board and earn their white belt in their second starter classes. The reasoning behind having two starter classes is so that all of the introductory information can be internalized by the new student without overwhelming them and, more importantly, so that the instructors and new student can develop a rapport with one another.

Tigers 1: (30 Minutes Total)

1. Line Up, Bow-In, and Creed (For Tigers, saying the Creed earns a Red Stripe).

Tigers 2: (30 Minutes Total)

1. Line Up, Bow-In, and Creed (For Tigers, saying the Creed earns a Red Stripe).

Juniors Beginning: (45 Minutes Total)

1. Line Up (Announcements), Bow-In and Creed *5 minutes*
2. Warm-Ups/Stretching *5-7 Minutes*
3. Fundamentals (Blocking, Strikes, Footwork, Breathing) *5-7 Minutes*
4. Lesson/Strip Focus *10 minutes*
5. Game *10 minutes*
6. Philosophy/Q&A/Board Breaks *5 Minutes*
7. Bow-Out & Stripes *1-2 Minutes*

Juniors Intermediate: (45 Minutes Total)

1. Line Up (Announcements), Collect Cards, Bow-In and Creed
2. Warm-Ups
3. Intermediate Techniques
4. Lesson/Strip Focus
5. Game
6. Philosophy/Q&A
7. Bow-Out & Stripes if appropriate

Advanced Juniors: (45 Minutes Total)

1. Line Up (Announcements), Collect Cards, Bow-In and Creed *5 minute Max*
2. Warm-Ups/Stretching *5-7 minutes*
3. Advanced Techniques (basics can be used for Warm-Ups time is limiting) *5-7 min*
4. Lesson/Stripe Focus *10 minutes*
5. Game *10 minutes*
6. Philosophy/Q&A *5 Minutes*
7. Bow-Out & Stripes *1-2 Minutes*

(If teaching alone, ending class a few minutes early is a good idea to assist in class transition or giving out stripes).

Sword and Weapons Class: (45 Minutes Total)

1. Line Up, Collect Cards, Bow-In and Creed
2. Warm-Ups (wrists for the sword)
3. Basics with weapon of choice (cutting in the air for sword)
4. Weapon against dummy or opponent (Cutting against foam bar or opponent for sword)
5. Foam weapon fighting (tournament, limited, free for all,etc...)
6. Line Up, Question & Philosophy
7. Bow Out

Family Class: (45 Minutes Total)

1. Line Up, Cards, Bow-In, and Creed
2. Warm-Ups/Stretching
3. Fundamentals (Blocking, Strikes, Footwork, Breathing)
4. Lesson/Stripe Focus
5. Game
6. Philosophy/ Q&A
7. Bow-Out & Stripes (if applicable)

Adult Class/Non Family: (60 Minutes Total)

1. Line Up, Cards, Bow in, and Creed
2. Warm Ups/ Stretching
3. Fundamentals
4. Lesson/Strip Focus
5. Basic Kata
6. Chi Sau
7. Philosophy/ Q&A
8. Bow-Out & Stripes (if applicable)

BBL/Advanced Work: (45 Minutes Total)

1. Line Up, Cards, Bow-In, and Creed *3-4 Minutes*
(Most likely this class does not need to warm up as they have already had a class. Newcomers can do a quick warm-up on the side before joining.)
2. Advanced/C Foundation Techniques. *10 Minutes*
(Students should have a grasp on fundamentals. Though it is always good to work on them, this class is for focusing on sets of movements or advanced techniques not taught in other classes.)
3. Lesson/Stripe Focus *15 Minutes*
4. Kata (If not part of the focus) *10 Minutes*
5. Leadership Focus/ Philosophy/Q&A *5 Minutes*
6. Bow-Out & Stripes *1-2 Minutes*

BBL/Brown-Black Belts: (60 Minutes Total)

Bag of Tricks (Teaching Tools and Games)

White Stripe: Conditioning and Courtesy

Exercises before other activities: Wall sits, wall plank (feet on wall), wall plank with hands on wall.

Courtesy Drill

Have students practice their introductions with each other. Looking in eyes, introduce yourself, shake hands, inquire about other persons name.

