



Purple Belt Manual



(2018 Edition)

Written By
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Chapter 3



Purple Belt

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The information herein contained has the potential to produce complete martial arts practitioners with extreme lethal skills. Each participant is personally responsible for their actions when applying Kenjute.

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In Chapter 3

Goals:

- ✓ Continue to increase strength
- ✓ Continue to increase cardio
- ✓ Continue to increase balance
- ✓ Continue to increase coordination
- ✓ Continue to increase flexibility
- ✓ To teach additional basic fundamentals
- ✓ To teach additional control self-defence techniques and introduce ground skills
- ✓ To expand on basic ISR striking self-defence techniques
- ✓ To introduce sparring (Motion Combat) skills through Point Sparring & Mat Sparring
- ✓ To introduce forms (filled with historical techniques)
- ✓ To introduce hand-held weapons (stick family)
- ✓ To introduce first level of projectile weapons
- ✓ To expand on coordination, balance, and fitness through additional drills and exercises
- ✓ To increase awareness about Kenjute and martial arts concepts & principles
- ✓ To examine desired behaviours for Kenjute students.

FUKU COMBAT SECTION:

Body Section

Stances	Page 313
Blocks	Page 318
Punches	Page 324
Kicks	Page 330
Chokes	Page 339
Locks	Page 342
Body Maneuvers	Page 344
Wrist Escapes	Page 348
Manipulation Self-Defences	Page 350
Introductory Striking Self-Defences	Page 362
Hand-Held Weapon: Yawara Stick	Page 366
Shield & Bag Work	Page 374
Ancillary Skills	Page 375

Mind Section

Formulation Of Kenjute	Page 407
Fighting Concepts & Principles (Part II)	Page 409
Weapons General Information	Page 419
Point Sparring General Information	Page 420
Mat Sparring General Information	Page 423
Forms General Information	Page 434

Spirit Section

Thoughts On Behaviour (Part II)	Page 426
---------------------------------	----------

Online Learning Students

Learning and Advancement Procedures	Page 427
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KENJIN WARRIOR SECTION:

Point Sparring Combinations	Page 388
Mat Sparring Combinations	Page 394
Forms: Tochi	Page 400

BONUS MATERIAL

Projectile Weapon: Weighted Projectiles	Page 405
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Material & Equipment Requirements For Purple Belt



In order to experience the maximum benefits of Kenjute training, students must acquire certain training materials and equipment at each belt level. All materials and equipment must be purchased through Kenjute International (KI), via their instructor, for two reasons. The KI screens all equipment for standardization, effectiveness, and safety. Further, all purchases support the success of Kenjute and the school where you train.

- KI Sanctioned Point Sparring Gear
- WKF Sanctioned Yawara Stick



Purple Belt (6th Kyu)

(2018 Edition)



NOTE:

FUKU: Individual skills in black – formally taught and required for testing. **FUKU:** Individual skills in red – formally taught and not required for testing.
KENJIN: Individual skills in blue – taught and tested in Kenjin format. **BONUS:** Individual skills in green – available and not required for testing.

SECTION 1: FUNDAMENTALS

Stances: S13.Concave, S14.Tournament Horse, S15.Tournament Forward, S16.Back, S17.Tiger	Lesson 1
Blocks: B10.Windmill (Front, Side), B11.Leg Check, B12.Crane Hook, B13.Knee Jam, B14.Downward Elbow, B15.Rear Elbow	Lesson 3
Upper Limb Strikes: ULS13.Inverted Hand Sword, ULS14.Rear Inverted Hammer Fist, ULS15.Inverted Ridge Hand, ULS16.Obscure Palm, ULS17.Inverted Palm, ULS18. Butterfly Palms,	Lesson 5
Lower Limb Strikes: LLS13.Shovel Kick, LLS14.Ground Stomp, LLS15.Rear Lifting Heel, LLS16.Roundhouse Knee, LLS17.Sole Wipe, LLS18.Downward Inner Crescent, LLS19.Side Stiff Leg, LLS20.Rear Stiff Leg, LLS21.Downward Looping Roundhouse	Lesson 7
Chokes: C13.Arm Trap/Neck "L" Choke, C14.Triangle Leg Choke, C15.Straight Leg Scissors Choke	Lesson 11
Locks: (Arm) – L11.Rear Hammerlock, L12.Pulling Hammerlock, L13.Inverted Hammerlock, L14.Forearm Arm Bar, L15.Shoulder Arm Bar, L16.Shoulder Press Arm Bar, L17.Front Torso Arm Bar, L18.Shin Arm Bar, L19.Knee Arm Bar, L20.Calf Arm Bar	Lesson 13
Body Maneuvers: BM12.Step Drag, BM13.Drag Step, BM14.Lunging, BM15.Step Through, BM16.Front Crossover Advancing, BM17.Front Crossover Retreating, BM18.Rear Crossover Advancing, BM19.Rear Crossover Retreating, BM20.Skipping, BM21.Pull Drag, BM22.Creeping, BM23.Body Fake, BM24.Shoulder Fake	Lesson 15
Wrist Escapes: WE1.Outward & Palm Strike (SS), WE2.Inner Palm & Crane Strike (SS), WE3.Crane Up & Palm Strike (SS), WE4.Palm Down & Inverted Cobra Whip (SS), WE5.Outward Hook & Dart (C)	Lesson 19

Additional Fundamentals In Purple Belt Self-Defence Applications (Not Yet Learned):

33. Inner Leg Hook (Calf-To-Shin) Trip, Quadriceps Leg Lock. 34. Kneeling Shoulder Throw. 35. Phoenix Eyes Strikes, Double Palms Head Twist. 36. Crab Strikes, Wrapping Front Double Cranes Anchoring Lock. 37. 38. Gluteus Leg Bar, Knee Leg Bar. 39. Palms/Knee Compression Strike. 40. Riding Forearms Gravitational Check. 41.Dropping Rear Overhead Throw. 42. Extended Hip Press. 43. ¼ Choke (Back Of Neck). 44. 45. Fist-To-Knee Compression. 46. Crescent Kick Block. 47. Dog Throw. 48.

Arresting & Control Positions In This Belt (Not Yet Learned):

ACP21-Ground-Inverted Leg Bar / Palm Compression / Knee Pinning Check, ACP22-Ground- Forearm Arm Bar / Pushing Chin Lock, ACP23-Ground-"L" Lock / Knee Pinning Check, ACP24-Ground-Inverted Leg Bar / Rear Lapel Choke / Knees Pinning Check, ACP25-Ground-(Straddle) Gluteus Pinning Check / Double Index Fingers Nose Hook, ACP26-Ground-Forearm Press / Quadriceps Arm Bar, ACP27-Ground-(Straddle) Forearm Press / Upward Tiger Claw, ACP28-Ground-Front Torso Arm Bar / Forearm Press, ACP29-Ground-1/4 Choke, ACP30-Ground-Hammerlock / Lifting Forearm Press (Neck), ACP31-Ground-Index Finger Nose Hook / Ankle Hook, ACP32-Ground-(Straddle) Inverted Hammerlock / Eagle's Talon, ACP33-Ground-Cross Legs Lock / Knee Pinning Check

SECTION 2: STATIC COMBAT

(Mid-Threat Level) Manipulation Self-Defence (Controls & Arresting Techniques):

MS25.Side Shoulder Grab (Opposite)	MS26.Side Headlock	Lesson 2
MS27.Front Headlock	MS28.Straight Punch	Lesson 4
MS29.Roundhouse Punch	MS30.Back Swing Punch	Lesson 6
MS31.Front Kick	MS32.Roundhouse Kick	Lesson 8
MS33.Hook Kick	MS34.Double Arm Grab (Upper)	Lesson 10
MS35.Front Bear Hug (Arms Free)	MS36.Front Bear Hug (Arms Pinned)	Lesson 12

(Higher Threat Level) Introductory Striking Responses (Extension)

ISR1.Right Roundhouse Punch	Lesson 14
ISR2.Left Thrust (or Roundhouse) Punch	Lesson 16
ISR3.Club Down	Lesson 18
ISR4.Low Thrust Punch	Lesson 20

SECTION 3: WEAPONS

Weapons – 1.Yawara Stick:	Basic Blocks (Hammer, Flat Edge),	W1.Descending Yawara	Lesson 22
W2.Rising Yawara	W3.Circling Yawara	W4.Reversing Yawara	Lesson 23
W5.Thrusting Yawara	W6.Captured Yawara (Cross)	W7.Captured Yawara (Same)	Lesson 24

SECTION 4: SPECIAL SKILLS

Shield Work: SH3.Punches On Shield, SH4.Kicks On Shield	Lesson 17
Bag Work: BW3.Hands, BW4.Feet, BW5.Hands & Feet. (9 X 30 Second Rounds – 3 of Each)	Lesson 9 / Lesson 21

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Purple Belt (6th Kyu)

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SECTION 5: ANCILLARY SKILLS

Strength: (2 Sets Of 12 Reps Each For SB – 20 Reps For Others)

(Chest/Triceps) CT11. Wrist Push Ups, CT12. Finger Tip Push Ups, CT13. Wall Press Push Ups, CT14. Seated Dips, CT5.(SB) Flys, CT6.(SB) Triceps Extensions
(Back/Biceps) BB1.(SB) Hammer Rows, BB2.(SB) Rear Chambered Elbows, BB3.(SB) Rear High Elbows, BB4.(SB) Bent Rear Pull Downs,
BB5.(SB) Tension Shrugs, BB6.(SB) Tension Dead Lifts, BB7.(SB) Curls
(Shoulders) SH1.(SB) Side Laterals, SH2. (SB) Front Raises, SH3.(SB) Press, SH4.(SB) Upright Rows, SH5.(SB) Standing Rear Laterals, SH6.(SB) Arm Circles
(Legs) LG7. Wall Horizontal Leg Slides, LG8.Wall (Front Kick) Leg Circles, LG9. Wall (Side Kick) Leg Circles, LG10.Partner Leg Squats
(Abdominals) AB9.Reverse Sit Ups, AB10.Reverse Crunches, AB11.Wide Leg Raises, AB12.Circle Leg Rolls

Aerobic/Anaerobic (Cardio): AA5.Dojō Fartlek Run, AA6.Stair Run/Hops, AA7.Class Sparring

Flexibility: FL34.Gravity Side Splits, FL35.Lying Wall Splits, FL36.Single Chair Splits, FL37.Double Chair Splits, FL38.Partner Hands On Shoulders Bend,
FL39.Partner Back Arch, FL40.Partner Back Arch Shoulder Pull, FL41.Partner Full Nelson, FL42.Partner Seated Rows, FL43.Partners Seated Straight
Legs, FL44.Partner Splits (Front/Side/V-Sit)

Agility/Speed (Coordination): AS12.Pick Ups, AS13.Drop Up Kick/Punch, AS14.Strike Evasions, AS15.Line/Bench/Spot Hopping, AS16.Visual Cue Strikes, AS17.Partner
Three Target Strikes

Balance: BA7.Beam Blind Folded, BA8.Kneeling Ball Balance

Focus/Emotion: FE3.Visualization

SECTION 7: THEORY

Mental: T50.Kenjute Formulation, T51.Penetration, T52.Over Extension, T53.Single Unit Movement, T54.Borrowed Force, T55.Line of Action vs. Path of Action, T56.Blending
of Perimeters, T57.Blocking vs. Clearing, T58.Outer Rim Theory, T59.Composure, T60.Three Perspectives, T61.Three Stages Of Learning, T62.Tailoring, T63.Angles Of
Entry, T64.Telegraphing, T65.Awareness, T66.Avoidance of Known Violent Areas, T67.Hitch Hiking, T68.Taking Short Cuts, T69.Turning Corners, T70.Passing The Threat,
T71.Point Sparring, T72.Mat Sparring, T73.Forms

Emotional: T74.Honesty, T75.Greed, T76.Forgiving

KENJIN WARRIOR (= FUKU + KENJIN):

SECTION 7: MOTION COMBAT

Point Sparring Combinations (+ Matches):

PS1.High Lunging Back Knuckle/ Low Reverse Punch
PS2.Drag Back Knuckle/ Low Primary Side Kick
PS3.Skipping Low Primary Side Kick/ High Back Knuckle/ Low Reverse Punch
PS4.Secondary Low Front Kick/ High Back Knuckle/ Low Reverse Punch
PS5.(Back Knuckle Counter): Close Kneel Upward Block/ Low Reverse Punch
PS6.(Roundhouse Kick Counter): Ride Away/ Ride Forward (Leg Drops) Trap/ Reverse Punch

Mat Sparring Combinations (+ Kneeling Matches):

MS1.Push & Pull, MS2.Pull / Rear Mount & Choke, MS3.Pull / Crab Lock / Rear Choke,
MS4.Pull / Side ¼ Choke, MS5.Pull / Twist / Forearm Press, MS6.Push / Forearm

SECTION 8: FORMS

1. Tochi: (Earth [Land])

Tochi Bunkai: Same Side Shoulder Grab, Side Low Punch, Wrist Grab, Cross Shoulder Grab, Double Shoulder Grab, Mid Punch, Rear Bear Hug, Front Kick, Front
Kick/Punch,
& Rear Bear Hug



BONUS MATERIAL:

PROJECTILE WEAPONS - 1.Weighted Projectile
SPECIAL TACTICAL - (Not Applicable)

PW1.Static Target

PW2.Moving Target

PW3.Moving With Static Target

Belt Pledge:

I accept that violence and the potential for it exists everywhere. Therefore, I prepare my body as a weapon of self-defence. With this preparation, I pledge to be responsible
for my actions as I strive to uphold the integrity of my art. I further pledge continued loyalty to Kenjute International, my school, my instructor and the art of Kenjute.

Lesson Requirements:

6 Lessons – 1st Purple Tip. 12 Lessons – 2nd Purple Tip. 18 Lessons – 3rd Purple Tip. 24 Lessons -Purple Belt Test.

Official Training Uniform Dress:

Official Sanctioned KI White "Kimono Style" Training Uniform and Orange Belt.

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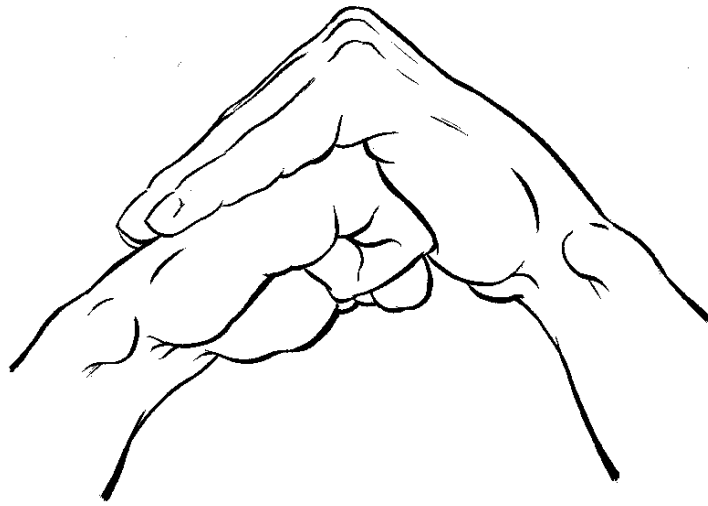
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BODY

Technical Requirements



Concave Stance

PURPOSE:

This static posture is designed to straddle and/or trap a downed opponent.

APPLICATION:

The Concave Stance has the entire torso facing 12:00. This is accomplished by having both feet on a line that runs from 9:00 to 3:00. The feet face forward and the toes are slightly turned in towards the midline to create a better knee alignment. The knees are bent and collapsed towards the middle creating a triangular shape between the knees and toes (this is where the downed opponent would fit). For the purpose of learning, the hands are placed on the hips. The upper body is erect with the head facing 12:00. The distance between the feet is slightly wider than shoulder width. The weight distribution is 50%/50%.



Tournament Horse Stance

PURPOSE:

This static posture is designed for tournament play highlighting the athleticism of an exaggerated Horse Stance.

