



空手道

Shotokan Karate-Do

Student Manual



空
手
道

KARA (*Empty*)

TE (*Hand*)

DO (*The way of*)

Dôjô Kun

- seek perfection of character
- be faithful
- endeavour
- respect others
- refrain from violent behaviour



Origin of the Shotokan Symbol

The tiger is the symbol of the Shotokan style of karate. The tiger was painted by the great Japanese artist, Hoan Kosugi, to honour Master Funakoshi who used it on the cover of his first book to symbolize strength and courage. The characters by the tigers tail denote the name of the artist.



TNT School of Martial Arts Shotokan Karate-Do

1

Table of Contents

Karate History	3
Martial Arts Biography of Joshua Carrick	2
The Founder of the National Karate Association	4
Karate Philosophy	5
Dojo Etiquette and Attitude	6
At the Dojo: Procedures and Protocol	7
Shotokan Code of Ethics	8
Dojo Kun	9
What is a Sensei?	10
What is Deep Breathing?	11
The Kiai	12
Practice Intelligently	13
Positive Self-talk	14
Kata Training	15
TNT School of Martial Arts Shotokan Kata Curriculum	16
The Origins of Shotokan Kata	17
Karate as Self-Defense	19
Karate as a Sport	20
Master Gichin Funakoshi's 20 precepts of Karate-Do	21
Student Summary Sheet	22
Important Points to Remember	23
Karate Terminologies	24
Karate Kyu Exam Evaluation	25
Kyu Grading Requirements	26
Appendix: Kyu Academic Self-tests	30
Self-test 1: Yellow Belt exam (8 th kyu)	
Self-test 2: Orange Belt exam (7 th kyu)	
Self-test 3: Green Belt exam (6 th kyu)	
Self-test 4: Blue Belt exam (5 th kyu)	
Self-test 5: Purple Belt exam (4 th kyu)	
Self-test 6: Brown Belt exam (3 rd kyu)	
Self-test 7: Brown Belt exam (2 nd kyu)	
Self-test 8: Brown Belt exam (1 st kyu)	

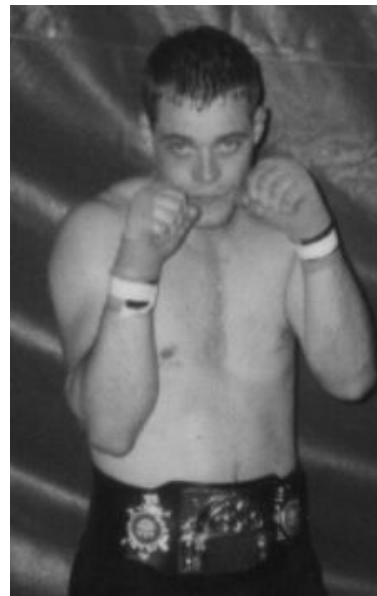
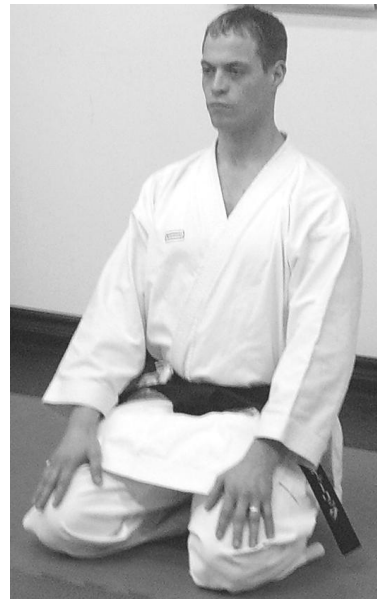
Martial Arts Biography of Joshua Carrick

Mr. Joshua Carrick was born 1975 in Lindsey Ontario, Canada, but did most of his growing up in the New Tecumseth area and began his Traditional Karate-Do training in 1983 at the Bolton Japan Karate Association. He studied with 5th degree Sensei I. Fung, and with 8th degree Master T.Okuyama of ISK, who granted him a 1st degree *Shodan* in 1993. In 1994, Mr. Carrick decided to pursue other forms of martial arts. He trained with Sifu Don Munce, a student of Martin and Michael Macnammara for 7 years in a style of Kung Fu and Kickboxing. After competing in full contact amateur kickboxing 1994 to 1999 and achieving 1 bronze, 2 silver, and 1 gold in the Eastern Canadian Championships Montreal, Quebec, and in 1999 Joshua Carrick represented Ontario at the Nationals in Calgary, Alberta; at the W.K.A. (World Kickboxing Association) National Kickboxing Championships and receiving the title of Golden Gloves Full Contact Fighter, for the cruiser-weight division.

Mr. Joshua Carrick returned to Shotokan Karate training in 2002 under chief instructor 6th degree *Shihan* Brad Jones. Mr. Carrick has been actively involved in coaching and instruction at the Brad Jones School of Karate, achieving his 2nd degree *Nidan* in 2004, and 3rd degree *Sandan* in 2007.

Mr. Joshua Carrick has been a member of Karate Ontario for several years, and represented Ontario at the Nationals in 2005 Halifax, Nova Scotia. He's been competing at both Karate Ontario tournaments, and open tournaments since the 1990's. Mr. Carrick's traveled to Japan and Okinawa to further his training; While in Tokyo, 2005, Joshua Carrick completed a three day instructors training seminar at the J.K.A. (Japan Karate Association) head quarters.

Mr. Carrick has maintained Red Cross First Aid Certification, and completed Level 1 Karate coach (N.C.C.P.) National Coaching Certification Program.





Karate History

3

The word "Karate" has been known since the 1920's; however the roots of the art extend back well over a thousand years and possibly to the 5th century B.C. According to legend, a Buddhist monk named Bodhi Dharma took unarmed combat techniques, practiced in India, with him to China. There he developed a system of physical training based on yoga breathing methods and a Chinese unarmed fighting method called "Kempo." China's advanced knowledge of acupuncture improved the kempo techniques by making use of weak points in the human body. In 628 A.D. a 12 chapter book appeared which was a curriculum for physical fitness (massage therapy) but did not discuss fighting techniques. The author of this book claimed to be a student of Dharma. This is the legend of the beginnings of Karate but can not be taken as factual history. In truth little is known about the early development of Karate until the 17th century in Okinawa.

It was on the Island of Okinawa, the traditional point of contact between the Chinese and the Japanese cultures, where combat techniques developed and self-development aspects were introduced. Over a long period of time a combative art, known as Tang Hand or Tang Te, developed from a blend of kempo and Te (hand) which was a form of fighting used by the local people.

During the Japanese occupation of Okinawa (1609-1868), the use of weapons was prohibited, which forced the people to fight with their bare hands. Some Karate techniques are difficult to explain today since they were originally used against weapons. Over a period of some 300 years different forms of Tang Te evolved in various areas of the island. In 1902 the Okinawan government introduced Karate into the secondary school system. Itosu was the first instructor; Gichin Funakoshi was also an instructor of this program. It was at this time that a systematized and methodological approach to learning this combative art developed which later became popular among the public.

Gichin Funakoshi was born in 1868 and first studied his Karate techniques with Shuri-te and Shorin masters Anko Itosu and Yasutsune Azato. Funakoshi practiced calligraphy and published his work under his pen name "Shoto." The school where he taught Karate became known as the **Shotokan** (Shoto's school). Later his students and many outsiders acknowledge his style of teaching as Shotokan Ryu; Funakoshi did not refer to his methodology as such.

In 1917, Funakoshi was invited to give demonstrations in Japan and the Japanese were so impressed that, in the early 1920's, Karate was

introduced into the Japanese elementary school system and given its currently accepted name Karate. As Karate became more popular, many other Okinawan experts came to give instruction in other systems which, although different from each other, were based on the same common principles. For a short time, at the end of World War II, the teaching of martial arts was outlawed by the American forces, but the ban was soon lifted.

Many western service men in Japan during and after the war studied Karate and spread it to Europe and the America's. An increasing number of Japanese instructors also moved overseas. During the late 1950's and the 1960's this process accelerated and by the 70's Karate was practiced extensively throughout the world. Unfortunately, this accelerated process resulted in many instructors without the knowledge required to fully understand the martial arts of Karate-Do. These instructors created many splinter groups and "home-made" systems (styles).



The Japanese **Master Funakoshi Gichin** who introduced Karate-Do to Japan in 1921, said that "the essence of Karate-Do is the art of being non-violent"



The Founder of the National Karate Association

In order to bring some unity to Karate, the Federation of All Japan Karate-Do Organizations (FAJKO) was formed in Japan in 1964 and most of the major schools became affiliated with it. A similar process has gradually taken place in the western countries. A multi-style World Karate Championships was organized in Tokyo in 1970.

