

TEACHING KARATE FROM A WHEELCHAIR

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Abstract

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A thesis presented on how to teach Karate from a wheelchair/electric cart. Chapter one begins with an introduction of prerequisites needed to instruct. The next chapter goes into the details of the various methods of Instruction. Issues encountered while instructing Kihon, Kata and Kumite and how they are resolved are comprise the final chapters.

TABLE OF CONTEXT

Acknowledgements.....	5
Introduction.....	6
Chapter 1: Necessary Prerequisites.....	7
Previous Experience.....	7
Note Taking Skills.....	8
Verbal Skills	9
Observance Skills.....	10
Teaching Skills.....	11
The Desire to Teach.....	12
Chapter 2: Instruction Methods.....	14
Lesson Plan with Class Structure.....	14
Examples.....	15
Student Workbook.....	16
Quizzes.....	22

Media.....	23
Chapter 3: Kihon.....	28
Fundamental Kihon Waza.....	29
Tsuki waza.....	48
Combinations.....	52
Dachi Waza.....	55
Uke Waza.....	56
Kerri Waza.....	58
Chapter 4: Kata.....	63
Chapter 5: Kumite.....	68
Appendix A: Illustrated Handout.....	73
Appendix B: Non-Illustrated Handout/Stance Training.....	74
Appendix C: Student Objectives – Heian Shodan.....	90
Appendix D: Age Uke.....	93
Appendix E: Resolving Obstacles within the Heian’s.....	94
Appendix F: Important concepts of Sanbon Kumite.....	109
Glossary.....	111
Bibliography.....	116

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INTRODUCTION

I have been in Karate - Do for approximately thirty years, with seventeen years as a registered instructor with a disability. I was born with cerebral palsy. A disability resulting from damage to the “motor control” area of the brain before, during, or shortly after birth. The outwardly manifestation is muscular in coordination and speech disturbances. As for me, it has affected my muscular coordination in both legs and right arm. Later in life, a spinal injury left me in a wheelchair. Through these times many a instructor has either said to me or one of my students something along the line of “How can you teach Karate???” or “ You look great! Who is your Instructor???” You mean that handicapped guy!!” I will never forget the time when Vito Rallo Sensei (Shojiro Sugiyama’s first Sho Dan) wanted to know “How do I teach.” In this manuscript, I will explain my methods of instruction, the issues I have encountered, and how I resolved them. Please, keep in mind that I do not run a “Kids Class” and the majority of my students are in the age group from teens to adults. It is my deepest wish that these writings will be of assistance to other instructors with their issues and to help Karate Do grow even more.

Chapter 1

Necessary Prerequisites

The “Necessary Prerequisites” for instructing Karate are previous experience, the skills of: note taking, verbal expression, observance, and teaching; with the desire to teach. The following pages explain the prerequisites that I think are needed to become a Karate instructor. As in teaching, each prerequisite is built on the other to construct the foundation that the fundamentals of sound karate are structured on. Without proper foundation the structure will lack the strength needed to hold itself upright and - so it is with teaching.

One must have experience in their perspective field to instruct it! One cannot expect an individual, able bodied or not, to teach Karate without ever entering a dojo with a competent Sensei to lead them. To do so otherwise will lead one down the road to failure. Try, fail, or modify with great determination to complete one’s goal is the foundation on which experience is built on. These are the key factors through which an individual will gather the information that is necessary for greater depth in of their field. For example, I could never perform mae Geri jodan waza. No matter how hard I attempted this waza, the best I could offer is gadan level. Did I accept the statement “I will never be able to perform Mae Geri jodan waza “, no, I did not. What I did was to modify my waza. From experience, I knew if I kicked someone in the shin, they would bend down a bit. I also knew that if I kicked the groin area they would bring their head to a level that I could kick at. Therefore, I modified my mae geri jodan waza from one step to three and achieved my goal.

Remember, as the training years grow, so will the experience. Positive or negative, it is our past experiences that we build our foundation upon for teaching our students.

How many seminars have we attended and after several days later, we forgot most of the information given? It is then one realizes how important proper note taking skills are. In college, our education psychology class, we were taught the concept that we would only remember about 20 to 30 percent of what we are told for about two days. This means we lose about 70 to 80 percent of the information that we were going to use for students or ourselves. Therefore, for all the money we spent for that three-day seminar with an informed XXX Sensei for our education purpose goes right down the drain. Remember if it is important enough to go, then it is important enough to take notes! During convenient times, like breaks, write one's notes down, and then redo them in a more fashionable and neater form later. Notes can also be transcribed from either video or audiocassette recording. One advantage of this type is that one can go back to retrieve an item that was missed. For best legibility and comprehension, it is wise to type out one's notes either on a computer using a word processing software program or a typewriter. These notes taken from experiences that will become one's reference library.

It is not what one says but how one says it that makes verbal skills effective in a classroom or dojo! Remember the intelligent instructor is one who is able to communicate his or her message to students who are from different levels of learning growth. As a case in point, we pass on information to a child differently than we do to an adult, versus a person with a college degree and one who has not made it through high school. We must be able to rearrange our message, without losing the content of our goal, in many different ways to get our point across to some individuals. To be able to accomplish this we must have our verbal skills and vocabulary capabilities honed to a fine edge. Sometimes, one may have to state a

concept in many different ways to get the concept across. Try to “paint “ a picture with one’s words. Use adjectives, verbs, adverbs, and action verbs as the “paint” in one’s sentence structure. This will give the students a “mental picture” of what they are to do.

Relating a feeling to a life experience is a unique method of transferring a concept. To explain “Plantar foot reaction”, for example, use the concept of “stepping on a tack” for reaction movement techniques. Most individuals have had the unfortunate experience of “stepping on a tack” sometime in their life. How their foot responded to this stimulus is related by transferring this 'feeling” to the stepping back with the rear leg and foot while blocking and followed by an immediate counter - attack.

While “Painting your picture” to the students please remember, the individual must be taken into consideration. As a case in point, during one class period I was observing one of my Dan level students trying to explain to an adult male the “Body to ground “ concept with no results. I interrupted, took the student aside and said, “ It's like the action of making love except hold it.” He tried it a couple of times, I did some slight correction and we completed this task in five minutes. Do not use this type of explanation when it could be interpreted as an “inappropriate offending statement” to an individual or to a child. Try not to exterminate one’s gray matter with this type of explanation. Make responsible decisions.

Be aware of 'word selections.” There is a different “feeling” among the words thrusting, exploding, burst and step, move, and move forward, as when telling a student to move from a zenkutsu dachi to zenkutsu dachi. The action words give more feeling to the process than the more passive word choices. As stated before, be an artist with one’s words.

Paint a mental picture when describing a process, and do not exterminate one's gray matter with certain types of explanations, make responsible decisions.

Be observant not only with the student but with higher rank instructors. With one's senior instructors, observe how they start the move, not the complete technique. By observing just the whole waza, one may not be able to separate the "airplane from the bomb" due to their speed, power of projection, reaction timing and other factors. To illustrate this point, I was observing a very old videotape of Hidetaka Nishiyama recorded back in the early seventies performing chudan renzuki when I was an Ik-kyu rank. I observed that Nishiyama Sensei was doing something very unusual with his hips. After reviewing the tape several more times, I found the timing of this movement was between the initial and final segment of this waza. What gave it away was the sharp movement of his "obi." By being observant, I discovered, this action is called "hip vibration." If I had taken the whole waza in to consideration, the "airplane" that delivers the "bomb" would never been observed.

Dealing with students is the same method, except in reverse. Take the whole technique and break it down into individual pieces. Investigate and be observant with each piece. The piece that does not fit will contain the problem. For example, to illustrate this point, a student's arm wobbles at the end of his punch. The pieces for the arm action of this waza are the following: Arm in chamber position; arm motion projection; extension of the arm; wrist rotation; and tensing the correct muscles around the ball and socket joint (arm to body connection) at the moment of contact. After observing all the pieces, the issue is found in the "arm to body connection" piece. The student is not tensing the correct muscles around the ball and socket joint. This would result in the "wobbly arm" that was first observed. How does one gain the information to be able to do this? It is, from the topics mentioned earlier, experience and note taking.

Motivation, lesson plans, methodology, class goals, speech, educational psychology, kinesiology, human anatomy, psychology, and organized conceptual processes are just some of the basic skills needed for teaching a Karate class. They may be used singularly or in combination through out a class. Some individuals may have an instructor that has these skills and who become a mentor to the student. Others may have to take courses in these subjects at their local community college, high school, self-study and community education center. To presume, though, that just because one has earned a rank of Sho dan and can now instruct is a great inaccuracy. The enthusiasm, zeal and attitude may be there but without basic teaching skills, all may be doomed to failure. Teaching skill are needed to motivate these students, determine what to instruct first, and to communicate our thoughts in a clear concise manner so as to be comprehended by all. Yes, we know the technique of karate, but we must be able to place all we know within a structured framework that will result in a functional product. Build a methodical, organized foundation using the skills mentioned to reach the intended goal. Consideration for a single class begins with a goal for the students to achieve. Motivation, precise instructions/lecture, questioning, and skills will be required for a lesson plan. Learning curve concepts are teaching skills that speed up the process of learning a particular task/principle verses a time element. For example, teaching front stance length and width. The old method is to have the student have a stance that is a shoulder width wide and two shoulders widths long (1960's standards). By this method, the student might have this particular task learned in three months, if one was lucky. The newer method, taught to me by Hassell Sensei will reduce the time to about 24 hours of training. What is the difference? The older method relies on repetition and hoping the student will get lucky to find the correct values for his/her body size. The newer method relies on a physical feedback system that lets the student know when it is correct. Please refer to Appendix B for details.

Handouts, audio/visual material, and demonstrations can be included for support of achieving the goal. The entire process from “concept” to a written lesson plan may be either very simplistic or complex in form. Remember this statement “If you fail to plan; your plan will fail” which is very true and the base reason for a lesson plan. As one would not go on a trip without a map for guidance and direction, so it is with the relationship of a lesson plan and teaching a class. The lesson plan gives one the guidance and direction throughout the class period in a very organized manner. Never teach a class without one!

Present the material not only in a logical organized fashion, but also in a manner that stimulates interest within the student body. Failure to do so will result in a very boring class tainted with disorganization. This creates emotional frustration between the students and instructor. If emotional frustration is continually repeated and not relieved, the consequences will be loss of students and finally the death of a dojo. Teaching skills are a requirement from the start to the end for each class. These building blocks either make or break not only the instructor but the dojo as well.

Finally, the instructor must love to teach! One may never become wealthy teaching a Karate class. The hours are long and the over time is a killer. There is class preparation, lesson plans, marketing, research, paper work, state laws, federal laws, insurance and the list goes on and on. Then, the instructor must maintain his caliber of instruction via more personal education. Still, the “ Die Hard Sensei” continues through all these obstacles. It is the love of the art, the honor of his instructors, his dojo and students, which keeps the heart of the Sensei pumping.

The students are like “the clay” and the instructor the artist that molds and shapes this unmolded clump of clay into a Karate - ka. The Karate-ka that might bloom into another Sensei, if the spirit is fostered, mentored and honed correctly.

So many students like beach sand flow through the instructor's life until this occurs. When this magic moment happens, the lineage of the system will continue to exist and to carry on.

These “prerequisites” are not an end unto themselves but only a beginning. A beginning that will open more doors for investigation, research, self-improvement, and a growth for not only the instructor and student body relationship but for Karate - Do as well.

Chapter 2

Instruction Methods

This chapter will explain the instruction methods that I use to help me to teach Karate - Do. I may use just one or combinations of methods depending on what type of goal I am trying to achieve. The subject methods are Lesson Plans, Student Workbooks, Quizzes, and the different types of Media for support of lesson plans/ lectures.

I always use a “Lesson plan” for my classes in conjunction with the methods of instruction included with this chapter. The “Lesson Plan” is prepared much before the class begins. This lesson plan provides guidance and direction throughout the class period in a very organized manner. It put into focus the “picture of the goal.” The lesson plan provides guidance in outline form to achieve this goal, including the direction in steps of progression to build towards the goal, in the time allotted to accomplish the goal. The lesson plan is compiled in a sequence of steps. The first step is to write down on paper the goal desired. For example “Increasing speed with the use of tsuri ashi.” The second step is the “Introduction” step; it asks a question that is either left “opened ended” or “closed” to help to motivate the student’s attention and interest. An example of an “opened ended” question could be “Any idea's of increasing the speed of tsuri ashi? ” “How would you like to increase your speed when doing tsuri ashi? ” is an example of a “closed” type question. Every individual must have the opportunity to respond to the question. How about if you have 50 students in the class? Now, I think out of 50 students not all of them are going to ask a question (unless the instructor really

screwed up). If time is the issue, inform the students that after the class questions will be answered. The instructor may also select which questions are pertinent to answer at this time or answer after class. Using an appropriate student, offer a demonstration of the waza to be learned thus stimulating and motivating the students even more. After the presentation, ask again if there are any questions on it. If there are no questions then the instructor asks questions. These questions must relate to the key points of the demonstration. The following successive steps, in a logical order of development, will be built on one another continuing to the conclusion of the class. This is the “Building Block “ principle.

When the “Building Block” principle is used, the students will achieve the fastest results in the smallest amount of time. The question of how many steps are required to accomplish the goal is the next task. If the technique is complex, it must be broken down into smaller piecemeal steps with stated short-term goals and required achievements for each. Is there enough allotted time to arrive at the designated goal is the next assignment. If not, divide the lesson plan into sequential lesson plans. Use these lesson plans consecutively over the next several class periods. Include any handouts, demonstrations, audio/video material that is used for support in its appropriate section. Remember the structure of the lesson plan is only as strong as the construction of each Building Block and the adhesion of one to the other. When completed a lesson plan will give the instructor the road map needed to complete a class in a structured manner.

There are assorted types of “Examples” that can be used in teaching. There are correct, incorrect, live, illustrations, verbal, video, demonstrative, feedback and many others. The instructor must select the appropriate one for the situation at hand. When does one use an “Example”? One answer is when one needs support to get the point across or perhaps to clarify a technique. The second answer is when it is impossible for the instructor to perform the waza.

