

# **Edson Wado Kai Karate**

## **Student Information Handbook**

**Edited by Sensei Troy Sorensen, August 2003**

**Adapted from Driscoll (1996)**

## **Welcome to Wado Kai Karate**

You are engaging in the pursuit of a dynamic and sophisticated martial art, Wado Kai Karate. Whether or not you have any previous experience in the martial arts, reading this booklet will provide you with much of the pertinent information for, and expectations of, a student of Wado Kai Karate at this club. Refer to this handbook often during your training: many of the points raised here will acquire greater significance as you advance in karate.

Wado Kai Karate is a Japanese martial art that shares an initial similarity in appearance to many other 'karate' styles, learning to punch, block, kick and shift with or without a partner form the basis of most training sessions. Our dojo and its members are part of the Shintani Wado Kai Karate Federation, a very large and respected organization in Canada.

Karate is not a short-term course in self-defense, but ideally a life-long pursuit of personal and technical perfection. Many members of this dojo have trained for five or ten years or more. Whether you train for a month, a year or the rest of your life, you will always tread the same paths: train the mind and the spirit by training the body to thus better discover and master one's self. At no time in the pursuit of Karate will a student NOT be practicing basic techniques regularly - this forms the foundation of every movement concept. Train diligently, question respectfully and enjoy the company of your fellow karate students.

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## ***The Pursuit of a Martial Art***

‘Here in the Dojo, one builds strength where one is weak or flawed, and builds control and humility where one is strong’

Participating in a martial art is perhaps unique in the realm of athletic endeavors in that so many mental, social and spiritual aspects are woven into its fabric.

To begin with, the term "Martial Artist" implies the paradox that underlies the entire pursuit. *Martial* indicates a basis in military matters such as uniformity and regimentation, adherence to authority, subversion of personal will, respect for tradition and even directed violence. In contrast, *Artist* suggests personal creativity, individuality in expression, pride in personal achievement, and dedication to more spiritual or at least aesthetic concepts. Rather than frustrate its practitioners, this paradox - training your body into a potentially lethal weapon as the method for developing one's self as a more humble, compassionate and "complete" human being - is one of the most fascinating aspects of karate training.

In the beginning, the physical challenge of karate training usually commands most of one's concentration. As in gymnastics or creative dance, karate demands a whole body co-ordination of limbs and effort of will that can be frustrating to achieve. This is natural, but keep in mind the true goal is a perfect equilibrium of both the body and the mind. While the training appears to favor developing physical technique only, the practitioner of karate must constantly focus his or her concentration and intellect as well as maintaining a tranquil and composed mind. The physical struggle to perfect technique must always be matched by the need to strengthen one's awareness of self, perseverance, will and humility. In karate these ideas are ensconced in the phrase *Shingi-Ittai* - mind and technique together.

One of the great joys of karate training can be the sense that it "demands competence" from its participants. Our society is more and more willing to create excuses for personal failure rather than insist on success in spite of hardship. People engaged in karate training do so of their own free will because they often recognize that it urges them to be "better" than they were without it. The onus for success in karate, as in life, lies ultimately with the individual practitioner. The sensei(s) will provide instruction, support, motivation and direction but it remains the responsibility of the individual to earn the most of each and every learning opportunity. The karate class provides a structured environment within which persons are encouraged to push themselves beyond their perceived physical and mental limitations. The karate Dojo (Place of the Way), with its traditions and protocols, represents a kind of sanctuary where the individual is encouraged to exercise humility as well as ferocity. Here in the Dojo, one builds strength where one is weak or flawed, and builds control and humility where one is strong.

## ***History of Karate***

**Kara-te** is a Japanese word meaning "empty hands" indicating that karate is a martial art that does not require weapons other than the parts of the body. However, a pioneer of modern karate, Gichin Funakoshi, also chose the character *kara* (empty) for its meaning in Zen philosophy - rendering oneself empty of selfish or negative thought. Only with a clear mind, free from the emotions of fear or anxiety can the karate student pursue mastery.

Japanese Karate in its current state is a fairly recent development: 1921 is generally considered the earliest date that Okinawan instructors began regular instruction in Japan. However, karate itself as well as the many indigenous Japanese martial arts that subsequently influenced the development of today's karate have a long history in Asia.

An ancient form of Indian martial art is said to have been introduced into China by the Buddhist monk Bodhi Dharma. Originally an Indian noble, he was versed in the martial arts of India in his youth. He arrived in China approximately A.D. 520 at the invitation of the Emperor Wu. After founding the Zen sect of Buddhism in A.D. 557, Dharma taught his followers martial arts for the preservation of health, and conditioning of the body for the ascetic life of the monastery.

Major Chinese fighting systems that developed over the last millennia included the following:

1. **Chiao Ti Shu** (Kakuteijitsu in Japanese) was a popular system of wrestling and grappling which was common since the Spring-Autumn period (770-481 B.c.) and evolved into what is now Po Ting and K'uai Chiao.
2. **Kempo** (fist-art) developed in the Shaolin Zen sect temples established by Bodhi Dharma. Shaolin kempo (Shorin-ji kempo in Japanese) was a practical method for the monks to defend themselves from the numerous bandits and warlords that plagued a divided China. Kempo eventually spread throughout China and strongly influenced Chinese fighting art development while incorporating regional variations. It was a highly valued fighting art that became popular during the Han Dynasty particularly among the military class. Kempo developed a greater emphasis on speed than had previous styles.
3. **T'ai Chi Ch 'uan** (fist-art of China) is the most popular art in China today and has a history of three centuries or more. During the Ming Dynasty, General Ch'i Chi-Kuang (1528-1587 A.D.) combined all the fist-arts of sixteen different styles to produce a standardized fighting style. Over the centuries, this art was combined with various ancient systems of health maintenance into the less-combative and more meditative art known as T'ai Chi.

Many of these martial arts influences spread to the Okinawan islands near China over the centuries. During the 14th century, Okinawa was a Chinese feudal state and several Chinese military attaches posted there taught techniques and forms of *chu'an fa* and *kempo* to local practitioners; some of whose names are preserved in kata. Other concepts were readily adopted by the Okinawans from other Asian areas as well as a local fighting art, but the emphasis remained on the unarmed fighting methods.

In 1609, a Japanese clan conquered and occupied Okinawa and subsequently outlawed the military class and ownership of weapons. Resisting Okinawans developed simple farm tools into weapons (*kobudo*) and trained the body itself as a weapon (*karate*) to defeat armed and armored

warriors. Up until the late 1800s, the various karate techniques or styles would be practiced and taught within relatively small regions: i.e. a particular group of techniques would be taught in one village or valley and never revealed to outsiders. During this 200 years of relative secrecy, three major styles of Okinawan *te* (as the indigenous style was called) evolved:

1. ***Shuri-te*** - strongly influenced by the 'hard' shaolin style and formed the basis of most modern karate systems.
2. ***Naha-te*** - represented a greater emphasis on the 'soft' Chinese styles.
3. ***Tomari-te*** an eclectic mixture of many styles and techniques.

During the latter part of the 19th century, the name *te* was subsumed by ***kara-te*** - the character for kara meaning 'China.' By the latter half of the 19th century, the regional *te* names were replaced by two generic schools of karate training: 1) Shorin-ryu emphasized speed and mobility for the smaller practitioner: 2) Shorei.ryu emphasized equally effective self-defence using the greater power typical of larger persons. After 1900 greater interest was shown in teaching karate to larger groups of the general public and certain karate experts developed distinct styles and kata.