The most visible differences between the traditional styles of Karate and other forms of Karate is that the training objective of traditional styles, including its competition rules, specifically require each technique to have sufficient maximum force (kime) to meet the objective of the technique up to and including the “finishing blow.” As well, the technical aspects of the physical techniques require the development of force from a strong and stable base (stance). Other kicking and punching sports do not have competition rules or training methodologies that demand such exacting requirements of their techniques. With this distinction, the training methods and biomechanics of traditional Karate are much different from other versions of the sport.

In addition, traditional systems of Karate require that a strong emphasis be placed on the development of the human qualities of the individual students.

Traditional Karate was introduced to Canada by Masami Tsuruoka. Often referred to as the father of Canadian Karate, the Canadian born Tsuruoka studied in the 1940's under Dr. Chitose one of Japan's leading instructors. After returning to Canada in 1954, Mr. Tsuruoka organized the first Karate competition ever held in Canada and laid the foundation for the formation of the National Karate Association.

In 1964, he and four other instructors incorporated the **National Karate Association (N.K.A.)** in the cities of Toronto, Winnipeg, Calgary, Montreal, and Quebec. From its humble beginnings the organization grew, through the dedication of its founding members, to its present size.

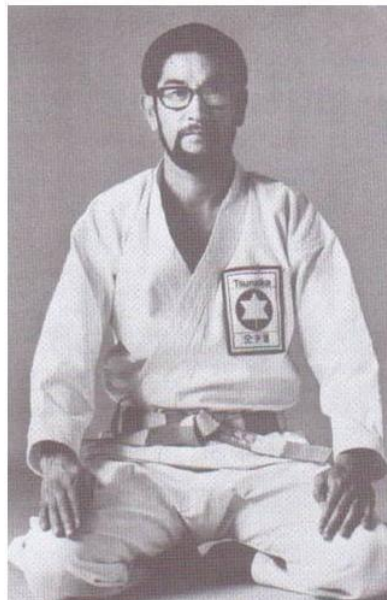
Today, Karate in Canada has become a highly organized activity. The N.K.A. represents various styles of traditional Karate in all ten provinces and two territories. Recognized as the national sport governing body of Karate by the Federal Government, the N.K.A. is

eligible for funding from sport Canada. The N.K.A. promotes and develops traditional Karate throughout Canada and Canadian Karate competitors are currently recognized at the international level.

The N.K.A. sponsors a national championship annually, which is part of a four tournament grand prix evaluation system, and by this means its team is selected to represent Canada at international events.

Karate Ontario, is the sports governing body in Ontario for the practice and sport of Karate, represents the province as a branch of the N.K.A. Karate Ontario is managed by an elected Board of Directors together with volunteer administrators and utilizes the Ontario Sports Center's Non-Resident Sport Office for administrative and contact purposes.

Membership with Karate Ontario is through affiliated clubs. All club instructors are verified by Karate Ontario to be suitably qualified. Each club registers all of its individual members with the organization. The constitution of Karate Ontario clearly identifies the rights of all its members and participants, its manner of conducting the affairs of the association, and the duties of the elected Board of Directors and volunteer administrators.



The founder of Canadian Karate was **Mr. Masami Tsuruoka**,

He established the National Karate Association in 1964.



Karate-Do Philosophy

5

Understanding the principles and philosophy of traditional Karate-Do is essential for all its participants. Karate is often sensationalized by some people as a brutal method of fighting. The purpose, objectives, and goals of Karate should not be limited to its physical appearance. The relationship between a lifetime of martial arts and the necessity of using Karate skills in a mature and responsible way has been taught for many centuries.

Unfortunately, sensationalism and commercialization of martial arts together with accelerated exportation of instructors to the West, seems to have resulted in a loss of these concepts all too often. Karate should not be practiced solely as a fighting technique. In order to make effective use of the fundamental techniques and to maximize development of Karate athletes, the philosophical aspect of traditional Karate as an art of self defense must not only be recognized but must also play a prominent role.

Traditional Karate is a martial art and students should train with an appropriate attitude exemplifying the goals and principles of the martial art. A strong emphasis should be placed on metaphysical aspects of the art rather than on the physical techniques. Proper training must apply to the body and the mind in conjunction.

Traditional Karate systems emphasize character building aspects as a foremost principle with respects for instructors, colleagues, and opponents alike. Principles taught to students can be summarized by the following words; character, sincerity, effort, etiquette, and self-control. This is the true way for a martial art such as Karate-Do.

Consequently, a true follower of Karate-Do should strive for perfection in both the philosophical and physical aspects of the art. This will particularly enhance all athletes' abilities in the execution of Karate techniques in practice, competition, or self defense.

Karate-Do (the way of the empty hand) implies more than is immediately obvious. In an often quoted passage Gichin Funakoshi described the state of mind and body to which the Karate-ka (Karate practitioner) should aspire. He used the image of a mirror:

"As a mirror's polished surface reflects whatever stands before it; and a quiet valley carries even small sounds, so must the student of Karate render their mind empty of selfishness and wickedness in an effort to react appropriately to anything they might encounter. This is the meaning of kara in karate."

As a result, the name Karate was chosen to convey the ideas of emptiness since students are expected to empty their minds of all thoughts and

emotions in pursuit of their Budo (martial art way, or way of the warrior). An incorrect mental attitude would inevitably have an adverse affect on even the most skilled technician, and Karate-ka must train to the point of automatic reaction where external considerations will not interfere with their calm mental state of impassivity or emptiness.

This is not to say that Karate training is done in a mindless state, but rather is free from inhibiting thoughts of doubt, confusion, or fear.

Analogies to water are also referred to in many martial art readings' such as:

"Smooth water reflects the image of all that is whit in its range. If the Karate-ka's mind is in such a state, they will be able to immediately comprehend their opponent's movements and respond appropriately. However, if the surface is disturbed, the result will be a distortion of the images it reflects with the equivalent results on the Karate-ka's mind."

Another analogy refers to the mind as being like the moon:

"As the moon shines on everything within its range the Karate-ka is to be constantly aware of the totality of the opponent and their movements. If the clouds were to block the light, a correct appreciation of the opponent's movements would become more difficult to asses and the right approach would escape. The will must connect mind and body so that the mind does not function in isolation and there can be a physical reaction in unison with the order given by the mind."

Another link between mental and physical components is defined as focus (kime). Focus is the art of concentrating all one's mental energies on a specific target in an instant. The analogy has been drawn of a person trapped in a blazing room being able to produce on demand the strength to knock down the door, a task normally found quite impossible. Kime involves a spontaneous concentration of energy, often referred to in the martial arts as "chi" or "ki," which flows from the pelvic region to the extremities and points of contact. To generate maximum speed, the striking limb is kept relaxed until immediately *before* impact. On impact, the muscles of the body contract and the student emit a "kiai" which is propelled by the muscles of the lower diaphragm.

Psychologically this assists with a total commitment to the technique and the muscular effort involved adds to the power produced. It should be noted that the "kiai" need not produce any sound. The object is to transmit, via the correct use of stance, breathing, and timing, the muscular power of the whole body down a striking limb moving at maximum speed, to focus on a

given object. In conjunction with the mental concentration, this exertion of energy is instantaneous and is collectively withdrawn in the next instant in preparation for another technique.



Dojo Etiquette And Attitude

KARA TE DO

空手道

(empty) (hand) (the way)

6

Karate is taught in a training hall called a “dojo.” A dojo can take many physical forms, from a school gym to a converted bowling alley or a basement. It is not the physical shape or size of the dojo that is important but rather the attitude and the spirit of the students towards the place of learning. The dojo is almost a sacred place.

Most dojo’s allot some time for the practice of meditation. In some, it begins and ends the training session and may last anywhere from a minute to half an hour. At the end of meditation, and upon entering or leaving the dojo, each student must bow to the front of the dojo to show a sign of respect.

Respect is an integral part of Karate-do and it is shown at all levels. The lower belts show respect to those of higher ranking, with the ultimate respect being shown to the “Sensei.” These gestures comprise a formalized ritual that is part of Karate-do etiquette which determines how one behaves in the dojo, during a sparring match and at tournaments.

Etiquette will only be an empty shell of physical movement until made to come alive by a student’s positive attitude. In developing student’s positive attitudes we will stress both the virtues of respect, kindness, courtesy, patience, humility and the drive to develop personal skills to the maximum possible.





At the Dojo: Procedures and Protocols

7

You are now a student of Shotokan Karate-Do.
Presented here are a few guidelines that will make it easier for you to study Karate-Do in the traditional manner.