As a case in point, when I cannot perform the goal, I use an advanced student who has the needed background. I then have the student demonstrate the waza. Then breaking the waza into smaller steps, the advanced student performs each individual piece. A verbal explanation with each “individual piece” is given. The rest of the students now get their opportunity to follow along with the advanced student. A question and answer session happens next. There have been times, when I have physically assisted a student through out each stage of “route” of the desired waza. For example, to teach Mae Geri keage, I would physically bring up the student's leg with my hand and arm. I would call this step “one.” While holding the leg up, I would talk the student through proper extension and snap back. These steps would be called “two “ and “three.” I would let the student repeat this several times and observe their performance. If, the performance were satisfactory, we would continue to the next step. If, not we repeat the process until it “clicks” in. The student will now does the basic route by themselves with the count of one, two, and three. The explanation of “Pendulum Power” is added next to the technique. Then I add definition, power, and finally speed.

Handouts with or without illustrations also are another a type of example. This type of instructional aid has a several-fold benefit for the student. First, it gives them notes prewritten that they can place in their workbook and use as reference material. Secondly, this eliminates the memory loss syndrome for the students. Thirdly, it once again gives information when I cannot perform the intended waza. When the topic material is complicated and needs clarification use illustrations or drawings. To quote an old saying “a picture is worth a thousand words” is the reason for the illustrations. Make sure that these illustrations are clean, clear, professionally done and not confusing to look at. Drawings do not have to be fancy but should be to the point. Try to keep them simplistic and use labels with arrows as clarifiers. Use one or three different colors to show reference to different objects drawn as long as it does not cause confusion within the drawing itself.

I used this method for instructing “Basic Tak Sabaki.” With each method of body turning i.e., 90, 180, and 270-degree movements to which I drew several drawings. Each drawing illustrated starting feet position to the ending position with separate individual drawings. Refer to Appendix A for a sample. With these kinds of handouts, the words support the illustration and vice versa. Another category is the handout without the illustrations. I utilize this type for history, certain instructional, kata, kata notes or any other topic material that does not need clarification support via an illustration or drawing because of lack of complication. Please, refer to Appendix B for a sample. This is an example of a handout on “Stance Training” which was done in a basic outline form.

Another form of examples I use is videotape. Whether the tape is on Kata, Kihon or Kumite this style of example really assists me when I cannot perform the waza; they do a better job on the topic, general information, historical information, or presentation of a different view on the topic. The advantage of using videotape is that a section can be replayed, still framed, moved frame by frame and used in a slow motion mode. The most important factor is that we can observe the topic in action! This can really clarify issues that come up when observing the same issue in a book. These videotapes can also be use for support to lectures when given. The method I use is the following. First, I give an introduction statement on what we are going to see. Secondly, I then run the tape. I then rerun the tape adding information to what is given. Then, I ask or take questions that pertain to the topic observed. If needed, I can go back to the tape for particular information or action on a question that was given to me. Note taking done this way is also simplified for the students. If some item was missed or not understood, we can go back to the tape section for that information. When the topic is something that I cannot perform the following is the procedure taken.

We watch the waza, stop the tape and then replicate the waza as a group. If there are any issues on the waza, I repeat the above-mentioned steps. Once the technique is achieved, time is given to add any information to their notes. The best tapes I have purchased are "Black Belt Development" tapes from the American Shotokan Karate Alliance done by Randall G. Hassell Sensei. These are a series of individual tapes with several different topic selections on each tape. The information is clear, concise, and well organized. The practice drills that are included are in structured form of "small term goals" for easy learning that builds to completely understood goal. Membership in the American Shotokan Karate Alliance and enrollment in their Black Belt Training Program is a prerequisite before purchasing the tapes from them. The second sets of tapes I use are from "E/B Productions" out of Saint Paul Minnesota. Joel Ertl and Anita Bendickson Sensei produced the tapes that are very comprehensive in their explanation of theory of waza and include very interesting drills. I use several of their tapes out of their series. "Essential Basics, Volume Three: Kicking Techniques and Sweeps" is the one that I use the most. This tape has evolved me from physically handling a student thru different Geri waza to being able to lecture then use section of this tape for added support via their demonstrations and drills. This makes the learning experience easier for the student and on me. The Second one is "Essential Basics, Volume Two -Body Dynamics- Fundamental Concepts of Arm Techniques." Principles of body dynamics and other techniques that help in developing momentum through body actions such as shifting, rotation, hip vibration, lifting and dropping are explained and then demonstrated. This video covers these body actions, and then details how to convert momentum into force using snapping or focusing. Many sample techniques are demonstrated, along with practice drills, to facilitate understanding and to develop these principles. The " J.K.A. Kata" set of tapes used with the "Best of Karate" series of books is the third set of item that I use in teaching.

Produced by the Japan Karate Association during the years of 1984-1987 and was supervised by the late Masatoshi Nakayama Shihan is excellent reference on kata. All kata show correct speed and rhythm, step by step, from various angles, with correct embusen with a section of Nakayama Shihan giving a detailed explanation of important points of that particular kata. As for the category of on Kumite, “Sparring Concepts & Training Methods Volume Two” from “E/B Productions” is the one I prefer to use. The video instructs free sparring and presents topics on offensive and defensive tactics, distance, footwork, timing and many training drills used in traditional Japanese Shotokan karate. I do have several handouts for three step sparring that are used too.

Feedback examples are drills that utilize the field of kinesiology within them. To refresh one’s memory, Kinesiology is the study of the principles of mechanics and anatomy relative to human movement. This does not mean that I go into a dissertation on this topic and put the students to sleep. I just explain simply and concise enough to get the point across. For example, I have the two students side by side both performing age uke. One is correct; the other is not. I inform the student of this fact, and then ask them for the reasons why. Allowing each student in turn to respond to the question, I verbally acknowledge each reply. Then I place my first and second finger on the wrist of the incorrect student and apply a downward pressure on it. The result is the arm collapses from the pressure. Repeating the same process to the correct student, the arm is stable and does not collapse. Again, I ask why is one age uke is stronger than the other is. Allowing each student in turn to respond to the question, I verbally acknowledge each reply. If, none of the replies are even close to the correct answer then I start a five-minute lecture on the basic principles of mechanics and anatomy relative to age uke. After correcting the student whose age uke was not correct, I repeat the two-finger test. Passing the test this time, I ask, “Can you feel a difference?” the reply is all ways “Yes.” Next, we do line work with this particular drill. This scenario has two different types of examples.

The first is by observing one can see a “correct and “incorrect” example. Secondly, every participant can feel a “difference” between the correct and incorrect method of performing age uke. Result of this “feedback” example is that the student will be able to “feel” if the waza is correct or not. This in turn not only shortens the learning curve but also allows the student to do self-practice properly.

These examples are the one’s I use in my teaching classes. They function very well in the lesson plans that I constructed and results are very successful. Just select the appropriate one for the situation at hand. It is a bit time consuming for construction of the lesson plan but it does have a professional out come for both the instructor and students.

Workbooks are mandatory in my class. I have one and every student is required to keep one, and it is his or her responsibility to keep it updated. Twice a year these workbooks are checked over and reviewed by myself. One may ask, why go through all the bother? The reason is simple “I desire more out of my students and want them to be better than just “mediocre students.” So, they can punch, kick, block, and strike, but can they remember how to create the “Karate Power” to deliver them? In fact, can they remember anything of importance that was given in a lecture or seminar three or four days afterward? As one of my college electronic professor one told our class “If it's important enough for a lecture, it's important enough to take notes and remember.” Karate instructors should require, no, demand from themselves that their “Gakkusai/ Deshi” or “students” should receive the best education for their investment. It is not only the instructors “Giri” or “obligation” to their student body but to “Karate - Do” as well.

By implementing the requirement of Handbooks to the student body is a step in the right direction. Having a Karate Handbook creates numerous advantages for the students. They have a reference book to look up information on lectures and seminars at their fingertips without falling into the trap of the “Loss of memory “ syndrome. What makes the handbook so easy to look up information is the fact each one is personalized for each student by his or her own learning traits.

All information is written, compiled and organized with the method that particular student uses to learn best. Every handbook may have the same general appearance at first glance but a difference shall be found within its contents. This could give great insight for the instructor on how best to teach each particular student. To get the students started have them use a three - ring hard cover binder notebook about two inches in depth. Each handbook is subdivided into Kihon, Kata, Kumite and perhaps a miscellaneous section, all with separators. Further subdivision of these sections can be done if the student so desires. Some students will catch on readily while others will not. For those whom need assistance, give them some guidance, but in no way do the work for them.

Remember it is their handbook, not yours. Allow them to be creative with the context and organization. Who knows, one may pick up some neat ideas when one reviews them. Note taking skills is another benefit of creating handbooks, which could be valuable, latter in life. Each student will have his or her method of taking notes. Some may need more structure or guidance on the actual note taking than others may. Inform the student about the two sets of notes. The first set is the original and the second set is the polished up set. Remind them to write their notes to paper as soon as possible if they are at a seminar. In this way, pertinent information will not forgotten. The main goal is to have their notes clean and legible. Because computers are in almost every home, I have my student use them to rewrite their notes before printing them out and placing them into the handbook. One could have a half hour lecture on note taking that the students could have in their notebook. This is a good time investment that will assist the student through out their life.

There are organizational, computer, keyboarding, and researching skills to be acquired from this task but the list of benefits could go on and on. The instructor who implements this assignment will also reap benefits from it. First, the instructor will have a better insight to how each student learns. Having this information at hand, the sensei can target the average method of instruction to the student body.

Secondly, his education will increase due to the fact he must keep feeding new information to the students. His research skills will expand as he explores areas in either books, magazines, libraries and the Internet for new sources of knowledge. Like the student, his organizational, computer, keyboarding, researching skills are just the tip of the iceberg of the improvement in benefits to be achieved. This is especially important to the instructor who resides a great distance from his own instructor. Overall, this is a “Win, Win” situation for all who are involved with the assignment of handbooks.

How does a Sensei know if the handbook is completing its goal? The answer is simplistic; in quiz results. Sometimes quizzes are announced and other times they are spontaneous, depending on the topic. Spontaneous types are normally given on subject matter the student should already know and be simplistic in nature. These types of “pop “ quizzes take the form of either oral or a physical demonstration. Examples are “ Count to ten in Japanese”, or “How does one create karate power in Kiba Dachi.” The method for announced quizzes is done differently. When the students receive the “handout,” I let them know there is going to be a quiz and they receive an extra handout called “Student Objectives.” On this sheet is the information I feel the students should know. I may include a word list for memorization, information to be looked up, or theory to be found but all the answers must be located in their handbook. This should aid in the reinforcement of the material they already assimilated on the topic. For an example see Appendix C: Student Objectives - Heian Shodan.

As for the quiz, it may take several forms. Some examples are open book, closed book, take home, essay, fill in the blank, demonstrative, oral and multiple choices. If, the quiz is essay, fill in the blank, or multiple choices, I just use the “Student Objectives” sheet and just rearrange the questions. The most interesting quizzes are demonstrative and oral.

Topics for oral quizzes are for example, “ How does one create power from the three basic stances,” “ Name off the six ways of creating karate power,” or “What is the difference in the application of Kokutsu Dachi in Heian Yondan and Jion kata.” Demonstration topics are such as, “ Show me the proper way of adjusting Zenkutsu Dachi for your body size,” “Exhibit the difference between an outside and inside tension stance,” or “ Show me the basic outside stance and relate it to the other outside stances.” No matter what type of quiz the instructor selects the goals are the same. First, the students are forced to keep and organized their handbooks. Secondly, it gives them basic skills in constructing and researching by using their handbooks. Thirdly, it evaluates the students to establish if they are assimilating the information given to them.

Sources for media to support lectures, lesson plans, and research are readily available for the instructor. There are the conventional sources like seminars, books, magazines, libraries, personal notes taken at seminars and classes. Then there are the new technology sources such as videotapes, DVDs, Computer Graphics and last but not least the Internet. These media sources can be used as “stand alones” or may be used in combination with one another to assist in reaching the “objective” desired. In the category of books, my library consists of such notables authors like Randall G. Hassell, M. Nakayama, H. Nishiyama and others. Do I use all these books; the answer is a resounding “Yes.” Next to my handbook, I would be lost without these books. They have provided information for more than one of my lesson plans. “Dynamic Karate” is my bible for reference on basic Japan Karate Association Shotokan techniques. The other set of books is the “Best Karate” series on Japan Karate Association Shotokan kata that I use with the series of kata videotapes that were produced by the Japan Karate Association. M. Nakayama wrote the book and supervised the videotape. Realizing there have been changes in both techniques and kata since both books have been published, I relate to them at a grass root level. So, what does an instructor do when the reference material is out dated? One looks for support for the information needed.

As a cast in point, I am in the process of writing a hand out on “ Training on the difficult techniques of the Heian's.” This paper explains the problem areas in each Heian kata that students encounter and how to resolve them. The sources of media that I have used so far is one book the “Best Karate” series on Japan Karate Association Shotokan kata and lecture notes taken from a class that was taught by Mr. Nick Palise (Head Instructor of the Michigan Karate Association, Milford, Michigan) back in 1970s. After reviewing several videotapes from the American Shotokan Karate Alliance “Black Belt Development Instructors Program,” new information was found that would be added to my paper. I have used three books for a paper on the historical insight on Shotokan katas for my own personal growth as well as for my students. The books are “Shotokan Karate: Its History and Evolution” by Randall G. Hassell, “ Classical kata of Okinawan Karate” by Pat McCarthy, and “Okinawan Karate” by Mark Biship. Mr. Hassell 's “Shotokan Karate: Its History and Evolution” covers everything from the Okinawan roots of karate to the JKA in Japan and the United States, American karate organizations, and the current state of karate. There are some very old photographs included in his book. The items most important to me for my research was the chronology of Shotokan Karate, the origins of all Shotokan kata and the family tree of Shotokan Instructors. The information from these sections was used in the other two books to investigate and research certain systems of karate and their founding instructors. In chapter two “Great Karateka of the Ryukyus” in Pat McCarthy's “Classical kata of Okinawan Karate”, I located historical photographs or drawings of founding instructors from Okinawa. Included was a small descriptive biography of that particular instructor. “Okinawan Karate” by Mark Biship goes into the different styles of Okinawa Karate. There are rare photographs of Okinawan instructors as well. The education I received from the effort paid off very well. For now I feel that I have gained a greater understanding and insight Shotokan Karate - Do by investigating the past.