In 1921, an Okinawan school teacher, Gichin Funakoshi, introduced an organized method of karate training to Tokyo which became immediately popular. He was followed in 1923 by Asamoto Motobu at Osaka and by several other Okinawan masters in the next few years. As previously mentioned, Gichin Funakoshi substituted a different Japanese character 'empty' which was also pronounced kara in 1933.

Karate was immediately adopted into the rich martial arts culture of Japanese Budo (the Way of the Warrior Arts). Prior to this there was little emphasis on unarmed fighting arts as the samurai was a trained warrior who typically fought with swords and other bladed weapons while wearing armor. When armor became less common in the mid-16th century, the battlefield wrestling style of yoroi-kumi-uchi incorporated more striking techniques from Chinese sources and eventually evolved into various systems of ***ju-jutsu***, some of which influenced karate after its introduction to Japan.

However, the Japanese influence on the development of karate is far less technical than it is philosophical and spiritual. Several hundred years of tradition had raised the pursuit of the warrior arts to near religion in Japan. Zen Buddhism had been embraced as the guiding philosophy for the samurai (warrior class) and the pursuit of military competence was irrefutably bound with the goal of self-mastery and self-perfection (see related article on Zen concepts in karate). In the early years of its introduction to Japan, ***karate-jutsu*** (the empty hand arts or method) adopted the Zen Budo philosophy and was re-labeled ***karate-do*** (the Way or the Path of the empty hands). Karate thus took its place alongside *budo* arts such as *kendo* (the Way of the Sword), *iaido* (the Way of Drawing and Cutting the Sword), and *kyudo* (the Way of Archery). This is the karate that has spread over much of the world in the last half of the 20th century.

As in the original Okinawan karate, there remains a strong emphasis on maintaining the practical fighting skills of the style, unlike many Chinese arts which evolved into mostly athletic and health preserving forms. Although a sporting element occurs in contemporary karate, the

lethality of the skills mastered must be maintained to preserve the seriousness of purpose for the true student.

## **Wado Kai Karate**

Wado Kai is a Japanese karate style founded in 1939 by Hironori Otsuka from his amalgamation of Funakoshi's Shotokan karate, jujutsu and kempo. **Wado Kai**, meaning the "Way of Peace and Harmony." is one of the four major styles of karate in Japan and perhaps the purest form of Karate-do.

In common with virtually all other 'karate' styles, Wado Kai basic techniques include punching, kicking, blocking, open and closed hand strikes, and some study of grappling and joint-twisting methods. **Kata** (sequences of techniques done against imagined attackers) and **Kumite** (prearranged and free-style sparring) are equally emphasized training foundations for this style. However, there are many facets to Wado Kai Karate that make it a unique and valuable interpretation of karate-do.

Techniques are developed with a strong emphasis on speed of execution and a sense of 'explosive' movement. The goal is moving from a state of complete relaxation to committing the body's maximum speed and energy into a technique with a controlled burst; full use is made of the body's forces of momentum and torso rotation timed with a fluid, tension-free snapping motion. As well, Wado Kai is rightfully considered a biomechanically efficient and economical style in that techniques are trained using the smallest movement and shortest distance in their execution, without superfluous or 'flashy' exaggerations. Also common to Wado Kai and less in other karate forms is the execution of double techniques with the same arm, such as a block to two areas or a block that finishes as a strike.

Such a sophisticated approach may be more difficult for beginners to grasp as it is naturally harder to experience sufficient acceleration and power in a given block or strike. But this challenge is reflected in a worthy maxim of *budo*: *Learn as many techniques from the elderly masters as possible, they have not the energy to expend in useless display and therefore perform the movements as efficiently and logically as possible.*

Stances in Wado Kai are usually shorter and higher than many styles to place greater emphasis on mobility, shifting, and attack avoidance. Equally fundamental to Wado Kai movement is **tai-sabaki**, body shifting to avoid the full brunt of an attack, a concept derived from Japanese swordsmanship. Having stepped, shifted, or simply leaned out of the line of an attack, the block becomes more a subtle redirection than a forceful smashing away of the threatening technique.

**Kata** forms an important part of the regular training of Wado Kai as in most Japanese styles. However, there is a strong emphasis on making the kata dynamic and not static. Rather than lock-stepping robotically through a kata to preserve every small detail of form, the Wado Kai practitioner attempts to literally 'fight' his or her way through the sequences. The result is a kata execution that is fluid and explosive, demonstrating both the maximum speed and power of each combination as well as realistic pauses between attackers.

**Kumite** is also considered a vital field of study in the mastery of Wado Kai. In fact, Wado's founder, Otsuka Sensei, placed a greater emphasis on kumite and developed the first rules for jiyu-kumite (free-style sparring) as early as 1934. These rules form the basis of most of today's

martial arts sparring competitions in one form or another. Tournament kumite rules allow only moderate striking contact to the torso and no contact to the head or below the waist (except for foot sweeps). Attacks to the head or torso areas can all score points in tournament bouts therefore Wado Kai karate-ka tend to fight with explosive, close movements emphasizing well controlled techniques.

Wa – Peace or Harmony

Do – The Way or Path

Kai – Style or Association

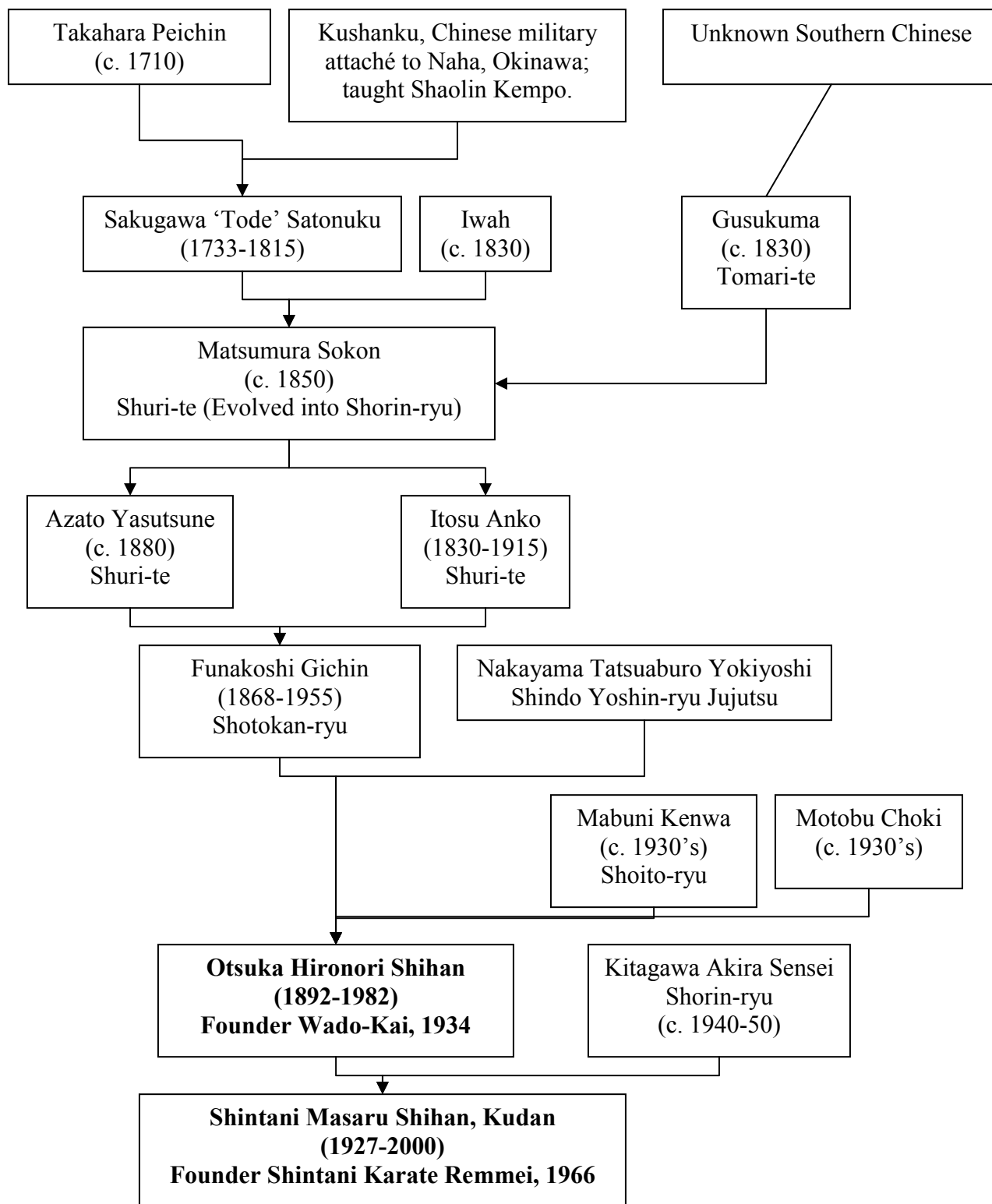
Some of the primary concepts fundamental to Wado Kai kumite include the following:

- 1) **Nagasu** - to deflect the oncoming attack, preferably with a minimum of opposing force.
- 2) **Inasu** - shift the body away from the line of attack (tai-sabaki).
- 3) **Noru** - strike the opponent before he has completed his forward momentum and thereby greatly increase the force of one's own blow.

Some of the harsher, resistive, or hard contact elements of sparring technique, typical of many karate styles, are not present in Wade Kai. As well, Sensei Otsuka rejected hardening certain parts of the body, such as hand conditioning, as a useless preparation.

In Wado Kai Karate, as skill and knowledge are acquired through training and concentrated effort, the student is expected to develop inner strength and calmness of character, as well as the virtues of self-control, respect for others, and true humility.

## Genealogy of Wado Kai Karate



Note: the above listing respects the Japanese tradition of placing the surname first, followed by the given name and title. Some information such as dates is approximate.

## ***Shihan Hironori Otsuka, Founder***

Hironori Otsuka was born in Shimodate City of Ibaragi prefecture on June 1, 1892, the first son of Tokojiro Otsuka, a medical doctor. Otsuka began training in jujutsu at the age of five or six with his uncle. At 13, he entered the Shindo Yoshin-ryu jujutsu of Sensei Nakayama. Unlike many contemporary jujutsu styles that focused on grappling skills, this style emphasized strikes to the vital points of the body. The founder of Shindo Yoshin-ryu, Yoshitoki Akiyama, had studied medicine in China as well as vital point striking (*atemi-waza*). After returning to Japan, he developed a jujutsu school that combined 'soft' style concepts of yielding to an attacker's force with striking techniques.

At 19, Otsuka entered Waseda University where he studied kempo as well as continuing with jujutsu. Unfortunately, his father died during his junior year and he dropped out to begin work at a bank in Shimodate to support his family. Otsuka was obviously a diligent student of jujutsu for at the unusually young age of 29, he was awarded the coveted *menkyo-kaiden* which designated him the prime successor as master of this style.

A year later in 1922, he began karate training under Gichin Funakoshi, the Okinawan school teacher who had recently accepted the Japanese government's invitation to instruct the relatively unknown art of karate in Tokyo. Within a short time, Otsuka became one of Funakoshi's senior students. In his daily training, not only was Otsuka absorbing what Funakoshi taught, but he was also constantly seeking to blend his atemi-style jujutsu with karate.

Karate became increasingly popular in Japan along with the newly developed judo, while jujutsu declined in patronage. Otsuka subsequently began focusing more of his own energies on karate, often teaching at clubs established by Funakoshi such as Meishojuku. During this period, Funakoshi's karate sessions were often half spent in lectures on philosophy with the other half used for the practice of basic technique and kata. Funakoshi's feeling was that kumite was dangerous and unnecessary: if one practiced kata diligently, fighting skills would naturally develop. In 1929, Otsuka slowly began introducing *ippon-* and *sanbon-*kumite practice because he felt that the students were becoming naturally bored with only kata practice.

Over time, Otsuka began opening clubs of his own including Tokyo University as were other senior students of Funakoshi. A gradual distancing from the style of Funakoshi ensued as Otsuka taught more of the concepts he found valuable. Also during this period, Otsuka sought out other Okinawan karate masters who had begun teaching in Japan. He trained with Kenwa Mabuni (founder of *Shito-ryu*) as well as Choki Motubo. Otsuka devoted his life to karate training and soon established himself as a medical specialist in treating martial arts injuries.

Otsuka formally broke from Funakoshi's style of karate in 1934 when he began teaching his unique style under the organization name "Karate Promotion Club." In 1940, when Butoku-kai requested that all martial arts systems register themselves, Otsuka submitted the following: Style - Wado (Way of Harmony); Founder - Hironori Otsuka.

Otsuka originally selected nine kata (a reduction from the 15 typically taught by Funakoshi) for the Wado style: the five Pinans, Kushanku, Naihanchi, Seishan, and Chinto. He felt that each kata had to become dynamic and alive, thus nine kata, properly mastered, were sufficient. Today, other katas that had been unofficially taught by Otsuka have been renewed.

On the Emperor's birthday in 1966, he awarded Sensei Otsuka a Merit of Honour for distinguished service in the popularization of Karate-do the highest honour ever received by a Japanese karate-ka.

Sensei Otsuka established the aim of Wado Kai Karate as not merely perfection of the physical techniques of self-defense, but the development of a mind that is tranquil yet alive, able to react intuitively to any situation. Sensei Otsuka passed away on January 29, 1982.

### ***Sensei Masaru Shintani, 9<sup>th</sup> Dan***

The Supreme Instructor of Wado Kai Karate in Canada is Sensei Masaru Shintani. 9th Dan: he is currently the highest ranking Sensei outside of Japan. He is a direct student of Shihan Otsuka, the founder of Wado Kai, and has devoted over 50 years to the study of Karate. As well, he holds ranks in Judo (Sandan), Aikido (Shodan), and Kendo (Shodan).

Sensei Shintani was born in Vancouver, B.C. in 1927, the child of Japanese immigrants. His mother was a member of the Matsumoto, a respected samurai clan whose history goes back hundreds of years. Like virtually all West Coast Japanese-Canadians during the Second World War, his family was uprooted and moved to the rugged interior of British Columbia in a paranoiac display of government racism. The Shintani family of mother and six children was interned in New Denver, an abandoned mining town that was used to house hundreds of Japanese-Canadians.