1. Please take off your shoes before you enter the Dojo.
2. Please SIGN IN, each time you come to class.
3. Should your uniform come undone while in class etiquette requires that you turn away from the front of the Dojo, and fix your Gi quickly. Your uniform should be clean and tears repaired.
4. Please remember class begins and ends on time. Should you be late, observe etiquette by kneeling quietly at the door and wait to be invited into class.
5. Upon entering and before leaving, the students must bow toward the front of the Dojo.
6. Training at least two classes a week is recommended.
7. If you do not feel well in class, raise your hand, to get the instructors attention. Never leave the Dojo without permission.
8. When you are sitting in the Dojo, sit on your knees of sit cross-legged with your back straight.
9. Finger and toe nails must be kept short to prevent injury to oneself or partner.
10. Boisterous behavior, foul language, or loud talking is not permitted in the Dojo.
11. Students will behave at all times like ladies and gentlemen both inside and outside of the Dojo.
12. No jewelry shall be worn during class. Only a white Karate-Gi, or approved training clothes, will be worn in the Dojo at any time. Leave your valuables at home. Female students should wear a plain white T-shirt under their uniform (Gi).
13. A violent, argumentative, or belligerent attitude during class will result in dismissal.
14. In the Dojo, the head instructor will be addressed as "Sensei," the other black belts will be called "Sempai," and any adult belt shall be referred to as "Mr., Mrs., or Miss."
15. You are expected to show courtesy and respect to higher belts and instructors. You will receive the same in return as well as the added benefit of the higher belt's knowledge and experience.
16. Criticism of other Karate-ka is not permitted.
17. Under no circumstances will any form of karate be taught by any member to any non-member.
18. No alcohol will be taken before class. Chewing gum or eating candy during class is forbidden.
19. All protective equipment is the responsibility of the student to bring to each class.
20. There will be no sparring without the express permission of the Sensei.
21. If you are off training for a month or more, it is customary to wear a white belt after you return to practice to indicate that you have been away and may not be in top condition.



道場訓

一、人格完成に努むる
こと

一、誠の道を守る
こと

一、努力の精神を養
う

一、禮儀を重んずる
こと

一、血氣の勇を戒む
こと

SHOTOKAN CODE OF ETHICS

DOJO KUN

1. SEEK PERFECTION OF CHARACTER

JINKAKU KANSEI NI TSUTOMERU KOTO

2. BE FAITHFUL

MAKOTONO MICHIO MAMORU KOTO

3. ENDEAVOUR

DORYOKU NO SEISHIN O YASHINAU KOTO

4. RESPECT OTHERS

REIGI O OMONZURU KOTO

5. REFRAIN FROM VIOLENT BEHAVIOUR

KEKKINO YU O IMASHIMERU KOTO

OSSU Is a phonetic expression, formed out of two characters. The first character means “to push” or “control” and determines the pronunciation of the whole term. The second character has a literal meaning of “bear, endure and suffer.”

The expression **ossu** was created in the Japanese Navel School and is universally used for everyday expressions such as thank you, please, I understand, sorry, greeting someone etc., as well as inside the world of Karate nearly ever time a response is required. In Japan it is, for the Karate-ka, “The word of words.”

Ossu must not be uttered loosely by the vocal cords and the upper third of the body, but, as ever thing in Karate the word should be spoken from the lower abdomen. Spoken while performing a bow, the word **ossu** expresses respect, sympathy and confidence to the partner. **Ossu** also tells the teacher (*sensei*) that the instructions were understood and that the student will do their best to follow them.

At the ceremony, before and after training there is no **Ossu** during the salutations to the front of the Dojo, only a silent bow. There's **Ossu** when salutations to the sensei or sempai at the beginning of class as a request to go together in the Way of Karate Do, and at the end of the lesson, in thanks.



Dojo Kun

As discussed in Karate Philosophy there are certain precepts of all traditional Karate styles which are, in many cases, displayed in the dojo on a sign. These precepts are the code of the school – Dojo Kun.

The true way of martial arts such as Karate-Do is summarized by the precepts of; Character, sincerity, effort, etiquette, and self-control.

The Dojo Kun, which may be repeated either at the beginning or end of class, is as follows:

- Seek perfection of character.
- Be faithful.
- Endeavour.
- Respect others.
- Refrain from violent behaviour.

Although these precepts are repeated one after another they are equally important and should each be exemplified by the students of the dojo at all times.

An Okinawan Karate master, Sakugawa Sensei (1733-1815) is often credited with the origin of the Dojo Kun.

The following brief explanation may help you to develop your understanding of the ideas of each aspect of the Dojo Kun.

Seek perfection of character.

The first, “seek perfection of character,” indicates that karate-Do is more than just physical. Through rigorous training, the spirit to improve and succeed will be developed. Along with this fierce competitive spirit one should come to the realization that your strength is great, and to use it and your karate against the uninitiated is unjust. Karate-ka should seek to focus their minds as well as their body movements. Forging of the spirit in the face of adversity will provide a lifetime of benefits. Even in old age, when the body is no longer able to perform well, your character will continue to grow.

Be faithful.

To “be faithful” reflects the strong samurai traditions and by extension a Confucianism in the martial arts. In a sense, the faith to be shown is faith in your instructors and seniors. Students must always be faithful to them and just as the samurai followed their feudal lords. While this may seem unusual today, it is unreasonable to expect instructors to extend themselves fully and teach all they know to students who are likely to leave for the slightest reason. The faith extended to instructors will be rewarded by a continued transfer of knowledge to students. This bond between teachers and student is extremely valuable and is the basis of the learning relationship.

Endeavour.

The “Endeavour” of the Dojo Kun refers to the complete dedication to the effort necessary to achieve mastery of Karate-Do. In no case is mastery possible without strenuous effort on the part of the practitioner. The endeavour must be sincere and not just a pretence. Serious students are easily recognized by instructors.

Respect others.

Respect for others is common to all Japanese fighting systems. Martial arts begin and end with courtesy, reflecting the formal nature of the Japanese people, and are observed in the manner in which they conduct themselves in training sessions and generally in the presence of one another. Dojo etiquette is particularly well defined; requiring that all that enter the dojo pause and bow to the memory of past masters, whose photographs or paintings are usually at the front (the West facing wall). Prior to the beginning of class, students and instructors line up before the photographs, kneel, and meditate (*mokuso*). They bow to the memory of past masters and then to one another from the kneeling position (*seiza*). This courtesy continues throughout the training session. Whenever an exercise, drill, or kata that uses two people or more is performed, it always begins and ends with a bow (*rei*). Additionally, the bowing ceremony is repeated at the end of training after a closing period of meditation a review of the session (*hansai*).

Refrain from violent behaviour.

It is the responsibility of all trained Karate-ka to “refrain from violent behaviour” since a trained fighter can inflict serious injury upon others. The goal of Karate training is self mastery, including mastery of your own behaviour. In some situations where it becomes necessary to defend yourself, no non-violent alternative may be possible. However, the tradition handed down by great teachers indicates that after a life of training, they felt they had failed if they were forced to resort to violent action against their fellow man, no matter how justified such actions might have been.

In the present day, refraining from violence is often hard to explain. Many people take up the art of Karate-Do with the purpose in mind of hurting others and they wish to learn how to do so as quickly as possible. It is therefore necessary for students to remember the Dojo Kun and to impress it upon their juniors.



What is a Sensei?

10

In your study of Karate, no one will be more important than your teacher, your *sensei*. The word is made up of two ideograms, *sen*, which means “ahead” or “precede,” and *sei*, which means “life.” Put together, they create a new word that means “one who is ahead of you in life.” Your *sensei*, your teacher, is your elder and is deserving of your respect.

In Japan, teachers are considered to be more than just instructors of a particular subject. They are regarded as role models for their students in all aspects of life. Japanese teachers of math or social studies, for example, are expected not only to know about their subjects but also to lead exemplary personal lives, so that their students may look up to them. This is doubly true for a *sensei* of martial art such as Karate.

You should respect your *sensei* and behave accordingly, listening carefully to his or her instructions and teachings. Your *sensei* is someone who has learned much from many years of intense training. They also have your best interest at heart as you pursue your own studies of Karate.

Although they can adapt at will, the *Sensei* does not change even though outsiders may, as inward ideals and principles remain intact at all times. They persist when there is no apparent reason, give while others take, and ask for no rewards save that of proficiency of mind and body. They forever hold to the way that is their life. That is why they are *Sensei*.

Typically, it takes the experience of teaching many students to produce a worthwhile *Sensei*. Having one is worth taking care of.

What is a Sempai?

A *Sempai* is senior and precedes you only in relation to a particular discipline; in this case, it is karate. In the dojo, a *Sempai* may very well still be a student themselves but, will not hesitate to help you in your learning and the instruction you receive from your *Sensei*. Since the *Sempai* is a student, like yourself, he or she is often in a good position to understand your frustrations and your learning needs.