As for Videotapes that are used in my class, I have several that I favor. The best series that I have found are the ones from the American Shotokan Karate Alliance. These tapes are produced by Damashi Productions and supervised by Mr. Randall G. Hassell (Chief Instructor of the American Shotokan Karate Alliance located in Saint Louis Missouri). These tapes are from the American Shotokan Karate Alliance “Black Belt Development Program,” which instructs Dan members to develop into a higher caliber of Instructor. The series are seven individual tapes and contain various topics in them that cover Kihon, Kata, Kumite and other pertinent information. The treasury of topic information and drills are explained given in a clear and “right to the point” manner plus knowledge that they failed to include in any karate book that I have read. I have taken notes, wrote lesson plans, created specialized classes and done demonstrations from these tapes. The improvement in my student's skills that has resulted from these tapes is remarkable! The second series are “J.K.A. Kata” set of tapes, which I use with the tapes from the “Black Belt Development Program” offered by the American Shotokan Karate Alliance. This way, I have the best of both worlds, basic entry level to karate kata instruction and Hassell 's Sensei detailed instruction on any improvement or changes. It is these two tapes that I consider the best to cover kata training. Concerning the “J.K.A. Kata” tapes, several items that are in particularly of interest is Nakayama’s comments on that particular kata being viewed, kata timing, kata performance and the kata oyo. The three products from “E/B Productions” that I use are “Sparring Concepts & Training Methods Volume Two” , “Essential Basics, Volume Two -Body Dynamics- Fundamental Concepts of Arm Techniques” and “Essential Basics, Volume Three: Kicking Techniques and Sweeps.” Each specific tape has the theory on the subject matter with the drills that are associated with it to help me in the techniques that I cannot perform. In the category of new technologies for media, the Internet has vast areas for research. Some of it's great then there are some that are questionable in nature. Most of the web site that I favor contains Karate Articles.

These articles are not only interesting but sometimes thought provoking as well. Some shine a light on a different perspective concerning an old theme. I received lot information from Jon Keeling's web site. A new article on a Shotokan Karate theme is released each month and has been since January 1998. Another very interesting place for articles on the net is Mr. Mark Groenewold “ Karate: The Japanese Way.” This is what Mr. Groenewold has to say about his web site “What Karate: The Japanese Way is all about is to show you what karate is really like in Japan. I have lived in Japan for over six years now and have been training in karate for about ten years under Takao Taniguchi, my wonderful friend and teacher.” For information on a Kata, there is Mr. Rob Redmond's “Shotokan Planet.” What is interesting about the kata section on his site is that he offers a bit of insight into the historical knowledge about each and every kata. There are directions on how to perform each kata step by step so the reader can follow along. Historical information on Karate Kata can be located at Joseph N. Paranto web site “ Kata Forms of Karate” too. His in depth investigation into karate kata is really worth the time to read. This article delves much deeper into the lineage of Karate Kata than Mr. Redmond's. Vince Morris “Kissaki-Kai Karate-Do International Institute for Kyusho-Jutsu Research “ is a unique web site that specializes in Kissaki-Kai Karate-Do. Some of the articles relate to the “Oyo” and “Bunkai” of Shotokan Karate Kata, which is much different from what is learned in most Shotokan Dojos. In the bibliography section of this manuscript, I have listed the web sites I have used in preparing a lesson plan for my classes.

Be careful about copyrighted material and ask permission to use it. This statement goes for their graphics too. Make sure that credit is given to the writer. There will be web sites that one will not to be able to copy material from no matter what; Mr. Rob Redmond site is one of them. Copyright infringement issues can get very ugly.

There are many resource areas for materials for lesson plans as well as many different types. Just pick and choose wisely. Use these combinations to enrich one's lecture. The results will be a more interesting class for all involved and increased education for the instructor and the students.

Chapter 3

Kihon

In this and preceding chapters, I will explain how I instruct certain techniques that are physically impossible for me to do. I will begin with the “Fundamentals of Kihon” then go through the other waza’s. I give reference to support materials that I incorporate in my lesson plan for that particular skill. Some of these methods may sound unusual, but they work. I also include issues that I have encountered and how they were resolved. The fundamental foundation for anything that I teach is very simple. First, is the introduction stage where the topic is introduced to the student. Motivation tactics are included as a supporting factor in this stage. Secondly, a demonstration of the technique with its application followed with a “questions and answer” period on what was done. Thirdly, allowing the student to do the technique via the “piecemeal” approach to a goal. It is in this stage that Route, No speed, and No power is continually being stressed to the student. After several repetitive sets of the technique is completed and the students feel comfortable with what they are doing and then the speed is increased. In different forms, the technique repeated until the students show comprehension of what was taught. I am a strong believer in that “The foundation of all improvement is repetition of basics” or as an old Chinese proverb goes “ I am not afraid of the thousands of techniques you have practiced but the one technique you practiced a thousand times.”

Fundamental Kihon Waza

Concerning fundamentals, I will always remember what Sugiyama Sensei said to me “You must instruct the students to build the airplanes that deliver the bombs” which is truth. To communicate effectively I will now give my definitions of terms that constitute fundamentals of Kihon or the “the airplanes that deliver the bombs.

ARM TO BODY CONNECTION

Purpose:

To give body support to the arm via the ball & socket connection, and the muscles located around the shoulder area. Connection of the arm to the body to prevent injury to the shoulder area. This could occur during impact on target when punching, striking or blocking.

Procedure:

The muscles of the "pectoralis major" and the "latissimus dorsi" must be compressed but the "deltoid" muscles must NOT come into play. The feeling is of compressing the shoulder in and down. The pectoral extends from the collarbone, sternum (breastbone) and ribs to shoulder blade and humerus bone (upper) of the arm. The function of pectoral muscle is to rotate the arm inward, bring the shoulder forward and pull the arm close to body as in punching or inward block. The "latissimus dorsi" extends from the spine and ribs to the humerus in the upper arm. The “triceps” is the lower muscle of the humerus in the upper arm. When the latissimus and the triceps muscles are used together, the pullback action of the arm is much greater than just using the triceps muscle alone.

These muscles are among the most important in creating power through the pullback action of the arm, as well as in creating the connection between the body and arm at impact.

Application:

Punching, blocking, and striking with the arms

BODY TO GROUND CONNECTION

Purpose:

To have a solid connection between the upper body and the lower part of the body. In this way, the power created from the lower part of the body can be transferred to the upper body. Karate Power is developed by six methods: Hip rotation, Hip vibration/snapping, body raising, body dropping, pendulum motion and body shifting. Body to ground connection will help the student to control body stability.

Procedure:

Roll the pelvic up slightly via the muscles of the "rectus abdominus" (stomach muscles) and squeeze the buttocks (gluteus maximus, medius and minimus) together. Note: beginners will try to bring the shoulders to the pelvic instead of rolling the pelvic upward. Location of the rectus abdominus is from the bottom of the breastbone and extends to the lower ribs to the pubis. Its function is to bend the spine forward and to support the abdominal wall. The gluteus maximus is the most important muscles for straightening the hip joint, thrusting the hips forward and back, and pulling the thighbone away from the body. Located from the bones of the pelvis to the upper, outer part of the thighbone and are used in virtually every karate waza.

Application:

Body centering, turning, stopping the body, changing directions, developing power and body stability.

MODES OF RELAX, TONE AND TENSE

Relax mode:

Is where any muscle is not held under any tension at all. For example, if the arm is held out to the side and then dropped back to your side this is known as "relaxed."

Tone Mode:

Is where any muscles are held under minimum tension. Tone mode is when you can hold out your arm out to the side of your body. The arm muscles nether in "relaxed" or "tensed" mode.

Tense mode:

Is where any muscles are contracted and is under maximum tension.

BODY CENTERING

Purpose:

To keep balance of the body

Procedure:

Keep the pelvic rolled upward and in the tone mode. This will keep the head over the shoulders, the shoulders over the hips and the hips correctly supported by the legs.

Application:

To be done always for kata waza's.

ADDING BODY WEIGHT

Purpose:

To create body stability within a stances.

Procedure:

There are two methods for front stance.

The first, in attacking:

1.
Bend the front knee slightly (from its standard position) a bit more forward.
2.
Push both pelvic bones forward, compress the rectus abdominus, and squeeze the buttocks together.
3.
Keep tension forward on the front leg and downward on the heel of the rear leg.
4.
Grasp the ground with both feet.

The second method, is in a defensive position:

1. Bend the front knee slightly (from its standard position) a bit more forward.
2. Push both pelvic bones forward at a 45° angle (remember, when blocking the hips are open) and squeeze the buttocks together.
3. Keep tension forward on the front leg and downward on the heel of the rear leg.

ADDING BODY WEIGHT CONTINUED

4. Grasp the ground with both feet.

In Kiba Dachi:

1. Keep outside tension maintained by pushing pelvic towards imaginary line between the knees.
2. Slightly bend knees (from its standard position) a bit more. This drops the body slightly downward.
3. Compress the rectus abdominus and squeeze the buttocks together.
4. Grasp the ground with both feet.

For Kokutsu Dachi:

1. Sit deeper into your back stance by bending each knee equally (from its standard position) a bit more.
2. Push both pelvic bones forward at a 45° angle, squeeze the buttocks together and compress the rectus abdominus (prevents the butt from protruding there by causing loss of body centering).
3. Keep outward and downward tension on the front leg as well as outside bowing tension on the rear leg.
4. Grasp the ground with both feet.

For Kosa dachi:

1. Keep outside-side tension maintained by pressing both thighs in an outwards/forwards direction.
2. Push both pelvic bones forward at 45 degrees, compress the rectus abdominus and squeeze the buttocks together.
3. Keep knees bent.
4. Remember to be on the ball of the foot with rear leg.

Application:

To be used in all stances to create stability.

STANCE DEFINITION

Purpose:

Gives stances their form as well as to permit them to be used dynamically in movement. This dynamic factor is created by the tension (either inside or outside) of stances and then relative to either the compression or extension of the inner thigh muscles in relation to stance tension.

Procedure:

Zenkutsu Dachi:

Definition of stances: Outside Tension, that is the "adductor longus & brevis" of each leg is extended in opposite directions and kept under tension. Now, when one wishes to move forward all one has to do is to momentarily release the tension on these muscles, which, will allow these muscles to contract as if a released spring coil.

Using this recoil action to trigger the elicited response of moving the rear leg up & through the body center then recoiling forward. To use a coiled spring as an analogy we see the spring being fully expanded in the starting position, then we see the coil compressing as the coil is released from its previous position. Going through its finale stage, we see the coil now extending out. There are two muscles that extend from the pubic bone to the thighbone (femur) of each leg. The longer of the two is the "Adductor longus," while the shorter one is called "Adductor brevis." The function of each muscle is to pull the thigh toward midline (in an inward direction), as in the starting motion for front kick, ashi barrai, in stepping forward and backwards in various stances, etc.

Application:

Must be used in all stances for them to be proper.

HIP SNAPPING (SMALL HIP MOVEMENT BIG HIP FEELING)

Purpose:

To assist in the starting movement of the body for execution of various karate waza's. It will improve speed & power of techniques.

Procedure:

A. Shi-zen-tai into any position

1. Extend the left hip slightly from body center in the forward direction.
2. Snap the left hip back to the right direction.

3. Allow the action from the left hip motion to be worked around in a counter-clockwise direction to affect the right hip action, which in turn will operate on the right leg for faster movement.

B. In front stance to turn/change directions

1. Use the rear leg hip to extend forward slightly ($\frac{1}{2}$ inch).
2. Snap the rear hip around either in a clockwise or counter-clockwise direction (depending which hip it is)

Application:

To move the leg with the hips which is faster than allowing the leg to move by themselves. Remember: when move, turn, kick or whatever; do not use the legs, use your hips!!! The reason “why” is that when a larger muscle group is operating on a smaller muscle group the combined action has greater strength and fluidity.

HIP VIBRATION

Purpose:

To create karate power thru the application of body/hip vibration.

Procedure: Training method

A. Shi-zen-tai - knees bent

1. Extend the left arm our chudan level.
2. Keep the right arm into chamber ready to punch
3. Pull the left arm into chamber with the left hip by rotating counter clockwise to 45° .
4. Return the hip & the left arm to its original position.
5. Repeat this process twice.

HIP VIBRATION CONTINUED

6. On the third time, snap the left hip back to its original position as the right arm completes its punching route. It is VERY important to synchronize these two movements as one technique
7. Compress the abdominals with "ibuki" & add weight to the technique.

Application:

This is used with waza's like oi-zuki, rising block, etc.

PLANTAR FOOT REACTION

Purpose:

To increase speed forward in front stance in an explosive manner.

Definition:

Feeling of pushing of arch of rear foot down while in a front stance against the floor - try to flatten it. Use "squeezing the thighs together in conjunction with the above mentioned technique.

Application:

To move forward in front stance in an explosive manner.

COIL SPRING EFFECT

Purpose:

To use the “coil/recoil” effect to assist in punching speed

Procedure:

Zenkutsu Dachi/Guyakuzuki:

- A. Chamber punching arm - twist wrist towards outside - use plantar foot reaction - relax - punch

NOTE: How far is the wrist rotated??? The point before the shoulder starts turning

Application:

To increase speed of Guyakuzuki

Zenkutsu Dachi concerning open position with rear leg

1. Bending rear leg knee - why??
 - a. Better rotational power created
 - b. How far? Rotate hip back with bended knee until rear foot turns outward
2. Stretching body forward - by bending front knee slightly
 - a. One can feel the body ready to explode forward.
3. Rotation: tension - relax - DRIVE
 - a. Ankle - knee - hips
 - b. Think rotate hips & body in/forward to opponent.

PLYOMETRIC ACTION

Defined:

A method of training which seeks to enhance the explosive reaction of the karate student through powerful muscular contractions as a result of rapid eccentric contractions.

Drills:

These drills will assist the karate student in learning the different aspects of “Plyometric Action.”

Drill #1- Goal: To learn the “Plyometric Action in yoi position”

Set up: Partner 1 and Partner 2 are facing each other in yoi position.

Action: P1 pushes P2 backwards. P2 land in L.F.S. & springs forward into yoi position.

Drill #2 - Goal: To learn the “Plyometric Action in kamae”

Set up: Partner 1 and Partner 2 are facing each other in yoi position.

Action:

- A. P1 pushes P2 student backward by shoulder with both hands
 1. P2 student is in natural position
 2. P1 stays in their position - does not move

- B. P2 student “springs” forward with rear leg & performs one punching waza to target on the “pusher P1”
 1. No stepping
 2. No hopping

Drill #3 - Goal: To learn “To Gain Distance with Plyometric Action”

Set up: Partner 1 and Partner 2 are facing each other in yoi position.