Relays:

Divide students into small groups (3 to 5 is best) on the red and blue. State an exercise. The first person in line needs to do the exercise down to the red and blue and do the exercise back, run back, or do another exercise back depending on the instructions, Potential exercises are;

- Army crawl,
- crab crawl,
- shrimping,
- bear crawl,
- snake crawl,
- hopping on one foot down and the other/same back,
- hopping on one foot while kicking,
- Jump kicks,
- inchworm,
- rolls,
- lunges,
- lunge punches in front stance
- jumping jacks,
- Duck Walking,
- sprinting,
- skipping,
- kicks (any specific or general kind),
- hand techniques (any specific or general kind),
- ghost sparring.

These exercises can just be done on their own or the students can be asked to race each other. If the exercise is to be done as a race then the students will need to sit after they complete the each exercise. When the last student has completed the exercise the entire group kiais. They become exempt from a post completed exercise session.

Iron Man/Woman/Person:

Jumping Jacks, Burpies, Mountain Climbers, Leg Stretches, Push Ups, Sit Ups. Usually done in 15 second increments but perfectly reasonable to do for 30, 45, 60, or longer. Usually, depending on the goal, this is done in pairs and one partner will count/ hold the feet of the other. Then they will switch. Specify what the goal is. For longer time, the goal is usually for pacing one's self, not for getting as high a number as possible. If one needs to rest, it should be in the resting position.

Iron Punching Man:

In an Iron Man Fashion drill basics such as high, middle or low punches, blocks, front, side, back, crescent, or hook kicks.

Combination drill with partner and bags:

Knees, elbows, knees and elbows, knees and elbows and pushing. After pushing follow up with kicks and punches. Then into knees and elbows again.

Attack the Bag:

Students line up on the far end of the dojo. When prompted, they run and execute a technique or group of techniques on the standing bag or bags.

Stations:

Set up exercise stations such as Kata/basics on the balance beam, frog jump over stacked bags, kicking a standing bag, hand techniques against a standing bag, medicine ball against the ball, rope, jump rope, push ups, pull ups on the TX thing, in and out of cones or octagon fold out, push up position on a ball, make sure to have a resting station.

Green Stripe: Listening and Fundamentals

NOTE: I have found that it is best to focus on one aspect of fundamentals at a time. This allows for easier following by students and gives enough repetition to promote meaningful growth with a particular focus. Fundamental techniques can be broken down to Stances, Strikes, and Blocks. Combination work is a Fundamental activity for higher ranks. Decide what you want your focus to be and then break it down further. For example; Blocks becomes High Block, Outside Chest Block, Inside Chest Block, Low Block, and Shuto Block. Describe the High Block. Practice in the air. Practice against a clapper. Practice while a clapper or fist is actually moving towards the defender.

Block/Counter or Counter/Block

This exercise has been used at the beginning of class or as a focus. Ideally, this is used to begin teaching both the basic blocks and strikes of our system and to begin teaching students how to string techniques together. All techniques here are done with the same extremity and then the other. For example; execute a Right High Block and then immediately execute a Right Backfist. Begin by practicing each technique individually and then putting them together. I generally teach each technique or set of techniques in groups of ten.

High Block, Backfist
Outside Block, Punch
Low Block/ Chicken Beak
Inside Block/Shuto or Hammerfist

Red Light/ Green Light (Listening Drill and Fundamentals)

Students attempt to make it from the red and Blue across the floor to the other red and blue. When the teachers back is turned they can move but when the teacher turns and shouts a stance or technique the students have to freeze in that technique. Students who don't perform this correctly have to go back and start over.

Sensei Says

Same as Simon Says but using Karate Techniques. The instructor will call out "Sensei Says..." and then the name of a technique. The instructor will perform a technique as he or she says the technique. If the instructor says "Sensei Says" all the students need to copy the technique. However, if the instructor calls out and does the technique but does not say "Sensei Says" then the students who copy the instructor are called out. This is a particularly good game to teach quick reactions. If you want to make this even more valuable, do this with a partner or on a targeted bag. Calling out quick strikes is good training for sparring where a student will only have a moment to strike at an opening.

Molding

Groups of students are asked to place either another student or the instructor into a determine position. Basic requests can be to put the chosen person into a particular stance

Clapper Defense

One partner gets a Clapping Pad. The partner adjusts the height of the clapper and executes a predetermine block against the clapping paddle. This can be done up and down the rows in the school, stationary, or stationary with multiple individuals in a line behind the clapper. **NOTE:** Going up and down the floor does not seem to work with a packed Junior Class as there are too many students to keep an eye on. Having the students go up and down the rows works well with adults and advanced Juniors.

