



Child Belt Reference Manual

Written By Joseph K Foster

(2019 Edition)



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Participants assume all risk of potential injury and personal liability as a result of studying and/or practicing Kenjute. Participants are further advised to seek medical advice before commencing any rigorous exercise program.

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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Welcome



I would like to take this opportunity to personally welcome you to an activity which I sincerely believe can improve your life and that of your loved ones.

Training in the martial arts is an experience unlike any other. Whether viewed as an education, a sport, a mental discipline, a method for improving fitness, a study of combat, or a development of lethal skills, the martial arts have come to represent many things to each participant. It is an activity that can be started at a young age and may continue well into our senior years. Practicing martial arts on a regular basis is also a journey of self-discovery and personal growth. The longer we train, the more we learn of our strengths, weaknesses, and potential.

Skills and attributes gained from training can also be applied to other sports, activities, and daily tasks. In just a short period of time you will be capable of performing things you previously never thought possible. Energy levels will increase and your confidence will soar.

Martial arts are the study and practice of *warlike* (combat) skills. Every organized system of fighting ever created could be considered a martial art no matter the culture, time period, or founder. Today participation in the martial arts has exploded world-wide. It would be safe to assert that the martial arts have undergone more transformations in the last fifty years than in all of the past centuries combined. Technology, inter-global migration, commercialism, changes in demographic and social strata, and cross-training between what was once secretive combat systems have all been major contributing factors to these vast changes.

Since the 1970's I have had the privilege of teaching and testing thousands of students from all walks of life. This has included beginners to high ranking black belts from sixteen countries. Through martial arts training I have witnessed first-hand people getting in shape, gaining confidence, learning self-control, developing better focus, improving self-discipline, successfully defending themselves when attacked, winning championships; and some have even gone on to teach martial arts as a profession. In the end, the students who succeed are the individuals who show up and train on a regular basis. As with most things in life, your success is directly proportional to the effort. Martial arts have done a lot for me and I know they can do a lot for you.

I invite you to see for yourself why Kenjute is in fact *intelligent* in its design, *comprehensive* in its curriculum, and *effective* as a complete martial art. Best wishes on your path to enlightenment. Aim high. Aim far.

Respectfully,

Joseph K Foster, Kenjute Founder

About Kenjute



Kenjute (pronounced as “*Ken joo tay*”) is an advanced martial art system that has evolved over time, influenced by Chinese, Okinawan, Japanese, Hawaiian, and North American martial arts masters. Many of the principles, customs, and skills taught in Kenjute are centuries old. Kenjute is also a contemporary system reflecting modern needs to be responsive to individual and organizational drives for change and evolution. With its own criteria and high standards of excellence, Kenjute is different from every other martial art.

The name “Kenjute” is a made up word and was chosen for three reasons. First of all, it has a completely unique name representing a distinctive martial art and brand. Second, the name can be loosely translated to have many meanings: “**Ken**” (sword) + “**ju**” (gun) + “**te**” (hand) or “**Kenju**” (handgun) + “**te**” (hand). This references the lethality and speed that exists in the combat techniques of Kenjute as well as the fact that Kenjute employs both empty-hand and weapons skills. Third, as a way to recognize and show respect for our lineage, connecting “**Ken**” (from **Kenpo** and **Kung Fu**) plus “**ju**” (from **Ju Jitsu** and **Judo**) and “**te**” (from **Karate**) together acknowledges some of the martial arts that have been a major influence in the creation of this effective martial art system. Parts of the Kenjute structure have also been inspired by Kobudo or weapons training, Sport Karate, and other martial arts. It should be noted however that although influenced by “**principles**” from these martial arts, Kenjute’s actual techniques and belt requirements are different thus rendering its own independent classification as a separate martial art.

More than just a martial art, it offers realistic combative solutions for both individual and large scale scenarios. Winning strategies for success in life as well as effective methods of training allow for personal growth that is beyond compare. What makes Kenjute so complete and fulfilling is its plethora of: physical combat and health training applications, intense considerations for knowledge and mental growth, and a very special process through which each student can strive for perfection of spirit and enlightenment. The Kenjute system is noted for its effective, powerful, swift, and devastating techniques. At the same time it is an art full of beauty and grace. It is structured to accommodate a wide range of participants from the elite athlete performing at the highest international levels, to the hobbyist who studies for exercise,

interest, and enjoyment. Make no mistake however. The training is serious, challenging, and very rewarding – but most importantly, it works. Kenjute is truly “cutting edge” in terms of curriculum, quality, and evolutionary advancements.

Specificity of training, environment changes, practicing with realistic scenarios, and learning to perform while under pressure are also very important in Kenjute. Therefore the layout of the programs, belt structure, and classes (lesson plans) have been carefully established so students can reach their maximum potential.

Methods of training, lesson schedules, individual progress cards, training manuals, training videos, and certified professional adult black belt instruction ensures that all students are treated as individuals who are able to advance at their own pace and achieve personal bests.

Knowledge is power. Knowledge not applied properly is simply information. Therefore students of the Kenjute system are strongly encouraged to train hard and on a regular basis because the *process of applying the art* is just as important as the material itself. Repetition is the key. This ensures true proficiency and greater self-discovery.

Kenjute is also a trademark and business trade name. It is used by independently owned and operated schools that have been licensed by Kenjute International to teach this copyrighted martial art system. Each member school is dedicated to the principles and philosophy of Kenjute and to that end they are highly committed to the success of the art and each individual student.

I started to introduce parts of the Kenjute system to my students beginning in the early 1980's. As a clearly defined martial art, it was originally presented in 1993 - initially referring to it by my school's name (Kenpo Karate Canada). In May of 1995 I began to research and select a new name to distinguish this unique martial art. Thus over a transition period “Kanzen Kenpo” (complete/perfect - fist method) became the official name for the art. In 1997 the organization headquarters (World Kanzen Kenpo Federation) was formed. Kanzen Kenpo also became the business name for member schools by 1998. Then my work went through many more years of enhancements to the point that it had considerably more than just Kenpo as the prime influence. The name was changed to “Kenjute” in 2004 to more accurately reflect these changes. As a dynamic and evolving martial art system, Kenjute has continued to improve producing world-class results.

Kenjute is perfect for health professionals, educators, security guards, body guards, police, and anyone else who must be able to deal with violence in a controlled manner. Kenjute also specializes in teaching quick lethal responses to more serious threats should they arise. Through the various programs, pupils of all ages will benefit from active and consistent training. Kenjute develops students through eight elements of study. They are Fundamentals, Self-Defence, Weapons, Special Skills, Ancillary Skills, Theory, Forms, and Sparring.

Kenjute...there is nothing out there like it!

Kenjute for Children



Enrolling your child in Kenjute may prove to be one of the wisest investments you will ever make. Aside from developing enhanced performance capabilities in their martial arts skills, your child will also experience improvements in personal fitness, balance, coordination, concentration, discipline, motor development, respect, self-esteem, and self-confidence. These are valuable assets for personal growth and will help to set the stage for success in life. Children who study martial arts often do better in regular school and in other sports.

Our Youth Programs are an *individual activity with group interaction*. Unlike team sports where the participants can spend a great deal of time watching others play, our students are almost always active. Every student is treated as an *individual* meeting their specific needs and goals. Progress is carefully monitored by way of belt progress cards, belt tips, and belt promotions. Because of the constant interaction with other students during classes and at special events like tournaments, seminars, and camps, social maturation also evolves.

Kenjute is much more than a sport or seasonal activity. It is a unique year-round training method that recognizes your child's personal growth, strengths, and achievements. This is done through formal belt examinations where your child will learn to *perform under pressure* – a valuable life skill. Fundamentals, forms, self-defence, point sparring, mat sparring, theory, street safety, and anti-bullying instruction is all part of the learning process we use to shape competent polite young citizens. .

The Child Program also prepares young students for promotion into the Teen Regular Program when they turn thirteen years of age. Graduation into the Teen Regular Program involves learning more advanced material. It is therefore important to understand that a child purple belt is not the same as a Regular Program purple belt. Considering them equal would be like saying the third year of elementary school is equal to the third year of secondary (high) school. Thus, as students switch programs, they will be required to attend all formal Belt Examinations in the Regular Program starting at yellow belt. In consideration of previous experience, students from the Little Tigers Program may be accelerated at a faster pace in the lower levels of the Regular Program. This rate of progress will be determined by your child's instructor.

In order for your child to reach their maximum potential we ask for parental support. We are not a baby-sitting service. Parents are strongly encouraged to be involved with their child's Kenjute education. Watching them participate in classes is very important because it shows that you care. Children tend to be more interested in an activity when they know mom and/or dad are there for support. You can also help by reading this Reference Belt Manual with your child. This re-enforces what is taught in class and definitely augments their understanding and excitement for the art. We expect children in Kenjute to work hard and train on a regular basis. Your encouragement in this regard is very much appreciated.

From time-to-time your child's interest in training may falter. This is quite normal for children involved in any activity. It is very important that they be taught to *stick with it*. Parents who let their children quit every time things get tougher or interest wanes are really doing their child a disservice. If you are experiencing a motivation problem with your youngster, please let us know – we can help.

It is important to understand that all martial arts systems have different standards and criteria. In North America, mass participation in the martial arts by children is fairly recent, dating back to the early 1980's. Lethal martial arts skills were never meant for children and as such, each school has sought to develop programming best suited to meet the needs of young people. Some schools only focus on a few basic martial arts skills and then teach it as just a sport. Unfortunately, many schools have low standards and the resulting consequence is children running around with belt ranks that do not match their true ability. Kenjute is different. First of all, we believe that if you are going to spend money to enrol your child at a martial arts school, you should expect to learn martial arts and not play dodge ball or spin a staff like a baton. Secondly, the curriculum that our children have an opportunity to learn is substantially more and well above industry standards. Thirdly, we want our children to develop self-discipline and respect for the martial arts. That means we don't cheerlead or pamper; and a serious training atmosphere is maintained. Children at Kenjute can be proud of the fact that all belt promotions are the result of hard work and real accomplishment.

Finally, you might consider enrolling in the Adult Regular Program yourself in order to share that Kenjute experience with your child. It can build a terrific parent-child bond. You will be amazed at what Kenjute can do for you too. If you have any questions or concerns, please feel free to speak to the instructors – they will be happy to help.





KENJUTE™...

Seeing The Bigger Picture!

Material & Equipment Requirements

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. KI screens all equipment for standardization, effectiveness, and safety. Further, all purchases support the success of Kenjute and the school where you train.

Child Yellow:	Student Uniform, and Groin Protector
Child Orange:	Point Sparring Gear (Helmet, Boots, Gloves, Shin Guards, and Mouth Guard)
Child Purple:	
Child Green:	Competition Staff (Bo)
Child Blue:	
Child Brown:	Tonfa, and Professional Uniform (Highly recommended but not mandatory)
Child Junior Black:	Sai

All students studying Kenjute are required to be registered with Kenjute International on an annual (yearly) basis. This helps to legitimately track the progress of students in the art of Kenjute. It also ensures a stronger cohesive organization as well as maintains high standards within this advanced martial art.



KENJUTE CREED

(Recited By Students At The Start Of Class)

In my quest for excellence of body, mind, and spirit,
I will live by the principles of Kenjute:
truth, compassion, humility, perseverance,
integrity, patience, and justice for all!

The Kenjute Creed has been established as a guideline for the qualities each Kenjute practitioner should strive to obtain.