Action:

- A. P1 pushes P2 student backward by shoulder with both hands
 - 1. P2 student is in natural position
- B. P1 quickly moves away from student about 3 ft
- C. P2 student “springs” forward with rear leg & performs one punching waza to target on the “P1 - pusher”
 - 1. Student must capture distance when “springing” forward
 - 2. No Stepping or hopping
 - 3. Must use rear leg for projection action
 - 4. Be like a ball and bounce forward after moving backwards
 - 5. Punching Hand & foot stops same time

Drill #4 - Goal: To learn “Timing with Plyometric Action”

Set up: Partner 1 and Partner 2 are facing each other in left kumite kamae

Action:

- A. P1 attacks with chudan reverse punch at a random count
 - 1. P1 stays in place
- B. P2 uses plyometric action to step back & then counters with reverse punch chudan
 - 1. P2 punching hand & foot stops same time

Drill #5 - Goal: “To Learn Distancing with Plyometric Action”

Set up: Partner 1 and Partner 2 are facing each other in left kumite kamae
- toe to toe (should be out of range)

Action:

- A. P1 will start the drill

B. From the kumite kamae use (project forward) plyometric action, then reverse punch chudan & return to original position

1. Must touch target's gi
 - a. Must be very strong
 - b. Stop at gi
 - c. Both P1 and P2 then reset to original position

D. Then it's P2 turn

E. Student Goals

1. Don't telegraph action - Don't show
2. Get quicker to strike/punch

Drill # 6 - Goal: To learn "Reaction/Distance with Plyometric Action"

- Set up:
- A. Partner 1 and Partner 2 are facing each other in left kumite kamae
 - B. Label one "P1" the other "P2"
 - C. Check "P1" punch range
 1. P1 punches in place and must touch P2 gi with reverse punch

Action

- A. P1 punches reverse punch - chudan in place to P2
- B. P2 performs plyometric action backwards to evade the punch, performs plyometric action forwards and retaliates with a punch
- C. Repeat several times then change roles

Drill #7 - Goal: "Dual Response/Distancing"

- Set up:
- A. Partner 1 and Partner 2 are facing each other in left kumite kamae
 - B. One is called P1, the other P2

- Action:
- A. P1 attacks with chudan reverse punch at his random count
 - B. P2 uses plyometric action to thrust back & then reverse punch
Chudan
 - C. Torri uses plyometric action to step back & then reverse punch
chudan

BREATHING

Purpose:

To synchronize breathing with several techniques done in a sequence.

Procedure:

1. Mentally make a floor on the bottom of your “Tanden” so you can mentally visualize so that the air can rest on. You should be in body centering mode.
2. Use diaphragm muscles that are under rib cage and get the feeling of pushing down (contracting) against the mentally visualized floor of the Tanden - (exhalation part)
3. Relax the diaphragm muscles and air will rush back in (inhalation part)
4. Keep mouth & throat open

Application:

This will automatically synchronize the forcing of air in and out with several techniques done in a sequence.

Now, that the definitions of terms have been defined, I will explain issues that I have encountered and how they were resolved.

Issue:

One of my issues was the “Arm to body “ fundamental. I can not recall how many times I have had to repeat “keep the shoulders back” or “Stop extending your arm” to a student at one time or another.

Solution:

Take your index finger and place it on the surface of the students punching pectoral muscle. Then inform the student if they were to extend their arm out while punching the results would be an uncomfortable jab to their pectoral.

Have the student punch hard and fast in cadence of “ Ichi, Ni, and San” and the shoulder should be kept in proper position. When the finger is removed, the results should be the same; the shoulder was kept in proper position.

Issue:

“Tuck the butt” is the second most repeated statement I have uttered in my life as an instructor.

Solution:

To resolve this problem I use a broom handle with the ends cut flat. I then have two students place the broomstick between them, resting in their abdominal rectus muscle. The students are then told to “tuck the butt” in “tone” mode, then as one student moves forward in zenkutsu dachi the other has to move backwards in zenkutsu dachi. The goal is not to drop the broomstick; failure to do so will result with ten knuckle push-ups for both of them. After several repeated times doing this in both directions (forward then backwards), then I have the student move forward then do a ninety degree turns to the left and the stepping backwards student must respond correctly to the change. We then repeat the process except the turning direction is changed to the “right.” Then we exchange student locations and repeat the entire process again.

Issue:

How long should my Zenkutsu dachi be?

Solution:

This solution came from one of Hassell’s Sensei seminars.

1. Start in Heiko dachi
2. Lift each foot up & down off the floor i.e. lift the left foot up off the floor and then down, then lift the rear foot up off the floor then down.

Continually repeat this action at a casual pace through out this exercise.

3. Move left front leg forward performing the #2 action (see above)

4. Right leg DOES NOT move forward
5. Continue to move the front leg forward, while still performing the #2 action until one no longer can lift/raise either foot. Then stop.
6. Bring leg back about six to twelve inches to the point where the #2 action can be done. This is the proper length for ones Zenkutsu Dachi.
7. Make sure the side of the front foot is straight and the knee is bent correctly

Issue:

To eliminate the situation where the student is lacking stance dynamic with Zenkutsu dachi by failing to bend the knee.

Solution:

I use three remedies.

1. Have the student go to a wall. Get into Zenkutsu dachi with arms outstretched and having both their palms flat against the wall. The student is to keep his back straight and to push against the wall. I ask them if they can feel pressure around the kneecap and the reply is “No.” I then have them drop their hands and repeat the same question; the answer is “Yes’ I inform the student this is the correct feeling for zenkutsu dachi and to remember this feeling. We then repeat, this exercises several more times to reinforce the concept.
2. I use a broomstick. Placing the broomstick at the end the big toe, held in a vertical position by the student. Then the student bends his knee until it touches the broomstick then removes it. They then move forward in Zenkutsu dachi one step at a time, checking their knee position every time and making corrections if needed.

3. Hassell Sensei taught this method to me. It is a two person exercise, one person in Zenkutsu dachi and the other person pushing on the front knee cap of the front leg and the back of rear leg where it bends. This is an isometric exercise where pressure is placed on those points and the other student tries to resist the pressure. Pressure is applied for one minute, released for 30 seconds, and then the pressure is reapplied for another minute. The entire process is repeated several times. This exercise can be applied to other stances as well.

Issue:

Exploding forward when moving in front stance not being applied by student.

Solution:

The “Shinai” is being used as psychological ploy to resolve this situation. Having the student in Zenkutsu dachi, I inform him that I am going to count to “San.” On “San”, I am going to strike their heel with the Shinai as hard as I can. As I am making this remark I strike the Shinai several times on the floor for the sound effect, then I touch their heel with Shinai. Now, that I have the scenario set, I have the student look straight ahead. Here is the beauty of this; I bark “Ichi, Ni, San” then strike the floor about three to four inches away from their heel. Boy, do they move and do so correctly.

Issue:

Going from Yoi position into a solid Zenkutsu dachi.

Solution:

Items needed: Five students

Five Belts

A soft area that is clean from debris - they are going to fall

Set up:

Go to your selected soft area that is clean from debris

Have one student in Hachiji Dachi

Tie belts:

One on the front of student around his belt

One on the back of student around his belt

One on the student left ankle going forward

One on the student right ankle going backwards

Have each of the other four students hold the ends of the belts and locate them in the following locations:

The one belt tied to the front of student = directly in front of the student

The one belt tied to the back of student = directly in back of the student

The one belt tied to the student left ankle going forward = directly in front of the student left ankle and in line.

The one belt tied to the student right ankle going backwards = directly behind the student right ankle and in line.

Make sure there is slack in the belts

Procedures:

Inform the student with the belts tied on to him that when the command of “Set” is given they are to shift from “Hachiji Dachi” into a strong “Left Zenkutsu Dachi.” Inform the other four students to tug sharply on their associated belts as soon as they see his feet land. If the stance is strong, he will be still standing, if not he will fall. Repeat this drill several times, assisting the student with suggestions that will make them succeed. Then change from left to a right zenkutsu dachi. Have every student try this. I have great results with this and (for some reason that is beyond my comprehension) the students love it!

Issue:

Trying to explain and instruct “Focus” to my students.

Solution:

The “Essential Basics, Volume Two -Body Dynamics- Fundamental Concepts of Arm Techniques” from “E/B Productions” does a great job breaking down the principle into digestible information. Practice drills are given that assist in developing the basic concept is next. Varieties of techniques that use the concept are then demonstrated. Finally, practical applications are shown.

Each one of these problems mentioned above concerning teaching fundamental kihon was readily resolved by other senior Sensei’s input or my thoughts being applied to the issue at hand.

Tsuki waza

The issues/questions that I have encountered in teaching “Tsuki Waza” are of the following:

Issue:

The proper hip vibration that is utilized with “Ren - tsuki” while being in Kiba Dachi.

Solution:

As stated earlier in this paper, I was just Ik - kyu when I noticed Nishiyama’s ren - tsuki was different from mine. Mine looked like his except there was a piece missing. It was not until Hassell Sensei became my instructor that he filled in the missing piece. Hip Vibration was the answer! This occurred at a seminar held here in Muskegon. Hassell Sensei not only instructed me in the finer points of it but also showed me how to train student to do it with a relatively short learning curve. The process is explained earlier in the this paper under “Fundamental Kihon”

Issue:

To have the students have faster response time, correct breathing with stronger techniques.

Solution:

The “ASKA Black Belt Development “ training tape “ IT#6 - Advanced Basics for Instructors Volume One and Technical Principals if Application” went into great depth concerning this issue as well as others. The method of joining the breathing with technique timing was the answer. Hassell Sensei instructed this theory in a clear and precise fashion. First, he would give a brief description then follow up with an appropriate drill that would give even more meaning to the lecture. I have followed his method when presenting this material to my students

and have seen a hundred per cent improvement. The basic concepts are using “Proper breathing” with “Plantar Foot Reaction” and “The Coil Spring Effect.” These items were explained earlier in this paper.

Issue:

Have my students perform a more explosive oi-zuki.

Solution:

The answer for this one is an adaptation of the previous issue’s solution taken from the same mentioned videotape. This is a particular situation where ‘Plantar Foot Reaction’ really comes into play.

Oi Zuki Drill

1. Start in Left Front Stance.
2. Bend supporting knee slightly then slowly slide rear foot up with foot being on the ball of foot.
3. Slowly - 1/2 way position;
 - a. Shift weight to supporting leg.
 - b. Bend sharply the supporting knee.
 - c. Then use Plantar Foot Reaction and slowly DRIVE - punch at the last second using proper breathing.
 - d. End with proper body to ground connection.
4. Repeat process with proper breathing, coil / recoil action, hiki - te.

Issue:

“Why do we have to hold our arm out after Oi - Tsuki is completed?” is a question that I am asked frequently.

Solution:

First, to learn correct target location, then to learn Correct “Body Alignment” and finally to learn “Proper strength in Contraction”

Issue:

One of the most interesting punching techniques is “San Bon Tsuki.” I have been asked many times the questions of “ What are we looking for in this technique” and “What is the proper hip action for this waza?”

Solution:

There are four major items that should be present in this waza according to Stan Schmidt Sensei. These items are outlined below:

- A. The four major items in San Bon Tsuki
 - 1. Strength in the waza (See B & C below)
 - 2. Strength in positioning
 - 3. Punching with hips
 - 4. Contraction
 - a. To be held for longer times
 - 1) Why
 - a) Training for speed & power for Nidan level

- B. Punch Check
 - 1. Solid fist
 - 2. Push/Pull punching arm - must be solid
 - 3. Proper target in punching area i.e. Jodan, Chudan, and Gadan is consistent.
 - 4. Make sure Hikite is strong into chamber

2. Solid Stance Check

1. Push on forehead – Student doesn't fall backwards
2. Pull on back of neck – Student doesn't fall forward
3. Try to pull out rear leg by instep – the leg should not move

As for the hip action in this waza these are explained below:

1. First punch
 - a. Remember to “spring” off the rear leg and at the same time surprise the opponent with a Kizami zuki.
 - b. Punching shoulder at 45 degree angle
 - c. Hips at a 45 degree angle
 - d. Use strong hip rotation for starting 2nd punch
2. Second punch
 - a. This is a snapped punch
 - b. Shoulder & hips square
 - c. Use hip vibration for starting 3rd punch
3. Third punch
 - a. This punched is focused
 - b. Shoulders & hips square

Combinations

Stan Schmidt in his videotape “Stan Schmidt Instructs Shotokan Karate, Volume 3, Advance for students and instructors” has answered most of my questions on combinations. For instance, what do I look for Shodan or Nidan combinations or even the combinations themselves. Some examples of the basic syllabuses for Shodan Level combinations are listed below:

Sanbon Zuki

A. What we are looking for in the waza

1. Strength in the waza (See B & C below)
2. Strength in positioning
3. Punching with hips
4. Contraction
 - a. To be held for longer times
 - b. Why
 - 1) Training for speed & power for Nidan level

B. Punch Check

1. Solid fist
2. Push/Pull punching arm - must be solid
3. Proper target in punching area i.e. Jodan, Chudan, Gadan level is consistent.
4. Make sure Hikite is strong into chamber

C. Solid Stance Check

1. Push on forehead - Doesn't fall backwards
2. Pull on back of neck - Doesn't fall forward
3. Try to pull out rear leg by instep - should not move

D. Notes

1. Why is the punching arm held out when target is hit
 - a. To learn correct target location
 - b. To learn Correct “Body Alignment”
 - c. To learn Proper strength in Contraction

Ude uki - Empi uchi - Uraken - Guyaku Zuki

A. Notes on waza basic

1. Ude uki

- a. Point at target with opposite hand (always do)
- b. Strong & solid

2. Empi uchi

- a. Pull striking arm across chest
- b. Expand the torso
- c. Shoulder blades touching
- d. Slide 2 to 3 ft in kiba dachi
- e. Why
 - 1) To create power (moving the body mass a longer distance in a shorter time) which carries the technic
 - 2) This action must precede all waza's in order to create that extra something upon contact of target

3. Uraken

- a. What we are looking for in the waza
 - 1) Complete range of motion for the waza
 - 2) Distance of waza must be increased

4. Uraken to Guyaku Zuki

- a. What we are looking for in the waza
 - 1) Strong rotation of the body
 - 2) Quicker snap back on Uraken
 - 3) Shorten the time between the Uraken and the punch.