Clapper Attack

One partner gets a Clapping Paddle. The holder moves around the room providing "targets" that their partner has to react to.

Clapper Combo

In lines or moving up and down the rows, students need to perform a series of combinations. **NOTE:** I believe this could work well with Adult and Advanced students but would fall apart with Juniors. A potential solution is to work up to this point by starting with stationary blocks or attacks, move up te floor with a single technique and then string multiple techniques on after this is successful.

Chi Sau

Chi Sau or Sticky Hands is an exercise which is helpful for the integration of both hands in defense and offense. The exercise helps develop relaxation, sensitivity, and maintaining control of your center line.

Punch and Counter

1. Punch with No Counter (Spacing Drill)

Students line up in two rows, facing a partner. One side is designated as the attacking side. The other side is designated as the defending side. To ensure that the distance between the two is correct, the attackers punch at the defenders and the defenders are not allowed to block. **Stress not hurting the defenders since the defenders cannot defend and ways to accomplish this.** Attackers need to hit the defenders (you can state low, middle or high). Attackers need to be able to touch the defenders but control their attack so as not to hurt their partner (stopping the punch at the last moment or reducing the power behind it while still striking the target). Attackers must have less than full extension. This can be tested by having students extend after punching and being able to push the defender, then resetting.

Attackers learn the distance needed to actually punch someone, precision in target particular areas, and proper fundamental technique can be tested by observing and correcting the strikes. Defenders learn not to be afraid of or react to an attack and learn how to differentiate between a real threat and a false threat.

2a. One Punch, Two Counters

Defenders take a defensive stance (arms up, hands open) or not if they want to get hit. Attackers throw a single punch and freeze. Defenders block and counter off of their blocking hand, then add a second strike. Example: Attacker punches to the head of the defender. The defender Inside Parry Blocks the punch and then, with the same hand, Backfists the attacker. After Back-fisting the attacker continues and strikes with their other hand using an Uppercut or Upset Punch. **Note: 2b. Advancing One Punch, Two Counter WITHOUT ROTATION:** As the attacker punches, the defender blocks but also moves to avoid the attack, then counters twice. Both partners Freeze. From the final position, the attacker attacks again. This should mean that the attacker needs to change his or her angle because the defender should have moved off the centerline. Again, after the initial attack, the designated "Attacker" freezes and the defender counters twice. This continues with the partners moving flowing around the room. Depending on the level of the students, begin with a count or cues. As the students become familiar with the flow, allow them to increase the speed until the partners are attacking and defending quickly. To advance again, allow the attackers to defend against the incoming counters.

3. Two Punches, Three Counters

Form two lines facing a partner. One line will throw two Punches or Techniques, depending on the Instructor's desires, and then freezes. The defender blocks, optionally avoids the techniques as well as blocking, and counters three times (taking care not to injure their partner who cannot block). Once the interaction is complete, both parties

rotate to their right. A new partnership is formed and the process begins again. **NOTE:** restrictions or additions can be added in to emphasize desired aspects. Something I have not tried but would like to is to have three rows. Instead of a two people there would be three. When the triad is formed the outside rows attack the defending inside row.

4. Three Punches, Four Counters

Exactly the same as two punches three counters but increasing the number of attacks. We do not want to teach students to attack or counter in numbers fewer than three. When using three attacks, encourage students to take distance more into account; kicks are a distance tool, hand strikes when closer, elbows and knees when in tight. When using four counters, encourage students to flow. Example: A backfist would be followed almost immediately with a punch from the other hand which would flow into an elbow which would flow into a knee or a reverse elbow strike. Kicks and knees should be encouraged in the counter as well as striking to points that are not generally thought of (knees, groin, temples, etc).

Fundamental Chains (Good for Adv Juniors - Adv Adults)

Students form a circle. A chosen student or the instructor will begin by stating a technique (restrictions on what that can be are discretionary). Everyone performs the technique to a count which is led by the technique chooser. After the technique is performed on both sides (usually ten times each side) the next person in line adds a technique to the chain. For example; the teacher chooses front kick. The next student chooses backfist so on each count the participants perform a front kick followed by a backfist and so on. **QUESTIONS:** What are we striking? Why is our hand like this? Where could this be used? Continue until each student gets a turn but do not linger. This drill promotes Leadership and Combination building.

Karate Dribbling

taking a medicine ball and using feet combinations to move it down to the red and blue and back. (Can be a game if you race).