STUDENT PLEDGE

(Recited By Students At The End Of Class)

- As a student of Kenjute I will:
1. Be proud of and loyal to my art.
 2. Treat others with dignity and respect.
 3. Honour my heritage through dedicated effort.
 4. Meet life's challenges with positive thoughts and actions.

The Student Pledge has been established as a guideline for the actions each Kenjute practitioner should strive to follow.

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Kenjute

Child Program

Belt Cards





CHILD YELLOW BELT

2018 Edition



LITTLE TIGERS PROGRAM

STUDENT'S NAME _____

1	2	1T	4	5	2T	7	8	3T	10	11	CYB
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Stances:

S1.Attention, S2.Ready, S3.Training Horse
S4.Fighting Horse, S5.Forward, S6.Reverse

Lesson 1 Lesson 7
Lesson 5 Lesson 11

Blocks:

B1.Inward, B2.Outward, B3.Upward, B4.Outside Downward

Lesson 2 Lesson 8

Upper Limb Strikes:

ULS1.Reverse, ULS2.Jab, ULS3.Hand Sword, ULS4.Thrusting Palm

Lesson 3 Lesson 9

Lower Limb Strikes:

LLS1.Front Ball, LLS2.Front Instep, LLS3.Heel Push,
LLS4.Rear, LLS5.Side

Lesson 4 Lesson 10
Lesson 6 Lesson 12

Material Requirements:

Student must officially be registered with Kenjute International (KI)
Student must acquire the official KI New Student Starter Kit
Student must acquire from their instructor a KI approved Groin Protector

Official Indoor Training Uniform Dress:

KI White Training Uniform and White Belt



CHILD ORANGE BELT

2018 Edition



LITTLE TIGERS PROGRAM

STUDENT'S NAME _____

1	2	3	1T	5	6	7	2T	9	10	11	3T
13	14	15	4T	17	18	19	5T	21	22	23	COB

Stances: S7.Side Horse, S8.Cat (90°), S9.One Leg (90°), S10.Twist

Lesson 1

Lesson 13

Blocks: B5.Outward Extended, B6.Knee, B7.Push Down, B8.Outward Hooking Parry

Lesson 2

Lesson 14

Punches:

P5.Ridge Hand, P6.Hammer Fist, P7.Uppercut

Lesson 3

Lesson 15

P8.Horizontal Back Knuckle, P9.Vertical Back Knuckle, P10.Inward Elbow

Lesson 11

Lesson 23

Kicks: K6.Front Knee, K7.Roundhouse Instep, K8.Roundhouse Ball

Lesson 4

Lesson 16

K9.Inner Crescent, K10.Outer Crescent, K11.Axe

Lesson 12

Lesson 24

Break Falls: BF1.Front, BF2.Side, BF3.Rear

Lesson 5

Lesson 17

Body Maneuvers (Part I):

BM1.Bobbing, BM2.Weaving, BM3.Riding, BM4.Rolling, BM5.Turning, BM6.Slipping

Lesson 6

Lesson 18

Self-Defence (Introductory Striking Response):

ISR1. (Right Roundhouse Punch) Outward Extended Block / Palm / Secondary Knee

ISR2. (Left Roundhouse Punch) Inward Block / Inverted Hand Sword / Primary Knee

Lesson 7

Lesson 19

ISR3. (Club Down) Upward Block / Palm / Secondary Heel Push Kick

ISR4. (Low Punch) Downward Block / Palm / Trap / Inverted Hammer Fist

Lesson 8

Lesson 20

Point Sparring Combinations:

PS1 High Lunging Back Knuckle/ Low Reverse Punch

PS2 Drag High Back Knuckle / Primary Low Side Kick

Lesson 21

PS3 Primary Low Side Kick / High Back Knuckle / Low Punch

PS4 Secondary Low Front Kick/ High Back Knuckle/ Low Reverse Punch

Lesson 22

Forms:

1. Tochi(1st ½ of Form)

Lesson 9(1st 1/4)

Lesson 10(2nd 1/4)

Material Requirements:

Official Indoor Training Uniform Dress:

Student must acquire from their instructor a KI approved set of Point Sparring Gear

KI White Training Uniform and Child Yellow Belt

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CHILD PURPLE BELT

2018 Edition



LITTLE TIGERS PROGRAM

STUDENT'S NAME _____

1	2	3	1T	5	6	7	2T	9	10	11	3T
13	14	15	4T	17	18	19	5T	21	22	23	CPB

Stances: S11.Wide Horse, S12.Long Forward, S13.Back, S14.Tiger

Lesson 1

Blocks: B9.Inside Downward, B10.Windmill, B11.Knee Jam, B12.Universal Block

Lesson 3

Punches: P11.Upward Elbow, P12.Rear Elbow, P13.Upward Flapping Elbow, P12.Outward Horizontal Elbow **Lesson 5 Lesson 15**

Kicks: K12.Hook, K13. Chicken Front, K14.Tornado Crescent, K15.No Recoil Roundhouse

Lesson 8

Lesson 17

Ground Positioning:

GP1.Ground Guard, GP2.Pivoting Ground Guard, GP3.Escape From The Ground Guard

Lesson 11

Rolls: R1.Front Shoulder, R2.Rear Shoulder, R3.Side Shoulder

Lesson 20

Body Maneuvers (Part II):

BM7.Twisting, BM8.Spining, BM9.Jump Switch, BM10.In-Place Switch, BM11.Cover Step

Lesson 14

Lesson 22

Self-Defence (Manipulation):

MS1.Rear Arm Choke

MS2.Rear Neck Grab

Lesson 2

Lesson 16

MS3.Front Hand Choke

MS4.Front Hand Choke (Close Grip)

Lesson 4

Lesson 18

MS5.Front Two Hand Choke

MS6.Cross Wrist Grab

Lesson 6

Lesson 21

MS7.Same Side Wrist Grab (Inside)

MS8.Same Side Wrist Grab (Outside)

Lesson 12

Lesson 23

Forms:

1. Tochi (2nd ½)

Lesson 9(3rd ¼)

Lesson 10(4th ¼)

Point Sparring Combinations:

PS5 (Back Knuckle Counter): Close Kneel Upward Block/ Low Reverse Punch

PS6 (Roundhouse Kick Counter): Ride Away/ Ride Forward (Leg Drops) Trap/ Reverse Punch

Lesson 7

Lesson 19

PS7 Step-Through Primary Hand Trap Down/ Rear Ridge Hand (From On Top)

PS8 Skipping Low Primary Roundhouse Kick/ High Back Knuckle/ Low Reverse Punch

Lesson 13

Lesson 24

Material Requirements:

None

Official Indoor Training Uniform Dress:

KI White Training Uniform and Child Orange Belt



CHILD GREEN BELT

2018 Edition



LITTLE TIGERS PROGRAM

STUDENT'S NAME _____

1	2	3	1T	5	6	7	2T	9	10	11	3T
13	14	15	4T	17	18	19	5T	21	22	23	CGRB

Kicks: K16.Roundhouse Knee, K17.In-Place Jumping Roundhouse,
K18.Chicken Knee, K19.Chicken Roundhouse Kick

Lesson 1

Lesson 17

Rolls: R4.Front Dive, R5.Log, R6.Lateral, R7.Front Shoulder/Side Break Fall

Lesson 23

Body Maneuvers (Part III):

BM12.Step Drag, BM13.Drag Step, BM14.Lunge, BM15.Step-Through

Lesson 14

Self-Defence (Manipulation):

MS9.Side Wrist Grab

MS10.Double Wrist Grab (Inside)

Lesson 2

Lesson 16

MS11.Double Wrist Grab (Clockwise)

MS12.Rear Double Wrist Grab

Lesson 4

Lesson 18

MS13.Handshake (Face Up)

MS14.Handshake (Face Down)

Lesson 6

Lesson 20

MS15.Cross Push

MS16.Front Push (Same Side)

Lesson 8

Lesson 22

Self-Defence (Introductory Striking Response):

ISR5. (Kick – Ready Or Fighting) Knee Block / Jab / Reverse

Lesson 3

ISR6. (Back Swing Punch – Standing) Slipping Inward Block / Inward Elbow / Double Inverted Hand Swords

Lesson 5

ISR7. (Punch – Flank – Standing) Outward Block / Jab / Side Kick

Lesson 13

ISR8. (Punch – Blind – Standing) Step Drag / Rear Upward Block / Side Kick / Spinning Rear Kick

Lesson 15

Forms:

2. Kirei Bo (1st ½) **Lesson 9**(Spins + Opening) **Lesson 10** (1st Side) **Lesson 11**(2nd Side) **Lesson 12**(Circles-Both Sides)

Point Sparring Combinations:

PS9 High Primary Hook Kick/ Low Primary Roundhouse Kick/ High Back Knuckle/ Low Reverse Punch

Lesson 7

PS10 Secondary Roundhouse Kick/Bounce/Primary Roundhouse Kick/High Back Knuckle/Low Punch

Lesson 19

PS11 (Back Knuckle Counter): Jumping Retreating Side Kick

Lesson 21

PS12 (Roundhouse Kick Counter): Rear Advancing Crossover High Back Knuckle/Step Low Punch

Lesson 24

Material Requirements:

Student must acquire from their instructor a KI approved Competition Bo

Official Indoor Training Uniform Dress:

KI White Training Uniform and Child Purple Belt



CHILD BLUE BELT

2018 Edition



LITTLE TIGERS PROGRAM

STUDENT'S NAME _____

1	2	3	1T	5	6	7	2T	9	10	11	3T
13	14	15	4T	17	18	19	5T	21	22	23	CBLB

Kicks: K20.Shovel Kick, K21.Ground Stomp, K22.Rear Lifting Heel,
K23.Sole Wipe, K24.Downward Inner Crescent, K25.Side Stiff Leg,
K26.Rear Stiff Leg, K27.Downward Looping Roundhouse, K28.Skipping Downward Front

Lesson 1
Lesson 17
Lesson 21

Body Maneuvers (Part III):

BM16.Front Crossover Advancing, BM17.Front Crossover Retreating,
BM18.Rear Crossover Advancing, BM19.Rear Crossover Retreating

Lesson 14
Lesson 19

Self-Defence (Manipulation):

MS17.Double Push MS18.Side Push
MS19.Rear Belt Grab MS20.Rear Hair Grab
MS21.Rear Double Shoulder Grab MS22.Full Nelson
MS23.Rear Hammerlock MS24.Side Shoulder Grab (Same Side)

Lesson 2 **Lesson 16**
Lesson 4 **Lesson 18**
Lesson 6 **Lesson 20**
Lesson 8 **Lesson 22**

Forms:

2. Kirei Bo (2nd ½) **Lesson 9**(Left Hip Slide) **Lesson 10** (Left Strike Down) **Lesson 11**(Pose at 7:30) **Lesson 12**(Final Section)

Point Sparring Combinations:

PS13 Skipping High Primary Roundhouse Kick/Low Spinning Side Kick/High Back Knuckle/Low Reverse Punch **Lesson 3**
PS14 High Secondary Roundhouse Kick/Front Leg Sweep (Front Leg)/High Back Knuckle/ Low Reverse Punch **Lesson 7**
PS15 Primary Skipping Axe Kick/ High Back Knuckle/Low Reverse Punch/High Secondary Roundhouse Kick **Lesson 15**
PS16 Skipping High Primary Roundhouse Kick/Low Primary Roundhouse Kick/Primary Hand Trap/Rear Ridge Hand **Lesson 23**