APPLICATION:

The Tournament Horse Stance has the entire torso facing 12:00. This is accomplished by having both feet on a line that runs from 9:00 to 3:00. The feet face 12:00 (toe-to-heel straight) with both feet parallel to each other. The knees are bent and placed over top of the feet creating a bow-leg effect. Both hands are chambered. The upper body is erect with the head facing 12:00. Essentially this stance is a Horse Stance only much wider and lower. The distance between the feet is determined by how wide the knees can be pushed out (feet should be below the knees). The groin should be the same height as the knees. The weight distribution is 50%/50.



Tournament Forward Stance

PURPOSE:

This static posture is designed for tournament play highlighting the athleticism of an exaggerated Forward Stance.

APPLICATION:

The Tournament Forward Stance has the entire torso facing 12:00. This is accomplished by having both feet on lines that run from 12:00 to 6:00. The front foot steps forward to 10:30. The toes face 12:00 with both feet parallel to each other. The front knee is bent over top of the front foot. The back leg is straight in a locked position. The lead fist is at a 45 degree angle away from the body (shoulder height) while the rear fist is placed towards 12:00 in front of the lead ribs (above waist height). The upper body is erect with the head facing 12:00. Essentially this stance is a Forward Stance only much wider and longer with an open centerline. Lines drawn on the floor between the feet should create a square and not a rectangle. The weight distribution is 55% front/45% back.



Back Stance

PURPOSE:

This static posture is defensive in nature keeping the midline farther back from opponent while not losing ground with your feet.

APPLICATION:

The Back Stance is similar to a Cat Stance except the foot base is wider and the weight distribution is different. The entire torso faces at a 45 degree angle from the attacker. The rear foot plants back with the foot perpendicular to the opponent. The back knee is bent and parallel (over top) with the back foot. The front foot faces 12:00 with the front knee also bent. The lead fist is at a 45 degree angle away from the body (shoulder height) while the rear fist is placed towards 12:00 in front of the lead ribs (above waist height). The upper body is erect with the head facing 12:00. The weight distribution is 70% back/30% front



Tiger Stance

PURPOSE:

This static posture is a defensive posture evading attack by dropping back from opponent and lowering the body.

APPLICATION:

The Tiger Stance has the entire torso facing at a 90 degree angle from the attacker and leaning towards rear leg. This is accomplished by having both feet on a line that runs from 12:00 to 5:00. The toes face 3:00 with both feet parallel to each other. The back foot drops deep to 5:00 with the back knee bent and placed over top of the back foot. The front foot turns sideways and the front leg locks straight while the body leans to the back leg (like a side stretch). The lead fist is at a 45 degree angle away from the body (shoulder height) while the rear fist is placed towards 12:00 in front of the lead ribs (above waist height). In a classic rendition of this stance, the rear hand is held above the head in an inverted Tiger Claw with the front hand (in a Tiger Claw) parallels the front leg. The weight distribution is 75% back/25% front.



Windmill Block

PURPOSE:

To both block and re-direct an incoming weapon without violating your zone defences.

APPLICATION:

The application of the Windmill Block involves generating two circles with your arms. Both circles move in the same direction with your open hands moving out of sync. It is really an Inward Block overlapped and followed by an Outward Extended Block. Contact is made to the incoming weapon first by your lead hand in an Inward Block fashion (open hand). Once contact has been achieved, the second or rear forearm moves in a Outward Extended Block fashion to clear the weapon. The body is erect and slightly rotates and drops in the direction of the hand movement. The hands are open with the fingers facing upward. Contact can either be made with your forearms and/or open palms. Your second hand passes inside the first when blocking to the front. The opposite is true when blocking to the side.



Leg Check Block

PURPOSE:

To block an attacker's leg kick in the early stages of delivery.

APPLICATION:

The Leg Check Block is executed from a Fighting Horse Stance (or Side Stance). The lead leg is lifted from the hip while the lead leg remains locked. The lead foot is sideways creating a larger contact surface area. In a closer range, the same block may be performed by bending the front leg and placing it in a "fused" (bent knee) position. The lead fist is at a 45 degree angle away from the body (shoulder height) while the rear fist is placed towards 12:00 in front of the lead ribs (above waist height). Contact with the incoming weapon is made anywhere along the foot. The body remains erect.



Crane Hook Block

PURPOSE:

To re-direct attack into a downward diagonal direction.

APPLICATION:

The Crane Hook Block is executed from a Fighting Horse Stance. The lead hand forms into a crane shape. Your lead crane hand makes contact on top the offending arm as it approaches. Once contact is made, the Crane Hook Block continues in a circular direction (down and away from your midline). The rear hand remains up in a guarded position (in the opposite perimeter of the crane position) remembering the concept of hand positioning – if one hand is high, the other hand is low. Your weight is slightly lowered during contact to generate more force. Contact with the incoming weapon is made with the inside of the crane hand. The body remains erect.



Knee Jam Block

PURPOSE:

To hold your ground against an angular attack (roundhouse or hook) by creating a blocking wall with your lead arm and lead knee.

APPLICATION:

The Knee Jam Block is executed from a Fighting Horse Stance (or Side Stance). The lead knee is lifted high. The lead elbow makes contact with the lead knee to create a blocking wall from your fist-to-foot. The body is lowered as you balance on the rear foot (similar to a One Leg Stance) to create more stability. The upper torso bends and leans to your midline (including your head) allowing you to hide behind your blocking wall. The lead fist (elbow connected to knee) is up at a 45 degree angle away from the body (higher than shoulder height) while the rear fist is placed towards 12:00 in front of the lead ribs (above waist height). The shape of the lead arm (fist) is somewhere between a Jab Punch and Outward Extended Block depending on your angle of entry. Contact with the incoming weapon is made anywhere along the lead leg or lead arm. The body remains erect but tilted slightly in and forward – ready to lunge ahead with a counter strike.



Downward Elbow Block

PURPOSE:

To block an attack to your lower perimeter with a jamming action.

APPLICATION:

The Downward Elbow Block (also known as an Elbow Jam) is executed from a Fighting Horse Stance (or Side Stance). As you execute a reverse Step-Drag, the lead elbow is lowered (downward elbow strike) making contact with the incoming weapon. The rear hand remains up in a guarded position (in the opposite perimeter of the lead elbow position) remembering the concept of hand positioning – if one hand is high, the other hand is low. Your weight is slightly lowered during contact to generate more force. Contact with the incoming weapon is made with the bottom of the lead elbow. The body remains erect.



Rear Elbow Block

PURPOSE:

To block an attack to your ribs from the side (9:00).

APPLICATION:

The Rear Elbow Block is executed from a Fighting Horse Stance. Shift to a Forward Stance (12:00) as you execute a lead arm Rear Elbow Block. This is accomplished by driving your lead elbow in a striking fashion towards 6:00. The rear hand is raised up in a guarded position to the opposite shoulder remembering the concept of hand positioning – if one hand is high, the other hand is low. Your weight is slightly lowered during contact to generate more force. Contact with the incoming weapon is made with the back of the lead elbow deflecting attack behind you. The body remains erect.



Inverted Hand Sword

PURPOSE:

To deliver an open handed blow to vital areas.

APPLICATION:

The Inverted Hand Sword is the same as a Hand Sword strike except in the opposite direction. Hand Sword strikes come towards your centerline while Inverted Hand Sword strikes go away from your centerline. To make an Inverted Hand Sword, the hand is open with the phalanges fully extended. The contact zone of the weapon is found along the inner side edge of the last metacarpal (baby finger side). During the execution of the strike, the forearm is pronated to generate rotational torque. The thumb is placed tightly against the hand. Some prefer to slightly bend the ends of their fingers to create a tighter hand for striking.



Rear Inverted Hammer Fist

PURPOSE:

To deliver a closed fist blow to vital areas such as the groin or low stomach.

APPLICATION:

The Rear Inverted Hammer Fist is the same as a Hammer Fist strike except in the opposite direction. Hammer Fist strikes come towards your centerline while Rear Inverted Hammer Fist strikes go away from your centerline. The Rear Inverted Hammer Fist is a powerful strike that involves a “hammering” action of the arm. The closed fist is held tight. Contact is made with the outside edge (little finger side) of the fist. From a bent arm start position, the forearm is extended and pronated to generate more power.



Inverted Ridge Hand

PURPOSE:

To deliver an open handed blow to vital areas.

APPLICATION:

The Inverted Ridge Hand is the same as a Ridge Hand strike except in the opposite direction. Ridge Hand strikes come towards your centerline while Inverted Ridge Hand strikes go away from your centerline. The Inverted Ridge Hand assumes the same position as the regular Hand Sword except the thumb in the Ridge Hand is placed across the palm of the striking hand. Contact is made by the edge of the hand (on the index finger side). Avoid making contact with your index finger. While a Ridge Hand is often done with a stiff arm swinging action from the shoulder creating a pendulum effect, the Inverted Ridge Hand strike is mainly executed by bending at the elbow (like a dumbbell “curling” action) with the striking forearm supinating to generate more torque force.



Obscure Palm

PURPOSE:

To deliver an open handed blow to vital areas from underneath.

APPLICATION:

The Obscure Palm is the same as a Thrusting Palm strike except in a different direction. Thrusting Palm strikes go away from your centerline while Obscure Palm strikes come from a lower perimeter striking in an upward direction. The open hand is recoiled (using forearm extensors) to create a near 90 degree angle at the wrist. The thumb is tucked tightly to the side of the hand. The phalanges are pulled back slightly and are separated. The arm is driven up (like an Uppercut) and contact is made with the heel of the palm to the target. Upon contact the wrist is pronated to generate greater force in the follow through.



Inverted Palm

PURPOSE:

To deliver an open handed blow to vital areas from above.

APPLICATION:

The Inverted Palm is the same as a Thrusting Palm strike except in a different direction. Thrusting Palm strikes go away from your centerline while Obscure Palm strikes come from above striking in a downward direction. The open hand is recoiled (using forearm extensors) to create a near 90 degree angle at the wrist. The thumb is tucked tightly to the side of the hand. The phalanges are pulled back slightly and are separated. The bent arm is driven down (like a Downward Inverted Elbow) and contact is made with the heel of the palm to the target (fingers towards you). Upon contact the bent arm is extended to generate greater force in the follow through.



Butterfly Palms

PURPOSE:

To deliver a double open handed blow to vital areas.

APPLICATION:

The Butterfly Palms strike is the same as a Thrusting Palm strike except the Butterfly Palms uses two Thrusting Palms simultaneously. Butterfly Palms move away from your centerline. The open hands are recoiled (using forearm extensors) to create a near 90 degree angle at the wrists. The thumbs are tucked tightly to the side of the hands. The phalanges are pulled back slightly and are separated. Both hands are connected at the base of the palms (fingers sideways) which creates a shape similar to butterfly wings. The arms are extended and contact is made with the heel of the palms to the target. Upon contact the arms are extended to generate greater force in the follow through. Often a Butterfly Palms strike will partially wrap around a target.



Shovel Kick

PURPOSE:

To deliver a kick to a downed opponent.

APPLICATION:

The Shovel Kick is similar to a Front Ball Kick. Unlike the Front Kick however (where the knee is raised and the foot elevated before the kick), the Shovel Kick is executed by pointing the knee down with the leg cocked to fire. The leg is extended to the target (ball kick) – often to the ribs of the downed opponent. Upon contact the kicking leg is then raised straight up to load for a future action (similar to a shoveling action). The body remains as upright as possible with the hands up in the guarded position.



Ground Stomp Kick

PURPOSE:

To deliver a kick to a downed opponent

APPLICATION:

The Ground Stomp Kick is similar to a Heel Push Kick except in a different perimeter. From a high loaded knee up position the kicking foot (toes pulled back) is lowered driving the striking heel onto the downed target. The body remains as upright as possible with the hands up in the guarded position.



Rear Lifting Heel Kick

PURPOSE:

To deliver a kick to the rear in an upward motion

APPLICATION:

The Rear Lifting Heel Kick is executed (lowering your centre of gravity) by bending the support leg as the kicking heel is raised to the target. The same side hand (Inverted Palm) is lowered towards the top of the same target often creating a sandwich effect (compression strike). The other hand remains up in a guarded position by the opposite shoulder.



Roundhouse Knee

PURPOSE:

To deliver a knee strike from an “off angle”.

APPLICATION:

The Roundhouse Knee loads the same way as a full motion Roundhouse Kick. Unlike the Roundhouse Kick however, the striking leg is never extended as a full kick because of the range proximity of the target. Whenever possible both hands assist in the kneeing action by pulling opponent (downward diagonal towards your centerline) into the strike. The body weight is lowered during the strike to create more force.



Sole Wipe Kick

PURPOSE:

To deliver a scraping kick action low and parallel to the ground – either front or rear.

APPLICATION:

The Sole Wipe Kick is executed by swinging the hip and semi-straight leg in a pendulum action either forwards or backwards. Contact in this kick is made by the sole (bottom) of the foot or shoe across a target like the face. In a forward action the strike occurs first by the ball of the foot scraping through to the heel of the foot. A kicking action to the rear is performed in an opposite manner. The body remains as upright as possible with the hands up in the guarded position.



Downward Inner Crescent Kick

PURPOSE:

To deliver a kick in a downward diagonal direction.

APPLICATION:

The Downward Inner Crescent Kick begins by turning the kicking toes away from your centreline so that your heel and big toe are parallel to the ground. As your foot shape is being initiated, the kicking leg is loaded by bending the knee and lifting it up. From the loaded position the kick is then extended (similar action to a Heel Push Kick) in a downward diagonal direction to the target. The body remains as upright as possible with the hands up in the guarded position.



Side Stiff Leg

PURPOSE:

To strike and move the selected target out and away from you disturbing opponents balance and possible expanding the base.

APPLICATION:

The Side Stiff Leg is executed by swinging your straight leg away from your centerline. The striking foot position is the same as a Side Kick. With a pendulum action (from your hip) the kicking foot (parallel to the ground) strikes the target pushing and lifting it away from you. The body remains as upright as possible with the hands up in the guarded position.



Rear Stiff Leg

PURPOSE:

To strike and move the selected target up and away from you disturbing opponents balance and possible expanding the base

APPLICATION:

The Rear Stiff Leg is executed by swinging your straight leg away from your centerline. The striking foot position is the same as a Rear Kick. With a pendulum action (from your hip) the kicking foot (perpendicular to the ground) strikes the target by lifting up and away from you. The same side hand guards low as the other hand remains up in a guarded position by the opposite shoulder.



Downward Looping Roundhouse Kick

PURPOSE:

To deliver a downward diagonal kick to a downed opponent.

APPLICATION:

The Downward Looping Roundhouse Kick is initiated by lifting the non-kicking leg (bent knee) off the ground slightly. In a jump switch type of motion your weight is transferred and lowered onto the non-kicking leg as you execute a Roundhouse Kick in a downward diagonal motion to the target striking with the ball of your foot. The same side hand guards low as the other hand remains up in a guarded position by the opposite shoulder.



Arm Trap/Neck “L” Choke

PURPOSE:

A choking attack from the front to the sides of the neck (knock out) or throat (eliminate) – with his close arm trapped.

APPLICATION:

From the front - slipping, (with your hands) apply an “L” Choke with his close arm trapped in your choke. To eliminate opponent, place pressure directly against the esophagus. **Note:** You can also apply this choke more as a “lock” or compression by collapsing your outside arm (rolling your forearm) into his neck and trapezius.



Triangle Leg Choke

PURPOSE:

A choking attack from off-angle while you are on the ground (bottom position) by using your legs around his sides of the neck (knock out) or throat (eliminate).

APPLICATION:

While on the ground (bottom position – on your back): [NOTE: at least one of your legs is higher than one of his arms]; leverage your body off-angle lifting your one leg high above his head. Collapse your high leg wrapping your calf and hamstring around his neck while your same leg wraps the foot around your other leg for leverage (creating a triangle). Apply pressure to choke out. To eliminate opponent, place pressure directly against the esophagus.



Straight Leg Scissors Choke

PURPOSE:

A choking attack from off-angle while you are on the ground (side or bottom position) by using your legs around his sides of the neck (knock out) or throat (eliminate).