While growing up in the camp, he learned the ways of two cultures: on school mornings he attended Canadian classes in English, history, and mathematics like thousands of other youths, while in the afternoon, he studied Japanese language and heritage, along with Kendo and Judo, the standard physical education for all Japanese students.

One day in 1940-41, while looking for frozen ponds by the river to play hockey, a group of youths including Sensei Shintani came across an older man standing barefoot in the snow punching a tree and shouting. This was his initial contact with the first person that would direct his life into Karate. After repeated contacts, some of the boys were eventually invited to train with the man - he was named Kitigawa and a practitioner of Shorin-ryu, one of the older Okinawan karate styles. However, Sensei Kitigawa simply referred to his teachings as kumite (fighting) and soon the eager young men were beating the bark off of trees with punches, blocks, and kicks. Sensei Shintani recalls training barefoot on the ice rink and sparring bouts that he describes thus, "Every time you got on the floor, it was life or death." Overall, Sensei Kitigawa's methods would be considered excessive or 'brutal' by today's standards, but as Sensei Shintani reflects, "I believe it hurt our minds more than it helped our bodies."

After nine years under Sensei Kitigawa's direction, Sensei Shintani was graded to sixth dan when Kitigawa returned to Japan. Sensei Shintani himself began to travel to Japan to train in Karate and visit his mother's family. He met Sensei Otsuka in 1956 at Karate seminars. Over the next few years, Sensei Shintani competed in and eventually won the championship in the large Japan Karate Federation tournaments. In 1958, Sensei Otsuka approached Sensei Shintani with an invitation to join his organization, Wado Kai. Impressed with the character and integrity of Otsuka, Sensei Shintani respectfully accepted the invitation.

During this time Sensei Shintani's family had moved to Beamsville, near Hamilton, Ontario. Here he played semi-pro baseball and tended the family farm and greenhouse to support his family. He began teaching Karate and Judo to interested local people as well as at the Japanese Cultural Centre in Hamilton. Sadly enough, being Japanese in North America during the post-war period was to be an occasional target of racism and violence; Sensei Shintani credits his harsh training under Kitigawa and the humility he learned from his mother and Sensei Otsuka with his survival during this time; "I've learned a lesson in the war-time camps under Kitigawa Sensei. I've protected my life, and under Otsuka Sensei I've preserved it."

In 1979, Sensei Otsuka graded Sensei Shintani to hachidan (8th dan), but at the same time he presented him with a kudan (9th dan) certificate to be revealed by Shintani after a suitable period of time had passed; he declared his kudan rank in 1995. Also during this time Sensei Shintani traveled to Japan several times to train with Sensei Otsuka. Sensei Otsuka also honoured his Canadian disciple by visiting Ontario on a few occasions to visit and teach, the last time being in 1980, just two years prior to his passing. During the 1970's, Sensei Otsuka appointed Sensei Shintani the Supreme Instructor of Wado Kai in North America.

Some time after the death of Sensei Otsuka, Sensei Shintani visited Okinawa to contact the old masters who had trained with Otsuka. Most of these men had passed on except for Sensei Yamashita who shared his knowledge and memories with Sensei Shintani.

Sensei Shintani's devotion to, and mastery of, Karate is remarkable. Stories of his feats of skill and acts of humility confound those who have not met him. He has constantly refined and improved on the most basic of Karate techniques and concepts to advance the Way of Karate. He refuses to allow the vital and dynamic nature of Karate to become stagnant and ritualized until it is no longer a 'real' martial art, but a stylized dance of impractical technique. He has said. "There are no symbolic moves in kata: every technique must be performed as if real."

As well, he is the originator of a short staff (92cm/36") system of martial art called the Shindo (Way of Shintani). Virtually all techniques with the Shindo are parallels of the timing and body movements used in Karate. Shindo has been well received by law enforcement agencies in many parts of Canada as well as in Singapore and Europe. Shindo practice is an increasingly important facet of Shintani Karate Federation training among the brown and black belts, with new techniques and kata evolving amongst its practitioners for review by Sensei Shintani.

Sensei Shintani currently spends much of his time developing his Karate and Shindo concepts and traveling to various regions of North America and overseas to conduct seminars in Wado Kai and Shindo for his students. Yet, as leader of a strikingly large martial arts organization in North America, he could be a very wealthy man. Instead, he lives a humble life of quiet modesty, continuing to exist by what he preaches: Humility, Integrity, and Honour.

Those of us in Wado Kai who have met Sensei Shintani easily recognize what a rare treasure it is to work with him in training and living the Way of Peace and Harmony.

### ***Shintani Karate Federation***

The Shintani Wado Kai Karate Federation of North America was founded by Sensei Masaru Shintani (Kudan) in 1966. The Japanese Cultural Centre in Sensei Shintani's resident city, Hamilton, Ontario contains the head office of the Shintani Karate Federation (SKF) which is likely the largest martial arts organization of a single style in North America. Current registered membership is over 10,000 students with approximately 1,000 active black belts. The greatest density of members are in southern Ontario and Quebec, but there is continuing growth in the Prairie Provinces and on the West Coast, as well as several black belts in the North-eastern USA, Texas, Singapore and the Bahamas.

The Shintani Karate Federation is ultimately directed by Sensei Shintani, assisted by a Board of Directors staffed by senior ranking members advised by a body of regional and provincial representatives. Members pay an annual \$20.00 fee to the Federation and receive a dated passbook which records their Karate participation (gradings, tournaments, etc.) and allows participation in all training and other events sanctioned by the SKF.

Due to current political instabilities in the Wado Kai organization in Japan, Sensei Shintani has reluctantly abandoned much hope of strong ties to Japanese Karate associations. Instead, he is pursuing his convictions in developing a North American Karate organization based as much as possible on mutual respect, integrity, and humility along with diligent training of the true concepts of Karate-do. He has long stated that, 'True karate can transcend national boundaries... personal drive and determination are what make good karate practitioners out of students, not the shape of their eyes.'

## ***The Dojo Kun***

On the wall of virtually all karate dojos in Japan hangs a set of precepts known as the ***Dojo Kun***, said to have originated with an Okinawan Karate Master known as Tode Sakugawa (1733-1815). They state the following Maxims:

1. Seek perfection of character,
2. Be faithful,
3. Endeavour,
4. Respect others, and
5. Refrain from violent behaviour.

According to karate tradition these are the rules by which a karate-ka is to live.

**Seek Perfection of Character**, indicates that the art is more than just physical. Through rigorous training, the spirit to fight, overcome and succeed in spite of difficulty develops. Along with this fierce spirit should come the realization that one's skills are increasing, and to employ karate against others dishonors yourself and the Art. The practitioner should seek to subdue his mind as well as conquer the intricacies of body movement. Forging the spirit in the face of adversity will provide lifetime benefits. Even in old age when the body is no longer able to perform as well, the spirit can continue to grow.

**Be Faithful**, evidences a strong Samurai tradition of feudal loyalty in the martial arts. In this sense, the faith to be shown is true allegiance to one's instructors and the Art. In return it is the instructors' responsibility to be loyal and faithful to their students and always teach with the goal of furthering their development. While such strong sentiments seem unusual in the present day, it is unreasonable to expect one's instructors to extend themselves to teach all they know to one whose dedication to them is fickle or transient. The faith extended to the senseis will be reciprocated in that a greater degree of understanding will be transmitted to the student. This bond between sensei and student is extremely valuable to both and forms the basis of the learning relationship.