Mat Sparring Combinations:

GM1.Push & Pull, GM2.Pull / Rear Mount & Choke, **Lesson 5**
GM3.Pull / Crab Lock / Rear Choke, GM4.Pull / Side ¼ Choke, **Lesson 13**
GM5.Pull / Twist / Forearm Press, GM6.Push / Forearm **Lesson 24**

Material Requirements: None
Official Indoor Training Uniform Dress: KI White Training Uniform and Child Green Belt

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CHILD BROWN BELT

2018 Edition



LITTLE TIGERS PROGRAM

STUDENT'S NAME _____

1	2	3	1T	5	6	7	2T	9	10	11	3T
13	14	15	4T	17	18	19	5T	21	22	23	CBRB

Kicks:

K29.Spinning Side, K30.Spinning Hook, K31.Spinning Crescent, K32.Flying Side

Lesson 17

Body Maneuvers (Part III):

BM20.Skipping, BM21.Pull Drag, BM22.Creeping, BM23.Body Fake, BM24.Shoulder Fake

Lesson 14

Self-Defence (Manipulation):

MS25.Side Shoulder Grab (Opposite)

MS26.Side Headlock

Lesson 2

Lesson 12

MS27.Front Headlock

MS28.Straight Punch

Lesson 4

Lesson 16

MS29.Roundhouse Punch

MS30.Back Swing Punch

Lesson 5

Lesson 18

MS31.Front Kick

MS32.Roundhouse Kick

Lesson 6

Lesson 19

MS33.Hook Kick

MS34.Double Arm Grab (Upper)

Lesson 8

Lesson 21

Forms:

3. Mizu

Lesson 9(1st 1/3)

Lesson 10 (2nd 1/3))

Lesson 11 (3rd 1/3)

4. Tatakai Tonfa

Lesson 22 (1st 1/3)

Lesson 23(2nd 1/3)

Lesson 24 (3rd 1/3)

Point Sparring Combinations:

PS17 (Roundhouse Counter): Retreating Step Drag Down Universal Block/ High Jumping Spinning Hook Kick

PS18 (Roundhouse Counter): Lead Arm & Knee Jam/High Back Knuckle/ Low Reverse Punch

Lesson 1

PS19 Pull Drag Primary Low Side Kick/ High Back Knuckle/ Low Punch/ High Skip Primary Hook Kick

PS20 Low Secondary Roundhouse Kick/ Trap/ Rear Ridge Hand/ Skipping Primary Low Front Kick

Lesson 3

PS21 Shoulder Roll Into Low Reverse Punch

PS22 High Spinning Hook Kick/ Low Skip Primary Roundhouse Kick/ High Back Knuckle/ Low Reverse Punch

Lesson 7

PS23 (Counter For Roundhouse Kick) Leap Up/ Front Hand Trap/ Rear Downward Hammer (To Top Of Helmet)

PS24 (Counter For Roundhouse Kick) Universal Block into Twist Stance/ High Rear Spinning Back Knuckle

Lesson 15

Mat Sparring Combinations:

GM7.Push / Twist / Rear Choke, GM8.Push / Leg Over / Quadriceps Arm Bar, GM9.Push / Bent Legs Pin,

Lesson 13

GM10.(On Bottom) Foot Hook / Log Roll / Forearm Press, GM11.(On Bottom) Crab Lock / Cross Lapels Choke,

GM12.(On Top – Face Down) Half Nelson / Crab Lock / Rear Choke

Lesson 20

Material Requirements:

Student must acquire from their instructor a KI approved pair of Tonfa

Official Indoor Training Uniform Dress:

KI White Training Uniform and Child Blue Belt



CHILD JUNIOR BLACK BELT

2018 Edition



LITTLE TIGERS PROGRAM

STUDENT'S NAME _____

1	2	3	1T	5	6	7	2T	9	10	11	3T
13	14	15	4T	17	18	19	5T	21	22	23	CJrBkB

Self-Defence (Manipulation):

MS35.Front Bear Hug (Arms Free)	MS36.Front Bear Hug (Arms Pinned)	Lesson 1	Lesson 12
MS37.Rear Bear Hug (Free)	MS38.Rear Bear Hug (Pinned)	Lesson 2	Lesson 13
MS39.Tackle (Side Response)	MS40.Diving Leg Tackle (Counter)	Lesson 3	Lesson 15
MS41.Tackle (Falling Back)	MS42.Ground (Hands Pinned)	Lesson 4	Lesson 16
MS43.Ground (Choked)	MS44.Ground (Headlock)	Lesson 5	Lesson 17
MS45.Ground (Arm Bar)	MS46.Ground (Kicked/Punched)	Lesson 6	Lesson 18
MS47.Ground (Face Down)	MS48.One Knee (Kick To Face)	Lesson 8	Lesson 20

Forms:

5. Kaze	Lesson 9 (1 st 1/3)	Lesson 10 (2 nd 1/3)	Lesson 11 (3 rd 1/3)
6. Nishi Chikara Sai	Lesson 21 (1 st 1/4)	Lesson 22 (2 nd 1/4)	Lesson 23 (3 rd 1/4)
		Lesson 24 (4 th 1/4)	

Mat Sparring Combinations (Ground Moves):

GM13.(On Top-Face Down) Far Arm Pull / Push Down/ Inverted Hammer Lock, GM14. Push Arm Into Arm Bar / Crossover/ Reverse Quadriceps Arm Bar, GM15.(Seated In Front) Leg Hook / Roll Back / Spin / Forearm Press, GM16.Dog Throw,	Lesson 7
GM17.(Crab Counter – On Top)-Stand/Leg Cross Over/Sit Scorpion, GM18.(Crab Counter – On Top)-Stand & Pick Up/Drop Mass/Forearm Press, GM19.Front Palm Press (Forearm) Ankle Hook, GM20.Rear Forearm Press Ankle Hook,	Lesson 14
GM21.Lying Scissors (Low Foot Pull/Mid Side Kick) Leg Trip, GM22.Lying Scissors (Low Roundhouse Kick/Mid Hook Kick-OS) Leg Trip, GM23.Lying Scissors (Low Hook Kick/Mid Round Kick-SS) Leg Trip, GM24.Lying Scissors (Low Hook Kick/Mid Spinning Hook Kick) Leg Trip	Lesson 19

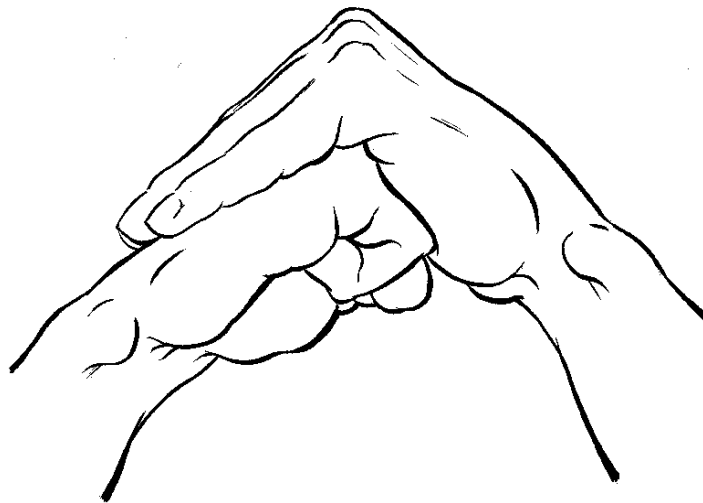
Material Requirements:

Official Indoor Training Uniform Dress:

Student must acquire from their instructor a KI approved pair of Sai
KI White Training Uniform and Child Brown Belt

BODY

Technical Requirements



Kenjute Fundamentals



Bowing & Saluting

General:

Martial artists from all systems convey their respect to places and/or people by addressing them with a bow or a salute. In Kenjute, we *bow* to non-living things such as a dojo, during linear forms, and to non-Kenjute practitioners. We execute a *short salute* when training with fellow Kenjute practitioners, greeting/bidding farewell to the instructor, responding to a command, asking questions, and at the start/end of class. A *full salutation* is executed during traditional circular forms. The important thing to remember is that a salute and bow are to demonstrate RESPECT and is in no way related to any religious activity.

Bow:



1. Place your feet together, body erect, with your open hands down the sides of your body (thumbs tucked tight).
2. Bend forward (at the mid-section) to about a 45 degree angle, bending elbows and looking up.

Short Salute:



1. Place your feet together, body erect, and with your hands in the *hiken* position (left open hand bent over right closed fist).
2. Bend forward (at the mid-section) to about a 45 degree angle, extending your hands (in hiken position) away from your body.

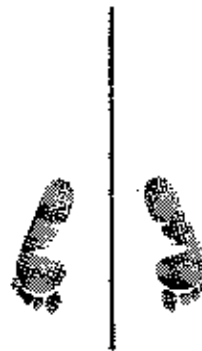
Attention Stance

PURPOSE:

A static posture (somewhat militaristic in nature) designed to show intensity, alertness, and self-discipline.

APPLICATION:

The Attention Stance is used by instructors to bring the class to order. Students while in this position remain absolutely still. The left foot is moved away from the body towards 9:00 so that both feet end up shoulder width apart (toes facing 12:00). As the left foot movement is initiated, both fists (left over right) are raised to the opposite shoulders (with the thumb and index finger portion of the fists) making contact to the shoulders. As the left foot lands, both arms are lowered so that the arms are parallel to the legs (width). The arms are on a 45 degree angle in relation to the depth zone. Both hands are clenched into fists with the thumb side facing 12:00. The body is erect with the head and eyes facing 12:00. The weight distribution is 50/50.



Ready Stance

PURPOSE:

A non-threatening posture used to prepare for a perceived threat.

APPLICATION:

The Ready Stance is a defensive posture used in a situation where we feel an attack or threat is real. The right foot is casually dropped towards 6:00 and the left foot follows slightly. Both feet are turned off-angle so that the centerline (shoulders) are rotated to face 1:30. The exact distance between the feet for a Ready Stance is approximately shoulder width apart. As the right foot steps back to 6:00, the lead (left) hand is casually placed under the chin while the rear (right) hand is placed at the waist with the right hand supporting the left elbow. The body's centre of gravity is slightly lowered simultaneously. The upper body is erect with the rear tucked in and eyes facing 12:00. The weight distribution is 70/30 back leg to front leg ratio.



Training Horse Stance

PURPOSE:

A static training posture used to develop strength in the legs. It simulates the position used when riding a horse.

APPLICATION:

The Horse Stance is used for training purposes and is NOT a position assumed in combat. The right foot is moved towards 3:00 so that both feet end up slightly farther than shoulder width apart (toes facing 12:00). The upper body is lowered so that the knees are positioned directly over top of the feet creating a bow leg appearance. The exact distance between the feet for a traditional training Horse Stance is measured by dropping one knee to the ground so that it can touch the heel of the opposite foot. As the right foot steps to 3:00, both hands are raised and crossed (open hands) in front of the chest (right over left –palms down). When the right foot touches the ground, the arms are driven to the rear with two rear elbow strikes chambering the hands to the ribs (palms up and above the belt in closed fists). The body's centre of gravity is lowered simultaneously. The upper body is erect with the rear tucked in and eyes facing 12:00. The weight distribution is 50/50.