Ren Gerri

A. What we are looking for in the waza

1. Balance
2. Pendulum action
 - a. Why
 - 1) Creates extra power upon contact
 - 2) Prevents damage to the kicking hip socket

Some examples of Nidan combinations and what to look for are listed below:

Step forward Kizami zuki then Guyaku Zuki (Kumite Kamae)

A. What we are looking for in the waza

1. Projection of the student
2. Student is capable of capturing longer distance
3. Power (moving the body mass a longer distance in a shorter time)
4. Speed
5. Punching with rear leg
6. Guyaku Zuki contacts target
 - a. Strongly
 - b. Powerfully
 - c. Short time constant
 - d. Returns to kamae
7. Arms come back to “Long” & “Short” sword position after waza

Step back - Age uke, mawashi gerri chudan forward - Uraken - Oi zuki

A. What we are looking for in the waza

1. The “plyometric” (back & forth) action occurs after the rising block
2. The “snap back” after the punch, kick, or strike becomes quicker
3. At the moment the Uraken returns to the chest, it triggers the oi - zuki
4. The student returns back to kumite kamae

Ren Gerri (Mae Gerri then Yoku gerri kikomi - same leg)

A. What we are looking for in the waza

1. After the snap back of mae gerri the kicking hip aims for the target preceding the side thrust kick

Dachi waza

Concerning stances, like most instructors out comes the “masking tape” to measure out the lengths and lay it out. I never looked forward to this one tedious task. Then I procured the tape on “Stances” from the American Shotokan Karate Alliance “Black Belt Development Program.” In this tape Hassell Sensei explains theory, types of tensions, how to get into them, particular points, applications, what creates power in each stance and every thing else one needs to know about them.

One of the most interesting items that assist me with kata is “Transitional Stances.” Transitional stances are used/found in between Kata Movements that assist in shifting/moving from one stance into another stance a lot easier. One example is in Kata Heian godan, movement number two into movement number three, which is Kokutsu dachi into Heisoku dachi. Kokutsu dachi ⇨⇨⇨Renoji dachi ⇨⇨⇨ (pivot on sole of foot) Hachiji dachi ⇨⇨⇨ Heisoku dachi are the sequence of moves to be performed. The two transitional used are Renoji dachi and Hachiji dachi. These transitional stances may all so be used in stance training. For example, moving forward in “Kokutsu dachi” a “Renoji dachi” is used in between the stances to set the student up to thrust forward. Other purposes for transitional stances are self-defence and kumite. I always had a difficult time instructing how to get into kokutsu dachi. Hassell Sensei once again came to my rescue on a lecture he gave to the Muskegon Karate Association. Have your students get into a solid Kiba dachi and have them turn one of their feet 90 degrees outward and rotate the hip in the same direction, Hassell Sensei instructed. He continued by stating, “Make sure the hips are rotated forward and the rear leg is bowed out correctly.” After that lecture, I never had any more problems instructing “Kokutsu Dachi.”

Uke Waza

Even though I never had any difficulty in teaching blocks to my students, several instructors gave me great teaching tips on this subject. Sugiyama Sensei's "Kitoh Karate" has assisted in shorten the time for instructing basic blocks. In Chapter nine of his book, he describes an interesting method of teaching "Age - Uke." I have tried this out on my new students and have great results with it. The method described has shortened the learning curve for the student at least by half of the original time it took. This is a good method of the "route" training for this block. It uses a two-student drill, one student actually performing the block route while the other having his flat palm on the top of his head. After the student has learned the route of age - uke, then polishing of the technique can be done. Please, see Appendix "D." After seeing the success of this, I have used his other methods for the other basic blocks with positive results. Mr. Nick Palise assisted me with the "hip action" and "arm action" combination with shuto uke. The method is described below.

1. Have the student in either left or right kokutsu dachi, with hands on hips, facing that direction.
2. Then have the student face forwards and at the same time straighten their legs. This will bring their height up.
3. Afterwards inform the students that they are to "rotate" their hips and "drop" into kokutsu dachi in the direction they were facing previously.
4. After performing the above mention action, several times then add the arm route for shuto uke.

I have found this method excellent to have the students "to feel" the dynamic body action for this particular technique.

What has made me as successful instructing Uke waza? By relying on the teachings from my senior instructors, to use cognitive science on the issue at hand, and feedback drills. These items have not only made the learning curve less steeper but increased my enjoyment for teaching this subject.

Kerri Waza

How do I instruct Geri Waza in wheel chair? First, I have a demonstration of the waza. This can be videotape, CD, live model, and/or drawings. I then give out a handout on the basic criteria of this waza or I give a small lecture where the students take notes. Then the route of the waza is covered in “piecemeal “ fashion. As this is being done, I may give particular bits of information on the waza. We then go into the particular “Pendulum Power” for that kick. For example, for chudan Mae Geri keage the pendulum power is forward & backwards. I have two methods of instruction on this waza. The first method is one-person exercise and the second needs two persons. I’ll explain the one - person method first. The student holds himself or herself against the wall for balance, with the outside leg knee brought up to chudan level. I then state I want them to grab the ground with their toes and slightly bend the knee of the supporting leg. I ask them next to push their outside leg kneecap forward with their hips for the count of one and to return to their original position for the count of two. Only after several slow repetitive sessions on doing this and the students performing it correctly do I move on. I then add the snap of the lower leg to the drill emphasizing three items. One, do not lock the leg via the kneecap, it will cause damage to that area in time. Two, their toes are touching something hot so do not leave one’s foot in the fire. Snapback is third. To check that I place my flat open hand palm down, under their thigh and close to the kneecap. When they snap back I tell them to quickly squeeze my hand then try to pull my hand out. If the hand comes out easily then they must squeeze harder. Thirdly, the kick is “finished” when snapback is completed. Again, we repeat the practice until the students have achieved success. The whole technique is now repeated several times (about sixty to seventy times on each leg). The two student drill comes from the book “Karate - Do Perfecting Kumite” written by Masahiko Tanaka and translated from Japanese by Schlatt.

This drill has two parts in it; I have outlined the drill below:

A. Goal

1. Learn on how to have the knee in proper position for Mae Gerri kiage
2. To learn on how to drive the knee in a proper upward angle to the palm of assistant, then move forward

B. Set up

1. P1 and P2
2. P1 in left Front stance
 - a. P2 to the right of kicking person (P1)
 - 1) Facing at a 90 degrees
 - 2) Right arm extended, about 7" above obi level
 - 3) Right hand open with palm down

C. Action # 1

1. Goal
 - a. Learning how to drive the knee
2. Driving the knee.
 - a. Be a Front stance distance from assistance
 - b. Rotate the hips from "open position" to "forward position"
 - c. Drop the stance by bending the front knee
 - d. Drive the right knee **diagonally** forward
 - e. Calf of lower leg touching back of thigh
 - f. Feeling is "Driving knee through the opponent"
 - g. There is NO kicking, just driving the knee.
 - h. Short Ibuki with "Hut"
 - i. One Count = 1 move, Do 25 each leg

D. Action # 2

1. Goal
 - a. Drive the knee and kick
2. Set up
 - a. Good Front stance
 - b. Be a Front stance distance from assistance
3. Action
 - a. Rotate the hips from “open position” to “forward position”
 - b. Drop the stance by bending the front knee
 - c. Drive the right knee diagonally forward
 - d. Calf of lower leg touching back of thigh
 - e. Feeling is “Driving knee through the opponent”
 - f. At Apex of knee height, let the lower leg snap out & back in one fluid motion
 - g. Use hip pendulum power
 - h. Short Ibuki with “Hut”
 - i. Return kicking leg back to original position
 - j. One Count = 1 move, Do 25 each leg

To instruct Yoku Gerri Kiage I use the method shown in Stan Schmidt’s videotape ““Stan Schmidt Instructs Shotokan Karate, Volume 3, Advance for students and instructors.” I have taken his ideas and converted them in three phases listed blow:

A. Side Snap Kick

1. Phase 1

- a. Kiba dachi
- b. Hands palm down, finger laced together, groin height
- c. Perform “Flowing water kick with each leg, one at a time
- d. One count = 2 kicks, Do 30

2. Phase 2

- a. Up against a wall, column, tree, ect for support
- b. A arm is used for assisting balance, by placing it on the wall
- c. The same leg is bent deeply at the knee
- d. The outside arm & hand, grabs the outside foot by the instep
- e. Introduce “Side Pendulum Power” & demo it
- f. Make sure the student straightens the leg with the pendulum action of the hip going up. Then, make sure as the hip returns to its normal position, the supporting knee is bent.
- g. The hand never lets go of the foot
- h. One count = 1 “Side Pendulum Power” action. Do 20 each side

3. Phase 3
 - a. Up against a wall, column, tree, ect for support
 - b. A arm is used for assisting balance, by placing it on the wall
 - c. The same leg is bent deeply at the knee
 - d. The outside arm & hand, grabs the outside foot by the instep
 - e. Perform Side Pendulum Power action; at the apex of the rising hip, the hand releases the foot. This allows the lower leg to snap out
 - f. As the hip returns to its normal position, the lower leg recoils back, which is grasped by the hand

As for the videotape on kicking I use is from “E/B Productions” “Essential Basics, Volume Three: Kicking Techniques and Sweeps.” This tape has the theory on the subject matter with the drills that are associated with it to assist me in the techniques that I cannot perform. I follow the same procedure for each type of Geri waza. It does sometimes run into three or four classes on certain types of kicks but the results are worthwhile. Even though I may not be able to perform a kick, I can still teach it. It is by not worrying about what I cannot do or have but what can I do with what I do have!

Chapter 4

Kata

When instructing kata to my students there are several consecutive steps that I follow. Once again, I follow the “Building Block” theory of instruction concerning the fact that the sum of small term goals will attain the long-term goal. On certain steps, the students are allowed to take notes while on others they are not. The steps that I follow are listed below.

Step One:

Introduce the kata by giving a short history on it, what important points of technical emphasis for that particular kata is, how long it should take and why should one learn it.

Step Two:

A demonstration is given of the kata several times to have students ask questions and to review certain technical points. I will have either a “live demo” or videotape for a teaching aid.

Step Three:

We will “piecemeal” through the technical sequence of the kata very slowly. Only advancing to the next sequential set of techniques after the previous set is learned. This process is repeated until the entire kata is learned. After familiarization of the kata is gained it is repeated many times.

It is within this step that we concern ourselves with only the stances, transitional stances, body shifting, turning, basic fundamental basics, and kicks. We perform this slowly and make sure the all-important hip turning is perfected. If necessary, I will break this step down into short-term goals on a particular technique so that the long-term goal can be achieved. This is the easiest part, and is often confused as “knowing” the kata.

Step Four:

Now add the hand, breathing techniques, and other fundamentals. The student perform the kata slowly for form. I make sure the students understand what they are doing. I have them repeat the entire kata again many times.

Step Five:

I work on the correct relaxation - tension - relaxation to perfect the “focus” of each technique with in the kata. I have the students keep in mind the three basic concepts of kata, which are:

- A. Proper application of strength (Strong vs. Mild)
- B. Efficient expansion & contraction of muscles
- C. Proper Speed

I then add the “timing/rhythm” of the kata at this time. I have the students repeat the kata with all of these techniques and timing many times until I am satisfied with their increasing level of performance.

Step Six:

It is at this step that handout sheet are given out. These handout sheet will offer the resolution of particular issues found in that particular kata. We then select these particular points in the kata and work on them until they are smoothed out. Please see Appendix E for an example.

Step Seven:

Gradually increase the performance speed of the kata until the students can move quickly, smoothly and with balance.

Step Eight:

The students will perform the kata on an individual basis with the starting point facing in four different directions each time it is performed. This means the student would start facing the South direction, East, North, and finally West directions. This is done because many beginner students will get confused if the starting direction is changed. This step eliminates this issue.

An “X” will be marked on the floor to check their starting and ending positions for their embusen. If, the students miss the “X” the kata is repeated making sure that all stances are of correct length. Any stance length error that is found is then corrected.

Step Nine:

Application of the proper “Bunkai” for the particular kata is taught so the students may have the full “understanding” of the response of the kata. Each individual step of the kata is gone over thoroughly with respect to its bunkai at that particular point. If an issue of a Bunkai waza should occur, I then stop at that point, resolve it then go on. This is repeated as many times as necessary until each student can master the Bunkai of that kata.

Step Ten:

I now add a “mental” exercise that Sugiyama taught me to the kata. This is done to see if the student knows the kata mentally. The procedure is listed below:

1. Have all the non-performing students in a row facing the individual doing the kata.
2. The performing student will bow in, name their kata and then go into “yoi” position.
3. After that the student will place their thumbs in his ears, wiggle their fingers, look at each non-performing student in the eyes and say “Moo - moo” repeatedly.
4. The Sensei give the command “Begin”
5. While the student is perform the kata, the other students are try to cause a distraction by yelling out statements such as “ You went the wrong way”, “Stop”, “It’s the wrong arm”, “ That was too fast.”
6. If the performing student acknowledges, responds, or heeds to what the others are yelling at him in any way, then the student fails and is replaced with another. The process repeats once more. Now if the student is able to finish their kata without any discontinuation, the distractions are ceased and the student bows out accordingly.

Step Eleven:

The student must now “internalize” the kata with spirit. This means to give a subjective character to the performance of the kata. Thus, each student will bring their peculiar performance of the kata derived from their own particular subjective understanding of it. This does not mean we have several different versions of the same kata but the same kata performed by several different individuals. With each individual reflecting their own subjective characteristics to the performance. To internalize the essence of a particular kata then reflect it in personal performance is a thing of beauty and strength.

Just as any other instructor, I have run into issues that must be resolved in certain katas. A case in point was, the jump in Heian Five that was a problem for some students. What I did to resolve this issue was to break it down to its fundamental moves. This way, the student could work on them and get them perfected in a “Short term” goals that would eventually build to the “Long term” goal. I added a rectangular box about a foot or two in height as an obstacle to jump over. The box was then replaced with a person on their “hands and knees” to increase the height. The double two level kicks in “Kanku Dai” was another issue. On this situation, I again broke down the movement into separate moves as much as possible. I first emphasize “big pushing off” with the right leg as one lifts and kicks with the left leg to the middle level. Then I repeat the above-mentioned step and then emphasize “ let the left kicks upwards momentum to assist the second kick with the right leg to the upper level. For the third movement in “Tekki Shodan” I used a chair with the backrest facing the student to kick over to get the proper route and height of the technique. Hassell Sensei in the “ASKA Black Belt Development” training tape series presented this solution to this issue.

Instruction of kata can be successful if one takes it in a piecemeal process by following the above-mentioned numerical steps to reach the final goal of the kata its self. It is necessary to persevere through the difficult techniques of each kata slowly until they are automatic, smooth and done with spirit. Too many students believe that if they can go through the physical steps of the form without error they have it! We as instructors cannot allow this.