APPLICATION:

While on the ground (side or bottom position): [NOTE: Your legs is higher than his arms]; leverage your body off-angle placing your legs above his shoulders and arms wrapping them on either side of his neck. Wrap one of your feet around your other leg for leverage (creating a straight line). Apply pressure to choke out by squeezing your legs together. To eliminate opponent, place pressure directly against the esophagus.



Locks

PURPOSE:

Locks are designed to control your opponent's limbs in a static secured position. Many of these locks have already been demonstrated in the manipulation self-defence techniques. It is important to know their names however for a common reference.



Rear Hammerlock



Pulling Hammerlock



Inverted Hammerlock



Forearm Arm Bar



Shoulder Arm Bar



Shoulder Press Arm Bar



Front Torso Arm Bar



Shin Arm Bar



Knee Arm Bar

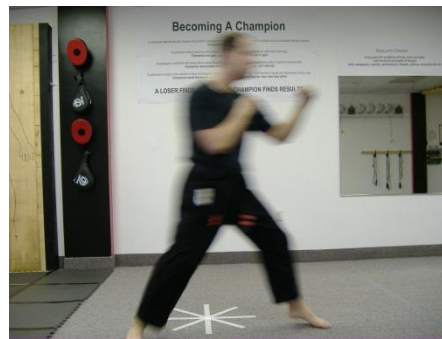


Calf Arm Bar



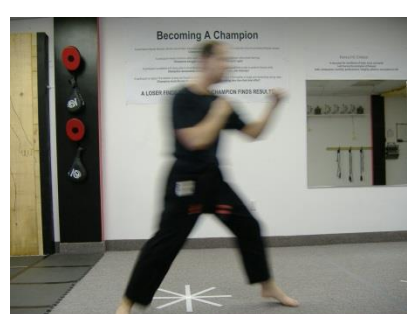
Whatever technique you apply...train safely with your partner.JKF

Body Maneuvers



Step-Drag:

The front foot shuffles forward then the back foot follows keeping the same stance depth.



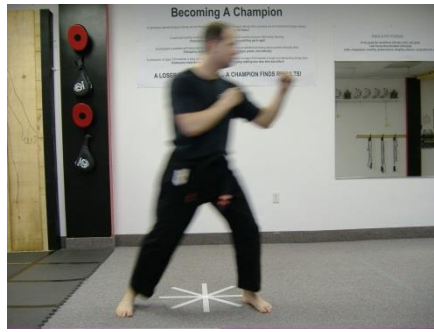
Drag-Step:

The back foot shuffles forward then the front foot follows keeping the same stance depth.



Lunging:

Similar to a step-drag except far more distance is covered. This is a full commitment type of maneuver.



Step-Through:

The back foot moves forward and past the front foot in a fighting horse stance on the opposite side. The groin is pinched off during this maneuver



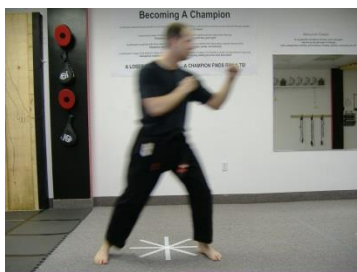
Front Crossover (Advancing):

From a fighting horse stance the rear foot steps through (into a twist stance) in front of the front foot. Then the front foot steps through replanting in the same fighting horse stance as the body advances.



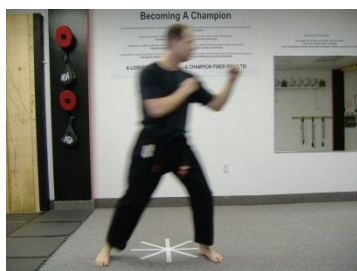
Front Crossover (Retreating):

From a fighting horse stance the front foot steps through (into a twist stance) in front of the rear foot. Then the rear foot steps through replanting in the same fighting horse stance as the body retreats.



Rear Crossover (Advancing):

From a fighting horse stance the rear foot steps through (into a twist stance) behind the front foot. Then the front foot steps through replanting in the same fighting horse stance as the body advances.



Rear Cross-Over (Retreating):

From a fighting horse stance the rear foot steps through (into a twist stance) behind the front foot. Then the front foot steps through replanting in the same fighting horse stance as the body retreats.



Skipping: Drag your back foot up towards your front foot. Before your back foot reaches the front foot, quickly lift the front knee up in a loaded position.



Pull Drag: With your weight on the back foot, lift your front knee up in a loaded position followed by hopping slightly forward on the back foot.



Creeping: *This can be done with either one foot or both feet at a time. Inch your foot (feet) forward along the ground (maintaining surface contact) by moving the ball of the foot forward and then the heel. Continue the action.

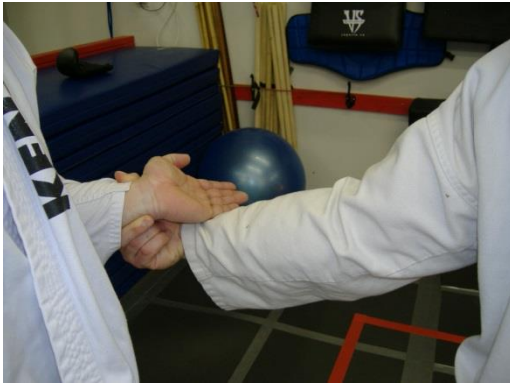


Body Fake: From a Fighting Horse Stance pretend to lunge forward at your opponent by increasing the bend in your knees as you jerk your arms slightly forward (as if to attack) while simultaneously pivoting your torso towards your opponent. A small micro step forward with the front foot can also be applied. These actions create a “false vector” or “fake”. Once the fake has been initiated, then follow with a lunging attack. *The idea of the body fake is to create “broken rhythm” and can also be used to intimidate as well as test the defensive movement of your opponent.



Shoulder Fake: From a Fighting Horse Stance create the “false vector” or “fake” by dipping the lead shoulder downward as if to deliver a jab to attacker’s lower perimeter. If you execute correctly, your opponent will lower his guard in an attempt to defend the perceived attack. As his guard is being lowered, immediately raise back up to strike in the upper perimeter. This works very well for striking with a lead hand Back Knuckle.

Wrist Escapes



Outward & Palm Strike (SS)



Inner Palm & Crane Strike (SS)



Crane Up & Palm Strike (SS)



Palm Down & Inverted Finger Whip



Outward Hook & Finger Dart



***Teaching someone how to fight is easy.
The real challenge is teaching them how to be a martial artist! JKF***

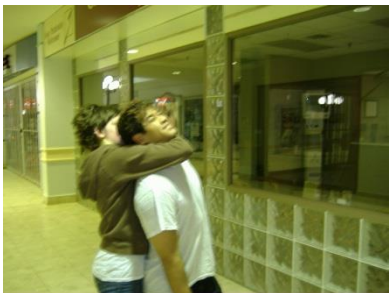
Side Shoulder Grab (Opposite)

DEFENSE FOR A:

A right grab on your right shoulder with attacker facing opposite to you.

APPLICATION:

Pin grabbing hand to your right shoulder with your left hand. Execute a right outward block to the back and top of attacker's arm bending it and causing attacker to lean slightly backward. Shoot a right palm strike through attacker's chin as you slide your right foot behind attacker. Pivot clockwise as you step through and face attacker while simultaneously collapsing your right arm into an "L" choke (or full choke). Apply a palm press to left side of attacker's head and hook right hand onto left forearm completing choke. Drop the right foot back to 12:00 and shuffle backwards dragging attacker by his heels rendering him unconscious.



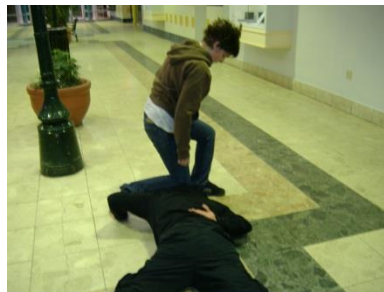
Side Headlock

DEFENSE FOR A:

Right headlock from your left side.

APPLICATION:

Turn your face towards your attacker's body as you bury your chin to alleviate pressure as you bring your right hand up to secure attacker's grip. Bite attacker. Raise your left hand up opponent's back and in front of opponent's face (passing through the right side of attacker's face). Form your hand into the shape of a hand sword strike and press it firmly against and under the nose of attacker. Lift up and back with your left hand forcing opponent's head back. Straighten your left arm and then drop it down towards the ground forcing opponent to rotate their body away from you. Grab attacker's right hand with your right hand. Wrap your left arm around opponent's head placing attacker in a front headlock (be sure to apply downward pressure to prevent being struck). Back up pulling attacker to the ground (your left hand is on attacker's throat) and your right arm has attacker's right arm in a hammerlock. Pull attacker by the throat. Drop your right knee on neck of attacker to keep pressure applied as you choke with your left fingers.



Front Headlock

DEFENSE FOR A:

Headlock from the front with attacker's right hand.

APPLICATION:

Secure attacker's right hand by placing your left hand as a pin as you rotate and bury your head to relieve the pressure. Step to 11:30 (outside attacker's right leg) with your right foot as you strike groin with a right ridge hand as left hand executes a snake strike to attacker's right quadriceps. Grab attacker's right wrist with both hands as you rotate counter clockwise and drop your left foot back to 12:00 into a twist stance. Your right hand controls attacker's right wrist and your left arm wraps around attacker's neck as you straighten up and rotate counter clockwise to face attacker (from behind). Apply pressure into a hammerlock. Left hand "L" chokes neck. Right inner crescent kick the back of attacker's right knee as you drop your right foot back to 12:00 into a left forward stance. Rotate clockwise as you force opponent to the ground onto attacker's face still applying the right hammerlock. Left knee in the back with the right shin checking attacker's right arm as your left hand applies the hammerlock and your right hand presses on the base of the neck.



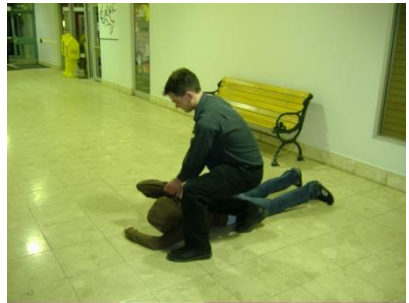
Straight Punch

DEFENSE FOR A:

Right straight punch from 12:00.

APPLICATION:

Slip attack by moving left foot to 10:30 with a double block to outside of attacker's arm. Your left forearm reaches over top and traps attacker's recoiling right forearm and your right hand secures the wrist. Drop the left foot back to 6:00 into a twist stance as both hands secure attacker's right wrist. Rotate counter clockwise into a left forward stance throwing attacker to the ground. Reach underneath with the right hand grabbing attacker's wrist and then pull with both hands forcing attacker to roll over onto their stomach. Place your right knee in the attacker's back as you pull up (with both hands) on attacker's right arm.



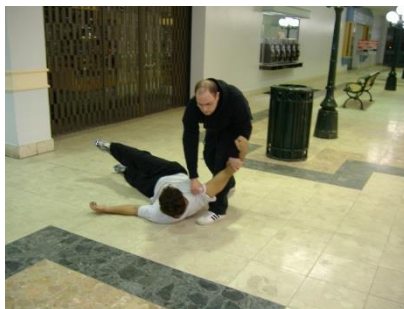
Roundhouse Punch

DEFENSE FOR A:

Right roundhouse punch from 12:00

APPLICATION:

Step to 11:30 with the right foot into a right forward stance with a left open-hand outward extended block to the wrist and a right inward block to the shoulder joint. Grab attacker's right arm with both hands and drop the left foot back into a twist stance to 12:00. Rotate counter clockwise lifting your right flapping elbow up against attacker's chin as you shift into a left forward stance throwing attacker to the ground. Place attacker's right arm (at their elbow) against your left knee as you secure this grab with both of your hands. Apply pressure by pressing forward with your left knee against the elbow joint.



Back Swing Punch

DEFENSE FOR A:

Right backswing punch from 12:00

APPLICATION:

Step with the left foot to 1:00 into a left forward stance with a right open-hand outward extended block against the elbow and a left inward block against the triceps. Your left hand sword hooks the chin and anchors as your right hand grabs the right wrist. Left foot sweeps attacker's front right leg forcing attacker to the ground. Drop your left foot back to 7:30 into a twist stance as you secure attacker's right wrist with both hands. Rotate counter clockwise into a right forward stance placing attacker's right elbow against your right knee. Apply pressure.



Front Kick

DEFENSE FOR A:

Right mid-to-high front kick from 12:00

APPLICATION:

Your hands are up in a fighting position. Drop back with the right foot towards 4:30 into a fighting horse stance as you execute a left outside downward block (one block action) that hooks and traps the leg. Step through with the right foot to 11:30 (inside of attacker's left leg) into a right forward stance as you do a right palm strike to the chest. Grab with the right hand and rotate counter clockwise into a left forward stance facing 6:00 tripping attacker over your right leg and to the ground. Right knee into attacker's groin as you grab and squeeze attacker's throat with your right hand. The left arm still applies pressure against attacker's right leg.



Roundhouse Kick

DEFENSE FOR A:

Right mid-to-high roundhouse kick from 12:00

APPLICATION:

Step to 4:30 with the left foot into a fighting horse stance with a right inward block and left downward block (universal block) against attacker's right leg. Circle your left arm underneath the leg. Your left arm pulls up and in as your right arm pushes down and out (scissor effect) as you shift into a left forward stance facing 7:30 forcing attacker to the ground. Grab attacker's ankle with both hands as you do a right knee drop to attacker's groin. Twist ankle clockwise rotating attacker face down as you step up the outside of attacker's body towards 6:00 with a right front crossover and then step with your left foot on the attacker's neck. Lift up attacker's right foot with both hands. Apply pressure.



Hook Kick

DEFENSE FOR A:

Front leg (left) hook kick

APPLICATION:

Step in with the right foot to 10:30 with right inward/left outside downward blocks (universal block). Immediately hook attacker's upper leg (from underneath) with your left hand and grab (check) attacker's right upper arm (to prevent him from back knuckling you). Slide your left foot to your right foot. Execute a right hook sweep against attacker's shin (of supporting leg) forcing attacker to the ground (face first). Use your hands to assist by pushing him down. Lift attacker's left leg high over attacker's body as you drop your right knee onto attacker's right hamstrings and drive a right palm down on attacker's lower back.



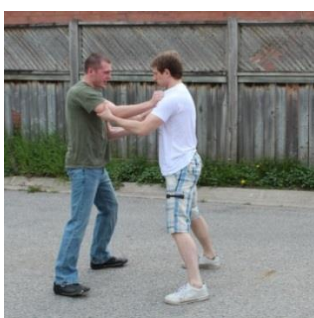
Double Arm Grab (Upper)

DEFENSE FOR A:

Double grab against your upper arms – could also be used for the classic grab (right hand lapel/left hand sleeve)

APPLICATION:

Step across opponent's centreline with the right foot (to or slightly past his right foot). Remember to turn your right foot to parallel his right foot. At the same time as the initial step, drive your right uppercut motion through his right shoulder. Grab his right shoulder as you drop step the left foot towards attacker so that the rear of your body is touching and parallel to his front torso. Drop onto the right knee while executing a 90 degree turn (face 3:00) as you pull opponent's right arm down and over your body throwing attacker to the ground. Shoot your right palm through to his face creating a pushing chin lock and an upper arm arm-bar. Insert the middle finger into the neck. NOTE: Adjustments in this technique will have to be made for extreme height differences - attacker is much shorter or attacker is much taller.