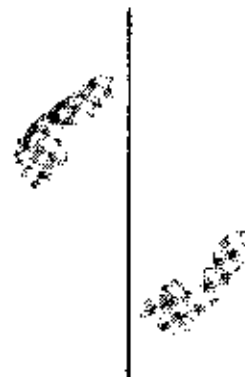
Fighting Horse Stance

PURPOSE:

A static posture that is neither defensive nor offensive in nature. This stance allows the practitioner to attack or retreat while effectively covering the body targets.

APPLICATION:

The Fighting Horse Stance, also known as a Neutral Stance, it is perhaps the cornerstone of Kenjute. It gets its name because it is a non-committal type of posture that students will fight from. Imagine a line drawn on the ground that runs from 12:00 to 6:00. The thickness of the line diminishes as the practitioner becomes more advanced. The right foot is drawn back between 4:30 (beginners) or 5:30 (advanced). As the foot draws back, the hands are raised simultaneously (left hand in front of the right). When the right foot is in place, the body (especially the hips) is rotated clockwise to a 45 degree angle. Both feet rotate to have the toes face 1:30 as the centre of gravity (body) is lowered with the knees bent and placed over top of the feet. The head faces 12:00. The hands are up with the left closed fist (palm sideways) away from the body (45 degrees) and shoulder height. The right closed fist (palm slightly turned up) is placed above waist level in front of the mid-section. The distance between the feet is measured by a “knee to heel” alignment. The weight distribution is 50/50.



Forward Stance

PURPOSE:

This static posture is used to create both forward momentum and rotational torque. The centreline of the body is exposed while in this position. Therefore it is a stance kept only momentarily.

APPLICATION:

Learning to pivot into the Forward Stance generates a great deal of power in all three dimensions of height, depth, and especially width (rotational torque). Imagine a line drawn from 12:00 to 6:00. The thickness of this line will vary depending on the degree of proficiency of the practitioner. Beginners will need a thicker line. The feet are positioned on either side of the line with the lead foot facing on a 45 degree angle towards the line. The rear foot is placed so it is parallel to the line. The lead leg has a bent knee (positioned over and parallel to the same foot) while the rear leg is straight with the knee joint locked. The hips and shoulders are rotated to face 12:00. The lead fist is placed at shoulder height 45 degrees away from the body. The rear fist is placed in front of the mid-section. The head faces 12:00. The distance between the two feet is measured by a knee to heel alignment. The weight distribution is 60% front leg/40% back leg.



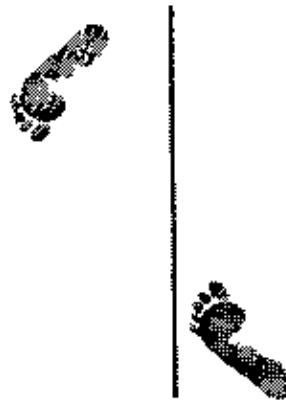
Reverse Stance

PURPOSE:

This static posture is used to penetrate (by buckling) or evade (by slight leaning away).

APPLICATION:

The Reverse Stance is a position just the opposite of the Forward Stance with regard to leg and foot placement. The lead leg is straight with the foot almost parallel to the line (remember the line goes from 12:00 to 6:00). The rear leg is bent at the knee with the foot on a 45 degree angle (toes away from line). The upper body is rotated away from 12:00 so the hips and shoulders are on a 45 degree angle (away from 6:00). The lead fist (palm facing front leg) has a straight arm that parallels the lead leg. The rear open hand crosses over the body and is placed between 12:00 and the face (guard position). The head faces 12:00. The distance between feet is measured by a knee to heel alignment. The weight distribution varies depending on the application. Evading use is 70% back leg/30% lead leg. Advancing use is 60% lead leg/40% back leg.



Side Horse Stance

PURPOSE:

This static posture is designed for tournament play because it allows for maximum target cover.

APPLICATION:

The Side Horse Stance has the entire torso facing at a 90 degree angle from the attacker. This is accomplished by having both feet on a line that runs from 12:00 to 6:00. The toes face either 3:00 or 9:00 with both feet parallel to each other. The knees are bent and placed over top of the feet creating a bow-leg effect. 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 horse stance only sideways to the attacker. The distance between the feet is measured by a knee to heel alignment. The weight distribution is 50%/50%.

*Tournament Side Horse Stances for competition forms are wider and lower.



Cat Stance

PURPOSE:

A static posture that is mainly defensive in nature. It is designed to draw the body closer together in a semi cocked position. It can also be used to re-establish a position such as a transition posture while moving around an object.

APPLICATION:

The Cat Stance can be performed with either the back foot facing 9:00/3:00 (90 degree cat stance) or facing 10:30/2:30 (45 degree Cat Stance – Slipping Cat Stance). The rear leg is bent with the upper leg parallel to the foot. The knee is over top of the foot. The lead leg is also bent with only the ball and toes of the foot touching the ground. The front foot faces 12:00 with the lead leg knee over top of the foot (upper leg parallel to the foot). The lead fist is up on a 45 degree angle away from the body (shoulder height) while the rear fist near the mid-section. The body is erect with the head facing 12:00. The weight distribution is 95% back leg/ 5% lead leg. *When the cat stance is used in transition moving around an object the hand position changes so that the rear open hand is up by the opposite shoulder (push block) and the lead open hand is down (dragon sword) parallel to the lead leg (this demonstrates the concept of framing and complimentary angles)



One Leg Stance

PURPOSE:

A static posture that is used to evade (or slip) an attack by creating distance from an opponent.

APPLICATION:

The One Leg Stance is obtained by shifting all of the body weight onto one leg. Once this is achieved, the non-supporting leg is raised into the air and is shaped the same as a front kick (slipping One Leg stances have a loaded side kick). The foot of the supporting leg can be placed anywhere depending on the circumstances. The supporting leg is bent at the knee for more control. Retreating One Leg stances have both hands up in a fighting position. In a slipping One Leg stance, the same side arm of the supporting leg is placed with the open hand at face level (press block) and the close arm is placed in a palm down position below close hip. The body is erect. The weight distribution is 100% support leg/ 0% non-support leg.



Twist Stance

PURPOSE:

This static posture has many diverse applications. It can be used to corkscrew in the height zone to generate power. The stance is often applied in forward and backward movement. It is also applied in directional changes.

APPLICATION:

The Twist Stance involves one foot crossing either in front of or behind the other where both feet are positioned so that they are perpendicular to one another. The lead leg is bent with the knee over top of the foot (upper leg is parallel to the foot). The foot is flat on the ground. The rear leg is bent even more (than the lead leg) with the upper portion of the leg running from 12:00 to 6:00 in the height zone. Only the ball and toes of the rear foot touch the ground. With an imaginary line running from 12:00 to 6:00 (depth zone), the rear foot faces 9:00/3:00 while the lead foot faces 12:00/6:00. The body is erect and placed in the middle of the stance with the head facing the same direct as the lead leg and the upper torso is rotated off-angle (floating centerline). The rear fist is placed at a 45 degree from the body (shoulder height) while the lead fist is placed waist height. 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.



Inward Block

PURPOSE:

To deflect an incoming weapon towards your mid line.

APPLICATION:

The hammering Inward Block involves *supinating* the forearm of the blocking arm. The blocking arm is cocked so the upper arm is parallel to the ground and the forearm is perpendicular to the ground (elbow at 90 degrees). The fist faces 9:00. The other arm is placed in front of the body (forearm parallel to the ground - closed fist face down). Imagine a box placed in front of the body in the depth zone. The blocking forearm fires to the far corner of the box (stopping at your shoulder) in a hammering fashion. The other arm chambers to the ribs (rear elbow) in a fist with the palm up.



Outward Block

PURPOSE:

To deflect an incoming weapon away from your mid line.

APPLICATION:

The Outward Block involves *supinating* the forearm of the blocking arm away from your body. Both arms start down near your waist with both arms crossed. The arm closest to the opponent is the blocking arm. The blocking arm is rotated at the elbow so the forearm raises and makes contact to the incoming weapon when the forearm is perpendicular to the ground in a closed fist (facing you). The other arm chambers to the side (rear elbow) palm up in a closed fist. Contact to the incoming weapon is made with any part of the radius side of the forearm. When blocking in sequence, the blocking arm remains up and is then crossed towards the mid-line and replaced by the new blocking arm. Outward blocks to the sides of the body are performed the same way as the sequence blocking. Remember to look in the direction you are blocking towards.



Upward Block

PURPOSE:

To deflect incoming attack from above your head.

APPLICATION:

The Upward Block involves *pronating* the blocking forearm. The arms are crossed (blocking arm closest to opponent) with closed fists facing in at about chin height. Imagine a small vertical tube that runs from your lower chest to your chin. In order for your forearms to fit, they must become parallel with the fist directly above and in line with the same elbow. As the blocking arm is raised the other arm is lowered and chambered to the side (rear elbow) closed fist facing up. The blocking arm rises so that when the same elbow reaches chin height, the forearm is shot upward and outward (45 degrees away from body in all three dimensions). The closed fist faces up and out.



Downward Block

PURPOSE:

To deflect an incoming attack towards the ground and away from your body.

APPLICATION:

The Downward Block involves *pronating* the blocking forearm. The blocking arm is initiated by placing it on the opposite shoulder closed fist (palm up). The other arm is placed in front of the groin closed fist (palm facing in). As the blocking arm is lowered, the other arm chambers to the side (rear elbow) with a closed fist palm up. The blocking arm tracks down the body like a pendulum. It stops when the fist is pointing towards the ground (palm to the rear). The blocking arm travels to the outside edge of the same side leg. Contact on the arm is made on the ulna side.



Outward Extended Block

PURPOSE:

To block from the outside edge of your outer perimeter with the added force of forearm rotational torque.

APPLICATION:

The Outward Extended Block is executed the same way as the Outward Block except the blocking forearm is *pronated* so that the ulna side of the arm makes contact with the incoming weapon. The body is both rotated and lowered in the direction of the block to generate more force (closed fist). The non-blocking arm remains in the guard position by your chest (open handed). Contact with the incoming weapon is made anywhere along the forearm. The body remains erect.



Push Down Block

PURPOSE:

This block is designed to strike on top of the incoming weapon forcing it in a downward direction.

APPLICATION:

With both hands in the upright fighting position, the Push Down Block is executed by having the lead open hand move towards the mid-line (centerline) by rotating at the elbow. The open palm (face down) makes contact with the incoming weapon forcing it down by essentially trapping it (pressing check). The non-blocking open hand remains in the upright guarded position by the chest. The body is erect. During the delivery of the block the body is rotated slightly towards the mid-line and lowered to generate more power.



Outward Hooking Parry Block

PURPOSE:

To introduce the concept of inviting incoming weapons towards you while applying a sliding gravitational check.

APPLICATION:

Executing most blocks are generated through an imaginary box (square) that is created from your two shoulders and projected away from the body to the edge of the outer perimeter. Parry Blocks follow the shape of a triangle and actually invites the incoming weapon towards the body. The lead open hand blocks in an Outward Block fashion with the wrist bending (palm facing up). The path of action the block takes runs from 12:00 to your shoulder (on the same side of projected path of action). The other hand guards below with the open hand palm down. The body is slightly lowered and rotated towards the blocking arm. The body is erect.



Knee Block

PURPOSE:

This block is to protect lower regions of your body where the hands cannot (and should not) reach.

APPLICATION:

The Knee Block is executed by lifting the knee of the closest leg up high enough to have the incoming weapon re-directed away from your body. The close knee is lifted high enough so that the shin remains at a 45 degree angle for maximum deflection. It is also brought towards the centerline of your body. The body remains erect but is slightly lowered during the blocking action to generate more power. The hands are kept upright in a guarded position. Knee Blocks do not need to be lifted very high – just enough to deflect past your outer perimeter. Knees raised too high and past your outer perimeter leave you exposed to being rotated away exposing your back and support leg.