Fundamental Shotgun

Shotgun Basic kicks, hand strikes, and/or combinations (Can be done against bags or against a student depending on the focus you want)

Sensei Robert's Iron Basics

In an Iron Man Fashion drill basics such as high, middle or low punches, blocks, front, side, back, crescent, or hook kicks. See who gets the highest score. **NOTE:** if the Juniors are asked to do this alone, technique will deteriorate quickly. Have a partner count only the good techniques. Be ready for arguments to occur when someone does not feel their score was adequately counted. The Iron Person Drill is Jumping Jacks, Burpies, Mountain Climbers, Karate Leg Stretches, Push-Ups, and Sit-Ups; 6 exercises. Basic Techniques could be broken down to strikes and blocks to mirror the Iron Person. Blocks being High, Middle, Low, and

Inside Chest Blocks, Shuto,

1. Middle Punches
2. Ridge Hands
3. Backfist
4. Front Side Round.
5. Side Kick.
6. Round.

1. High Blocks
2. Middle Blocks
3. Down Blocks
4. Inside Blocks
5. Leg Checks
6. Open Hand High & Middle (Chinese style, alternating)

Karate Volleyball (Game)

Have to hit the ball with a karate technique. One bounce is fine. Separate class into teams. Teams compete. Give specific techniques or instructions like they can't move if desired.

“KICK” (Game)

Same idea as HORSE from Basketball. Flesh out rules.

Target Practice

Blue Stripe: Self Defense

Safety Obstacle Course

Skills: Reinforces and teaches Standardized Self Defense Techniques, Awareness, Threat assessment,

We say run from a bad situation or to run after disabling an attacker. This is where you practice running. Students begin running around the room. Obstacles are placed in their path, or are already positioned, that they need to be aware of and navigate.

Two Chairs with bow laid across them. Students must crawl under the bow.

Colored circles. Students can only traverse on one color of the circles

Cones. Students must move in and out of the cones facing forward the entire time.

Log Jump. Set up a mat or high obstacles that students must dive over and roll.

Swinging Bags. Don't get hit by the bag.

Standing Bag. Students use these as a threat and make strikes against the bags.

Hurtles. Students need to double leg jump (frog jump) over each.

Attacker. Other instructors or students who can't participate can act as attackers. Optionally with weapons.

Noodles. A single noodle can be used to provide an obstacle. For added difficulty get two people with multiple noodles.

Attackers; ask the students parents to step onto the mat and act as attackers. They can same side/cross grab the students hands as they come by and try to drag them into the center area. If the students are pulled to the center they have to do five push ups, if they escape then they continue with the obstacle course. Add defenses as the students show that they can escape from the previous attacks.

Threat Level

There are varying levels of threats. Instructors are frozen at the front of the class. Optionally, one instructor has a weapon. Students have to identify where the threat(s) or potential threat(s) are and rank them. Obviously a weapon is a threat but it is a smaller threat when out of range. The attacker is still a threat without a weapon. The defender is a threat to the attacker. The environment is a threat to both. .

Next level, students do an exercise with a partner and at any given moment are called to freeze. Students are called on at random to assess the threat level they are in or one of our choosing. The person who sees the most threats is the winner.

Bat Defense

Cover the three bat strikes. Overhead, side, and angled. Overhead strikes are dealt with by stepping out of the way on the angle and striking and/or disarming attacker. Side strikes are dealt with by either avoiding the strike by stepping back and then shooting in or by stepping in with head covered, wrapping the cover arm around the attackers arms, and then striking and/or disarming the attacker.

Yellow Stripe: Combat

Sparring classes generally begin with a fairly set routine. With a partner, begin doing the open/close leg movement as though you were doing jumping jacks. One partner will begin by round kicking to their partner's belt knot. The other partner then executes a round kick as soon as they can after their partner has "kicked" their belt knot. In this way there is a back and forth to the drill. The better the practitioners, the faster, stronger and more controlled the kicks. Beginners will most likely need to be told not to actually kick their partner's hard. This is not a blocking drill. Kick progression is as follows:

- 1. Round Kicks to the Belt Knot**
- 2. Single Round Kicks to the Hand**
- 3. Double Round Kicks to two Hands**
- 4. Pull Down Punch**
- 5. Crescent, Front**
- 6. Shuffle Forward, Front**
- 7. Shuffle Forward, Side**
- 8. Crossover, Side**
- 9. Jump Switch, Kick with back leg**