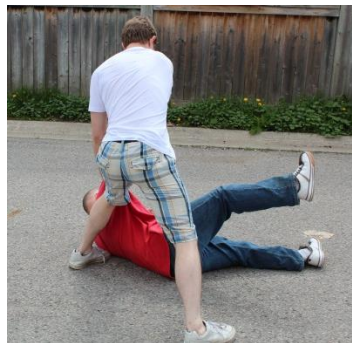
Front Bear Hug (Arms Free)

DEFENSE FOR A:

Bear hug from front 12:00 (arms free)

APPLICATION

Place both (index finger) knuckles under attacker's ears pushing in and grinding. Place your left hand on the back of the attacker's head and your right hand on the chin. Turn attacker's head counter clockwise and away from you (downward-diagonal) forcing attacker off balance and to the ground. Be sure to trap attacker's right arm in your left upper arm (pinning to sliding pin) as attacker falls. Be careful NOT TO LEAN FORWARD as he could hook your body while falling – throwing you to the ground. With both hands twist attacker's right wrist clockwise forcing attacker to roll over onto their stomach as you apply a hammerlock using both of your hands. Place your right knee in the attacker's back as the right hand controls the hammerlock and the left hand is placed at the base of opponent's skull on the neck. Apply pressure.



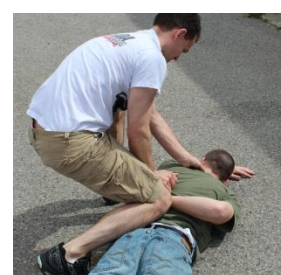
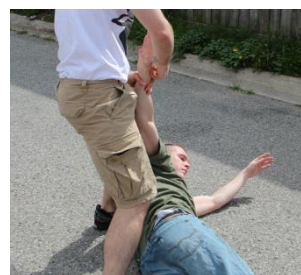
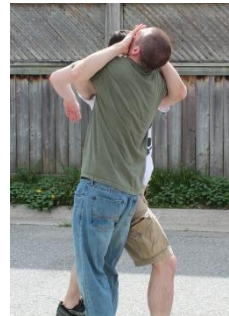
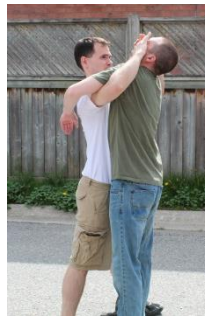
Front Bear Hug (Arms Pinned)

DEFENSE FOR A:

Bear hug from front 12:00 (arms pinned)

APPLICATION

Step with the left foot to an attention stance with a double pinch to attacker's kidneys. Snake your arms up the back of attacker and loop them to the front of the face (two hand swords under nose). Step your right foot behind attacker into a right forward stance. Shift to a left forward stance facing 9:00 as you drive attacker's head back forcing him to the ground. Be careful NOT TO LEAN FORWARD as he could hook your body while falling – throwing you to the ground. Secure attacker's right arm and place him in a hammerlock (left hand on arm) as your left knee drops on attacker's back (securing hammerlock) with your right foot trapping arm from side. Apply pressure to back of neck with your right hand.



ISR: Right Punch (Inside) - Extension

PURPOSE:

An introductory striking response to a right punch.

APPLICATION:

While in a fighting horse stance (left side forward) execute a left outward extended block at or below the elbow on the inside of opponent's right punching arm. Shift to a forward stance while executing a right thrusting palm strike to opponent's face. Drive your right front knee into opponent's groin landing forward into a fighting horse stance with a right inward elbow strike to the left side of his head. Shift to a right forward stance with a left reverse punch to attacker's face driving him back followed by a left front ball kick (roundhouse kick – depending on angle) to attacker's groin (or mid-section) landing into a left fighting horse stance. Left front crossover cover out to 4:30.



ISR: Left Punch (Inside) - Extension

PURPOSE:

An introductory striking response to a left punch.

APPLICATION:

While in a fighting horse stance (left side forward) execute a left inward block at or below the elbow on the inside of opponent's left punching arm. Execute a left inverted hand sword strike to opponent's neck as the right hand replaces the left checking his arm. (If out of range shuffle forward with strike or add a primary front kick insert). From the inverted hand sword, crane hook neck and anchor down (crane anchoring neck lock). Skip up with a left primary knee to groin or chest. Land forward in a fighting horse stance with a left upward flapping elbow to straighten him up (keep the flapping elbow forearm extended "framing" opponent square to you while maintaining pressing pin). Shift to a left forward stance and execute a secondary right front knee to attacker's groin landing forward into a right fight horse stance followed by a right upward elbow to opponent's chin. Right downward tiger claw through attacker's face. Right front crossover cover out to 7:30.



ISR: Club Down - Extension

PURPOSE:

An introductory striking response to a downward hammering punch.

APPLICATION:

While in a fighting horse stance (left side forward) execute a left upward block at or above the elbow of opponent's right hammering arm. Shift to a forward stance while executing a right thrusting palm strike to opponent's chest driving them back. Drive your right front heel push kick to opponent's mid-section forcing them away as you land (stepping through) into a fighting horse stance. Skip up to a primary right front ball kick to attacker's groin (or low stomach) landing forward into a side stance. Execute a left advancing rear crossover towards opponent and deliver a right side kick to attacker's mid-section (driving him back) as you land forward into a side stance. Right front crossover cover out towards 7:30.



ISR: Low Punch - Extension

PURPOSE:

An introductory striking response to a low punch.

APPLICATION:

While in a fighting horse stance (left side forward) execute a left downward at or below the elbow on the top side of opponent's punching arm. Shift to a forward stance while executing a right thrusting palm strike to opponent's face. Deliver a left push down trap to punching arm as you shuffle (step drag) forward with a left inverted hammer fist strike to opponent's face. Deliver a left push down trap against punching arm as you execute a right secondary knee to attacker's groin stepping through into a right forward bow as you deliver a right thrusting palm to attacker's face. Right front crossover cover out to 7:30.



Hand-Held Weapons: Yawara Stick

General:

The yawara stick (also known as a kubaton and self-defence keychain) is a practical and efficient close-quarter weapon. It is very easy to learn and apply yawara skills in self-defence. The yawara stick ranges anywhere from 4 to 8 inches in length and can be made from many different materials. Depending on the manufacturer, the shape (especially the ends of the weapon) will vary. Easily accessible items such as pens, combs, brushes and small rulers, etc. can all be substituted in yawara applications.



Basics Strikes & Drills:

Much of the striking with this weapon involves a thrusting (poking) action with the contact occurring at either end of the weapon. Striking with the long flat side can also be applied. The yawara stick can also be used in leverage scenarios too. This is a great weapon for striking targets such as nerve centres, creating muscle separations, and hitting joints.

Practice lunging forward and striking to a target with the end of the Yawara stick. Hammering actions (with the yawara stick in hand) should also be done in all three zones. When lunging with the weapon, your thumb should be pressed against the side of the stick. Hammering actions require the thumb to be placed over the end of the weapon. Contact to a target (with the end of the weapon) should leave the mark of a half-circle (not a full circle).

Descending Yawara

Step with the right foot to 12:00 into a side horse stance with a right yawara thrust into the attacker's solar plexus while the left hand blocks upward. Rake up the body to the chin and down into the right eye with the yawara stick as the right foot slides behind attacker. Shift to 6:00 into a forward stance throwing attacker to the ground. While maintaining grab of attacker's right arm, deliver a right yawara thrust into attacker's right armpit with a right knee to the ribs. Right inner crescent kick through right arm.



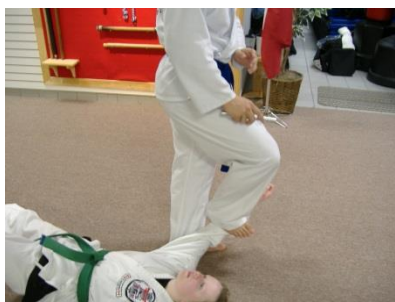
Rising Yawara

Step in with the right foot to 12:00 into a side horse stance with a left downward handsword strike to attacker's wrist and a right downward yawara strike (flat edge) to attacker's biceps. Collapse your left arm around attacker's forearm pulling yawara towards you trapping his arm. Step behind attacker with the right foot and shift counter clockwise throwing attacker to the ground. Right yawara thrust to attacker's throat with right knee to stomach. Right inner crescent kick through right arm.



Circling Yawara

Step in with the right foot to 12:00 into a side horse stance with a double block to attacker's arm (left hand to forearm and right yawara flat edge to biceps). Strike attacker's cheek with a yawara thrust and then let it slide under attacker's nose. Circle and force attacker to the ground by applying yawara pressure against attacker's nose. Right yawara thrust to attacker's throat with right knee to stomach. Right inner crescent kick through right arm.



Reversing Yawara

Step with the left foot to 10:30 into a fighting horse stance with a left inward block against back swing. Shift to a forward stance facing 12:00 with a right yawara thrust to the ribs. Step through and behind with the right foot with a right elbow action through the ribs. Cat stance up as you drive the yawara stick back through the kidney. Right leg buckle takedown with a right yawara thrust to attacker's throat (checking right arm with your left hand). Once attacker is on the ground execute another yawara thrust to the throat. Right right knee to stomach. Right inner crescent kick through right arm.



Thrusting Yawara

Drop the left foot back to a fighting horse stance with a right downward yawara hammering blocking on top of the incoming wrist. Shift to a right forward stance with a left palm trap on the same wrist. Shuffle forward pivoting back into a fighting horse stance with a right yawara thrust to attacker's neck (and then through and past it). Step through with the left foot behind attacker as the right arm collapses into an "L" choke. Left inner crescent the back of attacker's left knee planting your left foot. Step with the right foot forcing your knee into attacker's back as your right hand hooks attacker's chin and your left hand grabs yawara stick and hammers it into the side of attacker's neck. Push away with right knee.



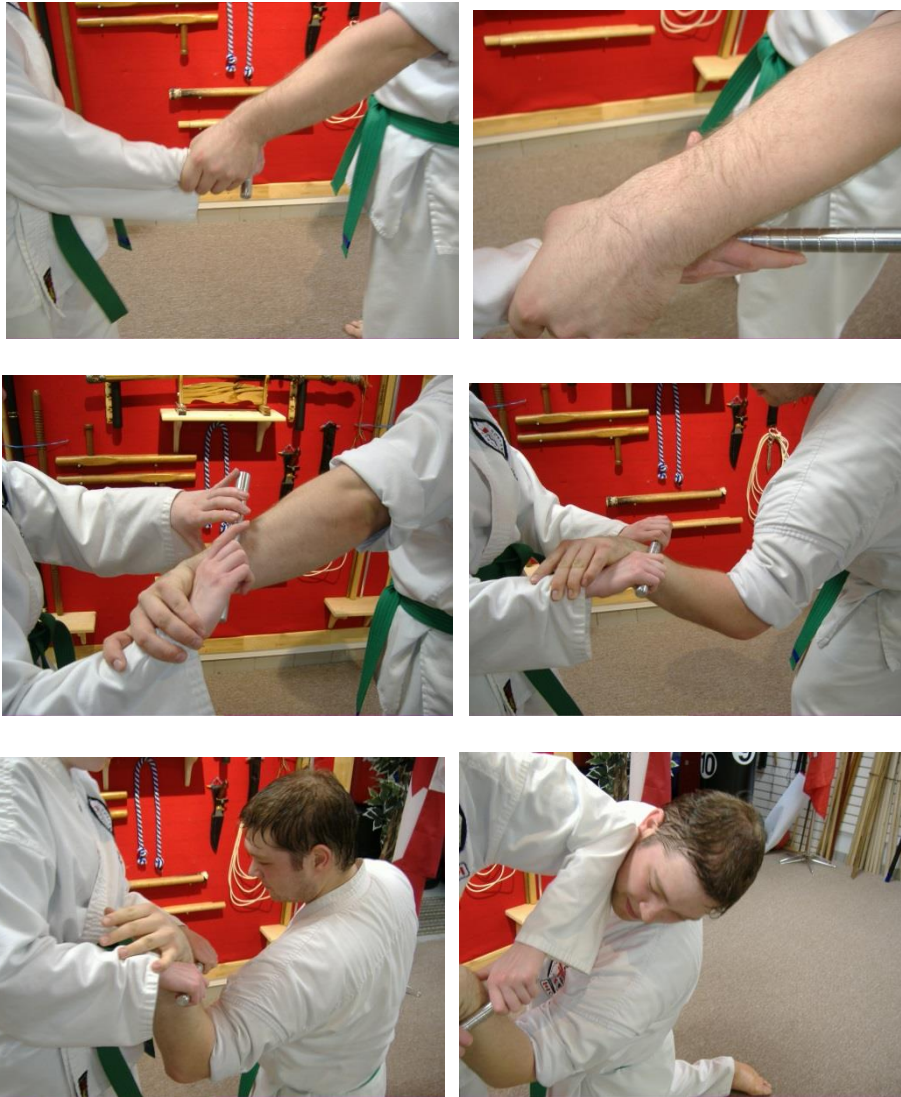
Captured Yawara (Cross)

Secure the grab by pinning with your left hand. Be sure your hand position on the weapon is for a hammering action. Execute a right outward block pattern hooking yawara stick overtop of attacker's right wrist. Pull yawara stick straight down (be sure stick is aimed from 12:00 to 6:00 in the height zone).



Captured Yawara (Same)

Open your grip on the yawara stick by extending your thumb away from the weapon. Circle your right hand counter clockwise placing the yawara stick (and your left fingers) on top of attacker's left wrist with both of your thumbs placed under the wrist. This creates a lock. Pull down and roll the yawara stick towards yourself (like rolling dough) forcing attacker to kneel down. Deliver a left flapping elbow to the face.



Open Skills

For each weapon taught in Kenjute, there exists an “open skills” section where students are encouraged to create and experiment with different self-defence scenarios and applications. Find a training partner and practice escaping different situations by using the yawara stick. You may be asked to show some of your findings during a belt examination.

Shield Work & Bag Work

PURPOSE:

To continue developing power and proper body alignment using the Yellow Belt, Orange Belt and current Purple Belt blocks, punches, and kicks as well as to increase strength and cardio fitness

APPLICATION:

Shield Work:

Practice all learned punches and kicks with partner holding shield. Take your time working on good form and power.

Bag Work:

Wearing your bag gloves (wrist wraps optional) practice moving around the bag as if it were your opponent (body maneuvers). Execute upper limb strikes only. This should be followed by rounds of lower limb strikes only. Finally deliver rounds of both upper and lower limb strikes in varying combinations. All rounds are 30 seconds. As your cardio fitness improves add additional rounds. Be sure to keep your non-striking hand up by your face (elbow in) to protect your ribs. Keep your chin down and remember to breathe out as you execute the strikes. There are a minimum total of 9 rounds: 3 rounds of hands; 3 rounds of feet; and 3 rounds of hands & feet.



Ancillary Skills: Strength

Note: Aside from learning the technical martial arts skills of Kenjute, all students are encouraged to actively participate in the "Ancillary Skills" section to improve overall strength, cardio, flexibility, coordination, balance, and focus. This is achieved through a series of prescribed exercises and routines. Students should arrive early for class and perform the stretch band (SB) exercises and leg exercises before the belt class begins.

Strength:

In the early stages of training students will improve their strength through performing natural toning exercises (use of gravity, tension, and stretch bands). In later belts students will be introduced to proper weight training techniques with different routines (circuit training, introductory body building, advanced body building, and body sculpting). For stretch band (SB) exercises in this belt perform each exercise with 3 sets of 12 repetitions. You can add "sets", "reps", and increase stretch band tension if the warm-ups/mini-workout is getting too easy. Students may also substitute the stretch bands for weight training too. Remember that a strong fit martial artist can perform their skills to a higher level.

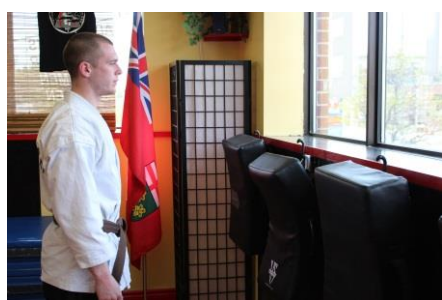
Chest/Triceps –



Wrist Push Ups



Finger Tip Push Ups



Wall Press Push Ups



Seated Dips

Back/Biceps -

(See Yellow Belt manual stretch band exercises)

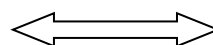
Shoulders -

(See Yellow Belt manual stretch band exercises)

Legs -



Wall Horizontal Leg Slides



Wall (Front Kick-Leg Straight) Leg Circles – both directions





Wall (Side Kick-Leg Straight) Leg Circles – both directions



Partner Leg Squats

Abdominals –



Reverse Sits Ups: With your feet braced, from a seated position (arms crossed) lie back in slow motion until your shoulder blades start to touch the ground and then sit all the way up quickly keeping tension on your stomach the whole time.