Inside Downward Block

PURPOSE:

To block in the lower perimeter from the outside towards your mid line. In most cases this block is executed from a hands down (point of origin) position.

APPLICATION:

The Inside Downward Block is initiated with your blocking arm in the lower perimeter of the body. As the incoming weapon approaches, the blocking arm is swung from the shoulder towards your centreline. There is a slight *pronation* of the forearm as the radius side of the arm makes contact (closed fist). The other arm is brought up to the guard position by the chest (open hand). The body is rotated sideways in the direction of the block to generate more force. The body remains erect.



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.



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.



Universal Block

PURPOSE:

To block a roundhouse action by making an extended blocking wall with two arms.

APPLICATION:

The Universal is executed generally from a Fighting Horse or Side Stance. The lead hand forms an inward block placed above your rear arm which forms an outside downward block. Your two arms contact tight against each other connected by the elbows creating an extended blocking wall. Contact with the offending weapon is made anywhere along your forearms. It is important to time the block so that both of your blocking arms are thrust towards the attack (instead of being stationary waiting for contact to happen). By stepping off angle (either forwards or backwards) to a fighting horse (or side) stance you are effectively moving off the line of sight and moving past his intended striking zone. Your body remains erect.



Reverse Punch

PURPOSE:

A closed-fist power strike off of the rear hand.

APPLICATION:

The striking hand is closed by collapsing all three phalange joints into a tight fist. The thumb is placed across and in front of the phalanges on the second joint. The contact portion of the Reverse Punch is made with the knuckles of the index finger and tall finger. It is important to have the elbow and shoulder properly lined up with the fist during contact. Depth - The palm of the striking hand is either up (close quarter fighting), sideways (mid-range), down (almost fully extended arm), or inverted (if slightly beyond reach). Width - The palm of the striking hand is either sideways (to side of body), down (to front of body), or inverted (across mid-line of body). Height - The palm of the striking hand is either up (low torso or above head), sideways (above shoulder to top of head), or down (mid torso to shoulders). Proper sequential execution of the body is critical to obtain maximum power.



Jab Punch

PURPOSE:

Closed fist fast strike off of the lead hand

APPLICATION:

The lead hand is closed into a proper fist (see Reverse Punch description) to make a Jab Punch. The lead arm is extended straight out with the striking hand (palm sideways) properly in line with the elbow in tight line with the torso and shoulder. The body is rotated forward in the direction of the striking arm to create greater torque. The contact point of the Jab is with the knuckles of the index and tall fingers. The other hand is placed near the jaw with the same side elbow tight to the body.



Hand Sword Punch

PURPOSE:

An open hand strike used to strike vital areas.

APPLICATION:

To make a Hand Sword Punch 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 supinated 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.



Thrusting Palm Punch

PURPOSE:

An open hand strike to penetrate a target.

APPLICATION:

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 extended 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.



Ridge Hand

PURPOSE:

To deliver an open handed blow to vital areas.

APPLICATION:

The 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. This is usually done with a stiff arm swinging from the shoulder creating a pendulum effect although a bent arm can be applied with this strike to targets like the groin (from underneath).



Inward Hammer Fist

PURPOSE:

A closed fist strike utilizing the outside side of the fist.

APPLICATION:

The Hammer Fist is a powerful strike that involves a “hammering” action of the arm. The closed fist is held tight (see reverse punch). Contact is made with the outside edge (little finger side) of the fist. The forearm of the striking hand is supinated to generate more power.



Uppercut

PURPOSE:

To make contact with a closed fist strike in the height zone.

APPLICATION:

The elbow is slightly fused and rotated about the shoulder when delivering an Uppercut. The fist is closed in the same fashion as a Reverse Punch. The striking hand starts by facing palm down and is then supinated to palm up during delivery. The hip and shoulder are rotated into the attack to generate maximum force. Contact is made with the first two knuckles (same as Reverse Punch). People mistakenly call a 1/3 Reverse Punch in a depth zone an uppercut. Remember that Uppercuts strike up to a perpendicular target. Uppercuts to a horizontal target result in potentially breaking your wrist.



Horizontal Back Knuckle

PURPOSE:

A closed fist strike usually executed off the front hand for speed.

APPLICATION:

A Horizontal Back Knuckle is used to come over opponent's hands. The hand is slightly cocked back at the metacarpal-carpal connection joint. This joint is fused during impact of the strike. The fist is formed the same as a Reverse Punch except the wrist is bent (forearm extensors contracted). Contact is made with the knuckles and not the back of the hand. This is achieved by extending the elbow joint (horizontally) with great speed and then after contact is made, recoiling the strike in preparation for more. The other hand guards low.



Vertical Back Knuckle

PURPOSE:

A closed fist strike usually executed off the back hand.

APPLICATION:

A Vertical Back Knuckle is a speedy closed fist strike. The hand is slightly cocked back at the metacarpal-carpal connection joint. This joint is fused during impact of the strike. The fist is formed the same as a Reverse Punch except the wrist is bent (forearm extensors contracted). Contact is made with the knuckles and slightly on not the back of the hand. This is achieved by trapping down with the front open hand and extending the strike (vertical) off the back arm. The opposite sequence can also be applied in different circumstances.



Inward Horizontal Elbow

PURPOSE:

A close quarter weapon used for deep penetration striking.

APPLICATION:

The Inward Horizontal Elbow is an excellent power weapon for close quarter fighting. Power is generated from the shoulder and the hip. The upper arm and forearm are fused at the elbow. Contact is generally made with the forearm (ulna side) but the very end of the elbow (olecranon) is also sometimes employed. Inward Horizontal Elbow strikes are delivered by moving the elbow in a horizontal fashion towards your centerline. Rotation (pronation) of the wrist also takes place to maximize power.



Upward Elbow

PURPOSE:

To deliver an end of elbow strike upward and to the front in the sagittal plane.

APPLICATION:

With the striking bent arm drive up (similar action as an uppercut) to the front of the body (striking palm is sideways facing medial side). This is usually done from a fighting horse pivoting into a forward stance (or forward stance to side stance). There is no wrist rotation which maintains proper bone alignment of your striking arm. The other hand guards high by your chest. This is a strike that moves from back to front in the sagittal plane. The striking hand may be open or closed fist (More power may be generated with a closed fist). Remember to lower you C of G during contact to generate more force.



Rear Elbow

PURPOSE:

To deliver an end of elbow strike to the rear in the sagittal plane.

APPLICATION:

With the striking arm extended to the front of the body (palm facing down), drop out into a horse stance with opposite foot of striking arm. Drive your striking elbow straight back to the rear while supinating your wrist (palm facing up) to generate more force and to follow proper body alignment. The other hand guards high by your face. This is a strike that moves from front to back in the sagittal plane. The striking hand may be open or closed fist (More power may be generated with a closed fist). Remember to lower your C of G during contact to generate more force.



Upward Flapping Elbow

PURPOSE:

To deliver a top of elbow strike up and to the front in the sagittal plane.

APPLICATION:

With the striking arm bent (palm up) drive your striking elbow straight up to the front while pronating your wrist (to palm down) for proper body alignment. The radius and ulna are parallel to the ground with the posterior side of arm near the elbow being the contact point. The other hand guards lower by your chest. This is a strike that moves forward and up in the sagittal plane. The striking hand may be open or closed fist (More power may be generated with a closed fist). Remember to lower your C of G during contact to generate more force.



Outward Horizontal Elbow

PURPOSE:

To deliver an end of elbow strike to the side and out in the transverse plane.

APPLICATION:

Make a fist (palm down) with the striking arm bent and high in front of the body as you drop out into a horse stance (in the same direction of striking arm to generate more force). Drive your striking elbow straight out to the side (palm stays facing down) for proper body alignment. The other hand guards lower at your close ribs. This is a strike that moves from front to side with movement in the transverse plane. The striking hand may be open or closed fist (More power may be generated with a closed fist). Remember to lower your C of G during contact to generate more force.



Front Kick

PURPOSE:

To deliver a leg and foot strike to target in the front.

APPLICATION:

The action of the Front Kick involves *cocking* the leg by bending at the knee. The knee is aimed at the target before the kick is fired. The leg is then extended in the direction of the target. Contact is made with the shin and foot instep (foot and toes pointed) when striking up against the target that is horizontal to the ground. Contact is made with the ball of the foot (foot pointed toes curled back) when striking forward against the target that is perpendicular to the ground. The other foot remains firmly planted on the ground with the knee slightly bent and ground toes turned slightly away from the centreline. The arms (and hands) are up ready for follow up strikes.



Heel Push Kick

PURPOSE:

A horizontal kick designed to push back a target.

APPLICATION:

The Heel Push Kick simulates the same actions as the Front Kick with some exceptions. The knee of the striking foot is aimed higher than the desired target so the leg can be horizontally extended to the target. The foot is pulled back towards the shin (toes curled back) so that only the heel of the foot makes contact. There is more of a forward pelvic thrust (tilt) in the direction of the strike to generate greater depth penetration. The arms (and hands) are up ready for follow up strikes.



Rear Kick

PURPOSE:

To drive opponent away when they are behind you.

APPLICATION:

The Rear Kick places the striking foot in the same position as the Heel Kick. The striking foot is drawn up (chambered) towards your rear. As the leg extends out to kick, the upper body leans forward and away from the target to create counter balance and to allow for greater range in the Rear Kick. The head is turned to look to the rear over the same shoulder as the kicking leg. The opposite side hand is placed by the face near the cheek closest to the attack as a guard. The other hand is kept up in a guarded position by the same side as the kicking leg.



Side Kick

PURPOSE:

To deliver a strike to the side of your body with the outside knife edge of your foot.

APPLICATION:

The Side Kick requires the striking foot to be positioned so that the big toe is turned up and the little toe is turned down creating an *edge* on the outer side of the striking foot. The knee is cocked (at a 45 degree angle towards target) and the striking foot chambered close to the supporting leg's shin. As the striking foot is extended, the supporting foot rotates away from the target allowing for hip rotation towards the target. Contact is made with the outer knife edge of the foot. The body is as upright as possible (little leaning away) with the arms (and hands) up ready for follow up strikes.



Front Knee

PURPOSE:

A close quarter strike to a target.

APPLICATION:

The Front Knee strike looks similar to the loading phase of a Front Kick. The supported foot remains flat on the ground. The hands assist the Knee Kick by either remaining up in a guarded position or because of distance, actually grab the opponent and pull with the arms towards your body to generate more power in the Knee Strike. The body weight shifts downward as the strike takes place to generate more power.



Roundhouse Kick (Classic)

PURPOSE:

To deliver a kick approaching target from an “off angle”.

APPLICATION:

The classic Roundhouse Kick loads the same way as a Front Kick with the knee cocked. Unlike the Front Kick however, the trunk (by way of pivoting the ground foot) is rotated towards the target. The kicking leg is extended with a snapping action to strike the target either with the bottom of the foot toes curled back (Roundhouse Ball Kick) or the top of the shin with the toes pointed (Roundhouse Instep Kick). The body remains as upright as possible with the hands up in the guarded position. Other versions of this kick use different angles, foot rotations, and leg extensions which will be discussed later.



Inner Crescent Kick

PURPOSE:

To deliver a “crescent shaped” kick in the horizontal axis.