**Endeavour**, refers to the absolute dedicated effort necessary to achieve mastery of the martial art. Although some people, through obvious athletic talent, will appear highly proficient in the Art, in no way is true mastery possible without strenuous, consistent effort. Such efforts must be of a sincere nature and not merely superficial. Serious endeavour on the part of the student will be recognized by the instructor, who will in turn be honoured and motivated in his or her own role.

**Respect for Others** is a common theme in the Japanese martial arts in particular. It is often quoted that "Karate begins and ends with courtesy." As an outgrowth of the formalized polite etiquette in Japan, dojo rituals are well-defined. It requires that all who enter the dojo pause and bow in memory of past and present Masters of the Art. Before training, members line up clear their minds and with a short meditation and bow from *seiza* to indicate respect for the instruction to follow as well as the efforts of all members of the dojo. Similarly when engaging in practice with a partner, it always begins and ends with a bow. It should go without saying that any and all

bows, once performed, state clearly one's sincere display of respect for the partner, club, and organization.

**Refrain from Violent Behaviour** remains the responsibility of all competent practitioners as a trained fighter might easily inflict serious injury upon others particularly if angered. The constant and ultimate goal of karate training is self-mastery, including mastery of one's behavior. In extreme situations where it is necessary to defend oneself or other victims, no non-violent alternative may be available. However, the tradition handed down by great teachers indicates that after a life of training, they felt that they had failed if forced to resort to violent action against their fellow man. Today, refraining from violence is hard to explain to Westerners. Some people do take up karate with the ulterior motive of hurting or gaining power over others and wish to learn the necessary skills as quickly as possible. Thankfully, most persons of this disposition fail to go far in karate because they are unable or unwilling to commit the effort necessary or to face truly humble peers who can defeat them in any way without malice.

Adapted from *Karate Training: The Samurai Legacy and Modern Practice* by R. L. Reilly (Charles E. Tuttle Co.)

## ***Proper Conduct and Protocols for a Student***

The following code of conduct for members of this Wado Kai Dojo are based on the Rules and Regulations of the Shintani Karate Federation, found on the last page of the members' passbook. These rules are the absolute minimum guidelines for all members of this dojo and ignorance of their directives is not excusable.

### **Personal Conduct Within the Dojos**

1. **NO alcohol or drugs** will be taken before class.
2. **Entering and Leaving.** Always bow when entering or exiting the dojo (facing inwards); this shows respect for the art that you are learning and for the efforts you and other people are making in your training.
3. **Forms of Address – All Black Belts** will be addressed as ‘sensei’ when in class or during any Karate activity. Brown belts engaged in instruction will be politely addressed as ‘sempai’. Bowing to instructors when making requests is mandatory.
4. **Diligence** - Be serious in your efforts and attitude. concentrate on the training and commit all of your energy to the techniques. If you do not push yourself to new limits you will never advance far in a true understanding of Karate. Poor or lazy technique will only create frustration among your peers and within yourself.
5. **Conduct While Training** - Listen attentively to all instructions so you receive a full understanding of the techniques or concepts being explained. Stop all activity and talking when the instructing sensei speaks to you alone or to the class at large. Loud talking, vulgarity, profanity and rudeness are never permitted.
6. **Conduct With a Partner** - Bow before and after training with a person. Respect all other members of the dojo, whether they are above or below you in rank. When engaged in kumite drills, remember that you are using each other in a co-operative effort to advance your understanding of Karate: you are not trying to defeat, harm, or embarrass the other person. The experiences and efforts of each Karate-ka are worthy of your respect, even if at first you cannot recognize this fact. Converse only when directed to do so.
7. **Allegiance** - Respect the sensei's requests and instructions in all matters pertaining to Karate. If you have a question or concern, bring it to attention of a sensei or sempai, when the class is not training, in a quiet manner. Loyalty to the senseis is expected in the same way that they are loyal to all members of the dojo and attend to their concerns. The only questions that produce confusion and resentment in your mind are the ones you did not ask.
8. **Giving and Receiving Correction** - Higher belts may be asked to aid lower belts in their training but will not teach a technique or kata without the sensei's permission. When receiving correction from a senior rank, stop and listen, do not contradict a senior. Only criticism of a constructive and respectful nature will be offered. State ‘thank you Sensei’ when finished.

9. **Dress** - All *gi*'s will be completely white. The Wado Kai kanji (characters) may be placed on the left side of the gi top only. Any visible accessories (t-shirts, headbands, etc.) must be white only. Remove all jewelry (rings, watches, earrings, etc.) while training to reduce the risk of injury.
10. **Safety Equipment** - Protective equipment must be worn to practice kumite. A mouth guard and groin cup (for men) are the required minimum: hand and shin/foot pads are strongly recommended after white belt.
11. **Hygiene** - A high standard of personal cleanliness is absolute. Finger and toe-nails must be clean and clipped short. Gi's must always be clean and presentable.
12. **Late Arrival** - As Karate is a discipline, it is assumed that students will make every attempt to arrive before the class is lined up for the bow-in. If you are late due to other circumstances, bow-in at the door and do 30 push-ups (your choice of type) and 50 abdominal curls (feet up) before joining-in at the rear of the class.
13. **General** - Do not eat, drink, chew gum, or smoke on the dojo floor. Rough-housing is not permitted.

#### **Conduct In General**

1. **Deportment** - Karate-ka will behave in a manner that respects and honours themselves and our society both in and out of the Dojo.
2. **Aggression** - No Karate student will provoke violence outside the dojo nor allow him/herself to be provoked into violence.
3. **Teaching Karate** - Under no circumstances will any form of Karate be taught by any member to any non-member.
4. **Kumite** - Jiyu-kumite (free-sparring) is not allowed without the express permission of the Dojo Sensei.
5. **Fees** - Financial obligations to the Dojo are the sole responsibility of the individual student.

## ***Training and Grading Guidelines***

It is important that a karate-ka understand fully what is expected of him/her in both regular training and the requirements for promotion. It is the responsibility of the Sensei to offer you everything you need to achieve each belt. but you must be willing to embrace what is taught.

### **1. Training Standards**

Consistent improvement for coloured (kyu) belts implies one trains regularly, twice a week for about four hours. If you cannot train this frequently, do your best, but expect a slower progress than the average. Karate training can be very vigorous and is usually anaerobic, so it is useful to engage in some forms of cross-training, especially those that train aerobic conditioning (e.g. walking, running, biking, etc.), to increase one's overall fitness and minimize karate-related stress injuries.

If you know nothing of karate when you begin, you will initially experience considerable confusion coordinating your limbs into these new movements. After this initial awkward stage, most students feel a gradual and noticeable improvement in their form, speed and power for up to a year. Then one often reaches a plateau because of the consistent past improvement, when you stop feeling that you are advancing, you will feel that you are actually getting worse. You're not, so relax, all athletes experience these plateaus and the best way to overcome them is to maintain your training frequency and work through the plateau: taking a 'break' does no good because the plateau requires a certain amount of time and effort combined to overcome.

As well as regular training, all belts yellow and above are expected to:

1. comprehend most Japanese karate terms,
2. be able to count to ten in Japanese,
3. possess safety equipment for kumite (mouth guard. groin cup, hand pads).
4. compete in at least one event in one Tournament per year,
5. pay the club participant fee within two weeks of each term start date.