Reverse Crunches: With your feet braced, from a 2/3 lying back position (arms crossed) lie back in slow motion until your shoulder blades start to touch the ground and then sit up quickly to the 2/3 position keeping tension on your stomach the whole time.



Wide Leg Raises



Circle Leg Rolls

Ancillary Skills: Cardio Fitness



Dojo Fartlek Run (Swedish for “speed play”): While running laps, change up how you run by varying the movements such as skipping, high stepping, sprinting, hopping, side shuffles, crab runs, monkey shuffles, running backwards etc. In nice weather, you could also perform fartlek running outside.



Stair Run/Hops: Sprint up stairs (every step) – walk down. Sprint up stairs (every second step) – walk down. Sprint up stairs (every third step) – walk down. Repeat with single leg hops followed by double leg hops.



Class Sparring: Fighting multiple opponents in a sparring class has a great “task specific” cardio benefit.

Ancillary Skills: Additional Stretches

The following are additional stretches that can be used to vary your stretching routines as well as working with a partner to increase flexibility. Remember to communicate when training with a partner to prevent muscles pulls. Know your limit.



Gravity Side Splits: Keeping back straight (by pushing hips forward), let your feet slide out sideways to your maximum. Fall forward onto your hands. Bring your feet closer and repeat.



Lying Wall Splits: With your rear tight against the wall and your lower back on the floor, assume as side split position (feet touching wall) and let your legs spread using gravity. For better results, gently strike and massage the insides of your legs. To get out of stretch, use two hands to pull one leg to the other falling sideways.



Single Chair Splits



Double Chair Splits



Partner: Hands On Shoulders



Partner: Back Arch



Partner: Back Arch Shoulder Pull



Partner: Full Nelson (Elbows Back)



Partner: Seated Rows



Partner: Seated Legs Straight)



Partner: Front Split



Partner: Side Split



Partner: V-Sit – Three Positions: To One Side / To Other Side / To Middle



Photo by Victoria Hartleib

High kicking is not necessary to be a good martial artist. Let's not kid ourselves however, the ability to kick high increases options and is great for showmanship. To kick high, aside from practicing the technical aspect requires three things: improved flexibility; hip, core, and leg strength; and choosing the right parents. JKF

Ancillary Skills: Agility/Speed (Coordination)

Ancillary Exercises At This Level:



Pick Ups: A quick as possible pick up balls. Repeat in different configurations.



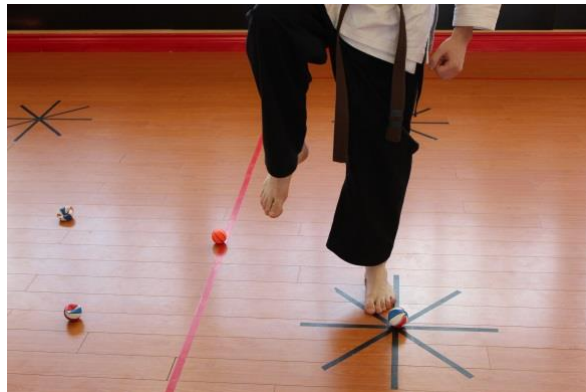
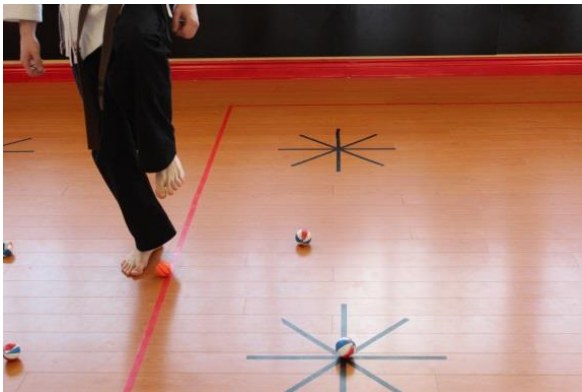
Drop Up Kick or Punch: Similar to a “Burpee” drop to the ground and jump up with varying kicking combinations, punching combinations, and kick/punch combinations.



Strike Evasions: Have a partner throw objects at you (rubber balls etc.) while you work on your body maneuver skills.



Bench Hopping: Hopping with two feet jump over bench and return (back and forth) – zig-zag. Then try single foot jumping



Spot Hopping: Practice leaping from one spot to another – either on to opposite foot and/or same foot. You can increase distances as well as height (ie. tree stumps)

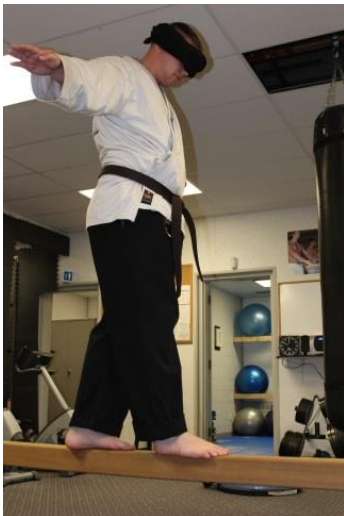
Visual Cue Strikes: To increase your speed and reaction time try this at home. While watching television, get up during commercials (stand or fighting stance). During each commercial, every time the picture changes, execute a punch combination, kick combination, or punch/kick combination.



Partner Three Target Strikes: Upon reaction command execute three strikes to different targets on opponent as fast as you can. Get as close to the target without touching it (demonstrating control). Vary the targets. You can also increase the number of required strikes. How fast can you strike to 21 different targets without making contact?

Ancillary Skills: Balance

Ancillary Exercises At This Level:



Walking The Beam: Blind Folded



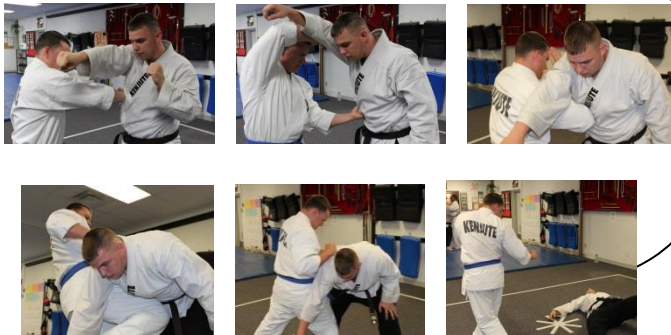
Kneeling Ball Balance: While kneeling try blocking and punching



When defending yourself, it's always better to give than to receive! JKF

Ancillary Skills: Focus / Emotion

Ancillary Exercises At This Level:

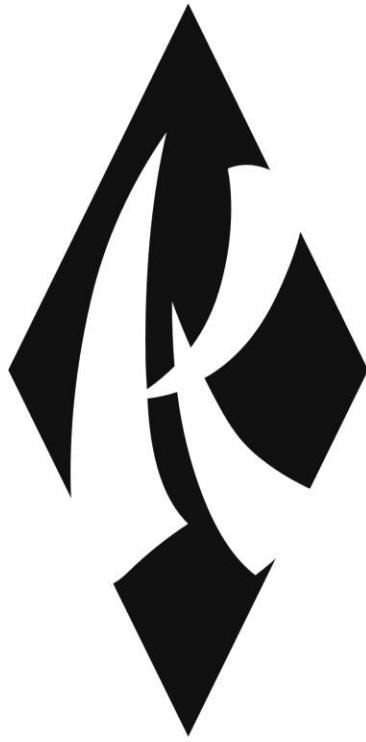


Visualization: While in a seated or lying position (eyes closed) practice “visualize” you performing your basics, self-defence techniques, forms, and sparring combinations. Concentrate hard to see yourself performing your skills perfectly. Once you can do this properly, add environmental distractions such as: standing under a waterfall; noisy conditions; partners poking at you; smell changes; and weather changes.

“If you don’t want a foot like this in your face, don’t stay on the Line of Sight. Use your body maneuvers to evade!” JKF



Photo by Genevieve Thompson



KENJIN WARRIOR SECTION

NOTE: ↑ = athlete executing sparring combination

Sparring Combinations

COMBINATION: High Lunging Back Knuckle/Low Reverse Punch

OPPONENT FACES: Opposite Side (OS) or Same Side (SS)

NATURE OF COMINATION: Offensive Attack



APPLICATION:

1. Assume a rhythm.
2. Create a fake by dropping your left shoulder in a downward direction to get your opponent to lower their guard.
3. As soon as the opponent's guard starts to lower, immediately lunge forward with a back knuckle to the head target. Be sure to cover your ribs with the other hand.
4. As your opponent raises their hands back up to defend against the back knuckle, deliver a reverse punch to the close ribs.

Sparring Combinations

COMBINATION: Drag Back Knuckle/ Step Low Primary Side Kick

OPPONENT FACES: Opposite Side (OS) or Same Side (SS)

NATURE OF COMBINATION: Offensive Attack



APPLICATION:

1. Assume a rhythm.
2. Drag your rear foot up to your front foot as you deliver a back knuckle to opponent's head.
3. As your opponent lifts their arms to defend immediately step in with a primary side kick to their ribs.

Sparring Combinations

COMBINATION: Skipping Low Primary Side Kick/ High Back Knuckle/ Low Reverse Punch

OPPONENT FACES: Opposite Side (OS) or Same Side (SS)

NATURE OF COMBINATION: Offensive Attack



APPLICATION:

1. Assume a rhythm.
2. Pull Drag into a primary side kick to opponent's close ribs (belt).
3. As your opponent lowers their arms to defend immediately execute a high back knuckle to the head.
4. As your opponent raises their arms fire a low reverse punch to the close ribs.

Sparring Combinations

COMBINATION: Secondary Low Front Kick/ High Back Knuckle/ Low Reverse Punch

OPPONENT FACES: Opposite Side (OS) or Same Side (SS)

NATURE OF COMBINATION: Offensive Attack



APPLICATION:

1. Assume a rhythm.
2. Fire a step through low primary front ball kick to opponent's close ribs (belt).
3. As your opponent lowers their arms to defend immediately execute a high back knuckle to the head.
4. As your opponent raises their arms fire a low reverse punch to the close ribs.

Sparring Combinations

COMBINATION: Close Kneel Primary Upward Block/ Low Reverse Punch

OPPONENT FACES: Opposite Side (OS) or Same Side (SS)

NATURE OF COMBINATION: Defensive Counter



APPLICATION:

1. Assume a rhythm.
2. As a counter to an incoming back knuckle strike, drop your weight down into a close kneel stance as you execute a primary upward block against incoming arm.
3. Immediately fire a low reverse punch off the back hand to opponent's close ribs.

Sparring Combinations

COMBINATION: Ride Away (Feet Remain)/ Ride Forward (After Leg Drops) Trap/ Reverse Punch

OPPONENT FACES: Opposite Side (OS) Primary Roundhouse Kick or Same Side (SS) Primary Hook Kick

NATURE OF COMBINATION: Defensive Counter



APPLICATION:

1. Assume a rhythm.
2. Lean away (riding with feet remaining in place) as your opponent delivers a front leg kick.
3. As soon as the kick begins to drop immediately lean forward (riding) using your lead arm to trap anything followed by a reverse punch to any open target (varies depending on whether or not opponent has his arms up or down).

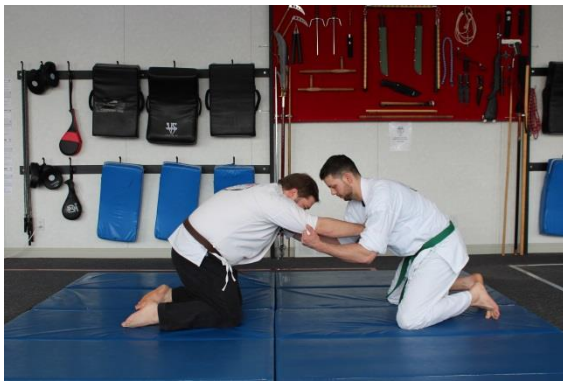
NOTE: ↑ = athlete executing sparring combination

Mat Sparring – Ground Moves

COMBINATION: GM1.Push & Pull Movement

OPPONENT FACES: While kneeling opponent faces you with grabs on your lapel and shoulder

NATURE OF COMBO: Counter



APPLICATION:

1. Assume a grab with opponent
2. If opponent pushes you, counter by pulling him.
3. If opponent pulls you, counter by pushing him.

Mat Sparring – Ground Moves

COMBINATION: GM2. Pull / Rear Mount & Choke

OPPONENT FACES: While kneeling opponent faces you with grabs on your lapel and shoulder

NATURE OF COMBO: Counter for opponent pushing you



APPLICATION:

1. Assume a grab with opponent.
2. When opponent pushes you, shoot your body back and pull him face down (slightly to your side)
3. Circle opponent and mount over his back (straddling him) on your knees.
4. Collapse your body tight and apply a rear "L" choke.

Mat Sparring – Ground Moves

COMBINATION: GM3. Pull / Crab Lock / Rear Choke

OPPONENT FACES: Opponent has rolled you over and he is on top (both face up)

NATURE OF COMBO: Counter to his escape of GM2



Bottom Player



APPLICATION:

1. The opponent escapes (GM2) by rolling you off his back – he is on top.
2. Immediately lock his legs by apply a variation crab lock by placing your heels on the inside of his quadriceps.
3. While on the bottom, squeeze your legs and apply a rear “L” choke.

Mat Sparring – Ground Moves

COMBINATION: GM4. Pull / Side ¼ Choke or “L” Choke

OPPONENT FACES: While kneeling opponent faces you with grabs on your lapel and shoulder

NATURE OF COMBO: Push Counter



APPLICATION:

1. Assume a grab with opponent.
2. When opponent pushes you, shoot your body back and pull him face down (to your side).
3. Collapse your body to the ground so you are perpendicular to him.
4. Apply a ¼ (or “L”) choke from the side of his body (with either arm depending on space opening).

Mat Sparring – Ground Moves

COMBINATION: GM5. Pull / Twist / Forearm Press

OPPONENT FACES: While kneeling opponent faces you with grabs on your lapel and shoulder

NATURE OF COMBO: Push Counter



APPLICATION:

1. Assume a grab with opponent.
2. When opponent pushes you, shoot your body back pulling with your left arm and pushing him with your right arm forcing him to the ground – he is face up.
3. Do not let go as you slide your body perpendicular to opponent.
4. Collapse your right forearm across his throat into either a forearm press or a single lapel choke.