APPLICATION:

The Inner Crescent Kick is generated by circling the kicking hip towards the centerline. The kicking leg is loaded similarly to the Front Kick (although a variation is done with a straight stiff leg). The toes of the kicking leg face upwards towards 12:00. The kicking knee is pointed slightly away from the target during the loading phase. The kicking hip is then rotated towards your centerline and past the target. As this happens the leg is fully extended towards the target. The striking part of the foot is the inner edge – toes facing up. The body remains erect while the hands are up in a guarded position.



Outer Crescent Kick

PURPOSE:

To deliver a “crescent shaped” kick in the horizontal axis.

APPLICATION:

The Outer Crescent Kick is generated by circling the kicking hip away from the centerline. The kicking leg is loaded similarly to the Front Kick (although a variation is done with a straight stiff leg). The toes of the kicking leg face upwards towards 12:00. The kicking knee is pointed slightly away from the target during the loading phase (past your centerline). The kicking hip is then rotated towards your centerline and past the target. As this happens the leg is fully extended towards the target. The striking part of the foot is the outer edge – toes facing up. The body remains erect while the hands are up in a guarded position.



Axe Kick

PURPOSE:

A straight kick delivered from above and/or strike on the way up using $\frac{1}{2}$ of a crescent shape.

APPLICATION:

The Axe Kick involves the knee being locked on the kicking leg. The action from the kick is generated by the swinging from 6:00 to 12:00 of the kicking hip (pendulum). The leg is lifted high into the air with the toes facing upwards to 12:00 the same as an Outer Crescent until reaching the apex of action. (This strike can also be done with the shin to a target on the way up.) The striking surface of the foot is with the heel on the way down. The body remains erect with the hands up in a guarded position.



Hook Kick

PURPOSE:

To deliver a kick from the reverse side (heel side) to target area.

APPLICATION:

The Hook Kick loads the same way as a Side Kick. The ground foot is rotated away from the target the same as a Roundhouse Kick. Where the Roundhouse Kick is generated by extending the leg (quadriceps contract), the Hook Kick is generated by recoiling the leg (contracting the hamstrings). The Hook Kick is the corollary to the Roundhouse Kick. Contact to the target is made by the heel (bottom of foot toes pointed – in tournament play). The body remains as erect as possible with the hands up in the guarded position.



Chicken Front Kick

PURPOSE:

To deliver a kick approaching target straight on.

APPLICATION:

The Chicken Front Kick is initiated by lifting the non-kicking leg up high like a Front Knee strike. In an exaggerated jump switch type of motion; your weight is transferred onto the non-kicking leg as you execute a Front Kick with the ball of your foot. The body remains as upright as possible with the hands up in the guarded position.



Tornado Crescent Kick

PURPOSE:

To deliver a “whirlwind” type of circular kick.

APPLICATION:

The Tornado Crescent Kick begins by executing a front crossover past your centerline with your back leg. While continuing to spin your body in the same direction, your other leg (which is now your back leg) spins and lifts up high with an Outer Crescent Knee. In an exaggerated jump switch type of motion; your weight is transferred onto the non-kicking leg as you execute a Jumping Inner Crescent Kick. The body remains as upright as possible with the hands up in the guarded position.



No Recoil Roundhouse Kick

PURPOSE:

To deliver a kick approaching target from an “off angle”.

APPLICATION:

The No Recoil Roundhouse Kick is very similar to the Roundhouse Kick except there is more hip rotation in the initial action (starts from a wider open-hip stance – unlike Front Kick which has knee straight ahead). After the delivery of the Roundhouse Kick there is no recoil of the kicking leg as it pushes to and through the target. The body remains as upright as possible with the hands up in the guarded position.



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.



In-Place Secondary Jumping Roundhouse Kick

PURPOSE:

To deliver a kick approaching target from an “off angle” during a Jump Switch action.

APPLICATION:

The In-Place Secondary Roundhouse Kick is initiated by jumping up very high (in-place) and executing a Roundhouse Kick with the back leg. The kick is executed while at the apex of the jump. The body remains as upright as possible with the hands up in the guarded position.



Chicken Front Knee Kick

PURPOSE:

To deliver a kick approaching target from straight on.

APPLICATION:

The Chicken Front Knee is initiated by lifting the non-kicking leg up high like a Front Knee strike. In an exaggerated jump switch type of motion; your weight is transferred onto the non-kicking leg as you execute a Front Knee to the target. The body remains as upright as possible with the hands up in the guarded position.



Chicken Roundhouse Kick

PURPOSE:

To deliver a kick approaching target from an “off angle”.

APPLICATION:

The Chicken Roundhouse Kick is initiated by lifting the non-kicking leg up high like a Front Knee strike. In an exaggerated jump switch type of motion; your weight is transferred onto the non-kicking leg while simultaneously rotating the hip of your kicking leg towards your centerline. The kicking leg is extended the same way you would deliver a Roundhouse Kick. The body remains as upright as possible with the hands up in the guarded position.



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.



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.



Skipping Downward Front Ball

PURPOSE:

To deliver a kick to a downed opponent.

APPLICATION:

The Skipping Downward Front Ball Kick winds up to generate momentum by sliding the front foot to the back foot as the back foot is loaded. This “loading” occurs by raising the heel of the kicking leg to your gluteus maximus. The front shape is in a front ball position (toes curled back). The kicking foot strikes down towards the ground target while the body remains as upright as possible with the hands up in the guarded position (in relation to opponent).



Spinning Side Kick

PURPOSE:

To deliver a side kick to the front by spinning.

APPLICATION:

The Spinning Side Kick is started from a side stance. In terms of spinning, the Spinning Side Kick is launched from a half turn (180 degrees) while looking and guarding over same side shoulder at target. The Spinning Side Kick requires the striking foot to be positioned so that the big toe is turned up and the little toe is turned down creating an edge on the outer side of the striking foot. The knee is cocked (at a 45 degree angle towards target) and the striking foot chambered close to the supporting leg's shin. As the striking foot is extended, the supporting foot rotates away from the target allowing for hip rotation towards the target. Contact is made with the outer knife edge of the foot. The body is as upright as possible (little leaning away) with the arms (and hands) up ready for follow up strikes. After the kick, recoil the foot (touching the support knee with your kicking foot for good form) and then land forward in a side stance facing the other direction. – HALF SPIN / KICK / LAND FORWARD.



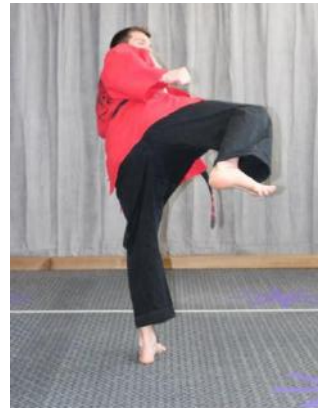
Spinning Hook Kick

PURPOSE:

To deliver a hook kick to the front by spinning.

APPLICATION:

The Spinning Hook Kick is started from a side stance. In terms of spinning, the Spinning Hook Kick is launched from a three quarter turn (270 degrees – at contact) while looking and guarding over same side shoulder at target. The Spinning Hook Kick loads the same way as the Spinning Side Kick – the difference is the amount of spinning rotation and contact point. The ground foot continues to spin. Contact to the target is made by the heel (bottom of foot toes pointed – in tournament play). The body leans away from opponent in order to elevate the kicking leg with the hands up in the guarded position. The kick is not recoiled until after passing through the target as it completes the 360 degree spinning action into its original side stance position – THREE QUARTER SPIN FOR CONTACT / KICK / LAND IN ORIGINAL STANCE POSITION.



Spinning (Outer) Crescent Kick

PURPOSE:

To deliver an outer crescent kick to the front by spinning.

APPLICATION:

The Spinning Outer Crescent Kick is started from a side stance. In terms of spinning, the Spinning Outer Crescent Kick is launched from a full spin (just shy of 360 degrees – at contact) while looking and guarding over same side shoulder at target. The Spinning Outer Crescent Kick is generated by circling the kicking hip away from the centerline. The kicking leg is loaded similarly to the Front Kick (although a variation is done with a straight stiff leg). The toes of the kicking leg face upwards towards 12:00. The kicking knee is pointed slightly away from the target during the loading phase (past your centerline). The kicking hip is then rotated away from your centerline and past the target. As this happens the leg is fully extended towards the target. The striking part of the foot is the outer edge – toes facing up. The body remains erect while the hands are up in a guarded position. The kick is not recoiled until after passing through the target as it completes the 360 degree spinning action into its original side stance position – JUST SHY OF FULL SPIN FOR CONTACT / KICK / LAND IN ORIGINAL STANCE POSITION.



Flying Side Kick

PURPOSE:

To deliver an elevated side kick driving opponent back.

APPLICATION:

The Flying Side Kick is initiated by executing a single foot takeoff towards your opponent with your body compressed and ready to explode into a side kick. The Flying Side Kick requires the striking foot to be positioned so that the big toe is turned up and the little toe is turned down creating an edge on the outer side of the striking foot. The knee is cocked up high (at a 45 degree angle towards target) with the striking foot chambered close to the body. The takeoff leg (which was the supporting leg) is bent and tucked up tight by your groin after takeoff. As the striking foot is extended, the supporting foot remains tucked up until the target is struck driving opponent back. The non-kicking support leg then extends towards the ground for your body to land as the kicking leg also extends towards the ground for the landing. Contact is made with the outer knife edge of the foot. The body is as upright as possible (leaning towards) with the arms (and hands up at contact) and then lands in a fighting horse stance.



Front Break Fall

PURPOSE:

To land safely on the ground in front when falling

APPLICATION:

Rotate your torso clockwise while raising both open hands upward. Half your height by bending the right knee and sliding your left foot to your rear. Fall “like a feather” as you reach for the ground with your forearms. You should finish your soft landing with your body in the *prone* position. This displaces the force of your weight over a larger area.



Side Break Fall

PURPOSE:

To land safely on the ground when falling or being thrown to your side.

APPLICATION:

The body rotates to the ground onto one side of the body. The closest arm to the ground is outstretched with the palm down making contact. The leg closest to the ground is also outstretched with the outer edge of the foot and leg making contact. The arm and leg farthest from the ground are up in a guarded position (knee bent and hand up). The head is kept off the ground.



Rear Break Fall

PURPOSE:

To land safely on the ground when falling to your rear.

APPLICATION:

The knees are collapsed as one leg shoots forward and the other assumes a sitting position to greatly decrease your height. The arms are stretched out to the sides. As contact is made with the ground with the body the arms simultaneously strike the ground (palms down) at 9:00 and 3:00 to reduce body stress. The chin is tucked forward to prevent head contact to the ground. Upon hand contact to the ground, immediately return them to a cross chest position. This takes the force off the shoulders after impact.



Ground Guard Position

PURPOSE:

A defensive position you assume when on the ground.

APPLICATION:

You have been knocked to the ground (hopefully being able to execute a back break fall). Immediately flip onto your left hip with your left leg tucked up, your right leg cocked (in the air) ready to execute a side kick, your left forearm on the ground supporting your upper body (open hand for better ground grip), and your right hand up guarding. This is known in Kenjute as the *ground guard position*.



Pivoting Ground Guard Position

PURPOSE:

A defensive position you assume when on the ground and being circled by an opponent.