Sempai should be recognized in the same manner you would honour your *Sensei*. Just as you respect their knowledge, they respect their responsibility toward you as a **Kohai** (student) and your self discovery.



What is deep breathing?

A vital part of training is the control of breathing. A Karate-ka should learn to breathe properly in order to develop the region of the diaphragm; a significant source of power in Karate techniques. Other breathing exercises are designed to calm and concentrate the mind and make the body more efficient, resilient and controlled.

Deep breathing is a helpful technique for dealing with stress, tension, anxiety, and anger. It can be done practically anywhere. It is also called diaphragmatic breathing. It helps in several ways:

- It helps you to relax. Deep breathing alone can be enough to relax you, without the need for listening to tapes or meditating.
- It takes your mind off what is bothering you. If you concentrate very hard on your breathing, you will be thinking less about other things. Any time you notice your attention turning to stressful thoughts; simply shift your attention back to your breathing.
- It helps with the physical symptoms of anxiety. When you become anxious or stressed you are likely to take shallow, rapid breaths or even hyperventilate. This can result in dizziness, blurred vision, a feeling of pins and needles in your skin, and chest pain. Slow deep breathing can help to relieve such symptoms quickly.

How do I do this exercise?

- Find a quiet place to reduce distraction.
- You may want to sit in a comfortable chair or lie on the floor with a pillow under the small of your back.
- Breathe in slowly and deeply, pushing your stomach out as you breathe in.
- Say the word "relax" silently as you exhale. Picture the stress and tension you are feeling begin to leave as you breathe out.
- Exhale slowly, letting your stomach come in.

Repeat these deep breaths 10 times. You will notice how much more relaxed you feel after a very few minutes of controlled breathing.

Practice this exercise 5 times a day.

Other relaxation methods you may wish to consider are mental imaging and progressive muscle relaxation.



THE KIAI (A Short Story)

After a movie around ten at night, Arai and I were walking down Isezaki-Cho, the main street in Yokohama, when we heard screams, shouts, curses and the sounds of a brawl emanating from the Negishiya, the only all-night spot in town. It was just at the end of the Pacific War and the occupation of Japan was in full swing. Most Japanese out at this time of night were pimps, hustlers, thieves and drifters. The rest were men of the U.S. Armed Forces and merchant seamen, and late at night, they all congregated at the Negishiya for a last drink or a bite to eat. With such a motley crowd, a fight was the usual thing and the Negishiya was the perfect spot.

We stopped to watch, and the fight spread out into the square in front of the entrance. A merchant seaman was battling two GI's and a pimp. The seamen were more than holding his own. A left hook to the gut sent one soldier grovelling to the ground and a right upper-cut sent the other into dreamland. He then went to work on the pimp, when suddenly a bottle thrown by someone in the crowd struck him in the head and sent him to the ground. But then, the crowd went to work on him. They kicked at him viciously and like wolves around a stricken animal, filled the sky with hideous sounds. Arai suddenly jumped in to help the man. He gave a Kiai – EEE-Yaaaaa . . . the likes of which I've not yet heard since that November night. His kiai shocked the bloodthirsty crowd into silence. They just froze. Just then, the MP's showed up and the crowd suddenly disappeared. Shortly after that, Arai and I parted and went home.

The next morning, before sunrise, I went out to the front yard and started to practice kiai-jutsu. Sensei always said, "You must throw your spirit with sound." I threw everything I had into it. I realized, after having seen Arai in action last night, that my kiai had always been a focused kiai, that this was basically the kiai used in most martial arts. In Kendo, Karate, Aikido or Judo, this focus kiai was used during execution of those techniques requiring the total focussing of the body.

Arai had opened my eyes to the stunning kiai. I had always put this kiai in the realm of the mystical or ninja magic. But after seeing it firsthand the night before, I knew better.

Sensei had said, "A good kiai, used at climactic moments of combat can freeze an opponent, paralyse him, or even wound him. The kiai must be a kiai in the true sense of the word. It is a weapon by itself."

As I practiced, I realized that the kiai used in the dojo was a basic part of an art of which the present day martial artists have just skirted the border.

The yell commonly passed off as a kiai, was a mere shout from the throat. The true kiai is jetted explosively by the abdominal region in conjunction with the diaphragm. Sensei had also said, "The positions of the tongue produce the different types of kiai."

That morning, I must have placed my tongue in all corners of my mouth and the sounds emanating from my abdomen must have sounded weird. My dog ran back in to the house and the maid came out to see what was causing the commotion. But, outside of that, I saw no evidence of having achieved the true kiai. I am still practicing.



Practice Intelligently

13

Since practice is to a great degree repetition, there may be a tendency to mindlessly repeat movements over and over and over. While this certainly helps, much better results are obtained if thought is constantly applied during practice. In the beginning, work slowly and concentrate on form. The quality of time spent is more important than the amount of time spent. If you practice 200 hundred kicks a break neck speed, you will only become very good at throwing a bad kick.

There are two keys to intelligent practice and improvement in Karate-Do. These are visualization and repetition, which involve both mental and physical processes.

Visualization: While watching higher belts or black belts perform technique(s) (punches, kicks, combinations, or kata); visualize yourself as that person doing the movements. Use all of your senses to make this as real an experience as possible. Determine what muscles are used and in what order. The more complete the mental picture, the more rapid the improvement.

Repetition: With every repetition, the technique or movement should more closely resemble your vivid mental image.

Repetition is the mother of all skill.

In summary, the learning process is a constant effort to vividly imagine, and with each mental or physical repetition, one moves closer to that ideal image. Visualization and repetition reinforce one another. This is the way we practice intelligently.





Positive Self-Talk

What is a goal?

A dream with a deadline!

Compare these two sets of attitudes.

Winning attitudes:

Confidence, optimism, eagerness,
enthusiasm, hopefulness,
determination.

A winner's self-talk includes phrases
like:

"I want to! I can do it! I will do it!"

Going hand in hand with intelligent practice there is need for a new vocabulary- one that expresses a sense of "positive expectancy." For every one of your goals, make it a habit to repeat to yourself "I want to - I can."

Putting this into practice is easy.

Suppose a kick or punch combination does not work in a kumite match. Do you say, *"Boy was that stupid. I will never do that again."* Or do you say, *"Next time, I will be smoother, my fake will be more realistic, and my kick will be more accurate. I will score with it!"*

Replace the word "try" with "will" in your self-talk vocabulary. "Try" implies a built in chance of failure. "Will" implies realization of ones plans and goals

Positive attitudes will encourage you and others around you, to be the best you can be.

Losing attitudes:

Doubt, pessimism, indifference,
cynicism, despair.

Losers say:

"I have to. I can't. I will try."





Kata Training

15

1. A Kata, which is generally translated as “form,” is a predetermined series of fighting techniques, (blocking, punching, striking, and kicking) against imaginary opponents.
2. The essence of Karate is in the Kata. The Kata has been the traditional method used by the masters to hand down their techniques over the ages.
3. The Kata allows the student to fully express the four basic tenants of Karate-Do: **speed, strength, beauty, and technique.**
4. Without Kata, Karate would just be fighting. Physically the Kata develops speed, balance, posture, techniques, and coordination. Mentally, the Kata develops your concentration, attention to detail, awareness, and confidence. Spiritually, the Kata develops your internal energy and you’re fighting spirit.
5. When training your Kata, concentrate on these six areas: **Eyes, Pace, Technique, Breathing, Kiai** and **Kime** (focus).
6. Only a Sensei/Sempai or a designated black belt can show a kyu belt a new Kata.
7. A good way to train your Kata is to do it four times slowly, with great attention to detail, and then the fifth time at the proper pace with kiai and full power.
8. Most Katas begin and end with a block. This symbolizes the defensive nature of Karate training
9. The Kiai points in a Kata usually fall on a finishing technique.
10. The Kata is not a dance. You must try to visualize your opponents.
11. All self-defense techniques and applications are in the Kata. When you train your Katas for a long time they will reveal themselves to you.
12. Katas always begin and end at the same point.