Mat Sparring – Ground Moves

COMBINATION: GM6. Push / Forearm

OPPONENT FACES: While kneeling opponent faces you with grabs on your lapel and shoulder

NATURE OF COMBO: Pull Counter



APPLICATION:

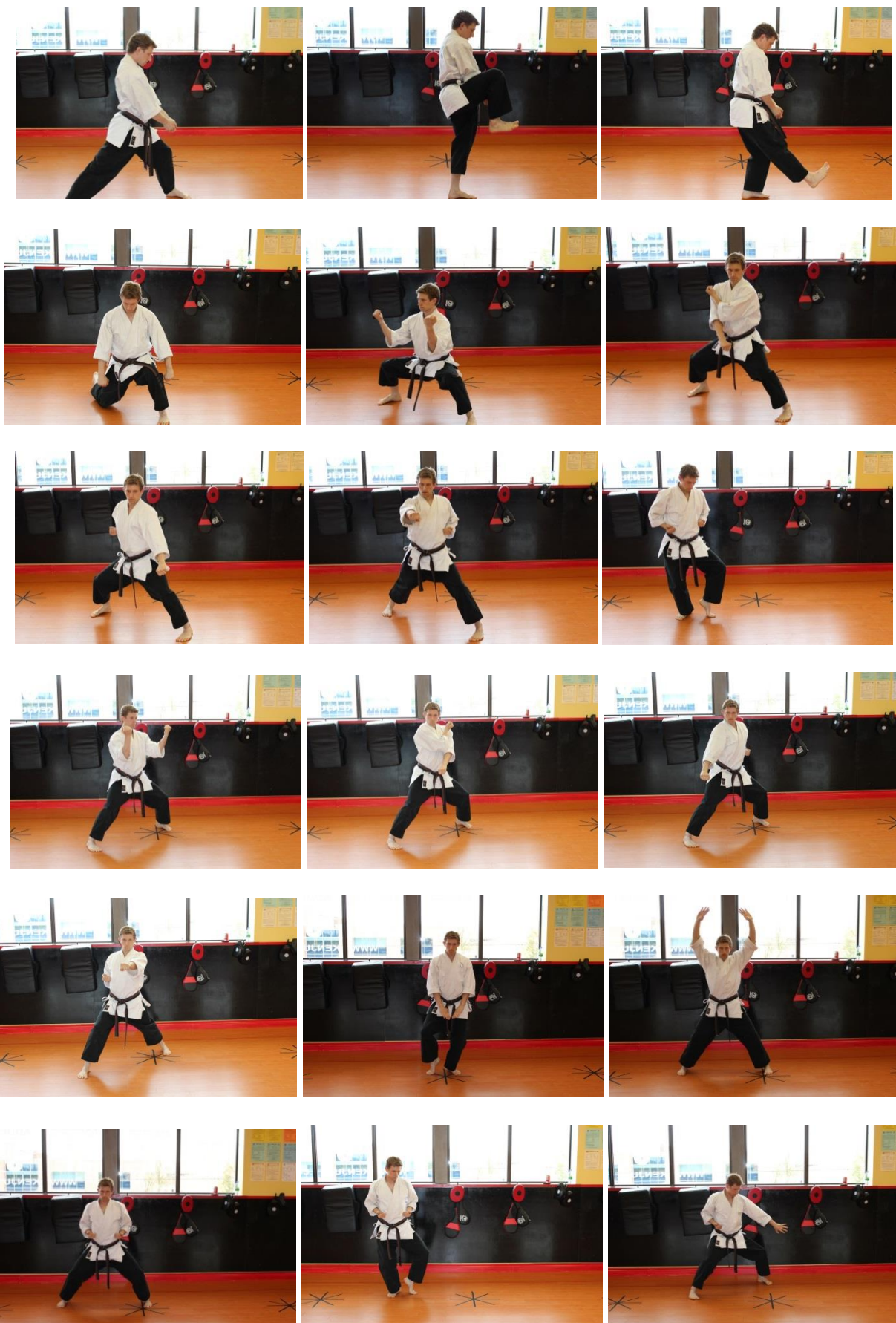
1. Assume a grab with opponent.
2. When opponent pulls you, shoot your body forward and push him backwards (stay between his legs).
3. Collapse your body tight and apply a forearm press against his throat.

Forms: Tochi

Historically, Kenjute has roots in both Japanese and Chinese martial arts. We want students to be capable of performing both “hard style” (Japanese-linear movement - Kata) and “soft style” (Chinese-circular movement – forms or sets). Remember that although we apply these methods (or flavours) of delivery, our forms are unique to Kenjute. “Tochi”, is a Japanese word. Loosely translating to mean “earth” or “land”, is the first in a series of empty-hand forms in Kenjute designed to practice and appreciate historical self-defence techniques. These techniques come from striking arts such as Tracy Kenpo, American Kenpo, Kanzen Kenpo, Shaolin Long-Fist Kung Fu, Kung Gar Kung Fu, and Karate. Many of these self-defence techniques are shown in the “Bunkai” (analysis or meaning section of belt card) for interest and appreciation. It should be noted however, that we do not dwell on these applications as many of them are not as practical or functional as Kenjute self-defence techniques. In the design of these forms, foot and body movements are based on a grid pattern with the centerline square and non-striking hand chambered – thus they are not designed or applied in a street combat sense. Instead Tochi, and the other forms in this category, use exaggerated gross motor skills (big moves) to specifically focus on the fundamentals of the art. These exaggerated movements are great for developing cardio, balance, strength, athleticism, and showmanship. Tochi would be considered a “hard style” form

Note: Due to the length of the Forms (Katas), they will be shown in a picture sequence only. Detailed descriptions, directions, and bunkai can be referenced in class as well as in the training videos.







(NOTE: Hands skills facing 6:00)



END



Photo by Vanessa Coupar

BONUS MATERIAL SECTION

PROJECTILE WEAPONS

Weapon:

#1. Weighted Projectiles: PW1.Static Target PW2.Moving Target PW3.Moving With Static Target

Description:

Weighted projectiles, as practiced at this level, can be any object at your disposal that can be held in one hand and thrown at the desired target. Examples of weighted projectiles may include, but are not limited to, rocks, (fitness) weights, balls, cell phones, keys, dishes, bottles etc.

The purpose of throwing these solid (non-bladed) objects at a target is to develop proper aim, release, and follow through skills. Simply lobbing a weighted projectile at a target will not generate enough force to create injury. Further, the opponent will have more time to react and evade the incoming projectile. Therefore you need to practice throwing with significant force. Most students discover that throwing and scoring a direct hit at the target is harder than it looks. Develop skills from 16'-20', then try longer distances.



Hold the weight in your hand in a controlling manner.



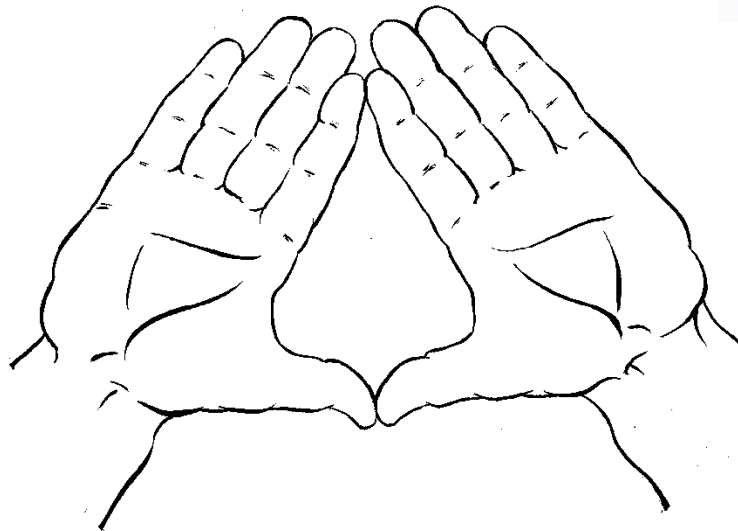
Step in with your body using proper continuity and summation of joint forces. Be sure to include relevant rotational forces.



Release the weighted projectile pointing (aiming) your hand at the desired strike spot (target)

MIND

Mental Requirements



The Formulation of Kenjute

In the previous chapter (belt level) you learned about the history of Kenjute and its relationship to other martial arts. Let us now examine why and how Kenjute has been formulated.

Currently there are hundreds of different martial arts throughout the world. Introducing yet another new system is a waste of time unless it has been created to address specific needs and/or rectify shortcomings found in other martial arts. *Recognizing an abundance of shortcomings and needs within the martial arts industry, Kenjute was created.*

Most martial arts schools today teach watered-down skills to accommodate both a child and sport market. The result is that lethal combat knowledge has either been removed or lost. *Kenjute has been established to provide a curriculum that includes advanced lethal combat skills and knowledge.*

In fairness, some martial arts schools still teach from combat-based systems. The shortcoming however is that most of these martial arts systems specialize in either manipulation skills (locking, throwing etc.) or striking skills (punching, kicking etc.). Although proficient in their specific method of combat, they are like a fish out of water with regard to the other. You would be hard pressed to find a martial art that does both. *Kenjute was designed to train extensively in both methods of combat with its own criteria and techniques making it very rare.*

Every martial art and school claims to teach self-defence. If you want to be considered a serious martial artist, it is paramount to know the difference between what is real and what are just flash, fantasy, and play. Tangible self-defence techniques should be realistic and practical with considerations like action/reaction, sequential flow, and functionality. Do you really need thirty responses against a right punch? In a real fight do people really step through with the same foot as the straight punch? In a real fight do people really chamber the non-striking hand? Further, the self-defence response should match the threat level. If you only know how to control, what are you going to do in a life and death situation? Conversely, if you have been taught only to maim, how will you handle a non-lethal threat. Proper responses come from preparation and specificity of training. *Kenjute's unique self-defence techniques are both practical and proven. Students are prepared with specific responses to properly handle varying threat levels and situations.*

Countless schools claim to teach weapons. Most offer a very limited weapon selection. Upon closer examination you would also discover that their weapons training (and knowledge) are limited to just spinning their weapons in the air. *Kenjute students are taught dozens of weapons from the stick family, blade family, fulcrum-point family, and projectile family groupings. Much more than spinning in the air, Kenjute students apply their weapons in actual combat scenarios.*

Not only do many martial arts limit what they teach, they lack diversity and completeness in how students are developed. Without a doubt, the most important consideration when choosing any martial art is the curriculum. *I introduced Kenjute for a number of reasons with the end goal of producing high caliber well-rounded martial art practitioners who are capable in the eight defined elements of: fundamentals, self-defence, weapons, forms, sparring, special skills, ancillary skills, and theory. I don't know of any other martial art system that offers a curriculum as complete and in-depth as Kenjute. A detailed breakdown of these elements can be reviewed in chapter 1 (yellow belt).*

Another important consideration is *how* you become proficient. If you train hard, train often, and train right you can shine in any martial art. The best martial art in the world is of little value if you don't dedicate yourself to it. Many martial arts schools do not prepare their students for real street altercations because they only train in ideal conditions such as: padded mats; well-lit areas; no obstructions; cooperative partners; bare feet; and loose fitting clothes (gis) as examples. *Kenjute addresses this through: environmental changes; challenging drills; periodic training in street clothes; and uncooperative partners of varying shapes and sizes. We don't just train in the air; we actually train on and against other students.*

Many schools only teach in large group classes consisting of multiple belt levels. This creates a challenge for the teacher who usually has to cater to the needs of the lower ranking students – often at the expense of the higher students' growth. These group classes include students of all ages too. *Kenjute has been formatted to separate classes by age and experience (belt level) ensuring: smaller class sizes; a better teacher-student ratio; a more individual attention to personal growth. Programs in Kenjute are also specific to meets the needs of children, adult, and advanced black belts. Although private classes are available periodically we want ALL Kenjute students to train with fellow practitioners. You will never reach your true potential by only doing martial arts in the air.*

How criteria is taught in many martial arts is often hap-hazard and not logical. This can affect rate of progression and overall development. Further, more (of the same) does not equal advanced growth and knowledge. *To meet the needs and progress of individual students, Kenjute's unique "Rotational Teaching Guide" is applied to prevent overlaps and learning gaps – this means individually measured progress in a small class setting. It is because of how the Kenjute system is delivered that we are able to teach huge volumes of martial arts skills and knowledge in a condensed period of time. Furthermore, based on our defined lesson plans, a Kenjute instructor can tell you what specific skills you will be learning thirty-two weeks, two years away, and even twenty-two years as examples. Kenjute is without a doubt a system with a vast curriculum. Each level offers something different and more advanced challenging you to grow.*

Organized, logical, functional, practical, and complete, Kenjute is unlike any other martial art.

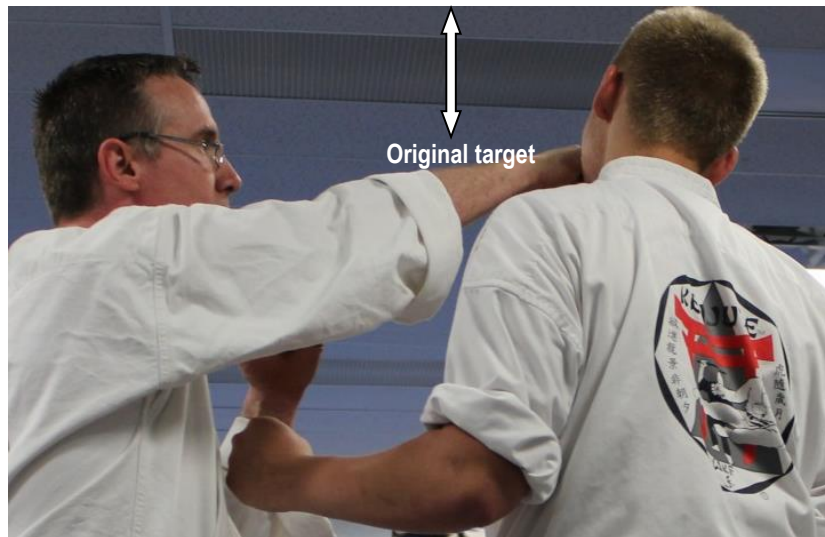


***Kenjute is the path.
Your teacher is the guide.
Only you can make the journey! JKF***

Photo by Genevieve Thompson

Fighting Concepts & Principles

Penetration:



In order to gain maximum results with thrusting and clearing techniques it is important to fight past the target (opponent). Don't strike "to" the target, strike "through" the target. Visualize a duplicate opponent about six inches past the real opponent. During self-defence techniques, striking with significant penetration is hard to practice because training partners would get injured. Therefore you can compensate and practice your strikes (with penetration) against shields, heavy bags, and during breaking.

Over Extension:



When striking and/or attacking, DO NOT reach excessively past your "mid-point balance". Over extension leaves you vulnerable to counter-attacks such as limb breaks (to an over extended arm) and takedowns/throws (to an over extended limb and/or body). If the attacker is out of range, move your whole body (see single unit movement).

Single Unit Movement:



From a start position



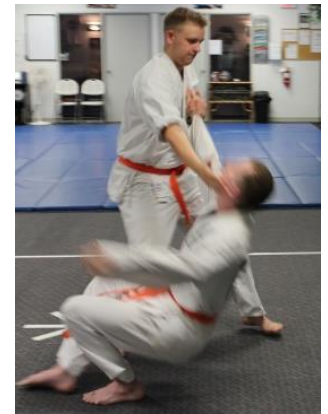
DO NOT over extend



Move forward as a single unit
maintaining mid-point balance

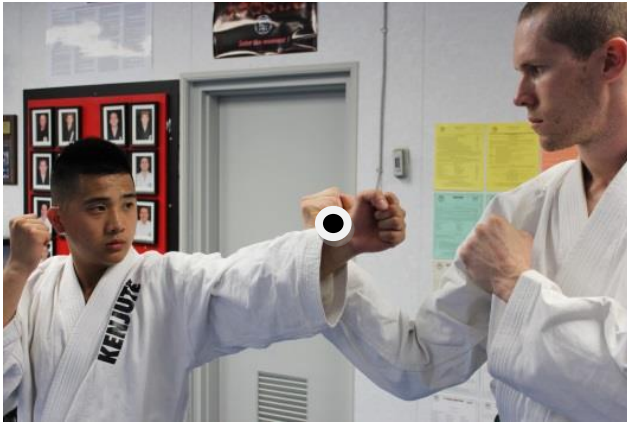
To prevent over extension, the whole body should move forward as one unit. This is accomplished by applying body maneuvers such as a step-drag, drag-step, lunging, and stepping through. The key is to maintain your fighting posture at the start, middle, and end of your advance – not leaving parts of you behind (ghosting effect). It is better to advance over a smaller distance with speed in order to maintain a proper fighting posture. There are anomalies to this generalization. They are the “all or nothing” kami kaze type sparring moves like the diving legs tackle (mat sparring) and step through/trap/ridge hand (point sparring) as examples.

Borrowed Force:



When a force directly meets another opposing force coming from the opposite direction (same line of sight), the resultant vector impact increases proportionately upon contact. Therefore creating off-angle responses allows you to redirect his force without having to directly oppose it. Even better is to use his own strength against him by “borrowing it”. This is accomplished by avoiding his strike and then assisting him through his unaltered vector path. Skills like evading and parrying blocks are applied. Like every good neighbour, you should always return what you borrowed. This is accomplished by applying your own force (from behind) in the same direction.