APPLICATION:

From your ground guard position, your opponent begins to circle around you. You must guard your centreline by maintaining the proper alignment between you and your opponent. This means as he moves, you must as well by pivoting on your left hip (left hand assists by pulling on the ground) if he circles you in a counter clockwise fashion. NEVER pivot faster than you are being circled because this will place your right leg ahead allowing the attacker to lunge towards your rear. Rotating around in a circle while maintain your guard position is called the *pivoting ground guard position*. * If the attacker changes direction and circles in a clockwise direction, you should immediately flip onto your right hip and go into the ground guard position on the opposite side.



Escape From The Ground Guard Position

PURPOSE:

An escape method applied to get off the ground into a fighting horse stance.

APPLICATION:

While in the ground guard position you should always think about escaping and **GETTING OFF THE GROUND** as quickly as possible. The best time to escape from the ground is: when your opponent is either out of range (they cannot reach you before you are up), or their momentum is in reverse as they lean away from you to avoid being struck. Exiting from the ground guard position is done by placing both hands on the ground near your left hip. Your right foot (often after side kicking at your opponent) is placed on the ground above your left thigh. This is called *escape from the ground guard position*. You then push (with both hands and right foot) off the ground, moving away from your opponent executing a front crossover into a fighting horse stance.



Front Shoulder Roll

PURPOSE:

An escape method for getting up from a fall to the front.

APPLICATION:

The body is curled up as the hands reach for the ground towards the opposite back leg of the contacting shoulder. The head turns to the side (tucking in chin and away from rolling shoulder) letting the shoulder make contact. As the body rolls (remain curled tight), contact to the ground should be made from shoulder to opposite hip. Come up into a fighting horse stance facing opponent.



Rear Shoulder Roll

PURPOSE:

An escape method for getting up from a fall to the rear.

APPLICATION:

The body is curled up as the hands reach for the ground out-stretched the same as in the back break fall. Both knees are pulled over one shoulder as the head turns towards the same shoulder. The arms remain out-stretched until the roll is complete. Come up into a fighting horse stance facing opponent.



Side Shoulder Roll

PURPOSE:

An escape method for getting up from a fall to the side.

APPLICATION:

In order to re-establish some balance, the leg farthest from the opponent steps out to the side and bends at the knee. The other leg lowers and drags (while straight). Rotate the body to face opponent and sit back on the ground. The body is curled up as the hands reach for the ground out-stretched the same as in the back break fall. Both knees are pulled over one shoulder as the head turns towards the same shoulder (same as back roll). The arms remain out-stretched until the roll is complete. Come up into a fighting horse stance facing opponent.



Front Dive Roll

PURPOSE:

An escape method by diving forward to cover distance and/or to clear an object.

APPLICATION:

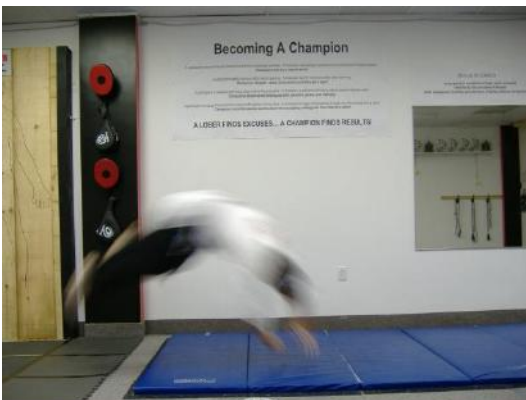
Either from a running start or simply diving ahead, the body lunges forward and curls up the same as a front shoulder roll except the hands reach towards the ground in front and make contact first to help cushion the roll followed by collapsing the arms. The head turns away from the contacting shoulder as the body rolls. When safe the body stands up into a fighting horse stance.



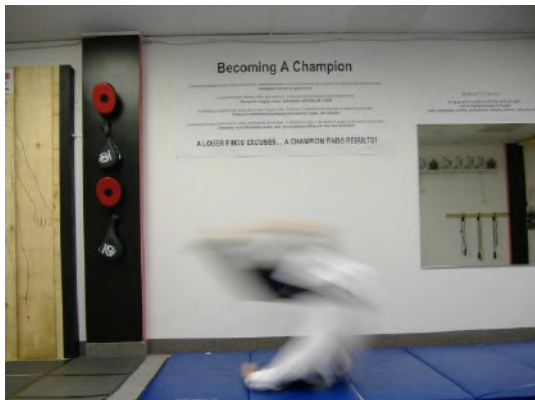
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Log Roll

PURPOSE:

An escape method by rolling laterally while already on the ground.

APPLICATION:

While lying on the ground with your head facing in the direction of your opponent, place your arms above your head (parallel to the ground). Roll your body horizontally along the ground a full revolution maintaining your body in a straight line (same shape as a log).



Lateral Roll

PURPOSE:

An escape method by rolling laterally while already on the ground. The opponent is attempting to leap onto you.

APPLICATION:

From a ground guard position, extend (like a log) and roll your body horizontally along the ground a full revolution laterally away from opponent (face up). Rotate your body while on the ground so that your kicking leg faces opponent who is now on the ground.



Front Shoulder Roll/Side Break Fall

PURPOSE:

A method to practice break falls from a standing position.

APPLICATION:

From a standing position execute the opening of a front shoulder roll (placing your lead arm more outside of your shoulder) but instead of completing the roll, switch to a side break fall half way through the roll.



Body Maneuvers



Bobbing:

The body is raised and lowered (up and down) in the height zone by flexing and extending the knees.



Weaving:

The body is swayed from side to side by moving the shoulders from 9:00 to 3:00.



Riding:

The body is rocked back and forth by moving the shoulders from 12:00 to 6:00 in the depth zone.



Rolling:

A combination of bobbing, weaving, and riding the upper body changes height to come under an incoming weapon and up the other side.



Turning:

The shoulders are rotated from 12:00 to 6:00 with the upper body slightly leaning away from weapon to allow it to pass by.



Slipping:

The front foot moves forward and away from incoming weapon (45 degrees) as the shoulders perform the turning maneuver.



Twisting:

From a fighting horse stance the body is rotated on the spot into a Twist Stance towards the opponent as the arms guide the incoming weapon past the body.



Spinning:

The body is rotated on the spot into a Twist Stance away from the opponent as the arms guide the incoming weapon away from the body (like a spinning back knuckle).



Jump Switches:

The body changes position from one side forward to the other by jumping up and changing foot positions.



In Place Switches:

It is the same movement as a jump switch except one foot moves to the other and then the other replants.



Cover Step:

From a fighting horse stance the foot farthest from the rear opponent crosses over the centreline as the body rotates in the direction of the opponent into a fighting horse stance going in the opposite direction.



Step-Drag:

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



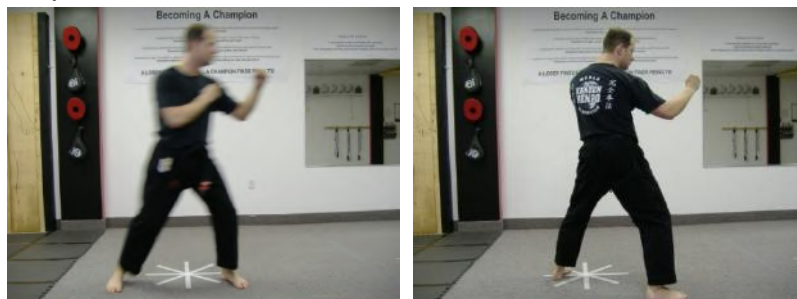
Drag-Step:

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.



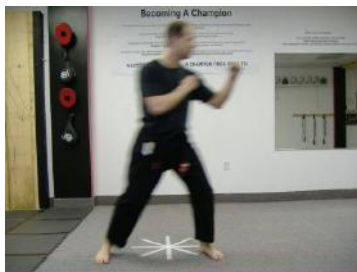
Step-Through:

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



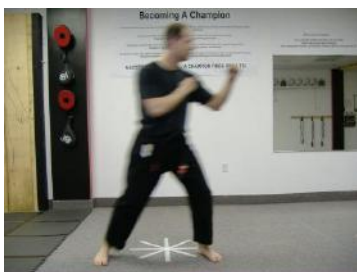
Front Crossover (Advancing):

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.

Kenjute

Self-Defence



Rear Arm Choke

DEFENSE FOR A:

Defense against a rear “L” choke.

APPLICATION:

While facing 12:00, your opponent places you in an “L” choke (with his right arm) from the rear. Drop your chin into your chest to decrease the amount of strain against your throat. Reach up with both hands and place your left hand on his right wrist and your right hand on his right elbow. Take a small step towards 1:30 and turn clockwise to 3:00 with the left foot and bow. (If they are shorter forcing you to lean backwards – drop your right foot behind into a twist stance towards 7:30.) Pull your left hand down and lift your right hand up while maintaining hold on his arm (then your right hand slides to grab his right wrist so that your right forearm is acting as a brace against his right upper arm) forcing him to the ground. Pull with both hands towards yourself forcing him to roll over (face down). Place your right knee between his shoulder blades as you pull up in a pulling hammerlock.



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Rear Neck Grab

DEFENSE FOR A:

Defense against a rear hand grab on neck.

APPLICATION:

Lower your body by bending at the knees as you reach back with both hands and grab the attacker's right wrist. Drop the right foot back (7:30) towards the attacker and rotate clockwise to face 3:00. Bend opponent's arm by pushing his wrist towards his shoulder as your right elbow lifts up high forcing his elbow also high. Step with the left foot to the right foot. Execute a right outside leg hook trip (buckle) against attacker's right ankle as you pull his arm down to the ground. Force opponent to roll away from you and place your right knee between attacker's shoulder blades. Pull up on attacker's right wrist in a pulling hammerlock.



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Front Hand Choke

DEFENSE FOR A:

Single hand grab to your throat.

APPLICATION:

Your opponent grabs your throat with his right hand. Strike across opponent's face with your left hand followed by placing your left hand on top of his right hand so that your left thumb is on the back of his right hand. Drop your left forearm against his right forearm causing his arm to bend and body to drop downward. Have your right hand assist by placing both thumbs on the back of his right hand (inverted wrist to "C" lock). Apply pressure downward against the hand as you drop your left foot back into a right twist stance. Rotate your body counter-clockwise towards 4:30 into a left forward stance as you twist his right wrist and throw him to the ground. With your right hand reach under his forearm and re-grab the wrist pulling his right arm counter-clockwise in an upward motion to force him onto his stomach. Place your right knee between his shoulders as you pull up with both hands in a pulling hammerlock.



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Front Hand Choke (Close Grip)

DEFENSE FOR A:

Single hand grab to your throat or collar (in close).

APPLICATION:

Pin his gripping right hand with your left hand. Head butt the nose (if he is close). Step with the right foot past opponent's right side into a right forward stance with a right snake strike to the throat. Snake grab the throat as you shift to 7:30 into a left forward stance as you throw attacker to the ground. Lock his right elbow across your left shin (including a wrist lock) into an arm bar & inverted "L" wrist lock as you drop your right knee on the close ribs. Squeeze around the throat and then push down hard on the neck.



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Two Hand Choke

DEFENSE FOR A:

Two hand grab or choke against throat.