10. Speed or Off the Line Techniques (Jumping Snap Kick, Backfist)
11. Variation of Height in strikes (Low Kick, High or High, Sweep, Middle)
12. Double Kicks (Front & Round, Front & Side)
13. Double Kicks with quick hands
14. Counter after Block
15. Skip (Raise leg as though to kick and skip forward on one leg)

Omni-Directional Reaction Game

Skills: Awareness, reaction time, Combat skills

The instructor will point in directions. On an easy level the directions are Front, Back, Left, and Right. On a harder level the directions are whatever direction you point at. When the instructor points in a certain direction, the students immediately slide step in that direction. The slide is done as though an attack is coming in and the student is avoiding it. After the students prove that they can react appropriately the exercise accelerates. Students are instructed to dodge and then counter as they come back to their original space (recapturing).

Circle Surprise

Skills: Awareness, reaction time, staying standing

One student stands in the center and is surrounded by other students. The instructor stands outside of the circle and signals which student attacks initially (You could also number them if you wanted more control of who goes and call each by number). Each student has a one minute round to take the center student to the ground/tap them out. If the center student takes the attacker down, the attacker is out for good. If the attacker takes the center down...then the center student gets back up and keeps going. When one round expires (for any reason) another attacker shoots in and again, they go at it until the round ends. This goes on until all the students in the circle have attacked or have been beaten. This will make the students great at throwing and maneuvering from the clinch, being aware of their surroundings and gets them used to staying on their feet at all costs.

Design your Martial Art

Have students pick a fighting style (Rabbit, Bull, Counter-fighter), choose one or two types of kicks and/or one or two hand techniques. Students can only use the techniques they have chosen and then fight with them.

Bag Work (Advanced, Intermediate Juniors)

Previously, each student came up with a sparring technique that was their favorite and were asked to go home and think about which moves they liked. Following that, each student was asked to stand in front of the class and lead the class in performing reps of their favorite movement. Afterward, each student was placed on a hanging or standing bag. simplistic and complex patterns were performed including punches, kicks, circling the bag, attack on command, palm strikes, double kicks, chase punch, slide in double punches, block punch, etc. Good to build a base for Kumite Kata Shodan.

Mit/Target Practice

Ideally each student would know the number combinations like a boxer. Even though they do not, or while they are learning, a great deal of growth can be made by simply having one student make a target and letting another take advantage. If there are not enough mits for the students this can be done in the air. Set the ground by telling students what certain numbers mean (Number their fists 1 & 2 or go as complex as telling them numbers for certain combination codes) and then mirror at the front of the class as you call numbers. Speed up to make the game harder.

Black Stripe: Kata

Elimination Kata

Skill: Basics, focus

Begin by walking through the stances and strikes of a particular kata. This ensures that all participants know how to do each movement. Use a count. After each count observe the stances, strikes, direction, and alignment of each student. Those that are not executing the movement correctly are eliminated. Students who are eliminated have exercises to do such as wall sits, plank, superman, v sit, side bridge or side plank, cobra, karate leg stretches,

Direction Change

Skill: Memory of personal Kata. Focus.

Begin by performing a particular kata normally. Then have students change the direction that they begin their form (instead of looking toward the shoman wall, look out the front doors or turn to the back of the room.

Another version of this is to have students perform their katas on a line similar in execution to the Naihanchi forms.

Hands and Feet

Skill: Focus, Memory of personal kata, isolation of body interactions

Katas are chosen either by the instructor or by the students. The instructor chooses either hands or feet. The students are only allowed to perform their kata with what the instructor has chosen. For example; if the instructor said, "hands" the students can only perform their kata with their hands. No feet.

Miscellaneous

Clap Catch

Skill: Balance, coordination, strength training

Students form a circle and balance on one leg. The instructor calls a student's name and throws an object to that person. Before the object is caught by someone they need to clap their hands. To add difficulty to the drill they can also be instructed to jump switch their balancing legs. If the receiver does not clap before catching or drops the object, each student does a push-up. For each drop add a push-up.

Group Rope Jump

Skills: Coordination, timing, Leg strength, endurance

Take a jump rope. Students form a circle. A chosen student or the instructor stands in the center of the circle. The person in the center swings the jump rope in a circle, close to the

ground. The students jump over the rope as it comes around. To increase difficulty, begin to raise the level of the rope so that students have to jump higher.