Line of Action vs. Path of Action: (*EP)



Line of action block



Path of action block



Line of action strike



Path of action strike

Pinpoint striking and blocking to a specific target, also called “surgical strikes”, takes the shape of a direct line (narrow vector) between the weapon and target – known as a line of action. The amount of collateral damage to other areas is minimized using this format. There is little room for error in line of action striking and blocking. For example: you use just your wrist while aiming to block his punch at his wrist. You undershoot the block and get punch in the face. Line of action blocking is like visualizing a black dot and striking to that dot. Martial arts like karate use this method to strike and block.

Path of action striking and blocking involves using more contact surface area of your limb to make contact. The advantage to this method allows more room for error by creating a larger blocking/striking area. Potentially it can also create damage to a larger area. One disadvantage to path of action striking and blocking is a decrease in your reach (range). Path of action blocking is like visualizing a white dot and striking everywhere around the dot. Martial arts like American Kenpo use this method to strike and block. Incorrectly referred to as “white dot focus”, it would be more accurate to call path of action striking and blocking as “black area focus”.

Black dot focus is like a fighter jet shooting a missile to blow up a specific building in a city. Black area focus is a nuclear bomb being dropped on the city ensuring that the specific building was destroyed.

Blending of Perimeters:



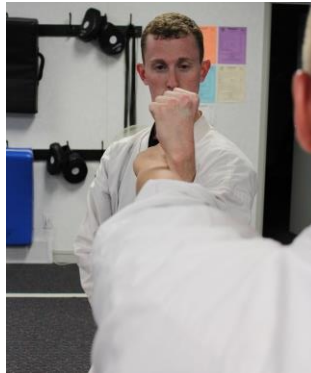
DO NOT block to your shoulder width



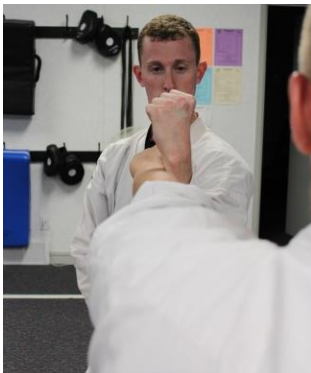
Block by blending to his shoulder width

In the previous chapter (orange belt), you learned about dividing your body into different sections known as perimeters. Understanding the boundaries in the three dimensions (height, depth, and width) allows you to properly apply various types of blocks and strikes. If an opponent is much larger (wider with broader shoulders), you should use his perimeters as a guide for blocking thus “blending” your perimeter sizes into his. Without blending of perimeters, he could potentially reach around your guard to strike because of angular momentum and the “strike absorption” factor.

Blocking vs. Clearing:



DO NOT block past your perimeter boundary leaving targets exposed

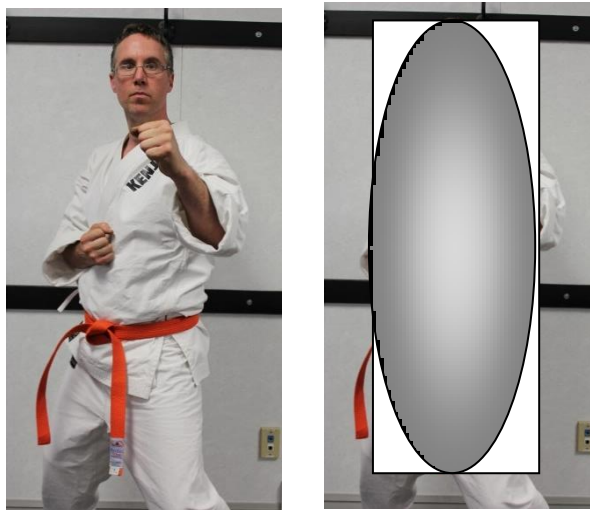


A edge of boundary, use your other arm to move offending arm away



Using your defined perimeters as a boundary, whenever possible you should move the offending weapon to the edge of the defined perimeter and then use your other hand to continue moving his attack away from you. DO NOT push your limb past the defined perimeter in a clearing action because it exposes your body. This is why we use sequential blocks. Some examples could be: (upper perimeter – attack from front - crossing centreline) inward block to an outward block; (upper perimeter – attack from left or right perimeter - to extended perimeter) windmill block; and (lower perimeter – attack from front - crossing centerline) inside downward block to outside downward block.

Outer Rim Theory: (*EP)



The “Outer Rim Theory” is a geometric shape used as a guide for path of action blocking in the two dimensions of height and width. A rectangular shape is created from just above the head to the knees in height and from the left shoulder to the right shoulder in width. This rectangle represents the major striking areas of the body to defend. Within the rectangle is an oval shape which touches the mid-point of each line in the rectangle. This oval represents the circular range of your blocks (inward block to outside downward block in one direction and inside downward block to outward block to outward extended block in the other direction). The oval is shaded in representing path of action blocking. Although a great reference model, the outer rim theory fails to take into consideration variables such as “blending of perimeters”.

Composure:



Failing to control your emotions can be disastrous during a confrontation. Initial interaction with an attacker, called the “posturing stage”, is very common in a real fight. Things like sizing up your opponent; aggressive staring; apparent increased respiration; bodies becoming tense; circling one another; threatening comments; and physical gestures are commonplace. Showing fear (even if you are afraid) can give confidence to the attacker. Conversely, showing out-of-control anger (rage) can telegraph your intent and will lead to your defeat. The toughest opponent to read is the one who shows no emotion. Maintaining your composure means remaining poised, ready, calm, firm, and respectful. Remember that winning sometimes means allowing your opponent to “save face.”

Three Perspectives:



Defender



Attacker



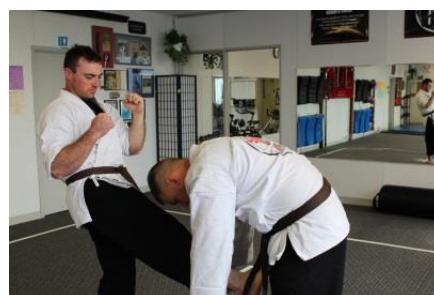
Observer

Every martial art claims to teach self-defence. How can you tell which self-defence techniques are better than others? One method for evaluating the practicality and functionality of the technique is to assume three different view-points or “perspectives”. While taking on the role of “defender”, try the self-defence sequence on a partner. Then become the “attacker” and have a partner perform the self-defence on you. Finally, step aside and view two partners executing the self-defence on each other. By taking these three points of view (perspectives) you will be able to logically evaluate the self-defence technique for criteria like realistic moves, proper sequential flow, effectiveness, and practicality. You would be amazed at how many martial arts systems offer unrealistic and dysfunctional answers for various attacks.

Three Stages of Learning:



Ideal Stage: Thrusting Hammer (Inside)



What If Stage: Thrusting Hammer (Inside) – First strike drives him back too far - change range weapon



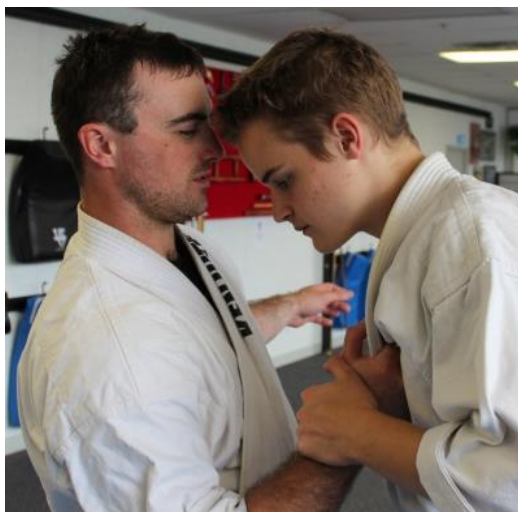
Spontaneous Stage: Respond without thought

Most people are not fighters by nature. Untrained responses to a punch are to turn away and/or “turtle”. Also factors like luck and chance exist in real fights. Formal training in combat skills can prevent turtling, decrease external factors, and actually improve the odds for successfully defending yourself. The first step is to create a controlled environment for learning where students can develop basics skills without fear of injury. When a student learns a specific technique (or self-defence technique) in this controlled setting, and where there is no deviation, it is called the “ideal” stage of learning. Kenjute, like a good wine, takes time to mature. As one of my black belt students said, “Kenjute is not a sprint – it’s a marathon”. The ideal stage of learning takes place from white belt to 1st degree black belt.

The second stage of learning is called the “what if” stage. Sporadically introduced with hints throughout the program (white belt to 1st degree black), it comes more into use during the degrees of black belt when a student has a higher skill level. “What if” references variables that can take place during the execution of a set self-defence technique. For example, during “Thrusting Hammer (Inside)” your first strikes hits so hard that he is driven back out of range requiring you to make an adjustment in the technique to selecting a longer range weapon.

The human body can process information at about 110 bits/second. Listening to someone speak requires about 60 bits/second leaving the remaining bits for other internal and extraneous stimulus. An intense fight requires even more mental processing. Therefore the real goal for a martial artist is to become so well-trained that hesitation does not exist. This leads to the third stage of learning and delivery known as the “spontaneous” stage. Many experience brief fleeting moments in this phase. Few achieve this on a consistent basis. Spontaneous responses require years of intense repetition, hard work, and interest. At this level, your training and self-defence patterns have become so entrenched that you don’t have to think to respond. Spontaneous response, also known as “no mind” (in eastern cultures) and “in the zone” (western sporting culture), allows you to perform skills while inter-changing your sequential patterns at will and with no thought – it just happens. Your mind processes the fight so fast that you actually see things in slow motion. In the academic world, it has been measured and referred to as the “Theory of Flow” – defined by Czikszentmihalyi in 1958.

Tailoring: (*EP)



Officially opening move is a
head butt to nose



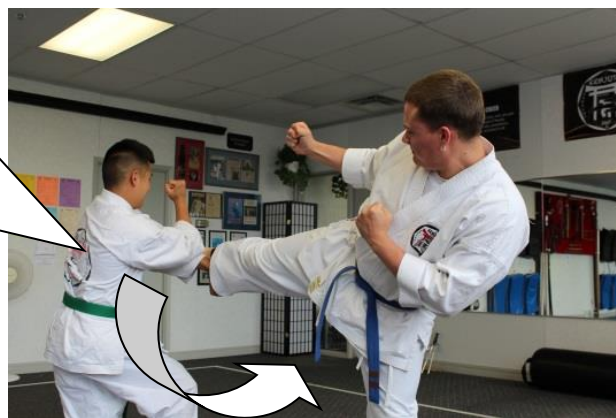
Tailored opening move is a head
butt to chest for height adjustment

If a clothing store sold only size XXXL shirts, the majority of the population could not and would not shop there. Self-defence techniques which require you to be super athletic (and in the prime of your life) to pull it off, are very limiting for the majority. Some traditional schools make “you fit the art” rather than making “the art fit you”. Like a tailor adjusting a garment to fit a customer, “tailoring” is applied to our self-defence techniques allowing students of different heights, sizes, strengths, body types, and ages to be successful in delivery.

Angles of Entry:



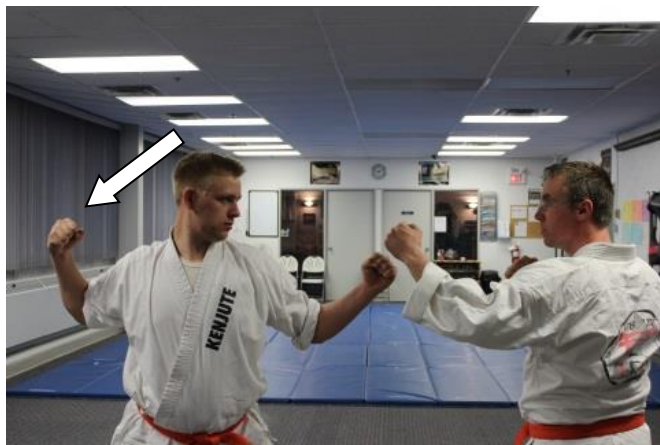
Defending on the line of sight is dangerous



Get off the line – go around – create new angle of entry

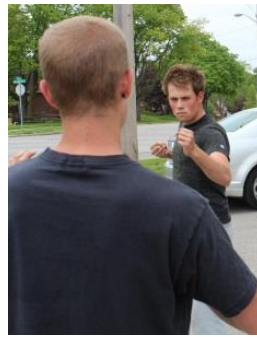
Staying directly on the “line of sight” when attacked means absorbing the full strength of the opponent’s force. To weaken his attack, while also exposing his vulnerabilities, we should go “off angle” whenever possible establishing a new “angle of entry” and “line of fire” from which to attack. Often angles of entry are applied at 45 degree angles creating a triangular relationship between his attack position, your start position, and your new adjusted position.

Telegraphing:



During a fight you should look for visual and verbal cues from your opponent which could signify his intent – always remembering to see his whole body. “I’m going to punch you in the mouth” is a verbal cue. Loading a fist back to strike is a visual cue. We call this “telegraphing” intent. In self-defence we use this cue to evade or even launch a preliminary attack. Conversely, you don’t want to telegraph your intent with words or loading actions. Strike and move from your “point of origin”. As an example: Before a fight commences, don’t warn him with stupid comments like “watch it, I know martial arts” – if you decide to strike, just do it! Further, before a fight commences, don’t drop into a fighting stance putting your hands up (whenever possible) because this signals him to be careful watching out for your hands and feet. DO NOT start taking off your shirt or jacket. If he does, hit him while his hands (and head) are in his garment.

Awareness:



Be aware of all threats

Whenever possible, a highly skilled martial artist does not engage an opponent unless the calculated outcome is victory. Key factors for “awareness” can include: physical/mental state of both you and your opponent (ie: health [ailments and injuries], strength, skill, fitness level, sensory state [being intoxicated], your environment, additional opponent’s [his buddies], and probable outcome.

Abraham Lincoln once said: “The best way to defeat an enemy is to make him a friend.” Be aware of your friends and who will back you up. Be aware of your enemies and their intent. Be aware of popular trends. Be aware of what is around you. Keep attackers where you can see them – hopefully on one flank.

Avoidance of Known Violent Areas:

It’s simple. If you hang out in bad places you can expect bad results!

Hitch Hiking:



Whenever possible you should avoid hitch hiking and hitch hikers. If you do pick up a stranger consider the following: place their bags in the trunk - this puts you in control of their belongings; have them sit in the front passenger

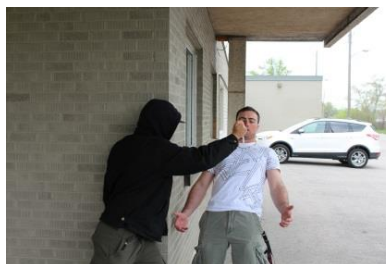
seat - this prevents them from attacking you from behind; make sure they buckle their seat belt – this limits what they can do. If he takes off his seat belt to attack – slam on the brakes putting him into the window; be aware of their physical gestures and clothing attire – this can signal intent and concealment; and converse to find out (through friendly inconspicuous conversation) some personal details – this gives you information for future use if necessary.

If you are the hitch hiker consider the following: make a mental note of the car make, model, colour, and license plate number; size up the driver and other passengers BEFORE entry; know their direction of travel and route BEFORE entry; do a visual of the vehicles interior (especially the back seats and/or rear truck bed); if possible keep your belongings with you (not in the trunk); converse to find out (through friendly inconspicuous conversation) some personal details; and whenever possible, hitch hike with a friend/travelling companion.

Taking Short Cuts:

Perpetrators do not like resistance and public scrutiny. Travelling in a group is always your best option. Whenever possible, it is better to travel along busy roads – even if it means having to go a farther distance. At night choose well lighted streets so you can see potential danger from a distance. Short cuts through school yards, parks, industrial complexes, train yards, bike paths, and river banks (especially at night) may seem more convenient but they offer more opportunity to a would-be mugger.

Turning Corners:



DO NOT stay close to the wall when turning a corner...you can be hit before you know it!

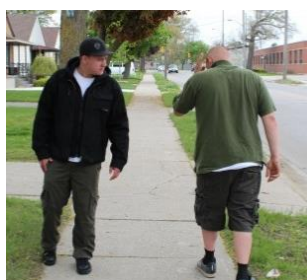


When going around the corner you should stay wide of the corner with your inside arm high to avoid a surprise attack.