Senior belts, brown and black (blue where applicable), are also expected to:

- 1) attend all available monthly high belt classes,
- 2) attend all local seminars and tournaments,
- 3) assist in the instruction of individuals and groups
- 4) practice the Shindo in the club and individually.

## **2. Grading Standards:**

Students must have at least 50 hours of instruction between belts. If you have not trained regularly, are average or less in athletic and technical competence, or display deficiencies in self-discipline and self-mastery, you may well be asked to wait until a later grading to better prepare yourself. It is a given that all people undergoing karate training will improve with time and effort. However, there exist definite minimum expectations of ability at each belt level that must be met by all candidates to that rank: some people will take longer to reach that standard than others.

Grading classes are usually considered thresholds to recognize the diligence and improvement already shown by a person, not opportunities to fail someone in front of their peers. If the Sensei(s) expresses reservations regarding your advancement, it is better to wait another term and display greater abilities than to embarrass yourself by reaching beyond your current skill.

A few weeks prior to a grading the student will be told whether or not he/she is being considered for promotion: the reason for this will always be explained (e.g. insufficient attendance, technical competence, attitude concerns, etc.). If you feel you were overlooked, respectfully ask the Sensei for clarification.

Beginning after green belt, students will be pre-graded by a Sensei approximately one month before their eligible grading date. This examines your time eligibility, kihon and kata, points out areas to improve, and determines whether or not you should attempt the grading.

The grading fee must be paid to the designated collector prior to the actual grading class.

It is expected that a student testing for his/her next belt ranking has continued to practice and improve the previously required katas; he/she will typically be required to demonstrate increased mastery of these previous katas, as well as the katas required for the next belt.

Competent performance of the mandatory katas is an absolute must for promotion stances. Correct form, speed, and power combined with proper timing are all vital.

Grading classes are typically long and grueling workouts, the time for learning is past and testing is upon you. Your performance throughout the class is scrutinized. After approximately 2 hours of Kihon, waza, and ippon kumite, each belt group performs their katas in small groups. At the end, belts are awarded, and successful grading candidates leave as a different belt than they entered.

## **3. Black Belt Gradings:**

One's first grading to black belt, and higher dans later on, must be considered a momentous and important event. Preparation in the months prior to the grading must be serious, attend every class, practice the katas diligently, seek correction constantly, and train hard and often. If you have other events occurring in your life that presage a total commitment to grading preparation, then you must wait until you can commit the time and effort necessary to ready yourself. Showing up only a few times a month and with no other contribution to karate suggests that you are comfortable at your current dan and will stay there for the foreseeable future.

Black belt gradings are conducted by a Joseki board of senior instructors in the SWKKF.

## ***The Zen Concept in Karate***

For the past few centuries, the martial arts of Japan (and most of Asia) have been strongly influenced by the Zen sect of Buddhism. Although Buddhism is a religion, Zen is closer to a life-improving philosophical system. Zen has no supreme deity as an object of devotion, but stresses the true perception of reality and the acceptance of life as it is, and thus is part of the path to self-mastery that all Karate-ka seek.

Zen literally means “meditation”, and seated meditation (*za-zen*) is a common practice. The discipline of Zen is self-reliant and ascetic, treating life and death with equal indifference: the samurai quickly embraced Zen as a 'warriors' religion well-suited for those who must face the prospect of violent death at any moment. When Karate became “empty hands” and was called Do (Way) instead of Jutsu (art or method), it was to adopt this Zen aspect of Bushido.

The purpose of Zen is to attain *satori*, an enlightened state of awareness where the intellect is transcended and one is able to act effortlessly from the subconscious mind. Being able to overcome the fears, expectations and anticipations of the intellect and react intuitively are of obvious benefit to a martial artist.

One must at all times practice *zanshin*, a state of calm concentration, able to subdue one's random or impetuous thoughts. *Mushin*, 'no mind' is a fundamental Zen concept indicating the mind abides nowhere. This awareness is often described as *mizu no kokoro*, mind like still water, the mind reflects anyone peering in, flows with any ripple, but retains nothing below the surface. Similar is *Fudoshin* 'immovable mind', wherein thoughts of life or death vanish from one's perception of reality.

Overall, the practice of Zen in Karate is quite simple; e.g. if you 'give up' on the count of 10, then you were anticipating the drill ending, not reacting to each stimulus as a new and possible event. Empty your mind from the illusions of life.

*Flow with whatever may happen and let your mind be free: Stay centered by accepting whatever you are doing. This is the ultimate.* - Chuang-Tzu

*Technical knowledge is not enough. One must transcend techniques so that the art becomes an artless art, growing out of the unconscious.* - Daisetsu Suzuki

*I do not know how to excel others, I only know how to excel myself. Today I am better than I was yesterday, tomorrow I will be better than I am today.* - Yagyu Munenori (famous samurai) on the highest level of enlightenment for the swordsman.

## **Karate Terminology**

### **Japanese Numerals for Counting**

1 - ichi

2 - ni

3 - san

4 - shi (yon)

5 -go

6 - roku

7 - shichi

8 - hachi

9. ku

10 - ju

### **Stances and Body Positions - Dachi**

Hachiji-dachi - natural stance. feet parallel

Heisoku-dachi - attention stance

Kiba-dachi - horse riding stance

Zenkutsu-dachi - forward leaning stance

Kokutsu-dachi - backward leaning stance

Neko-ami-dachi - cat footed stance

Gyaku-neko-dachi - reverse cat stance

Sanehin-dachi - hourglass stance

Naihanchin-dachi - toes-in straddle leg stance

Fudo-dachi - immovable stance

Juji-dachi - crossing (X) stance

Ju-dachi - free (fighting) stance

Mahame-dachi - fighting stance (heels flat)

Subiri-dachi - sliding stance

Seiza - formal kneeling posture

Honza - cross-legged sitting posture

Shizen Tai - natural stance(s)

Shizen Hontai - adopt hachiji-dachi

Shizentai Musubi-dachi - heels together attention stance

### **Punches With Closed Fist - Zuki**

Choku-zuki - straight punch

Oi-zuki - lunge punch

Jun-zuki - front hand punch

Gyaku-zuki - reverse punch

Morote-zuki - double fist punch

Tate-zuki - vertical fist punch

Ura-zuki - inverted close punch

Kage-zuki - sideways hook punch

Mawami-zuki - roundhouse punch

Ren-zuki - combination punching

Nihon-zuki. - double punch

### **Strikes with the Open or Closed Hand- Uchi**

Uraken-uchi - back fist strike

Tetsui-uchi - hammer fist strike

Teimo-uchi - palm heel strike

Kokuto-uchi - bent-wrist strike

Shuto-uchi - knife hand strike

Haito-uchi - ridge hand strike

Nukite-uchi - 4 finger spear hand thrust

Empi-uchi - elbow strike

## Blocking Techniques - Uke

Jodan/Age-uke	- high/rising block
(Uchi-) Ude-uke	- inside forearm block
Soto-ude-uke	- outside forearm block
Gedan-barai	- downward sweeping block
Shuto-uke	- knife hand block
Juji-uke	- X block (crossing over)
Morote-uke	- braced double arm block
Nagashi-uke	- sweeping forearm block
Kakiwaki-uke	- inside wedge block
Nami-gaemi	- lower leg block. leg sweep avoidance