TNT SCHOOL OF MARTIAL ARTS

SHOTOKAN KARATE-DO KATA CURRICULUM

KATA	MEANING	MOVES	TIME
1. Taikuyoku Shodan	First Principle	20	40 secs
2. Heian Shodan	Peaceful Mind 1	21	40 secs
3. Heian Nidan	Peaceful Mind 2	26	40 secs
4. Heian Sandan	Peaceful Mind 3	20	40 secs
5. Heian Yodan	Peaceful Mind 4	27	40 secs
6. Heian Godan	Peaceful Mind 5	23	50 secs
7. Bassai Dai	Penetrating a Fortress	42	50 secs
8. Kanku Dai	Looking at the Sky	65	60 secs
9. Enpi	Flying Swallow	37	90 secs
10. Souchin	Immovable	41	60 secs
11. Meikyo	Polished Mirror	33	
12. Jiin	Temple Grounds	35	
13. Jion	Temple Bells	47	
14. Jitte	Ten Hands	24	60 secs
15. Hangetsu	Half Moon	41	60 secs
16. Gankaku	Crane on a Rock	42	60 secs
17. Tekki Shodan	Ridding Horse 1	29	60 secs
18. Tekki Nidan	Ridding Horse 2	24	50 secs
19. Tekki Sandan	Ridding Horse 3	36	50 secs
20. Chinte	Unusual Hands	32	
21. Bassai Sho	The lesser Bassai	27	
22. Kanku Sho	The lesser Kanku	48	
23. Nijushiho	24 Steps	34	
24. Unsu	Hands in the Clouds	48	
25. Wankan	Kings Crown	24	
26. Gojushiho Dai	54 Steps	67	
27. Gojushiho Sho	The lesser Gojushiho	65	

NAME	MEANING OF NAME	COMMENTS
<i>Heian</i> (1-5)	Peaceful	Originally named <i>Pinan</i> , with one and two reversed in order; Created by Y. Itosu for the use in P.E. class in 1905. <i>Heian</i> is a contraction of <i>heianantei</i> (peace and calmness).
<i>Tekki</i> (1)	Horse riding or iron horse	Very old Shuri-te kata, also called <i>Naihanci</i>
<i>Tekki</i> (2 & 3)		Modeled after <i>Tekki</i> 1; and was created by Y. Itosu.
<i>Bassai Dai</i> <i>Passai</i> .	To penetrate a fortress	One of the oldest kata; also called <i>Paisai</i> , <i>Patasai</i> or
<i>Kanku Dai</i>	Looking at the sky	Ancient Shuri-te kata, common in various forms, in many styles. Originally named after Kung Siang Chun (Koshokun in Japanese), a Chinese envoy to Okinawa during the Ming dynasty. Also commonly called <i>Kwanku</i> , <i>Koshokun</i> and <i>Kushanku</i> .
<i>Jion</i>	A Proper name or Temple Bell	Ancient Shuri-te kata, possibly brought from the <i>Jion</i> temple in China to <i>Tomari</i> . Widely practiced in <i>Shotokan</i> and <i>Wado-ryu</i>
<i>Jutte</i>	Ten hands	<i>Tomari-te</i> kata, which may also be performed with a staff in the hands. Today, the empty-hand version is unique to <i>Shotokan</i> .
<i>Empi</i>	Flying swallow	Ancient kata originally called <i>Wanshu</i> , and traceable to the 18 th Century. Transmitted from <i>Sanaeda</i> , and <i>Matsumora</i> to <i>Sokon Matsumura</i> . Practiced extensively <i>Tomari</i> and developed by <i>Kiyatake</i> , its present form comes from Y. Itosu
<i>Hangetsu</i>	Crescent moon	<i>Naha-te</i> kata originally called <i>Seishan</i> . The name, <i>Hangetsu</i> , describes the crescent-like stepping pattern exhibited in the kata
<i>Gankaku</i> <i>Matsumura</i> by <i>sagi-ashi</i> inner practiced	Crane on a rock	Originally called <i>Chinto</i> . Taught to <i>Sokon Matsumura</i> . <i>Kyatake Chinto</i> (which features <i>dachi</i>), or the sole of one foot resting against the knee of the opposite leg; is widely practiced by many styles. While <i>Itosu's Chinto (Gankaku)</i> , which features <i>Gankaku dachi</i> (foot hooked behind the knee) is only in <i>Shotokan</i> and <i>Shito ryu</i> .
<i>Bassai Sho</i>	The lesser <i>Bassai</i>	Created by Y.Itosu, using <i>Bassai Dai</i> as a model.
<i>Kanku Sho</i>	The lesser <i>Kanku</i>	Created by Y.Itosu, using <i>Kanku Dai</i> as a model.
<i>Gojushiho Dai</i>	The greater 54 steps	Originally called <i>Useshi</i> , and re-named by <i>Funakoshi</i> as <i>Hotaku</i> . A <i>Shuri-te</i> kata taught by Y.Itosu and favoured by <i>Kenwa Mabuni</i> and <i>Kanken Toyama</i> ,it is today an advanced kata of both <i>Shotokan</i> and <i>Shito-ryu</i>

Gojushiho Sho

The lesser 54 steps

A variation of *Gojushiho Dai*.

NAME	MEANING OF NAME	COMMENTS
<i>Chinte</i>	Unusual (strange) hands	Also called <i>Shoin</i> , and believed to be an ancient Chinese kata. Practiced today in Shotokan and Shuri-te
Sochin	Immovable or Rooted	Probably created by Ankichi Arakakai, and originally called <i>Hakko</i> . Changed extensively by Yoshitaka Funakoshi, it is practiced today primarily in Shotokan and Shito-ryu
<i>Nijushiho</i>	24 steps (directions)	Originally called <i>Niseshi</i> , and probably created by Ankichi Arakakai. Practiced today in Shotokan, Shito-ryu and Wado-ryu.
<i>Unsu</i>	Hands in the clouds	Considered the most advanced kata in Shotokan, it contains elements from 15 different kata, and can be traced to Ankichi Arakakai.
<i>Ji'in</i>	Temple grounds	A Tomari-te kata originally called <i>Shokyo</i> .
<i>Meikyo</i>	Polished mirror	Originally called <i>Rohai</i> and divided into three separate kata, <i>Meikyo</i> may also be performed with a staff in the hands. Not taught extensively by Funakoshi, perhaps because it contains <i>sankaku-tobi</i> (triangular leap), which in old times was held to be secret and spiritual technique.
<i>Wankan</i>	Kings Crown	Also called <i>Hito</i> and <i>Shiofu</i> ; A very old kata of Tomari-te, traceable as far back as Matsumora. Practiced today by, Shotokan and Shito-ryu.



Karate as Self-Defense

Although it takes many years of training to acquire proficiency in Karate, the techniques learned can still be utilized effectively for self defense. People well trained in Karate have an even greater advantage and can successfully defend themselves against an adversary who attempts to hold or grab or threaten them.

Depending on the situation, Karate techniques may be used to escape from, and counter attack an aggressor, or counter attack and then escape. In either case, the Karate-ka must effectively utilize those parts of the body that can still be moved and take maximum advantage of the strength of the aggressor.

However, if you do not practice the techniques you have learned, your self defense will likely be ineffective. Being out of practice makes you like an ill prepared and weak army, who, if attacked by a stronger and prepared army, would surely lose.

One of the chief advantages that Karate has over any other martial art concerning self defense is that even if the upper body is immobilized, the feet and legs can still be used to an advantage. In spite of this, a good principle to remember is that every effort should be made to escape and/or counter attack before the opponent has a chance to get a hold of you, and to break that hold once made, as quickly as possible.

There are literally hundreds of different situations that you could encounter – no two being alike. Therefore, it is imperative to realize your limitations and not acquire a false sense of security. The stronger, faster, and more developed your techniques are, the greater chance you have for success.



Karate as a Sport

20

Karate as an art of self defense goes back a long time, but since the 1950's another aspect of Karate has developed: Sport Karate. This relatively new aspect of the activity has been criticized for placing too much emphasis on winning contests and for being detrimental to the practice of fundamental techniques. There is, for example, a danger of beginning jiyu kumite (free sparring) prematurely without building a strong and solid base of fundamental skills, the result being that a student will be unable to execute a strong and effective technique (the "finishing blow") which should be the primary characteristic of Karate-Do.

As with any other form of human activity there is no alternative to learning and practicing basic skills and movements step by step. There is a clear danger that an overwhelming desire to win a contest will be detrimental, as a student will focus on end results instead of paying attention to the stages necessary to reach such results. It is extremely important that the sport competition reflects and enhances the Karate training.

The sport, or competition (shiai) of Karate, is a relatively new addition to the Karate scene. The display of prowess in the martial arts has traditionally been in the act of self defense. Historically, this was only in a life of death situation. As Karate training became more popular and more public, the natural evolution led to a comparison of skills or the "testing of each others" (the definition of shiai). This of course evolved into what we know now as a Karate competition.

However, the "testing of one another's skills" was (and still is) recognized by serious Karate students as a method of improving one's skills. In order to achieve this there should be a high degree of respect between competitors, since the competition is helping to develop their Karate-Do. Unfortunately, there are sport Karate practitioners who have over

emphasized the physical prowess and fighting aspects of Karate training, and for them "winning of contests" has become the main goal.