Speed Contest

Students are divided into groups. Either instructors hold pads or standing bags are set up. Kicking combinations instructions are given to the students. On command, the students execute the combination. The student who is fastest gets to pick the next combination, the exercise. I prefer to have students do an exercise down the floor and back after the combination. The fastest student gets to pick the exercise that is done.

Balance Beam

One person balances on the balance beam with both feet and throws/tosses a weighted ball to the other participants. Other students stand on one foot, on a Tigers Spot. The students on one foot need to keep their leg raised in a kick position. If the student's leg drops, if they step or fall off their spot, or if they drop the ball they are required to do five sit-ups, push-ups or burpies. Students on spots can jump switch. If the person balancing on the beam falls, they switch positions with the person who threw the ball to them.

Glossary

| | |
|---------------------|---|
| Ananku (Ananko) | Light from the South |
| Anza | Sitting with crossed legs (informal—should wait for permission to sit like this). |
| Atemi (Ate) | Strike or hit. |
| Budo | Martial Arts Way with emphasis on principles and spirit. |
| Chi or Ki | The vital energy of a person. Located in Tanden. |
| Chiburui | Shaking the blood off the sword. |
| Chinte | Incredible Hands |
| Chinto (Gankaku) | Fight to the East (Crane on a rock) Renamed Gankaku by Funakoshi |
| Dojo | Practice Hall |
| Gyaku | Reverse |
| Gyaku-Kesagiri | Cut up at a diagonal angle. |
| Gekisais | Destroy or attack (Modern Kata) |
| Gojushiho Dai | 54 Steps/Techniques (Major/Long Version) |
| Gojushiho Sho | 54 Steps/Techniques (Minor/Small Version) |
| Hajime | Begin |
| Hakatsuru (Hakaku) | White Crane |
| Hantei | Decision! (command at end of match to judges) |
| Hasuji | Cutting angle of the sword. |
| Hidari (or Sa) | Left |
| Iaigoshi | Keeping weight over the hips. Low kneeling position. |
| Ichi Byoshi No Uchi | Cut from a kneeling position down to near floor. ("I breathe, I cut") |

| | |
|------------------|---|
| Iroha Uchi | Fast and hard Kumidachi drill. |
| Ji'in | Love and shadows (also purported to be a Buddhist saint) |
| Jion | Love and goodness. (Named after the temple) |
| Jitte (Jutte) | Ten Hands |
| Kamae | Posture or pose in a defensive or offensive stance. |
| Chudan No Kamae | Middle posture. (Sword is held in middle) |
| Jodan No Kamae | High posture. (Sword is above the head) |
| Gedan No Kamae | Low posture. (Sword is held point down) |
| Seigan No Kamae | Eye-catching posture. (Sword is pointing at eyes of opponent) |
| Waki No Kamae | To the Rear posture. (Sword is pointing back along the side) |
| Tombo No Kamae | Dragonfly posture. (Sword is held behind the head) |
| Uma No Kamae | Horse stance. |
| Kamiza | The high or honored side of the Dojo (lit. God Seat). |
| Kanko Sho | Viewing the Sky (mirror version) |
| Kata | A set of predefined movements or exercises. |
| Keiko | Practice |
| Kesagiri | Cut down at a diagonal angle. |
| Ki or Chi | The vital energy of a person. Located in Tanden. |
| Ki O Tsuke | Attention! |
| Kiai | A shout used to draw forth the Chi/Ki from the Tanden. |
| Kihon (Taikyoku) | Basic; First Cause (Invented by Funakoshi) |
| Kiri | Cut |
| Kiriotoshi | Cut from a standing position straight down the center. |
| Kohai | Junior in dojo |
| Kokyu | Breathing Ability to control breath during Kata. |
| Kumidachi | System of two person exercises using Bokken. |