Chapter 5

Kumite

My inexperienced students would move their torsos backward, and then have to correct their positions to counter attack correctly, especially with the second and third move with three-step sparring. “What was wrong with this picture?”, I would ask myself. The answer for my dilemma was found in an article written by Rob Redmond. Within the article the meaning of each individual steps was explained to me, which made more sense than the “block, block, then punch” syndrome. After reading it, I began to observe with great scrutiny my students going through the motions of three-step sparring. I came to realize they had no more of an idea of what they were doing than the “Man in the moon.” I began to apply the concepts that I read to my students and the results were remarkable. No longer did they look like “Weebles wobble but not falling down” type of individuals. They knew how to correct their distance if too far or close from their opponent. They have a better understanding on the last move to use “Plantar foot “ reaction to start the counter - attack and they can reach them correctly with no adjustments. By understanding, the significance of each individual move and what was expected from them, they improved. “Comprehension and application” rang through my head. I have enclosed a rewritten version of this article, which can be located in “Appendix F.” “Fear Factor” with my students is another issue I had to face. This issue only came up when the opponents were bigger than they were or of a Dan ranking. The symptoms that were displayed took many forms, but the two most prevalent one’s were “talking too much in a nervous tone” or backing away.

The first issue solution was letting the student become aware of their problem of talking too much. Then to validate their fear and to let them know this is normal response. I then explain that there must be some anxiety with most kumite drills and the reason why. I also include that the instructor must be able to control how intense this “anxiety” will be and to make them feel secure that it will never get out of hand. If, this does not work, then I take a stronger approach and tell them “No noise.... just do” and then have them perform the drill at a slower speed that they can handle to build their self-confidence level. Then slowly and gradually the pace of the drill is increased to the proper speed. All the time this is occurring I will add positive feedback to the student for positive reinforcement. The best solutions I have found for the “Runaway syndrome” is to place the student against the wall, then block each side of escape. Please note the smaller the length of the wall the better. In fact, the sharp corner of where two walls meet is the best scenario to have. Then, once again, have them perform the drill at a slower speed that they can handle to build their self-confidence level. Then slowly and gradually the pace of the drill is increased to the proper speed. All the time this is occurring I will add feedback to the student for positive reinforcement. By having all their avenues of escape blocked, the student has only one direction to go. This works well with “leg changing waza”, “hip switching waza” and by not using a wall just blockers for “moving at 45 and 90 degree angle” turning.

For “Control” with punches, I utilize two drills. The first one, I learned at one of Hassells Sensei’s seminars. I explain to the student what is expected of them concerning their control of punches. Then we will do some drills to achieve this in steps. Drill number one is where I have all the students lined up in a row at one end of the dojo and then tell them to show great fighting spirit as they run to the opposite wall facing them. When they get to the other wall, they must just lightly touch the wall. The students love this one and so we repeat this part of the drill several times. I explain to them that if they can run to a wall and adjust their

distance to just touch it, then they have the capability to end in front stance, punch, with their fist just touching the wall. Then the entire process is repeated with performing the above-mentioned items several times until the students understand it. The next stage is to substitute people for the wall and repeat the last two exercises. The final stage is where the “punching” student is in front of another student in zenkutsu dachi ready to do chudan Guyakuzuki. The “target” student then pulls out parts of their uniform above the belt so they have small bulges protruding. The goal is to have the “punching” student depresses or flatten these little hills with reverse punch without touching the other student. The other drill I use came from watching Nakiyama Shihan in a very old film then modifying it to my needs. The goal is once again to better understand the concept of control. This uses three students, one in right front stance and the other two as targets. Place one student “target” in front of the “attacking” student and the other “target” directly to his left. The scenario is that the “attacking” student must strike the student in front of him with chudan mae Geri keage very fast and with control then immediately do chudan yoko Geri kekomi slowly and touch this “target.” One count will equal two moves. In this drill, the concept is to have the brain control the body that wants to keep going at a fast pace. A modification of the previous drill can be used for hand techniques. The “attacking” student is in kiba dachi again facing the frontal “target” student. The left side “target” stays in position. Each target will extend their arms chudan level; bend their wrists exposing the palms for target area and placed together with the thumbs behind the hands for protection. The scenario, once again, is that the “attacking” student must strike the student in front of him with hidari chudan zuki very fast and with control then immediately do chudan level back fist slowly and touch this “target.” One count will equal two moves.

There are two drills on “Timing’ that assisted me in teaching ‘what is Rhythm in kumite.” I credit the first solution to Palise Sensei of the Michigan Karate Association from Milford, Michigan. The set up is simple. Two students facing each other in left front stance. One student will punch jodan with the left arm then gadan with the right arm. In the beginning, the pace is very slow. The other student will block with the left arm jodan then chudan. The type of block is an “open hand” sweeping type for jodan then palm heel for gadan. In the initial stage, the students’ just work together one punching the other responding. This is done to set up a “rhythm” between them. The beat is “onetwo.” The second stage of the drill is the repeat of the first stage except the “blocking student” must break the rhythm and perform an Imigi chudan Guyaku zuki. What is very interesting about this drill is that the blocking student eventually learns the concept that “to break his partners rhythm/timing, they must break theirs first.” After both students are accustomed to the slower speed, the pace is gradually increased. Modification of this drill is limited only by the instructor’s imagination and insight. I have had great results with this drill for the concept taught can be carried through to free style kumite. The second drill was found in Sugiyama’s book “Kitoh Karate” and is called “Waltz Kumite.” The instructions for this drill are the following: “Both partners stand in left Zenkutsu dachi, face each other, extend the open hands forward and touch the tips of each other’s fingers. The attacker should sing “Row... row... row... your boat gently down the stream...” or a similar rhythm of the tune, he should shift forward, by using Suri ashi. You (the defender) shift backward, always staying the same distance from the attacker. The partners adjust their distance to keep fingers in contact. Sing the same tune and the defender follows the attacker’s rhythm. After a few shifts, this rhythmic singing may carry the attacker away. If the defender senses that this may be happening, he does not shift back when the attacker comes toward him.

Instead, the defender twists his hip clockwise and pulls his right wrist to his right hip. Then the defender punches Chudan (mid section) suddenly with his right fist. The attacker should press down the defender's punch with the palms of both hands. The defender should follow the attacker's rhythm, but occasionally, the defender should suddenly change rhythm and punch. Then the attacker should change his rhythm to meet the defender's rhythm." I find this drill integrates into it distancing, timing, body shifting and Deai practice as well as just teaching its basic concept of rhythm. My students enjoy this drill probably due to its unorthodox method of introducing these concepts.

These are the elements that I had to contend with instructing "Kumite" to my students. Each and every one has been resolved with a bit of determination and assistance from my senior instructors. I also use videotapes to support my teachings on this matter which introduces new concepts but aids in solidifying the older one's.

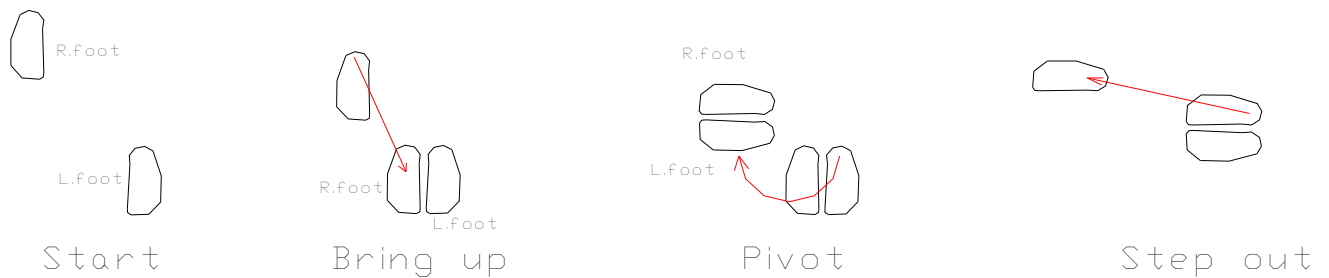
Appendix A: Illustrated Handout

Basic Tak Sabaki Illustration

A. 90-Degree Turn.

Exercise #1:

1. Assume a left front stance and your hands on your hips.
2. Look over the right shoulder
3. Bring the right leg up to the left
4. Pivot on the left leg 90-degrees clockwise to the right
5. Step out (forward in the direction that you are facing) with the right leg into right front stance.
6. See illustration below



Appendix B: Non - Illustrated Handout/Stance Training

STANCES - DACHI

I. Body Positions

A. Shomen muki

1. Body facing forward
2. As in punching

B. Shomen muki hanmi

1. Body facing half way forward (45°)
2. As in Blocking

D. Shomen muki Gyaku hanmi

1. Reverse body facing forward
2. Heian Nidan

II. Shi - zen tai (Natural Stances)

A. Preparation Stances

1. **Musubi dachi** (Heels together, toes out at 45°)
 - a. Always for Bowing
 - b. Attention stance
 - c. Kata: start & end
2. **Heisoku Dachi** (Feet together, toes together)
 - a. Fighting stance
 - b. Used in Katas, i.e. Heian godan, Bassai Dai/Sho

3. **Hachiji dachi** -Yoi position (Open leg. Feet out at a 30°)
 - a. Used in preparation for Movement
 - 1) Bend knees & move
4. **Heiko Dachi** (Parallel stance)
 - a. Used to create power
 - 1) In close confrontational situations
 - b. Is a Transitional Stance
 - 1) Used in kata
 - c. Presentation
 - 1) Legs apart shoulder width
 - 2) Feet straight ahead
 - 3) Knee bent far enough to be the same height as Zenkutsu dachi
 - 4) Look to the direction one is moving to.

Transitional Stances

A. Definition

1. These stances are used/found in between Kata

Movements

a. Examples:

- 1) Heian godan, Movement No. 2 into movement No. 3.
(Kokutsu dachi into Heisoku dachi)
- 2) Kokutsu dachi ⇔⇔⇔Renoji dachi ⇔⇔⇔ (pivot on sole of foot) Hachiji dachi ⇔ Heisoku dachi

2. Types of Transitional Stances

a. Teiji dachi (T - stance)

- 1) Set up
 - a) Fist distance from front heel to back foot
 - b) Used in retreating in Kumite
 - c) Used after an attack ⇒ relax ⇒ attack
 - d) Sliding movement used to move - Yori ashi

b. Renoji dachi (L - stance)

- 1) Set up
 - a) Feet positioned as the letter “L”...i.e. Left foot facing left and right foot facing forward.
 - b) Heels must intersect at 90 degrees of each other

c. Heiko dachi (Parallel stance)

- 1) Set up
 - a) Legs Hip distance apart
 - b) Feet positioned straight ahead
 - c) Knees bent to the same height as Zenkutsu Dachi

Other Stances

A. Uchi hachiji dachi

1. Used to create power
 - a. By turning feet inward at 30⁰ & Dropping body w/knees at same time.

Outside Tension Stances

- A. Zenkutsu Dachi
- B. Kokutsu Dachi
- C. Kiba Dachi
- D. Sochin / Fudo Dachi

I. Zenkutsu Dachi

A. Zenkutsu Dachi - Closed hip position

1. Width

a. Waist distance = mobility

- 1) Shoulders - no - why, loss of mobility but good Stability

b. Start in Heiko Dachi (Parallel stance)

- 1) Remember to bend knees for Set Up to move forward

2. Length

a. Start in Heiko dachi

b. Lift each foot up & down separately (Rocking motion with legs)

c. Move left front leg forward while performing this Rocking motion with legs, still keeping a Waist distance between them (see 1a above)

d. Continue moving the front leg forward, performing the rocking back and forth motion until it can no longer be done.

- e. Bring the front leg back a bit until the rocking back and forth motion can be done.
3. Front knee bent
 - a. Bend knee over ankle
 - b. Never over toes - will injure tendons in knee cap in time
 4. Front foot
 - a. Turned in - How much
 - b. If the side of the foot is straight the foot will be turned in naturally
 5. **Rear Leg**
 - a. Stretched out fully but never locked
 - c. If the leg is locked - hips will be locked up
 6. **Rear foot**
 - a. **Must be parallel with front foot**
 - d. If foot is not parallel, injury to knee will occur in time
 7. Center of Balance
 - a. Not 60% - 40 %
 - b. 50%, 50% on each hip - center of stance
 - c. Then push balance slight forward from center

B. Zenkutsu dachi - Dynamics

1. Hips Closed position
 - a. Push hips in the direction of attack
 - b. Hip underneath body (tuck the butt - tone)
 - c. Push front foot in direction of side of front foot
 - d. Push rear foot down into floor via the leg
2. Hip open position
 - a. Open up groin area muscles - rotate outward
 - b. Bend rear leg outward
 - c. Push front foot in direction of side of front foot

II. Kokutsu Dachi

A. Set Up # 1

1. Leg position
 - a. Start in T - stance
2. Front leg
 - a. Move out
3. Center of balance
 - a. Center of stance
4. Hips
 - a. At a 45⁰ angle
 - b. Push body down, then rear hip to front knee feeling

B. Set Up # 2 (easiest to teach/do)

1. Start in Kiba Dachii
2. Turn either left or right foot to either the left or right direction
3. Turn hips forward to front leg (the leg that has its foot turned)
4. Drop body by bending knees - make sure rear knee is still bowed out in Kiba Dachii position!

C. Kokutsu dachi - Dynamics

1. Rear knee tension rotated out
2. Center of balance - slightly backwards from center
3. Push body down, then rear hip to front knee feeling of turning the rear hip towards the front knee)
4. Front leg pushed to floor

D. Application Drill

1. Start in Kiba Dachii
2. Get into Kokutsu Dachii by Set Up # 2
3. Hand on hips
4. Raise the body by
 - a. Turning the hips from 45 degrees forward to front leg to hips in Kiba Dachii Position
 - b. Straighten out both knees
 - c. Feet position must not change
5. Now, - do at the same time
 - a. Rotate hips forward to the front leg
 - b. Drop the body by bending both knees to their proper position

- c. Remember to Push body down, and then get the rear hip to front knee feeling. Power created by hip rotation & body dropping!

E. Application Drill #2: Adding Shuto Uke

1. Follow the above directions to Step # 4
2. Have arms into set up position for Shuto Uki
3. Now, - do at the same time
 - a. Rotate hips forward to the front leg
 - b. Drop the body by bending both knees to their proper position
 - c. Allow the body action to act on the Shuto Uki route, then focus at end of block
 - 1) Remember to Push body down, and then get the rear hip to front knee feeling
 - 2) Power created by hip rotation & body dropping!