Traditional Karate is not a vicious form of fighting but is an activity steeped with tradition, culture, and discipline. It is best exemplified by a famous quotation:

"The ultimate aim of Karate lies neither in victory nor defeat but in the perfection of the character of its participants."

With an ever increasing number of students learning Karate, including children, the role of an instructor should be to ensure that these students will embrace traditional Karate not only as a sport but as a way of life. Physical and philosophical aspects remain integral components of the activity and one should not be given precedence over the other, but should be taught in constant relation.



Karate Ontario tournament -2005



Master Gichin Funakoshi's Twenty Precepts of Karate-do

1. Never forget: Karate begins with *rei* and ends with *rei*. (*rei* has the meaning of courtesy, respect)
2. There is no first hand in Karate. (There is no first attack in Karate.)
3. Karate supports righteousness.
4. First understand yourself, then understand others.
5. The art of mind is more important than the art of technique.
6. The mind needs to be freed.
7. Trouble is born of negligence.
8. Do not think Karate is only in the dojo.
9. The training of Karate requires a lifetime.
10. Transform everything into Karate; there lies the exquisiteness.
11. Genuine Karate is like hot water; it cools down if you do not keep on heating it.
12. Do not hate the idea of winning, while the idea of not losing is necessary.
13. Transform yourself according to the opponent.
14. The outcome of the fight all depends on the maneuver.
15. Imagine one's arms and legs as swords.
16. Once you leave the shelter of home, there are a million enemies.
17. Postures are for the beginner, later they are natural positions.
18. Do the kata correctly; the real fight is a different matter.
19. Do not forget the control of the dynamics [of power], the elasticity [of body] and the speed [of technique].
20. Always be good at the application of everything that you have learned.

Master Gichin Funakoshi called people vain who took pride in physical demonstrations of brute strength, like breaking of boards or smashing of tiles, or people who exaggerated their destruction of the human body. He professed that they knew nothing about the noble art of Karate-do. He compared it with playing around in the leaves and branches of a great tree without the slightest perception of the main trunk.

Student Summary Sheet

Karate History

1. The origins of Karate go back well over a thousand years.
2. Karate gained popularity among the public once it had been introduced into the Japanese elementary school system in the early 1920's.
3. By 1970, Karate was being practiced throughout the world.
4. The founder of Canadian Karate was Mr. Masami Tsuruoka.
5. The National Karate Association was established in 1964.
6. Karate Ontario is the provincial branch of the NKA and the sports governing body for Karate in Ontario.
7. Traditional Karate requires each technique to have sufficient maximum force to meet the objective of the technique, up to and including the "finishing blow." This is the major difference between traditional Karate and other kicking and punching sports.

Karate Philosophy

1. In order to make effective use of the most fundamental techniques, the philosophical aspects of traditional Karate as an art, a way of life and a means of self defense must be recognized and must play a prominent role.
2. Proper training must apply to the body and the mind in conjunction.
3. Character, sincerity, effort, etiquette and self control are the qualities that represent the base of the principles being taught to the students.
4. "Karate" translated "empty hand," implies more than the obvious.
5. Correct mental attitude plays an important role in the pursuit of the martial arts.
6. In order for an appropriate reaction to occur Karate-ka (student) must concentrate both mind and body.
7. "Kime," translated "focus," is the concentration of all physical and mental energies on a specific target in a single instant.
8. The control of breathing is a vital part of training.
9. It was the 1950's when sport Karate was developed.
10. Karate competition should reflect and enhance the activity of Karate-Do
11. As the popularity of Karate grew, the comparison and testing of skills also grew.
12. Traditional Karate is an activity steeped with tradition, culture and discipline.
13. The physical and philosophical aspects of traditional Karate should be taught in constant relation.

Application

1. **Starting of class:** **Mokuso** *Starts meditation (at the beginning of class)*

Mokuso yame *Ends meditating.*

Shinza ni lei *Bow to the front.*

Sensei ni rei *Bow to the sensei.*

Senpai ni rei *Bow to the senpai*

Yu dansha ni lei *Bow to remaining black belts*

Ending of class: **Hansei** *(review) Starts meditation at end of class.*

2. **Blocks:** **Jodan age uke** - *high rising block*

Chudan soto uke - *Middle fore arm block from outside*

Chudan uchi uke - *Middle fore arm block from inside*

Gedan barai - *Downward block*

3. **Stances:** **Shizentai** - *Natural stance*

Kiba dachi - *Straddle stance*

Zenkutsu dachi - *Forward stance*

Kokustu dachi - *Back stance*

4. **Punches:** **Oi zuki** - *Lunge punch*

Gyaku zuki - *Reverse punch*

Kizami zuki - *Jabbing punch*

5. **Kicks:** **Mae geri** - *Front kick*

Yoko geri - *Side kick*

Ushiro geri - *Back kick*

Mawashi geri - *Roundhouse kick*



Important Points to Remember

- ☯ Your best weapons are your judgment, reasoning, awareness of your surroundings, and your common sense.
- ☯ Always be aware of, and alert in your surroundings, particularly when you are at a disadvantage (unfamiliar neighborhoods, strangers or even acquaintances, being alone anywhere).
- ☯ Do not get into situations or circumstances that are potentially dangerous or threatening to your well being.
- ☯ If you can run or escape—do it! Avoid confrontation where ever possible—you might lose!
- ☯ Try to talk your way out of any confrontation if fleeing is not possible. Trying to talk your way out may stall your attacker long enough for you to get the advantage.
- ☯ If possible, do not let anyone get a hold of you. If it does happen, you must defend yourself immediately
- ☯ Do not think about your defense too long – react, of it may be too late.
- ☯ Take advantage of any object within reach that can be used as a weapon (handbag, brief case, shopping bag, umbrella, book, keys, etc). Also remember that any part of your body can be used as a weapon: fingers, nails, elbows, knees, head and teeth.
- ☯ If and when you counter attack with a punch, kick, or strike, you must do so with all the strength and intensity you can muster (kiai and kime). You may only get one chance.
- ☯ Use your voice to call for help, draw attention, or to distract your adversary momentarily so that you can execute your defense.
- ☯ And finally, you must decide what actions to take for a given situation that will result in your survival. Know the consequences of your actions! Use common sense to take flight or to fight is a decision that you must make for your best chance at survive.

COUNTING

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

PUNCHES

SEIKEN ZUKI – BASIC PUNCH
GYAKU ZUKI – REVERSE PUNCH
OI ZUKI – LUNGE PUNCH
MAWASHI ZUKI – ROUND HOUSE PUNCH
MAROTO ZUKI – DOUBLE FIST PUNCH
AGAE ZUKI -- RISING PUNCH
REN ZUKI -- CONSECUTIVE PUNCHING

STRIKES

URIKEN-UCHI – BACK FIST STRIKE
TETSUI-UCHI – BOTTOM FIST STRIKE
SHUTO-UCHI – KNIFE HAND STRIKE
TEISHO-UCHI – PALM HEEL STRIKE
EMPI-UCHI – ELBOW STRIKE
HATO-UCHI -- RIDGE HAND STRIKE
NUKITE – SPEAR HAND THRUST

STANCES

KIYOTSUKE – ATTENTION
SHIZENTAI – NATURAL STANCE
KIBA DACHI – SIDE STRADDLE STANCE
ZENKUTSU DACHI – FORWARD STANCE
KOKUTSU DACHI – BACK STANCE
NEKO ASHI DACH – CAT STANCE
KAGI DACHI – HOOKED STANCE
SANCHIN DACHI – HOUR GLASS STANCE
HANGETSU DACHI – WIDE HOUR GLASS STANCE
HACHIJI DACHI – OPEN LEG STANCE

BLOCKING TECHNIQUES

AGAE-UKE – RISING BLOCK
SOTO UKE – FOREARM BLOCK OUT
UCHI UKE – FOREARM BLOCK IN
GEDAN BARAI – DOWNWARD BLOCK
SHUTO UKE – KNIFE HAND BLOCK
JUJI UKE – X- BLOCK
TSUKI UKE – PUNCHING BLOCK
TEISHO UKE – PALM HEEL BLOCK
MIKAZUKI-GERI UKE – CRESENT KICK BLOCK
NAMI ASHI – INSIDE FOOT BLOCK
MAROTO UKE – DOUBLE FIST BLOCK

FOOT TECHNIQUES

MAE GERI KEAGE – FRONT SNAP KICK
MAE GERI KE KOMI – FRONT THRUST KICK
YOKO GERI KEAGE – SIDE SNAP KICK
YOKO GERI KE KOMI – SIDE THRUST KICK
USHIRO GERI – BACK KICK
MAWASHI GERI – ROUND HOUSE KICK
URA MAWASHI GERI -- HOOKING ROUND KICK
MAE TOBI GERI – FLYING FRONT KICK
USHIRO TOBI GERI -- FLYING BACK KICK
YOKO TOBI GERI – FLYING SIDE KICK
HIZA GERI – KNEE KICK
REN GERI -- CONSECUTIVE KICKING
ASHI BARAI -- FOOT SWEEP
MIKAZUKI GERI – CRESENT KICK
FUMI KOMI -- FOOT STOMP