| | |
|---------------------|--|
| Kururunfa | Forecer or Constant Peace |
| Kushanku <Kusanku> | Okinawan name is name in Chinese of the kata's creator. (Viewing the sky) (Major Version) (Kanku Dai) (Changed to Kanku by Funakoshi) |
| Mate | Halt. Break. |
| Migi | Right (directional) |
| Motoe | Return to Starting Spot |
| Naihanchi (Tekki) | Iron Horse (Inner step/rooted to the ground). Changed to Tekki by Funakoshi |
| Nijushijo | 24 Steps/Techniques |
| Noto | Returning sword to the Saya. |
| Nukitsuke | Drawing and cutting with sword directly from Saya. |
| Okan (Wanken) | Crown of a King |
| Onigai shimasu | Please do me the favor (generally said at the beginning) |
| Otagai Ni Rei | Bow to each other |
| Owari | End or Finish. |
| Pinan (Heian) | Way of Peace (Literally "Great Peace", sometimes translated as "Calm Mind" or "Peaceful Mind". Basic training katas Itosu introduced to school children. (Changed to Heian by Funakoshi) |
| Passai Dai (Bassai) | To penetrate (storm) a fortress (Major/Long Version) |
| Passai Sho | To penetrate (storm) a fortress (Minor/Small Version) |
| Rohai (Meikyo) | Shield of the egret/Sign of the heron (Mirror of the soul/clear mirror) |
| Saifa | Tear or Rip Apart |
| Sanchin | 3 Battles; Gates |
| Sanseru | 36 |
| Seisan (Hangetsu) | Thirteen (Half Moon) |

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|-----------------------|--|
| Seiyunchin | Conquer over Distance |
| Senpai | Senior in dojo |
| Sensei | Teacher or Instructor |
| Sensei Ni Rei | Bow to the Teacher/Instructor |
| Sepai | 18 |
| Seiza | Sitting on the heels (basic sitting position) |
| Shiai | Contest or tournament |
| Shinsa | A promotion test |
| Shisochin | Conquer or Defend 4 Directions; Gates; Battles |
| Shizen Ni Rei | Bow to the spirit of Iaido or the Dojo |
| Shomen (Uchi) | Cut only through the head. |
| Shomen Ni Rei | Bow to the Front of the Dojo |
| Sochin | Preserved peace |
| Suparinpei (Pechurin) | 108 |
| Tanden | Sea (Center) of Chi (Ki). Located in the lower abdomen. |
| Tatehiza | Sitting on one foot with right knee raised. |
| Tsuki | Thrust. |
| Uchi | Hit |
| Unsu (Unshu) | Hands of a Cloud |
| Wankuan (Matsukaze) | Kings Crown (Pine Tree Wind) |
| Wansu (Empi) | Flying swallow (Changed to Empi by Funakoshi). Chinese name. |
| Yame | Stop, finished or complete |
| Yoi | Get Ready to Begin |

Yoshi

Done (Good).

Notes

Do not punish the whole group for an error by an individual.

Fundamental Techniques

(No Rank - Yellow Belt)

Karate Fundamentals are the building blocks upon which all Intermediate and Advanced aspects of Karate are built. There is an old saying that says, "In order to be great at something, you should repeat it 10,000 times." (It is also important to remember that real growth comes from diversification and experimentation as well though). At the time of testing, a Black Belt Candidate should have approached or surpassed this number with respect to the stances, blocks, strikes, and kicks that will be a part of his or her Black Belt Examination. The number of repetitions and scope for the test is determined by text examiners.

Advanced Techniques (Blue - Candidate)

(It is worth mentioning that when looking at the various techniques in Karate, and many other martial arts, striking, blocking, braking, and locking techniques can be interchangeable. That is to say that a block can be a strike, a strike can be a lock/brake, a brake can be a block and so on. An aspiring or accomplished martial artist does well to look for many interpretations to the movements he or she practices.)

Pinans Bunkai

Nidan - 3rd through 5th moves - Down Block, cat, punch - against left wrist grab: Lift hand and take control of opp's hand, step in and chamber (protecting yourself), elbow strike to their elbow, hammer fist to kidney. Sink into cat and roll striking hand into hammer fist to neck. Final punch to the head.

Shodan - 1st and 2nd moves: Block, down, strike: Attacker high right punches. Step in and block with left arm while striking to the side of the neck with right.

Sandan - Elbow block series 9th through 11th moves - against middle right punch - block and contain punch with elbow block, hand twist into arm bar with second, knee on third.

Yandan - against cross wrist grab - feed right hand over and grab while twisting arm. cup left hand onto attackers hand and place elbow to elbow for arm bar, kick out leg and strike head.

Godan - 1st through 3rd moves - against a left wrist grab - Twist out with inside chest

block and grab opp's hand, punch and pass hand over opp's head over, grab shoulder, throw.

Godan Alternate - Reinforced block, Downward X Block, circled back into upper X block, twist hands, punch - Against left middle punch and lower right punch - Execute reinforced block to stop left middle. Immediately down block with lower X block to low right punch, slide up x block to throat, grab either clothing or neck and choke, punch push away with punch.