Passing The Threat:



Wrong way



Right way – stay wide – inside hand up

When passing a person on the street, get in the habit of staying wide enough away (with your inside arm high) to avoid a sucker punch.

NOTE: (*EP) denotes some concepts of Grandmaster Edmund Parker

Weapons General Information

Kenjute offers a very detailed and diverse curriculum for teaching weapons. Unlike many other martial arts that simply spin weapons for show, the weapons taught in Kenjute are applied in real combat scenarios. Weapons from the stick family, blade family, rope/chain family, projectiles, and others are part of a student's learning process right from an early stage of training. There are over 25 different weapons introduced throughout the Kenjute martial art system. Weapons can be very dangerous to train with so maximum safety precautions are applied. Further, weapons training and etiquette are taken very seriously and therefore, like other students of formal *kobudo training* (weapons training), Kenjute students wear traditional Hakama as part of their required uniform.

Remember:

- Weapons are an extension of the body. Therefore all empty-hand defence techniques could be re-applied using a weapon.
- The converse is true with the official weapon defence techniques.
- Delivering weapon techniques involves understanding additional fulcrum points.
- Safety is paramount. Therefore, when training on a partner observe your contact level and whenever possible, use padded weapons.
- Be sure that no one is standing near you when using "live blade" (sharp) weapons.
- Be sure that everyone is standing behind you when applying projectile weapons.

Point Sparring General Information

Point Sparring:

Fighting at a tournament can actually be a great deal of fun – provided the tournament has a realistic component instead of the countless modern-day touch/baton twirling silliness. It can teach the participant the ability to "move freely" about an opponent bobbing, dodging, weaving, lunging, retreating and so on. It also helps to develop better timing and uses more "long range" natural weapons. Point Sparring can provide a wonderful outlet for "stress relief" and "aerobic" improvements that cannot be matched by doing just self-defence techniques. Point Sparring does have its limitations however and should not be seen as the most important aspect of any real martial art - it is the "play" of training. At the beginner level, point sparring is "non-contact". This means that you are not allowed to hit your opponent in the head with any force. A non-contact level of sparring does allow for moderate contact to the rest of the body's target areas however. As the student gets higher in the ranking structure, then the degree of "contact" is increased. By the time you are a black belt "heavier (not full) contact" to the body and "moderate contact" to the head is acceptable (in point sparring matches). Do not confuse this with continuous contact however. The object of Continuous Contact Sparring is to injure and dominate your opponent with full force; therefore a different kind of gear is worn. The object of Point Sparring is to simply score more points. Thus the nature of preparation for the two is very different.

In Point Sparring, speed, flexibility, and accuracy are paramount. To win a match you must score more points, and of course score them first, to the designated target areas. For most tournaments these areas include: the entire head, chest, stomach, ribs, and kidneys. Some tournaments also allow the groin area as a target. The groin target area is seldom used (for variation, we allow the groin as a target at Blue Belt).

You must be sure to know the rules of each tournament BEFORE you begin to compete as the rules will vary. The general procedure for participation in a tournament involves registering for it the day of the event (unless pre-registration is available). You should find out the approximate time you will be competing. Too often inexperienced students show up dressed for competition and end up waiting for hours because of the other events running first. Once your event is called you should report to the designated ring you will be competing in. You will either have a wrist band or competitor's card that the officials will collect to determine the order of competing (the draw). Never stand beside someone from the same school as yourself. The draw is determined either by picking the cards at random or by how you stand in the line-up. Once the draw is determined, be certain that you are not fighting someone from your school in the first round if it can be prevented. Proper tournaments will do their best to ensure this does not happen.

To start the match, bow to enter the ring. Approach the "fighting line" and go to an attention stance looking straight ahead. Do not show any emotion. One participant will be determined to be the red player and the other as the white player. This is usually done by placing a red cloth on the back of one player's belt. You would then face the centre referee to address him/her. If the centre referee is a Kenjute practitioner, then salute. If he/she is from a different system you should bow. This also is the same for your opponents. Points are scored by a majority of judges votes. Some tournaments run matches based solely on point accumulation. Some are scored by time and points. Today, most of the quality tournaments judge their fighting divisions by the latter. The number of officials will vary from tournament to tournament. Some have five judges, while others have only three. Be sure to know the body and face contact rules of the tournament. At the end of the match, win or lose, always show respect. Bow out of the match the same way you bowed in. Back out of the ring. Bow when you leave the ring.



1. Bow to enter ring 2. Go to an attention stance 3. Salute centre judge



4. Salute to opponent (bow if not Kenjute) 5. Drop back into a fighting stance (kiai)
 6. Referee yells "begin" or "go" or "fight" or "hajime" 7. (Point scored) referee yells "stop" or "yame"
 8. Repeat steps 5, 6 & 7 until match is over. 9. (End of the match) execute steps 3 & 4
 10. Shake hands 11. Back out of ring and bow to exit.

Tournament Play:

Whether you are sparring, doing empty hand forms, weapons forms, or self-defence, it is important to carry yourself with "presence". The confidence you portray will be respected and will also help in overcoming any fear you may have. Do not confuse this with arrogance however.

Tournaments provide a social outing that gives you an opportunity to make new friends. It challenges you to be your best and to rise above mediocrity. But it can also give you a false sense of security. Keep tournament play in the context it was designed for – it's just a game. Do not pre-occupy yourself so much with tournament preparation that you lose sight of the real importance of martial arts training - the functional skills for everyday life.

Point Sparring Rules (For Kenjute Matches)

TARGETS:

-Head, chest, stomach, ribs, and kidneys (variation: groin for blue belt & above).

SCORING:

-1 point for all uncontested punches to a legal target area.

-1 point for all uncontested kicks to the body target area.

-2 points for all uncontested kicks to the head or a spin kick to the body.

-3 points for all uncontested spin kicks to the head.

TIME LIMIT:

-Each match is 2 minutes long (total points).

CONTACT:

-All divisions are NOT allowed any contact to the front of the face.

-Light contact to the sides, rear, and top of helmet are permitted.

-Moderate contact to the body is allowed (heavier body contact at blue & above –but not full contact).

PENALTIES:

-**Running out of ring** is a point to other player.

-**Light contact** to front of face is a point to other player.

-**Illegal Strike** is a point to the other player.

-**Coaching** of a player is allowed by one recognized coach. Coaching from anyone else is a point to other player.

-**Contact** to non-target areas is a point to other player.

-**Avoiding Fighting** is a point to the other player.

-**Grabbing or sweeping** without attempting to score is a point to the other player.

-**Disrespectful behaviour** is a point to the other player or disqualification.

DISQUALIFICATION:

-**Excessive contact** to head area.

-**Excessive contact** to groin.

-**Excessive contact** to the body.

-**Unsportsmanlike conduct** shown by a competitor at any time.

MANDATORY EQUIPMENT:

Each participant must have a:

- foam dipped helmet
- foam dipped boots
- foam dipped gloves
- mouth guard
- foam dipped or cloth shin guards
- groin protection.

Fighting gear must not have any exposed "seams" that might cut. Gloves and boots must cover the fingers and toes respectively.

Mat Sparring General Information

Mat Sparring:

Like Point Sparring, Mat Sparring can also be fun to participate in and has many of the same benefits. This approach to sparring involves using takedowns, ground manipulations, locks, and chokes – no strikes allowed. At the beginning stages of Mat Sparring, students conduct all skills and matches from a kneeling (ground) position.

In Mat Sparring, speed, flexibility, leverage, strength, and timing are important. To win in a Mat Sparring match, you can choke out your opponent; force them to tap out; or physically “dominate” them. You may grab and control any part of your opponent’s body with some exceptions.

Students bow to enter the padded ring. Students stand 2 meters apart in the centre of the ring. Matches start by saluting to the referee and then opponent. Players shake hands. Beginner Mat Sparring matches start with players 2 meters apart in a kneeling position (on knee up). More advanced matches begin from a standing position in the same manner. At the end of match, students stand 2 meters apart in the centre of the ring. They salute to the referee and then opponent. Players shake hands. Students bow to leave the padded ring.

Mat Sparring Rules (For Kenjute Matches)

- TARGETS:** -Anywhere on the body (except groin, hair grabbing, eyes, mouth, and directly on oesophagus).
- SCORING:** -Choke out stopped by referee wins match.
-Forcing opponent to tap out wins match.
-Physically dominating with better skills wins match (decided by referee).
- TIME LIMIT:** -Each match is 2 minutes long or until stopped by referee.
- CONTACT:** -Grabbing, locking, leveraging contact allowed – absolutely no striking skills.
- PENALTIES:** -**Running out of ring** is a disqualification.
-**Light striking contact:** reset match to centre of ring with offending player lying face down.

-**Moderate to heavy striking contact** is disqualification.
-**Coaching** of a player is allowed by one recognized coach.
-**Moderate contact to illegal target:** reset match to centre of ring with offending player lying face down.
-**Avoiding Fighting:** reset match to centre of ring with offending player lying face down.
-**Disrespectful behaviour** is a point to the other player or disqualification.
- DISQUALIFICATION:** -**Moderate to heavy striking contact** to anywhere on opponent.
-**Heavy contact to illegal targets** to groin.
-**Unsportsmanlike conduct** shown by a competitor at any time.

MANDATORY EQUIPMENT:

For an official Kenjute Mat Sparring match, student must be in a full uniform (heavyweight uniform highly recommended but not mandatory). Student must also wear a groin proctor and mouth guard.

Forms General Information

Forms are pre-arranged patterns of movement. Forms represent the *shadow boxing* of Kenjute training. There are three different types of forms taught in the system. **Traditional forms** practice fundamentals and specific Kenjute striking self-defence techniques forcing the practitioner to memorize them. These are practiced using the clock system (radial pattern). **Competition forms** (empty-hand historic techniques) are taught so that students may keep ties with the past because they contain historical techniques. These forms are practiced using large *gross motor movements* so that the fundamentals are constantly applied. Competition forms are performed using a grid pattern. The third type of forms taught in Kenjute is **weapons forms**. Classical martial arts weapons (and some eclectic) are practiced for skill development, enjoyment, and competition.

Application and practice of forms serve many purposes for developing a complete martial artist. Aside from the acquiring additional skills, they are also great for aerobic training when practiced in succession. Further, anaerobic benefits are significant when a student attempts to perform a particular form at full speed. They are excellent for stretching out the body, developing better coordination and balance, learning grace under pressure, and are in fact a type of *moving meditation*. There is substantial evidence to demonstrate that students who become proficient at Kenjute forms are able to perform all of the other elements of the Kenjute system at a much higher level.

Remember:

- Forms should be practiced from start to finish with total concentration.
- Visualize an opponent when you are applying the techniques of the form.
- When performing a form, pretend that you are an actor in a movie fight scene.
- Each form has a rhythm (cadence). You need to learn the tempo of the form.
- Traditional forms follow a radial pattern.
- Competition and Weapons forms use a grid pattern.
- Remember your “presentation” of the form – “Representing Kenjute, My Name____, My Form ____” for Competition Empty-Hand and Weapons forms. – Hand signals for Traditional Forms.
- Balance, control, power, and clean executing of techniques are essential.
- Focus on maintaining your mid-point balance.
- Know the start and end points of each form to remain in competition area (and dojo).

SPIRIT



Honesty:

(With Yourself) - When you wake up in the morning and look at yourself in the mirror, do you like who you see? Being honest with yourself allows you to evaluate your strengths and weaknesses from a more realistic perspective. Do you suck in that stomach to convince the person facing you in the mirror that you are not getting fat? Write down things about yourself you do not like. Then set out a game plan on how you might correct them.

(With Others) - Honesty with others creates an environment of trust. Trust creates a feeling of security. Trust is important for the success of a society's growth. Laws are created to penalize those who are not willing to be honest. These laws enforce the basic "moral fabric" that guides its citizens. It is often tempting to cheat and bend the rules a little if it means getting more of what you desire - but at what expense? Will your action hurt anyone else? Do you care? Honesty should be practised not for fear of being caught and punished. It should be part of your moral arsenal because it is simply the right thing to do!

Greed:

Through mass media and those in very affluent positions of power, people have been programmed to believe that success is measured by who has the most number of accoutrements. Do we really need all that we currently have in order to survive? Shelter, food, clothing, and gainful employment are essentials. Choice of leisure activities would certainly add some spice to life as well. What about larger houses, multiple cars, and a wardrobe that would not duplicate itself in a whole month? Are these really necessary, or do they represent greed? Human consumption of our global resources is very quickly diminishing the planet's capability to sustain future life. In the end, the very things that we have gathered, hoarded, and exploited to become rich may be the very trappings that destroy us.

There is a definite distinction between *wants* and *needs*. Try and keep life simple. Enjoy the beauty life has to offer. There is an old saying that "less is more". Perhaps, in our obsession to attain wealth and personal property, *more* will lead eventually to much *less*. Only greed will tell.

Forgiving:

As soon as something goes wrong, people are all too quick to find fault with everyone but themselves. It is very easy to label someone else as the guilty party. Acknowledging responsibility for failure is never easy because of the potential shame, embarrassment, and consequences. You should understand that bad judgement and human error are a part of life. Knowing this and accepting it will help you grow as a person. Try not to make the same mistake twice however. The old saying "to err is human and to forgive is divine" is very wise and you should attempt to follow it.

Forgiving the wrongs of others helps to promote a more peaceful and compassionate society. Remember that the errors of others cannot be measured in black and white because of the many variables involved in that person's life. While forgiveness should be applied, you should never forget the wrongs committed. Along with *rights* and human dignity, *responsibility* for one's actions should also be stressed. Native Americans say that "you should never condemn another man until you have walked for at least three moons in his moccasins".

Testing/Advancement

For Online International Students

Although students who study Kenjute online are welcome to learn and practice everything taught in the belt videos and belt manuals, they will only be required to test in the Fuku Combat Program only.

Every student practicing Kenjute around the world is required to demonstrate their newly acquired skills in a testing format before moving on to the next level. Students who train at an official Kenjute school are able to test in front of their Kenjute International certified adult Black Belt instructor for ranks up to and including 1st Degree Brown Belt in the Regular program and Child Junior Black Belt in the Youth programs. Online students are required to film themselves performing the required techniques and submitting a video of the performance to Kenjute International Headquarters for review. Thus online students will need to obtain a video camera and a volunteer to be on the receiving end of their skills.

STEP 1: Online students must film themselves in an unedited video performing the fundamentals, empty-hand self-defence techniques, and weapon defence techniques. Special Skills, Ancillary Skills, Forms, and Sparring are NOT required on the video. The Fundamentals, which are the stances, blocks, upper limb strikes, lower limb strikes, break falls, ground guard positions, rolls, and body maneuvers must be demonstrated 5X each on both sides. The remaining Fundamentals including the: chokes, locks, take downs, and pinches & pressure points are NOT required on the video. The empty-hand self-defence techniques and weapon self-defence techniques must be executed by the student on a volunteer (this could be a friend and/or relative). This is to demonstrate the student's true understanding of the self-defences. The delivery of the self-defence techniques on the volunteer does NOT have to be at full speed, but instead should be performed at a controlled speed for safety reasons. Remember, the volunteer may not know the technique.

STEP 2: The belt test video should be submitted to Kenjute International Headquarters in either a DVD or USB stick format only. This should be sent by regular mail only to the Headquarters address listed on the Kenjute International website. DO NOT EMAIL THE VIDEO.

STEP 3: Once the video reaches Kenjute International Headquarters, you will receive an email acknowledging its arrival. The belt video will then be viewed by a certified Black Belt for evaluation. You will then be contacted by Kenjute International Headquarters, by email, to discuss how you can advance to the next level or what improvements should be made before moving on.

NOTE:

Remember, running an international organization and promoting the advanced martial art of Kenjute requires financial support. Therefore, all students learning Kenjute, whether in an official school, or learning online, are expected to maintain an active yearly membership with Kenjute International Headquarters.