OTHER TERMINOLOGIES

KARATE – EMPTY HAND
SENSEI – TEACHER
DOJO – TRAINING AREA
KARATE GI – UNIFORM
KATA – TRAINING FORMS
KAMAE – POSTURE
MOKUSO – MEDITATION
HANSEI -- REVIEW
SHINZA NI -- PLACE OF THE GODS
SHUGO – ASSEMBLE / LINE UP
LEI – BOW
YAME – STOP
HAJIME – START
YOI – READY
YASUME – REST
MA-ETTE – TURN
SHOMEN – FRONT
ZANSHIN -- REMAINING SPIRIT
KUMITE – SPARRING
KIAI – SHOUT OF THE SPIRIT
KIME -- CONCENTRATION OF ALL MENTAL AND
PHYSICAL ENERGIES TO A SINGLE INSTANT
JODAN -- HIGH
CHUDAN -- MIDDLE
GEDAN -- LOW

Karate Kyu Exam Evaluation Sheet

25

- All students will complete a grading form like this one, prior to the grading, and the areas of required improvement and comments shall be indicated on it by the grading panel.

LAST NAME	FIRST NAME	AGE	DATE	ATTEMPT
				1 2 3
PRESENT RANK	TIME AT THIS RANK	EXAM FEE	PHYSICAL PROBLEMS	

Kihon (Basics)

Stances

Too High ___
 Too Narrow ___
 Too Wide ___
 Rear Leg Bent ___
 Rear heel Lifting ___

Punches

Off Target ___
 More Speed ___
 More Hip Rotation ___
 Loose Fist ___
 Body Not Square ___

Blocks

Too Slow ___
 Set To Small ___
 More Hip Rotation ___
 Block To Wide ___
 Arm Angle ___

Kicks

Not Enough Hip ___
 Wrong Foot Position ___
 More Snap Back ___
 Back Heel Rises ___
 Poor Balance ___

Comments: _____

Kihon Results Retest ___ Pass ___ Excellent ___

Kata (Forms)

Name of Kata

1. _____	Eyes Wandering ___	Breathing ___
2. _____	Stances Weak ___	Knowledge Of Kata ___
3. _____	Hands Open ___	No Kime ___
4. _____	Weak Balance ___	Weak Kiai ___
5. _____	No Rhythm ___	Weak Spirit ___

Comments: _____

Kata Results Retest ___ Pass ___ Excellent ___

Kumite (Sparring)

SAN BON & GO-HON IPPON KUMITE JIYU IPPON KUMITE JIYU KUMITE

Weak Stance ___	Punches To Slow ___	Distance Off ___
Eyes Wander ___	Kicks Too Slow ___	Off Target ___
Loose Fist ___	Blocks Ineffective ___	No Zanshin ___

Comments: _____

Kumite Results Retest ___ Pass ___ Excellent ___

Final Results: PASS ___ Complete Retest ___ Retest Of: Kihon ___ Kata ___ Kumite ___

Examiners Name: _____ Retest Date: _____

Examiners signature: _____

KARATE GRADING REQUIREMENTS 8TH, 7TH KYU

Minimum Time Requirement:

Adults: 3-6 months consecutively

Juniors: 3-9 months consecutively

(Training two times a week or more)

Test for 8th kyu (yellow belt)

KIHON

1. (ze) oi-zuki (>)
2. (ze) jodan age uke (>)
3. (ze) chudan uchi uke (>)
4. (ze) chudan soto uke (>)
5. (ze) gedan barai (>)
6. (ko) chudan shuto uke (>)
7. (ze) chudan mae geri (>)
8. (ki) yoko geri keage
9. (ki) yoko geri kekomi

KUMITE

- gohon kumite with count (5 step sparring)
- jodan oi zuki + chudan oi zuki

KATA

- Taikuyoku Shodan, Heian Shodan

ACADEMIC

Written test # 1

*moving forward: (>)

*moving backwards (<)

*(ze) zenkutsu dachi

*(ko) kokutsu dachi

*(ki) kiba dachi

Test for 7th kyu (orange belt)

KIHON

1. (ze) oi-zuki (>)
2. (ze) jodan age uke + chudan gyaku zuki (>)
3. (ze) chudan uchi uke + chudan gyaku zuki (>)
4. (ze) chudan soto uke + chudan gyaku zuki (>)
5. (ze) gedan barai + chudan gyaku zuki (>)
6. (ko) chudan shuto uke (<)
7. (ze) chudan mae geri (>)
8. (ki) yoko geri keage
9. (ki) yoko geri kekomi

KUMITE

- sanbon kumite with count (3 step sparring)
- jodan oi zuki + chudan oi zuki + mae geri

KATA

- Heian Nidan

ACADEMIC

Written test # 2

KARATE GRADING REQUIREMENTS 6TH, 5TH KYU

Minimum Time Requirement:

Adults: 6 months consecutively

Juniors: 6-9 months consecutively

(Training two times a week or more)

Test for 6th kyu (green belt)

KIHON

1. (ze) sanbon-zuki (>)
2. (ze) jodan age uke + chudan gyaku zuki (<)
3. (ze) chudan uchi uke+ chudan gyaku zuki (>)
4. (ze) chudan soto uke + chudan gyaku zuki (<)
5. (ze) gedan barai + chudan gyaku zuki (>)
6. (ko) chudan shuto uke + tate nukite(<)
7. (ze) chudan + jodan mae geri renger(>)
8. (ki) yoko geri keage
9. (ki) yoko geri kekomi
10. (ze) mawashi geri (>)

KUMITE

- kihon-ippon kumite (1 point prearranged sparring)
- jodan oi zuki + chudan oi zuki + mae geri

KATA

- Heian Sandan

ACADEMIC

Written test # 3

*moving forward: (>)

*moving backwards: (<)

*(ze) zenkutsu dachi

*(ko) kokutsu dachi

*(ki) kiba dachi

Test for 5th kyu (blue belt)

KIHON

1. (ze) sanbon-zuki (>)
2. (ze) jodan age uke + chudan gyaku zuki (<)
3. (ze) chudan soto uke + enpi-uchi (ki) (>)
4. (ze) gedan barai + chudan gyaku zuki (<)
5. (ze) uchi uke + chudan gyaku zuki (>)
6. (ko) chudan shuto uke+ tate nukite (<)
7. (ze) chudan + jodan mae geri renger (>)
8. (ki) yoko geri keage
9. (ki) yoko geri kekomi
10. (ze) mawashi geri (>)

KUMITE

- kihon-ippon kumite (1 point sparring)
- jodan oi zuki + chudan oi zuki + mae geri + yoko geri kekomi

KATA

- Heian Yondan

ACADEMIC

Written test # 4

KARATE GRADING REQUIREMENTS 4TH, 3^d KYU

Minimum Time Requirement:

Adults: 6 months consecutively

Juniors: 6-9 months consecutively

(Training two times a week or more)

Test for 4th kyu (purple belt)

KIHON

1. (ze) sanbon-zuki (>)
2. (ze) jodan age uke + chudan gyaku zuki (<)
3. (ze) chudan soto uke + enpi-uchi + uraken uchi (ki) (>)
4. (ze) gedan barai + chudan gyaku zuki (<)
5. (ze) uchi uke + chudan gyaku zuki (>)
6. (ko) chudan shuto uke + kizami mae geri +tate nukite (<)
7. (ze) chudan + jodan mae geri rengeri (>)
8. (ki) yoko geri keage
9. (ki) yoko geri kekomi
- 10.(ze) mawashi geri + gyaku zuki (>)

KUMITE

-kihon-ippou kumite (1 point prearranged sparring)

-jodan oi zuki + chudan oi zuki + mae geri +
kekomi + mawashi geri

KATA

-Heian Godan

ACADEMIC

Written test # 5

*moving forward: (>)

*moving backwards: (<)

*(ze) zenkutsu dachi

*(ko) kokutsu dachi

*(ki) kiba dachi

Test for 3rd kyu (brown belt)