F. Application Drill #3: Moving Forwards

1. Start in Kokutsu Dachi
2. Bring up rear leg to front leg, turn hips so that one is in "T Stance."
3. Have arms in proper position for Shuto Uki
4. Press Down on the rear foot (especially its outside edge) to start body action forward.
5. Repeat E. Application Drill #2: Adding Shuto Uki, step # 3

G. Application Drill #4: To move / turn from other stances into Kokutsu dachi

1. Remember to use “transitional Stance” (use “T – Stance) when going from one stance into Kokutsu Dachi
2. Example: Left front stance into left Kokutsu dachi
 - a. Start in Left front stance
 - b. Pivot counterclockwise into Left T-Stance
 - c. Thrust out into left Kokutsu dachi

III. **Kiba Dachi**

A. Notes

1. Foundation of a outside tension stances
2. Same length as Zenkutsu Dachi
3. Used as a power Generator by performing simultaneously
 - a. Body dropping
 - b. Hips pushed to imaginary line between knees

B. **Key Points of Kiba Dachi**

1. Start with Heisoku Dachi
2. Heel & Toe out until length is same as Zenkutsu Dachi
3. Feet slightly turned towards center
4. Knees rotated towards the rear
5. Draw an imaginary line between the knees
 - a. Push hips towards this line & keep it there

C. Application

1. Stand forward in Heisoku Dachi
2. Push right hip forward
3. Do at the same time:
 - a. Turn sideways into Kiba Dachi
 - b. Drop body
 - c. Push hip into imaginary line between the knees
 - d. REMEMBER "b" and "c" will create power

D. Demonstration #1

1. Partners
2. Grab around body from behind
3. Turn head sideways
4. Do at same time
 - a. Drop Body
 - b. Push hips into imaginary line between knees
 - c. Raise arms to side to escape

E. Demonstration #2

1. Same as #1 - except to escape
2. Push right hip forward
3. Do at the same time:
 - e. Thrust sideways into Kiba Dachi in a forward direction
 - f. Drop body
 - g. Push hip into imaginary line between the knees
4. REMEMBER "b" and "c" will create power

IV. Sochin / Fudo Dachi

A. Set Up

1. Start in Heisoku dachi
2. Do Left Kiba Dachi at a 45° either to left or right from Heisoku position
3. Twist body & hips slightly forward
4. Balance in center of body

B. Notes

1. Strong from front and side
2. Don't stay in it too long - fatigue in quads

V. Shiko Dachi - Square stance

A. Used for

1. Moving in a downward direct rapidly with stability
2. Springing forward

B. Set Up

1. Start in Heisoku dachi
2. Move side ways into Kiba Dachi
3. Drop body
4. Push hips into imaginary line between knee caps
5. Turn heels inward - Toes will be turned outward

VI. Kosa Dachi - one legged stance

A. Set Up

1. Start in Right Zenkutsu Dachi
2. Turn hips out at a 45° towards left, as if you just finished a right outside inward block (Soto ude uki)

3. Bring up rear leg to front leg – remember be up on ball of foot & bend knee
 - a. Rear leg helps brace the front leg
 - b. Front leg rests on rear leg
5. The front leg is bent just as in front stance
6. Rear foot toes facing inward to front foot's heel

B. Key points

1. Keep out side tension on both legs
2. Push hips forward at 45⁰
3. Inside tension will cause stance to fall apart

C. Application

1. Pushing opponent forwards and away – Strongly
2. To get close up to the opponent

Nako Ashi Dachi

A. Set Up #1

1. Start in Heisoku dachi
2. Turn both feet either to the left or right at 30 degrees
3. Bend rear leg
4. Make sure that the front foot is on its ball of foot
5. Make sure hips are tucked
6. Press thighs together for inside tension
7. Always have rear foot facing attacker

B. Set Up #2

1. Start in Heisoku Dachi at a 45 degree angle to the left i.e. the left foot will be forward
2. Pivot the body and feet to the front
3. Be up on the ball of front foot
4. Back Straight & use inside tension

Hangetsu Dachi

A. Set Up

1. Left Front Stance
2. Turn feet & knees inward
3. Bring back the front foot the length of the foot i.e. 1 foot length
4. Bring the body up slightly by straightening the knees
5. Use inside tension
6. Hips are either closed or opened in Hamni position i.e. 45 degrees opened - hips opening & closing do not affect the inside tension

Sanchin Dachi

1. Start in Heisoku dachi
2. Turn right toes to the direction of the left toes
3. Turn left toes to the direction of the right toes
4. Turn hips to the left direction at a 45 degrees
 - a. Keep but tucked
 - b. Use inside tension
 - c. Used for regaining balance

Stance Training Drill

1. Start in Heisoku dachi
 - a. Left hand out, palm down
 - b. Right hand into chamber
2. Thrust in to Kiba Dachi
 - a. Press on outer edge of left foot to start body action
 - b. Drop stance by bending knees
 - c. Press hips out to imaginary line between knees
 - d. Punch Chudan with right hand
3. Shift into Sochin Dachi
 - a. Feet do not move from their length position (i.e. keep the same length as Kiba Dachi)
 - b. Turn Feet, legs and hips to a 45 degree angle to the left
 - c. Use hip snap
 - d. Keep legs bowed out as if Kiba Dachi (Damn uncomfortable)
 - e. Balance in center of body
 - f. Drop stance by bending knees
 - g. Press hips out to imaginary line between knees
 - h. Perform rising block (Age uki) with left arm
4. Shift into Zenkutsu Dachi
 - a. Feet do not move from their length position (i.e. keep the same length as Kiba Dachi)
 - b. Straighten out rear leg & shift into Zenkutsu Dachi
 - c. Perform reverse punch with right hand

5. Shift into Kokutsu Dachi
 - a. Feet do not move from their length position (i.e. keep the same length as Kiba Dachi)
 - b. Shift straight backwards
 - c. Rotate hips forward to front leg at 45 degrees
 - d. Drop Stance

6. Shift back to Heisoku Dachi
 - a. Pull right leg back to left leg - hip distance
 - b. Keep knees bent

7. Shift to Naco Ashi Dachi
 - a. Turn both feet to the right
 - b. Bend rear leg
 - c. Ball of foot position with right front foot
 - d. Keep but tucked
 - e. Press thighs together for inside tension
 - f. Perform Shuto Uki with right arm

8. Shift to Sanchin Dachi
 - a. Put right heel down
 - b. Straighten rear leg to a natural position
 - c. Shift to Heisoku dachi
 - d. Turn right toes to the direction of the left toes
 - e. Turn left toes to the direction of the right toes
 - f. Turn hips to the left direction at a 45 degrees
 - g. Keep but tucked
 - h. Use inside tension
 - i. Perform inward outward block (uchi ude uki)

9. Shift back to Heisoku Dachi
 - a. Pull right leg back to left leg - hip distance
 - b. Keep knees bent
10. Thrust into a Right front stance in a forward direction
 - a. Perform outward inward block (Soto ude uki)
11. Thrust into a Kosa Dachi
 - a. Be in a Right front stance
 - b. Extend out the left arm, palm down
 - c. Right arm ready to perform downward backfist to the face (As in Heian four kata)
 - d. Keep hips at a 45 degree angle towards the left (i.e. hips open position)
 - e. Bring up rear left leg to front right leg - remember to be on the ball of foot & bend left knee
 - f. Front leg bent just as same as front stance
 - g. Front leg rests on rear leg
 - h. Rear foot toes facing inward to front foot's heel on right side of right foot
 - i. Keep outside tension on both legs
 - j. Push hip out at 45 degree angle
 - k. Perform downward backfist to the face (As in Heian four kata)

STUDENT OBJECTIVES - HEIAN SHODAN

I. WORD LIST

Use your Karate terminology dictionary in your handbook and look up the words then fill in the blank. Commit to memory.

Please Print

1. Migi:
2. Hidari:
3. Rei:
4. Zenkutsu:
5. Dachi:
6. Kokutsu:
7. Oi zuki:
8. Gadan Barai:
9. Kentsui:
10. Zenkutsu Dachi:
11. Musubi Dachi:
12. Shuto:
13. Hachiji Dachi:
14. Kokutsu Dachi:
15. Kiyotsuke:
16. Yame:
17. Tate:
18. Mawashi:
19. Uchi:
20. Chudan:

21. Jodan:
22. Age uke:

II. Memorize and understand the Japanese terminology for each step for this Kata.

**YOU WILL BE CALLED UPON TO GIVE
THE PROPER ANSWER.**

HEIAN SHODAN

Kiyotsuke / Musubi Dachi

Rei / Musubi Dachi

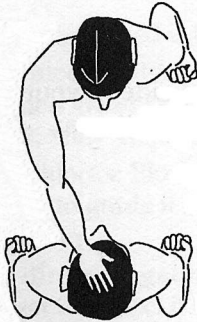
Hachiji Dachi

1. Hidari Zenkutsu Dachi / Hidari Gadan Barai
2. Migi Zenkutsu Dachi / Migi Chudan Oi zuki
3. Migi Zenkutsu Dachi / Migi Gadan Barai
4. Migi kentsui tate Mawashi uchi
5. Hidari Chudan Oi zuki
6. Hidari Zenkutsu Dachi / Hidari Gadan Barai
7. Migi Zenkutsu Dachi / Migi shuto jodan age uke
8. Hidari Zenkutsu Dachi / Hidari jodan age uke

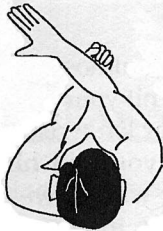
9. Migi Zenkutsu Dachī / Migi jodan age uke
10. Hidari Zenkutsu Dachī / Hidari Gadan Barai
11. Migi Zenkutsu Dachī / Migi Chudan Oi zuki
12. Migi Zenkutsu Dachī / Migi Gadan Barai
13. Hidari Zenkutsu Dachī / Hidari Chudan Oi zuki
14. Hidari Zenkutsu Dachī / Hidari Gadan Barai
15. Migi Zenkutsu Dachī / Migi Chudan Oi zuki
16. Hidari Zenkutsu Dachī / Hidari Chudan Oi zuki
17. Migi Zenkutsu Dachī / Migi Chudan Oi zuki
18. Hidari Kokutsu Dachī / Hidari Shuto uke
19. Migi Kokutsu Dachī / Migi Shuto uke
20. Migi Kokutsu Dachī / Migi Shuto uke
21. Hidari Kokutsu Dachī / Hidari Shuto uke

Yame

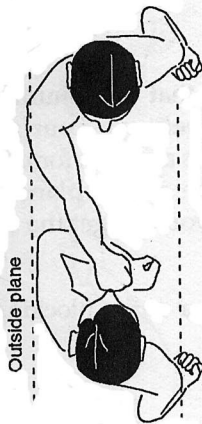
AGE-UKE (RISING BLOCK)



2-1. Your partner grabs your hair with his right hand.



2-2. Extend your right hand forward and to the left (palm facing downward). Place your left fist (palm facing upward) underneath your right elbow. Pull your left elbow inward as close to your body as possible.



2-3. Next, pull your right wrist to your right hip, twisting your hip clockwise. Raise your left hand until it is high enough to meet your opponent's wrist. Hit his wrist at the peak of IBUKI, your fist should end just above your head at a 45 degree angle to the floor and with the palm facing your opponent.

Key point:

The elbow of the rising block should not be outside of the imaginary vertical plane between the side of your body and the side of your opponent's body. There is a reason for this. If the elbow is placed outside of this plane, your power in hitting his arm will be weak.

Appendix E: Resolving Obstacles within the Heian's

Introduction: The goal of these exercises is to aid the student in mastering the hardest parts of each Heian Kata. These are to be done SLOWLY and NO POWER.

I. Heian Shodan

A. Notes - Extending shoulders slightly

1. After every move except shuto have students extend shoulder a bit in the direction the move is going.
2. For example move between techniques #1 and # 2
 - a. Have students use-“stretching movement” by raising left arm to chudan level then reaching by extending arm & shoulder to the direction they are going.
3. The following moves would be affected
 - a. Between move # 1 & 2
 - b. Between move # 4 & 5
 - c. Between move # 7, 8 & 9
 - d. Between move # 10 & 11
 - e. Between move # 12 & 13
 - f. Between move # 14, 15, 16 & 17

B. Difficult Part - move # 4: Release

1. Important Concepts

- a. This will not work with arm strength
- b. Must use hips!

2. Release steps

- a. Open hand wide
- b. Rotate wrist counter clockwise
- c. Have good arm to body connection

3. Do the following simultaneously

- a. Rotate the hips counterclockwise strongly & sharply!
- b. Pull arm downward and toward your body center at the same angle of attackers arm

C. Difficult Part - move # 17 into 18: Turning into kokutsu dachi with shuto uchi from right zenkutsu dachi and right oi zuki.

1. Important Concepts - Transitional Stance

a. Steps

- 1) Right Zenkutsu dachi - Right oi - zuki
- 2) Turn 270 degrees with the feet close together.
- 3) Keep the butt tucked in order to keep balance
- 4) End in Renoji dachi (L - stance) facing left
 - a) Right Zenkutsu dachi ⇨⇨⇨Renoji dachi
⇨⇨⇨Left Kokutsu Dachi
 - b) Arms set for block

b. Remember:

- 1) Kokutsu Power is developed by dropping body down, then rear hip to front knee feeling. Stated otherwise drop the body and rotate hips at 45 degrees forward.