## Kicking Techniques – Geri

Mae-geri	- front (snap) kick
Yoko-geri	- side kick
Mawami-geri	- roundhouse kick
Ushiro-geri	- back kick
Mikazuki-geri	- inside crescent kick
Ura-mikazuki-geri	- outside crescent kick
Gyaku-mawashi-geri	- heel hook kick
Heiza-geri	- knee kick
Fumi-komi	- stomping kick
Ashi-barai	- leg sweep
Suffixes for kicking techniques (e.g. yoko-geri-*):	
- keage	- snapping
- kekomi	- lobi
- thrusting	- jumping

## Other Terms

Jodan	- face level
Chudan	- solar plexus level
Gedan	-lower abdominal or groin level
Seiken	- fore fist (ken = fist).
Kirne	- focus.
Ma-ai	- proper distancing between opponents.
Kihon Waza	- practice of basic techniques.
Atemi Waza.	- techniques of attacking the vital points of the body.
Kyusho	-vital points of the body, used for both attacking and healing.
Yori-ash	- sliding techniques. maintaining body position.
Kata	- set sequences of blocks, attacks and stances performed individually against a variety of imagined attackers.
Bunkai	- the practical application of kata form to self-defence situations with a partner.
Kia;	- "spirit shout" loud, explosive shout used to unite physical and spiritual power.
Ippon-kumite	- prearranged one-step sparring.
Sanbon-kumite	- prearranged three-step sparring to practice attack, block, and counter-attack.
Jiyu-kumite	- free-style sparring.

## Terms Relating to Karateka

Dojo	- training hall, "place of the Way." Hornbu - main dojo or headquarters
Karate-ka	- practitioner of Karate
Shihan	- Master, usually applied to 8th dan and up
Sensei	- Teacher or "experienced person." Sernpai - senior karate-ka, applied to brown belts especially when offering instruction
Dan	- "step or man," preceded by a Japanese numeral to indicate black belt or kata levels
Kyu	- "boy," coloured belt numerical equivalents that begin with 10th kyu for white and 1st kyu for final levels of brown belt
Yodansha	- black belt karate-ka
Modansha.	- coloured belt karate-ka

## Verbal Commands in the Dojo

Shugo	- line up
Ski	- come to attention stance (heisoku-dachi)
Rei	- request to bow
Mokuso	- breathing meditation begins
Mokuso Yame	- meditation stops. open eyes
Shomen ni rei	- all bow to front of class (in respect for non-present Masters of the style)
Sensei ni rei	- bow to black belts at front of class
Yoi	- ready to begin
Hajimae	- begin
Yamae	- stop
Mawari	- turn around (180 degrees).

## Miscellaneous Terms

Gi	- traditional white training uniform.
Obi	- tied belt.
Kote	- hand protectors.
Shia	- tournament.
Yamagamorai	- mountain training.
Makiwara	- firm pad for striking practice.
KI	- Japanese concept of life-energy: spirit or power (chiin Chinese).
Hara	- lower abdomen center of balance. considered the source or foundation of ki.
Bushido	-moral and ethical code of the warrior.
Mushin - No-Mind,	state of Zen awareness.
Fudoshin -Immovable Mind.	
Zanshin	- state of calm concentration.
Ryu	- traditional system or school

# Edson Wado Kai Karate

## Grading Procedure

- 1 The grading must be requested by the student to the Chief Instructor at least 2 weeks prior to a requested grading date.
- 2 The student is encouraged to demonstrate each requirement for the next rank to the Chief Instructor prior to the grading.
- 3 Instructors will decide if the requirements have been fully taught to the student and the student is ready for the grading.

## Student's Commitment

- 1 I fully understand the requirements of the next rank
- 2 I was fully instructed on these requirements
- 3 I regularly practice these requirements outside of class
- 4 I will perform the requirements *as they were taught*

# Grading Requirement

## White to Yellow Belt

Name \_\_\_\_\_  
 Date \_\_\_\_\_  
 Last Grading \_\_\_\_\_  
 Age \_\_\_\_\_  
 Registration Book ID # \_\_\_\_\_

Sensei \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

**Written** 1 to 10 in Japanese.  
 What does "Sensei" mean? \_\_\_\_\_  
 What does "Karate" mean? \_\_\_\_\_

<b>Stances</b>	<b>Pass</b>	<b>Comment</b>	<b>Pass</b>	<b>Comment</b>
Hachiji-dachi			Musubi-dachi	
Kiba-dachi			Zenkutsu-dachi	

<b>Blocks</b>	<b>Pass</b>	<b>Comment</b>	<b>Pass</b>	<b>Comment</b>
Age-uke			Soto-uke	
Gedan-barai			Tetsui-uke	
Hiza-uke			Ude-uke	

<b>Strikes</b>	<b>Pass</b>	<b>Comment</b>	<b>Pass</b>	<b>Comment</b>
Gyaku-zuki			Teisho-uchi	
Oi-zuki				

<b>Kicks</b>	<b>Pass</b>	<b>Comment</b>	<b>Pass</b>	<b>Comment</b>
Mae-geri			Yoko-geri	

<b>Kihon</b>	<b>Tai</b>					<b>Bunkai</b>	<b>Comment</b>
	<b>Form</b>	<b>Sabaki</b>	<b>Speed</b>	<b>Power</b>	<b>Timing</b>		
Kihon 1							
Ju Kihon 1							

<b>Kata</b>	<b>Pass</b>	<b>Comment</b>
Pinan Shodan		

<b>Kumite</b>	<b>Control</b>	<b>Timing</b>	<b>Distance</b>	<b>Speed</b>	<b>Comment</b>
vs White belt					
vs Yellow belt					
vs Black Belt					

	<b>Pass</b>	<b>Comment</b>
Participation		
Tournament		

**General Comments**

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**Pass                  Repeat**

# Grading Requirement

## Yellow to Orange Belt

Name	_____	
Date	_____	Sensei
Last Grading	_____	_____
Age	_____	_____
Registration Book ID #	_____	_____

**Written**

What does Wado-Kai mean? \_\_\_\_\_

Who is the 10th Dan? \_\_\_\_\_

Who is the 9th Dan? \_\_\_\_\_

<b>Stances</b>	<b>Pass</b>	<b>Comment</b>	<b>Pass</b>	<b>Comment</b>
Kiba-dachi			Zenkutsu-dachi	
* Kokutsu-dachi				

<b>Blocks</b>			
Age-uke		* Shuto-uke	
Gedan-barai		Soto-uke	
Hiza-uke		Tetsui-uke	
* Morote-uke		Ude-uke	

<b>Strikes</b>			
Gyaku-zuki		Teisho-uchi	
* Nukite-uchi		* Tetsui-uchi	
Oi-zuki			

<b>Kicks</b>			
Mae-geri		Yoko-geri	
* Mawashi-geri			

<b>Kihon</b>	<b>Tai</b>					<b>Bunkai</b>	<b>Comment</b>
	<b>Form</b>	<b>Sabaki</b>	<b>Speed</b>	<b>Power</b>	<b>Timing</b>		
Kihon 1							
Kihon 2							
Ju Kihon 1							
Ju Kihon 2							

<b>Kata</b>						
Pinan Shodan						
Pinan Nidan						

<b>Kumite</b>	<b>Control</b>	<b>Timing</b>	<b>Distance</b>	<b>Speed</b>	<b>Comment</b>
vs Yellow belt					
vs Orange belt					
vs Black Belt					