KIHON

1. (ze) sanbon-zuki (>)
2. (ze) jodan age uke + chudan gyaku zuki (<)
3. (ze) chudan soto uke + enpi-uchi + uraken uchi (ki) (>)
4. (ze) gedan barai + chudan gyaku zuki (<)
5. (ze) chudan uchi uke+ chudan gyaku zuki (>)
6. (ko) chudan shuto uke + kizami mae geri + tate nukite(<)
7. (ze) chudan + jodan mae geri rengeri (>)
8. (ki) yoko geri keage
9. (ki) yoko geri kekomi
- 10.(ze) mae geri + mawashi geri + chudan gyaku zuki (>)
- 11.(ze) mae geri (to front) + yoko keage (to the side) (>)

KUMITE

-jiyu-ippou kumite (1 side only)

-jodan oi zuki + chudan oi zuki + mae geri

KATA

- Tekki Shodan

ACADEMIC

Written test # 6

KARATE GRADING REQUIREMENTS 2nd, 1st KYU

Minimum Time Requirement:

Adults: 6 months consecutively

Juniors: 6-9 months consecutively

(Training two times a week or more)

Test for 2nd kyu (brown belt)

KIHON

1. (ze) sanbon-zuki (>)
2. (ze) jodan age uke + chudan gyaku zuki (<)
3. (ze) chudan soto uke + enpi-uchi + uraken uchi (ki) (>)
4. (ze) gedan barai + chudan gyaku zuki (<)
5. (ze) chudan uchi uke + chudan gyaku zuki (>)
6. (ko) chudan shuto uke + kizami mae geri + tate nukite (<)
7. (ze) chudan + jodan mae geri rengeru (>)
8. (ki) yoko geri keage
9. (ki) yoko geri kekomi
10. (ze) mae geri + mawashi geri + gyaku zuki (>)
11. (ze) mae geri (to front) + yoko keage (to the side) (>)

KUMITE

- jiyu-ippou kumite (1 side only)

- jodan oi zuki + chudan oi zuki + mae geri + yoko geri kekomi

KATA

- karate-ka choice of 1 kata: Bassai Dai, Empi, Join, Kanku Dai

- examiner's choice of 1 kata: Heian Shodan to Heian Godan, Tekki Shodan

ACADEMIC

Written test # 7

**moving forward. (>)*

**moving backwards. (<)*

**(ze) zenkutsu dachi*

**(ko) kokutsu dachi*

**(ki) kiba dachi*

Test for 1st kyu (brown belt)

KIHON

1. (ze) sanbon-zuki (>)
2. (ze) jodan age uke + chudan gyaku zuki (<)
3. (ze) chudan soto uke + enpi-uchi + uraken uchi (ki) (>)
4. (ze) gedan barai + chudan gyaku zuki (<)
5. (ze) chudan uchi uke + kizami zuki + chudan gyaku zuki (>)
6. (ko) chudan shuto uke + kizami mae geri + tate nukite (<)
7. (ze) chudan + jodan mae geri rengeru (>)
8. (ki) yoko geri keage
9. (ki) yoko geri kekomi
10. (ze) mae geri + mawashi geri + chudan gyaku zuki (>)
11. (ze) mae geri + yoko keage + yoko kekomi (>)

KUMITE

- jiyu-ippou kumite

- jodan oi zuki + chudan oi zuki + mae geri + yoko geri kekomi + mawashi geri

KATA

- karate-ka choice of 1 kata: Bassai Dai, Empi, Join, Kanku Dai

- examiner's choice of 1 kata: Heian Shodan to Heian Godan, Tekki Shodan

- demonstrate different applications of kata techniques

ACADEMIC

Written test # 8



Self Test 1: yellow belt examination (8th kyu)

NAME: _____ AGE _____

Karate History

1. The *Martial Arts* undertook its largest growth and development:
 - a) in China.
 - b) in mainland Japan.
 - c) on the island of Okinawa.
 - d) in the United States of America.

2. The First place to introduce Karate as part of a school curriculum was:
 - a) Japan.
 - b) Okinawa.
 - c) China.
 - d) India.

3. The Federation of All Japan Karate-Do Organizations was formed in 1964 in order to:
 - a) distinguish the traditional Karate associations from other organizations.
 - b) bring some unity to Karate.
 - c) export Karate instruction to Europe and North America
 - d) fight against the ban which outlawed the teaching of martial arts.

4. The founder of Canadian Karate was:
 - a) Dr. Chitose.
 - b) Masami Tsuruoka.
 - c) Master Itosu.
 - d) Gichin Funakoshi.

5. The National Karate Association was established in the year:
 - a) 1964
 - b) 1968
 - c) 1975
 - d) 1974

6. A primary training objective of the traditional Karate techniques is:
 - a) competition.
 - b) kime.
 - c) physical fitness
 - d) mental discipline.

1



Self Test 2: orange belt examination (7th kyu)

NAME: _____ AGE _____

Karate Philosophy

1. Traditionally, a display of prowess in martial arts has been regarded as:
 - a) that only to be used as self defense.
 - b) a sign of understanding the martial arts.
 - c) unnecessary.
 - d) none of the above.

2. The emphasis of a Karate instructor should be to ensure that the students:
 - a) will win medals at competitions.
 - b) will pass the training on to others
 - c) will understand the sport aspects of the activity.
 - d) will understand Karate as a way of life.

3. Karate should be practiced **solely as a fighting technique** in order to:
 - a) make the most effective use of the fundamentals.
 - b) understand the application of Karate skills.
 - c) develop a reputation as a powerful martial artist.
 - d) none of the above.

TRUE or FALSE:

1. **T** **F** The meaning of “kara” is emptiness
2. **T** **F** The development of sport Karate is a relatively new adjunct to Karate training.
3. **T** **F** Karate competition should reflect and enhance the development of Karate-Do.
4. **T** **F** “Kime” involves the spontaneous concentration of energy.
5. **T** **F** The physical and philosophical aspects of traditional Karate need not be taught in constant relation, so as not to confuse the two.
6. **T** **F** Jiyu kumite should be introduced as early as possible in a Karate student’s training in order to develop strong fighting skills and prepare the student mentally for competition.



Self Test 3: green belt examination (6th kyu)

NAME: _____ **AGE** _____

Dojo Kun

Explain in your own words what is meant by the Dojo Kun (use extra pages as necessary):

1. Seek perfection of character.

2. Be faithful.

3. Endeavour.

4. Respect others.

5. Refrain from violent behaviour.



Self Test 4: blue belt examination (5th kyu)

NAME: _____ AGE _____

Karate as Self Defense

1. To become proficient in Karate, it takes:
 - a) a long time studying books.
 - b) many years of training.
 - c) months and months of meditation.
 - d) none of the above.

2. Some situations require Karate techniques to be used to:
 - a) escape from and counter attack.
 - b) show strength and agility
 - c) counter attack and escape.
 - d) either a) or b) above.

3. When faced with a potentially dangerous situation it is always best to:
 - a) take a firm stance and prepare to defend yourself.
 - b) strike your opponent(s) before they attack you.
 - c) try to reason with your attacker.
 - d) none of the above.

4. To attract attention and the involvement of others you should yell
 - a) Help
 - b) Rape
 - c) Fire
 - d) Kiai

TRUE or FALSE:

1. **T** **F** All situations of self defense use the same blows.
2. **T** **F** A good defense is to try and escape.
3. **T** **F** It is not possible to use the feet and legs in self defense.
4. **T** **F** The striking point of a punch is the first two knuckles.
5. **T** **F** Being aware of your surroundings is not as important as being ready to fight.



Self Test 5: purple belt examination (4th kyu)

NAME: _____ AGE _____

Describe what you would do in the following three situations:

1. You are approached by a person much larger and stronger than yourself and they accuse you of taking their belongings. Before you have realized your situation they have grabbed your collar and are ready to strike.

2. While walking through a park you see two people attacking another.

3. At a public event you are cornered by a thief who points a knife at you and demands your money.



Self Test 6: brown belt examination (3rd kyu)

NAME: _____ **AGE** _____

Karate Terminology

What is the meaning in English of the following terms?

1. Dojo _____
2. Oi zuki _____
3. Seiza _____
4. Mokuso _____
5. Hansei _____
6. Hajime _____
7. Yame _____
8. Jiyu kumite _____
9. Jodan _____
Chudan _____
Gedan _____
10. Stances: Shizentai _____
Kiba dachi _____
Zenkutsu dachi _____
Kokutsu dachi _____
11. Gyaku zuki _____
12. Jodan age uke _____
13. Gedan barai _____
14. Shuto _____
15. Haito uchi _____
16. Teisho _____
17. Mae geri _____
18. Mawashi geri _____
19. Yoko geri keage _____
Yoko geri kekomi _____
20. Ushiro geri _____



Self Test 7: brown belt examination (2nd kyu)

NAME: _____ AGE _____

What is a goal? *A dream with a deadline!*

1. List three goals you want to achieve by this time next year.

2. List two goals you want to achieve within 2 years.

3. List one goal you want to achieve within 3 years.

1