2. Drill # 1

a. Set up: right Zenkutsu dachi and right oi zuki

b. Steps

- 1) Arms ready for shuto uke
- 2) Rotate hips counterclockwise and keep butt tucked
- 3) End in Renoji dachi (L - stance) facing left
- 4) Thrust out into Kokutsu dachi and block - Do all items below simultaneously
 - a) Drop body
 - b) Rotate hips 45 degrees forward
 - c) Block

II. Heian Nidan

A. Difficult Parts move #1 - Yoi Position = Heiko Dachi (Parallel stance) into Kokutsu dachi.

1. Block

a. Emphasis on rectangle frame

- 1) Right wrist by forehead
- 2) Left arm at shoulder level then bent at elbow
- 3) Both hand at same level

2. Procedure: Transitional Stance

a. Convert Heiko Dachi into Renoji dachi (L - stance)

1) Thrust out into Kokutsu dachi and block - Do all items below simultaneously

a) Drop body

b) Rotate hips 45 degrees forward

c) Block

B. Difficult Parts move #4 -Left Kokutsu dachi into Right Kokutsu Dachi

1. Procedure - Simultaneously

a. Rotate hips strongly & sharply clockwise

b. Drop body and block

C. Difficult Parts move #7- a, b, & 8 - Pulling up Left leg - Right Side snap kick / Backfist - Changing directions - Land into Left Kokutsu Dachi with left Shuto uchi

1. Drill # 1 - Procedure

a. Students in Kiba Dachi - Hands on hips

b. Body rising by straitening the legs - kneecaps not locked!
- look straight ahead

c. Look left - Drop body down - rotate hips to left - try for rear hip to front knee feeling

d. Go back to # 2 - Look straight ahead

e. Look Right - Drop body down - rotate hips to Right - try for rear hip to front knee feeling

2. Drill # 2

- a. Repeat drill # 1 now add shuto uke
- b. Block and body action must stop same time

3. Drill # 3

- a. Students stand in **Heiko Dachi** (Parallel stance) facing right
- b. Arms in position for shuto uke
- c. Bring up rear right leg into preparation position for right side snap kick
- d. Pivot and thrust off on ball of left front foot
- e. REMEMBER: No thrust or push off on left front foot results in no hip action for block!
- f. Land into back stance and perform Shuto uke

4. Drill # 4

- a. Students stand in **Heiko Dachi** (Parallel stance) facing front
- b. Take a 1/2 step to center with left foot and collect on left side
- c. Perform side snap kick and backfist
- d. Return to position “a”
- e. Combine 2 and 3, then change direction – land and block same time.

D. Difficult Parts move between # 10 & 11

1. Procedure

- a. After shuto uke - keep elbow same level
- b. Rotate whole forearm so palm is facing floor
- c. Then continue nukite waza

E. Difficult Parts move #16 thru 18

1. Procedure

- a. Pivot on right leg
- b. Left leg advances by thrusting right hip forward not by taking a BIG step with left leg
- c. Shoulder & body must be twisted counter clockwise 45 degree angle
- d. Shoulder blade must be touching

2. Drill # 1- Procedure

- a. Students in a left kokutsu dachi
- b. Thrusting right hip forward by pivoting on right leg
- c. Land into left zenkutsu dachi
- d. Arms in position to block
- e. Simultaneously, rotate body with hips 45 degrees counter clockwise sharply & strongly!

F. Difficult Parts move # 19 - kick & punch

1. Do strong snap back
2. Thrust hips forward after snap back
3. Keep block in place
4. Then - land - Strongly pull back with blocking arm for Guyakuzuki

Heian Sandan

A. Difficult Part - Move # 1

1. Same as Heian two - Same action as learned in Drill # 1

B. Difficult Part - Move #2

1. Come up to **Heisoku Dachi** (Feet together, toes together)
2. Arms cross body
 - a. Left arm on top to right shoulder
 - b. Right arm on bottom to left floating rib
 - c. Left arm does gadan barrai ends at side of body
 - d. Right arm does soto ude uchi
 - e. Snap out blocks simultaneously, must be inline

C. Difficult Part - Move # 3

1. Same as Heian two - Same action as learned in Drill # 2

D. Difficult Part - Move #4

1. Arms cross body
 - a. Right arm on top to left shoulder
 - b. Left arm on bottom to right floating rib
 - c. Right arm does gadan barrai ends at side of body
 - d. Left arm does soto ude uchi
 - f. Snap out blocks simultaneously, must be inline

E. Difficult Part - Move # 8 thru 9

1. From right front stance
2. Turn hips counter clockwise keeping the butt tucked for balance
3. Land facing left in a **Heiko Dachi** (Parallel stance)
4. Thrust off the right edge of foot into kiba dachi

F. Difficult Part - Move # 9

1. Hip vibration for iron fist: hip drawn back 1/16 th inch from center, then snapped to center when performing block.

G. Difficult Part - Move #11

1. This is a Kamae stance - Sandan is the 1st kata to use one

H. Difficult Part - Move # 12 thru 17 - Body action for changing positions

1. Body is facing forward in **Heisoku Dachi** (Feet together, toes together)
2. Raise the right knee up to chest. The knee raise is a snapping action.
3. After the knee is up to its apex, pivot to the left on the left foot and then snap the right hip counterclockwise into a side kiba dachi.
4. Then stomp down into a horse-riding stance performing Fumikomi Geri. Make sure that you are looking over your right shoulder
5. As the foot lands, turn at the waist so that the elbow of the right arm sweeps, in position with the fist on the waist, across to the left until it is pointing at the left 30-degree angle.
6. Immediately bring the fist up and arc it over vertically for a snapping backfist strike. The fist should take an angular trajectory - not travel straight up and then down. Rather, it travels up at a 70-degree angle, and then backs down along that same angle. Snap it back to the waist.
 - a. **Key point of the elbow**
 - 1) Aim the elbow at the target
 - 2) Fix the elbow at that position
 - 3) Arm moves over then back to hips
 - a. Hip Action - Back fist TATE strike to side, while in Kiba Dachi
 - 1) Extend striking side hip slightly Backward from center, then snap back to center w/ arm a

III. Heian Yondan

A. Difficult Part - Move # 1

1. No Sharp movements
2. Arms go over to right thigh to start block
3. At end of block arms tensed
4. Time: 3 - 4 seconds

B. Difficult Part - Move between # 1 & 2

1. Relax after the block move # 1
2. At end of block arms tensed
3. Time: 3 - 4 seconds

C. Difficult Part - Move # 3

1. This is a downward x block
2. Right arm ear level and arm is turned with palm facing ear and hand into a fist.
3. Use strong hip rotation
4. Thrust hips forward at end of block

D. Difficult Part - Move #4

1. Procedure: Transitional Stance
 - a. Convert Zenkutsu Dachi into Renoji dachi (L - stance)
 - b. Thrust into Kokutsu Dachi
 - c. Rotate hips strongly & drop body with block

E. Difficult Parts move # 4 into 5

1. The feeling is like pulling one self up with a rope

F. Difficult Parts move # 5

1. Move # 5 is a kamae stance

G. Difficult Parts move # 8

1. Don't forget to step $\frac{1}{2}$ step towards center with left foot & look to right

H. Difficult Parts move # 11

1. Don't forget to perform the round house side rising block

I. Difficult Parts move # 13

1. Preparation

- a. Right Zenkutsu Dachi
- b. Turn hips out at a 45° towards left
- c. Bring up rear leg to front leg - remember ball of foot

2. Key points

- a. Keep out side tension on both legs
- b. Push hips forward at 45°
- c. Inside tension will cause stance to fall apart

J. Difficult Parts move # 14

1. Hips are straight as possible, at 1st part of block
2. Have good body to ground connection
3. Drop the body and rotate hips backwards while doing the block
4. Allow arms, body, and hips to move as one

K. Difficult Parts move # 25

1. Front foot does not move.....period
2. Arms do not make any extra movements.
3. Shift from Kokutsu dachi into inline Zenkutsu Dachi as arms go out to attacker's head.
4. The feeling is “shooting” one’s body to the attacker’s head

IV. Heian Godan

A. Difficult Parts move between # 2 & 3

1. Do not allow elbow of punching arm to leave side of body.

B. Difficult Parts move between # 4 & 5

1. Do not allow elbow of punching arm to leave side of body.

C. Difficult Parts move # 8

1. Arms set up on right hand side: bottom fist on left hand on right hand up facing palm
2. Left arm does down block
3. Right arm punches over left arm

4. Use Strong hip rotation with arm action

5. Thrust hips forward with block

D. Difficult Parts move # 11

1. Bend elbows of rising x- block, so one can see attacker though them

E. Difficult Parts move # 14

1. Allow head to follow hand but do not look at hand

2. Slow and powerful - time = 3 seconds

F. Difficult Parts move # 18

1. Face attacker when doing block - kosa dachi

2. Look over 180 degrees to the left shoulder

3. Immediately step out about 1 foot with the left foot so that you assume an L stance with the left foot as the front foot.

4. Punch upward with the entire double hand block mechanism.

5. Left heel comes down and punch with right arm goes up

G. Difficult Parts move # 19

1. Take a small step forward with left foot before jump

2. Leap off of the left foot and lift the right foot behind it

3. Tuck the feet and legs up against the body tightly. Pull both arms back in drawn positions.

Drill A :

1. Start in position #18
2. Have a small rectangular box about a foot in height and 2 to 3 feet in length in front of you as an obstruction.
3. Practice move # 19 until it s perfected
4. Then have another student on “hands and knees” replace the box.
5. Practice until perfected.

H. Difficult Parts move # 20

1. Land with back straight
2. Immediately go into inline zenkutsu dachi
3. Stand up then thrust hip forward with block

I. Difficult Parts move # 21a & 21b

1. Done Sharp And Fast
2. Don't forget to stretch out arms
3. Right arm above head in-line with body
4. Left arm out stretched, in-line with body
5. Snap Hip rotation forward for arm action

J. Difficult Parts move # 22

1. Done Slowly
2. Heels and toes must touch!

K. Difficult Parts move # 23a - 23b

1. Done fast

Yame: Everything comes back same time!

Appendix F: Important concepts of Sanbon Kumite

IMPORTANT CONCEPTS OF 3 STEP SPARRING

San-bon kumite has a particular function that five - step and one - step Kumite cannot offer. San-bon kumite permits particular training for the “defensive role-played” in one-step kumite drills. **The first attack** allows the defender to practice proper retreating posture and movement. When stepping backward into a front stance, **the body should drop downward, and not move backward.** Remember to have “Body to Ground” connection in tone mode while moving, and then tense when foot is set. From the natural standing position, the upper body moves straight downward as the leg that will become the front limb in the front stance bends. As the body lowers, the other leg is shot backward and stuck into the floor to act as a brace. Inexperienced karateists will move their torsos backward, and then have to correct their posture to counter attack due to lack of “Body to Ground” connection. The more experienced player knows to drop his body weight straight down, using his blocking to deflect the attack, without really retreating from it. **The second step** gives training in stepping away from the opponent without running away while also maintaining proper distancing. The first step may have brought the body down into a fighting posture, but the second step allows the rearward movement and calculation of distance to occur without having to simultaneously counter or lower the body weight.

How does the student adjust the distance? If the opponent is to close the student must step back with the rear leg to adjust the distance, in which, there are two options. First, if the opponent does not have arms as long as a “Giant” then step backwards a little deeper than normal to correct the distance error.

Secondly, so your fighting a “Giant” then one may have to “yorri-ashi (step - slide back) technique by pushing off the front leg. The exact amount of distance moved backwards is dependent on the situation; I cannot do all the work for you. If the opponent is to “far away” from the student, the student must step back with the rear leg to adjust the distance. The student must make a mental calculation on how far the rear leg must be adjusted in stepping backwards to correct the error. The distance though will not as long as given in the first example.

The last step allows the block/counter combination to be preformed in earnest, now that distance has been achieved from the second step.

REMEMBER THE THREE STEPS OF SAN BON KUMITE:

The defender is to do all these things in the sequence of each individual repositioning step:

- 1) Lower the body weight
- 2) Calculate the distance
- 3) Then counter - attack with a smooth (after last block, punch without hesitation and KIAI!), well-timed blow.

Glossary

A

Age uke: Rising Block, a block to be used to block a face punch

B

Bunkai: Is the analysis (applications) of techniques found in Kata

C

Chudan: body level of the body

D

Dan: Grade. In karate, used to signify black belt ranking

Do: The way / path

Dachi: Stance

Dojo: Training Hall

G

Gadan Barai: Down block

Gakkusai: Students

Giri: One's own personal code of duty, honor, and obligation.

Geri: Same as Keri; kicking

H

Hachiji Dachi: Yoi stance or position

Heian: A state of being “Safe”

Heian Yodan: Required lower rank kata for purple 5th kyu, this kata is number four in a series of five Heian’s.

Hidari: Left

I

Ichi: The number one in Japanese

Ik - kyu: first kyu brown belt

J

Jion kata: An advance black belt kata

Jodan: Face level

K

Karate: Empty Hand

Karate - Do: The way of life of the empty hand

Karateka: One who does Karate

Kata: Formal exercise. A prescribed sequence of techniques against imaginary opponents. Martial artists perform drills that have been passed on from teacher to teacher. These handed down, formal exercises are known as kata.

Kiba Dachi: A Japanese term for “Horse riding stance”

Keri: Same as Geri; kicking

Kentsui: Iron/Hammer Fist

Kihon: Basics

K

Kinesiology: The study of the principles of mechanics and anatomy in relation to human movement.

Kissaki: The term for the deadly sharp cutting edge of the very tip of a Japanese sword.

Kiyotsuke: Karate - Do command "To stand to attention"

Kanku Dai: A Black Belt kata meaning, "To view the sky." The longest of all Shotokan katas.

Kendo: A Japanese form of fencing using bamboo staves, with the contestants wearing head guards and protective garments.

Kokutsu / Kokutsu Dachi: Back / Back Stance

Kumite: Sparring

Kyu: "Class" In Karate-do rankings, is used to designate those below the black belt rank level.

L

Long-term goal: One big goal wanting to be achieved.

M

Mawashi / Mawashi Geri: Round/Round house snap kick

Migi: Right

Musubi Dachi: Attention/Bowing Stance

N

Ni: The number two in Japanese

O

Obi: Belt

Oi - zuki: Lounge punch

Oyo: Refers to the extension or follow-up of those techniques found in Bunkai, e.g. applying the restraint after the initial engagement.

P

Plyometric Action: A method of training which seeks to enhance the explosive reaction of the individual through powerful muscular contractions as a result of rapid eccentric contractions

R

Rei: Bow

Ren - tsuki: Alternating punches

Ryukyu: Another name for the Okinawan Islands located off the tip of Japan.

S

San: The number three in Japanese

Sensei: Instructor

Shinai: A split bamboo sword used in kendo.

Shodan: First degree Black Belt holder

Short-term goal: Short-term goals are the steps one takes to reach long term goals. A long-term goal broken down into smaller parts, or short term goals

Shuto / Shuto uchi: Knife hand / Knife hand strike

T

Tate: Vertical position

Tsuki: Punch, same as “zuki.”

Tsuri ashi: A forward step slide action used to close a distance

U

Uke: Blocking

Uchi: Striking

W

Waza: Japanese word meaning “technique”

Y

Yame: Karate - Do command to “Stop”

Yodan: Number four

Z

Zenkutsu dachi: Front stance

Zuki: Same as “Tsuki” meaning punching

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