<b>Other</b>	<b>Pass</b>	<b>Comment</b>	<b>Breaking</b>	<b>Pass</b>	<b>Comment</b>
Tournament			Uchi		
Participation			Geri		

**General Comments**

\_\_\_\_\_

\_\_\_\_\_

**Pass                  Repeat**

# Grading Requirement

## Orange to Green Belt

Name	_____	
Date	_____	Sensei
Last Grading	_____	_____
Age	_____	_____
Registration Book ID #	_____	_____

**Written**      What does "tai-sabaki" mean? \_\_\_\_\_

                    What does "bunkai" mean? \_\_\_\_\_

                    Name the 8 katas. \_\_\_\_\_

<b>Stances</b>	<b>Pass</b>	<b>Comment</b>		<b>Pass</b>	<b>Comment</b>
Kiba-dachi			* Neko-ashi-dachi		
Kokutsu-dachi			Zenkutsu-dachi		

<b>Blocks</b>					
Age-uke			Shuto-uke		
* Empi-uke			Soto-uke		
Gedan-barai			Tetsui-uke		
Hiza-uke			Ude-uke		
Morote-uke					

<b>Strikes</b>					
* Empi-uchi			* Tate-zuki		
Gyaku-zuki			Teisho-uchi		
Nukite-uchi			Tetsui-uchi		
Oi-zuki			* Uraken-uchi		

<b>Kicks</b>					
Mae-geri			* Ushiro-geri		
Mawashi-geri			Yoko-geri		
* Mikazuki-geri					

<b>Kihon</b>	<b>Tai</b>					<b>Bunkai</b>	<b>Comment</b>
	<b>Form</b>	<b>Sabaki</b>	<b>Speed</b>	<b>Power</b>	<b>Timing</b>		
Kihon 1-2							
Kihon 3							
Ju Kihon 1-2							
Ju Kihon 3							

<b>Kata</b>							
Pinan Shodan-Nidan							
Pinan Sandan							

<b>Kumite</b>	<b>Control</b>	<b>Timing</b>	<b>Distance</b>	<b>Speed</b>	<b>Comment</b>
vs Orange belt					
vs Green belt					
vs Black Belt					

<b>Other</b>	<b>Pass</b>	<b>Comment</b>	<b>Breaking</b>	<b>Pass</b>	<b>Comment</b>
Tournament			Uchi		
Participation			Geri		

**General Comments** \_\_\_\_\_

Pass                      Repeat

# Grading Requirement

## Green to Blue Belt

Sensei

Name \_\_\_\_\_

Date \_\_\_\_\_

Last Grading \_\_\_\_\_

Age \_\_\_\_\_

Registration Book ID # \_\_\_\_\_

Sensei

<b>Stances</b>	<b>Pass</b>	<b>Comment</b>		<b>Pass</b>	<b>Comment</b>
* Juji-dachi			Neko-ashi-dachi		
Kiba-dachi			* Ura Neko-ashi-dachi		
Kokutsu-dachi			Zenkutsu-dachi		

### Blocks

Age-uke			Morote-uke		
Empi-uke			Shuto-uke		
Gedan-barai			Soto-uke		
Hiza-uke			Tetsui-uke		
* Juji-uke			Ude-uke		

### Strikes

Empi-uchi			Tate-zuki		
Gyaku-zuki			Teisho-uchi		
* Haito-uchi			Tetsui-uchi		
* Hiza-uchi			Uraken-uchi		
Nukite-uchi			* Ura-zuki		
Oi-zuki					

### Kicks

Mae-geri			* Tobi-geri		
Mawashi-geri			Ushiro-geri		
Mikasuki-geri			Yoko-geri		

### Tai

<b>Kihon</b>	<b>Form</b>	<b>Sabaki</b>	<b>Speed</b>	<b>Power</b>	<b>Timing</b>	<b>Bunkai</b>	<b>Comment</b>
Kihon 1-4							
Kihon 5							
Kihon 6							
Ju Kihon 1-4							
Ju Kihon 5							
Ju Kihon 6							

### Kata

Pinan Shodan-Sandan							
Pinan Yodan							

### Kumite

#### Control Timing Distance Speed Comment

vs Green belt					
vs Blue belt					
vs Black Belt					

### Other

#### Pass Comment

Tournament		
Participation		

#### Breaking Pass Comment

Uchi		
Geri		

Pass

Repeat

# Grading Requirement

## Green to Blue Belt

Name \_\_\_\_\_

Date \_\_\_\_\_

### Written

What are the 5 dojo kun?

1

2

3

4

5

# Grading Requirement

## Blue to Brown Belt

Name \_\_\_\_\_  
 Date \_\_\_\_\_  
 Last Grading \_\_\_\_\_  
 Age \_\_\_\_\_  
 Registration Book ID # \_\_\_\_\_

Sensei \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

<b>Stances</b>	<b>Pass</b>	<b>Comment</b>		<b>Pass</b>	<b>Comment</b>
Juji-dachi			Neko-ashi-dachi		
Kiba-dachi			Ura Neko-ashi-dachi		
Kokutsu-dachi			Zenkutsu-dachi		

### Blocks

Age-uke			Morote-uke		
Empi-uke			Shuto-uke		
Gedan-barai			Soto-uke		
Hiza-uke			Tetsui-uke		
Juji-uke			Ude-uke		

### Strikes

* Ashi-barai			* Shuto-uchi		
Empi-uchi			Tate-zuki		
Gyaku-zuki			Teisho-uchi		
Haito-uchi			Tetsui-uchi		
Hiza-uchi			Uraken-uchi		
Nukite-uchi			Ura-zuki		
Oi-zuki					

### Kicks

Mae-geri			Tobi-geri		
Mawashi-geri			* Tobi-ushiro-geri		
Mikasuki-geri			Ushiro-geri		
* Nidan-geri			Yoko-geri		

### Tai

<b>Kihon</b>	<b>Form</b>	<b>Sabaki</b>	<b>Speed</b>	<b>Power</b>	<b>Timing</b>	<b>Bunkai</b>	<b>Comment</b>
Kihon 1-6							
Kihon 7							
Kihon 8							
Ju Kihon 1-6							
Ju Kihon 7							
Ju Kihon 8							

### Kata

Pinan Shodan-Yodan							
Pinan Godan							

### Kumite

#### Control Timing Distance Speed Comment

vs Blue belt					
vs Brown belt					
vs Black Belt					

### Other

#### Pass Comment

#### Breaking Pass Comment

Tournament Participation			Uchi		
			Geru		

Pass

Repeat

# Grading Requirement

## Blue to Brown Belt

Name \_\_\_\_\_  
Date \_\_\_\_\_

### Written

Write or draw the 36 vital points?

- 1 \_\_\_\_\_
- 2 \_\_\_\_\_
- 3 \_\_\_\_\_
- 4 \_\_\_\_\_
- 5 \_\_\_\_\_
- 6 \_\_\_\_\_
- 7 \_\_\_\_\_
- 8 \_\_\_\_\_
- 9 \_\_\_\_\_
- 10 \_\_\_\_\_
- 11 \_\_\_\_\_
- 12 \_\_\_\_\_
- 13 \_\_\_\_\_
- 14 \_\_\_\_\_
- 15 \_\_\_\_\_
- 16 \_\_\_\_\_
- 17 \_\_\_\_\_
- 18 \_\_\_\_\_
- 19 \_\_\_\_\_
- 20 \_\_\_\_\_
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