APPLICATION:

Your opponent has placed both of his hands around your throat. Bring your right hand over top of his hands (slapping his face on the way past) and grab his right hand. This grab is accomplished by placing your right thumb on the back of his right hand and your right fingers cupped over to the inside of his right palm. Bring your left hand up and grab his right hand (from the bottom) to add additional control. Drop your right elbow down towards your chest which will collapse his left arm and secure it against your body. Raise your right knee to strike his groin as you rotate his right hand clockwise (his palm out and elbow bent). Drop your right leg back to 7:30 as you pull his locked right hand downward and towards 6:00. Rotate clockwise to a right forward stance (facing 6:00) as you finish locking out his right arm (his arm is bent). Place your left foot on his right shoulder to secure his arm to the ground as your hands release his right arm.



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Cross Wrist Grab

DEFENSE FOR A:

Single wrist grab (right to right)

APPLICATION:

Bring your left hand up to secure (pin) the wrist. Do a right outward block against the grab as you pull your right arm towards your body. Step to 1:30 into a side horse as you apply a left forearm strike against attacker's right elbow (pushing down). Left leg buckles against attacker's right knee area forcing opponent to the ground. Twist attacker's right arm up behind back into a hammerlock while placing the left knee on his back (at the base of attacker's right forearm). Place the right foot beside opponent's right upper arm checking it tight against opponent's body as you place your right snake hand at the base of the skull on the neck applying downward pressure.



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Same Side Wrist Grab (Inside)

DEFENSE FOR A:

Single wrist grab (left to right)

APPLICATION:

Execute a right outward block as you raise your right elbow straight up to escape the lock. Grab attacker's wrist with your left hand at the same time as you step forward to 1:30 and past your opponent with your left foot. Your opponent's left elbow is facing the ceiling for safety – or in an inverted hammerlock for more serious situations. Pull your opponent to the ground onto their back. Pull and circle attacker's right arm clockwise towards you. Place your left knee into attacker's back between the shoulder blades as you pull with both hands towards you in a pulling hammerlock.



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Same Side Wrist Grab (Outside)

DEFENSE FOR A:

Single wrist grab (left to right)

APPLICATION:

Pin attacker's right hand against your left wrist with your right hand. Drop back with the right foot to 7:30. Circle opponent's right arm clockwise and pull hard on a downward diagonal angle towards 6:00 forcing attacker's down on his face. Step with the left foot over attacker's right arm and place your left calf against his right triceps creating a calf arm bar lock. At the same time bend right wrist towards him with an inverted "L" lock.



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Side Wrist Grab

DEFENSE FOR A:

Same side wrist grab from the side

APPLICATION:

Secure grab by pinning with your left hand. Push attacker's grabbing hand towards opponent causing his arm to bend. Loop your right forearm on top of and in a downward fashion against grabbing arm as you execute a left rear crossover towards 4:30. Pull attacker's grabbing arm past your left hip as you simultaneously deliver a right palm through attacker's face causing it to turn away from you as you step behind attacker with your right foot into a horse stance. Continue to turn attacker's head with your right hand as you place attacker's left arm into a hammerlock behind his back (anchoring with your weight) spinning him around to face you. Drop your right leg back to 7:30 as you pull attacker to the ground face down. Shift to 7:30 placing your left knee into the attacker's back with a hammerlock on attacker's left arm and simultaneously pull up (from side) on attacker's chin with your right hand (pulling chin lock).



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Front Double Wrist Grab (Inside)

DEFENSE FOR A:

Single wrist grab on both wrists (left to right & right to left)

APPLICATION:

Execute a double outward block escaping grabs. Grab both wrists as you step to 10:30 with your right foot into a right forward stance (striking your right shoulder against attacker's body forcing them back on their heels) and drive right hand up underneath your left hand. Shift counter-clockwise into a left forward stance facing 7:30 forcing opponent over your right leg to the ground. Keep your opponent on their side by pulling up with your left hand and placing both knees into attacker's back. Push your left hand down and hook your right hand over top of your left hand (this hooks his arms). Switch your grip to grab other arms. Pull up with your right hand locking his arms in a crossed fashion (pretzel lock).



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Front Double Wrist Grab (Clockwise)

DEFENSE FOR A:

Single wrist grab on both wrists (left to right & right to left)

APPLICATION:

Move both of your hands past your centerline (left over right) also pushing your right hand on a forward diagonal and your left hand on a rear diagonal. Secure attacker's right wrist with your right hand and twist. Slide your left forearm along attacker's right upper arm (triceps burn) as you step in front of attacker with your left foot to 1:30. Left leg buckles against attacker's right knee area forcing opponent to the ground. Twist attacker's right arm up behind back into a hammerlock while placing the left knee at the base of attacker's right forearm (on his back). Place the right foot beside opponent's right upper arm checking it tight against opponent's body as you place your right snake hand at the base of the skull on the neck applying downward pressure.



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Rear Double Wrist Grab

DEFENSE FOR A:

Single wrist grab on both wrists (left to left & right to right) from behind.

APPLICATION:

Drop your right foot back to 4:30 into a left forward stance (landing on right side of attacker) with a left rear elbow to the attacker's mid-section. Step around and behind attacker with your left foot into a fighting horse stance to 7:30 (tight against attacker's right leg – bracing angle check). Execute a left obscure elbow up to attacker's chin forcing him to trip backwards over your left leg and to the ground. Maintain grip with your right hand. Left front crossover (spinning clockwise) to face attacker. Grip attacker's right wrist with both hands as you deliver a left side kick down on attacker's neck.



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Handshake (Face Up)

DEFENSE FOR A:

Aggressive Handshake

APPLICATION:

Invert your left hand and hammer down on attacker's (shaking) forearm forcing attacker down with his head moving slightly forward as you step past the attacker with your right foot to 11:00 into a right forward stance (tight past his right leg) while simultaneously delivering a right inward elbow to face. Shift to a left forward stance facing 7:30 forcing attacker to the ground on his back. Drive your right knee onto attacker's ribs/chest as you secure wrist with your right hand and attacker's elbow with your left hand. Press up on attacker's wrist and push down on elbow (compressed "C" lock). If necessary to prolong this Lock, press attacker's elbow forward and down to the ground above attacker's head to ground.



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Handshake (Face Down)

DEFENSE FOR A:

Aggressive Handshake

APPLICATION:

Apply a side wrist lock to shaking hand by placing your left hand under his right wrist and lifting up as your right hand presses down. Step forward with the left foot to 12:00 into a side stance with a left upward flapping elbow against attacker's right elbow. Execute a right rear crossover toward 10:30 as you lift attacker's right arm above your head. Pivot clockwise into a right forward stance (remaining tight against attacker's body) placing your right elbow into opponent's back preventing him from spinning out of the lock. Pull attacker to the ground. Force attacker away from you onto his face as you pull up on attacker's right wrist (pulling hammerlock).



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Cross Push

DEFENSE FOR A:

Attempted single push to opposite shoulder

APPLICATION:

Step back with the right foot into a left forward stance to 4:30 as you secure offending push hand against your right shoulder with double palm press. Keep your elbows tight to your body. Shift to 4:30 into a right forward stance as you force attacker to the ground from the arm bar you created by keeping your elbows tight (your left forearm pushes against attacker's pushing arm). Place attacker into a hammerlock with your left hand while dropping your left knee onto attacker's back (behind hammerlock). Your right foot secures attacker's right arm against his body as you execute a snake press to the back of attacker's head.



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Front Push (Same Side)

DEFENSE FOR A:

Attempted single push to same side shoulder

APPLICATION:

Drop the left foot to 4:30 into a twist stance as the left hand secures attacker's right pushing hand against your left shoulder while you execute a right obscure palm strike to attacker's left jaw hinge. Rotate shoulders (borrowing force of push) as you pivot into a left forward stance facing 6:00 forcing attacker to the ground (on his back). Immediately deliver a right knee to attacker's right armpit as your right hand becomes a snake grab to attacker's throat. (Make sure that you use your left hand to rotate attacker's right wrist so his palm faces the ground). Slide your right knee up onto the attacker's right elbow (knee arm bar) and press down while maintaining snake grab. His arm will finish on the ground.



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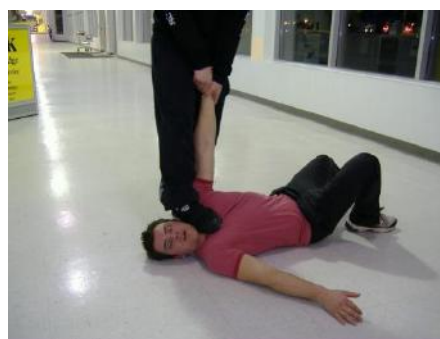
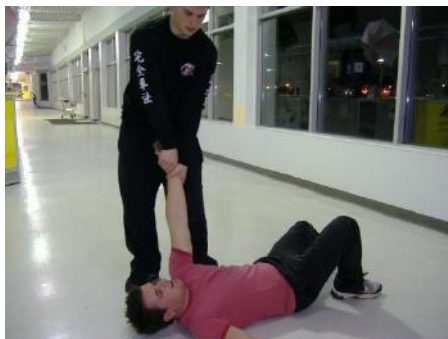
Front Double Push

DEFENSE FOR A:

Two hand push to chest height from 12:00

APPLICATION:

Step back with the right foot to 4:30 into a left fighting horse stance with a double outward extended block against the inside edge of attacker's wrists. Have your right hand grab attacker's left wrist as you step through with the left foot (on outside of opponent's left side) to 2:30 into a left forward stance as you execute a left ridge hand strike to attacker's neck (actually the forearm makes the contact). Lower weight pinning attacker's back on your close leg and his arm across second leg (fighting horse). Rotate to 4:30 into a right forward stance forcing attacker to the ground as your left arm assists the right arm in controlling attacker's left arm. Slide your left foot up to your right foot and then place your right foot on attacker's throat as you pull up on attacker's arm (twisting it counter clockwise).



Side Push

DEFENSE FOR A:

Single right hand push to right shoulder from 3:00

APPLICATION:

Step with the right foot to 1:30 rotating into a twist stance with a windmill block against the outside of attacker's right arm (done as a parry). Step through with left foot behind attacker with a right palm to attacker's right side of face followed by a left palm to attacker's left side of face. Double grab under chin and anchor elbows (leaning attacker backwards) as you step back to 12:00 into a left forward stance. Rotate clockwise and throw attacker to the ground. Place your left knee in his back and pull up on chin.



Rear Belt Grab

DEFENSE FOR A:

Rear belt (waist/pant) grab

APPLICATION:

Drop your right foot back to 7:30 into a right forward stance with a right outside downward block against offending left arm and a left ridge hand into attacker's groin bending him forward (to your left). Slide your left hand up the left side of attacker's neck and hook (anchoring) behind head as your right crane hooks on attacker's left shoulder by sliding your right hand under the left arm (past armpit) and trapping from top and rear of shoulder. Execute a left knee to attacker's mid-section lowering your weight and then drop the left foot back to 10:30. Shift to face 12:00 as you force attacker to the ground with a right knee onto attacker's back as you use both arms to lock attacker's left arm into an arm bar. Use your right shoulder to assist the arm bar as you force the arm forward.



Rear Hair Grab

DEFENSE FOR A:

Hair grab to back of head from 6:00

APPLICATION:

Reach up with both hands and place them on the attacker's right grabbing hand pressing down firmly against your head. Drop the left foot back to 3:00 into a twist stance with a left hand sword to the groin. Rotate counter clockwise as you re-grab attacker's right wrist with both hands stepping in and through with your right foot to 4:30. Drop your left foot back to 6:00 into a twist stance. Rotate counter clockwise facing 12:00 as your right hand applies a hammerlock against attacker's right arm and your left arm wraps around the neck applying a choke. Right downward inner crescent the back of attacker's right knee and drop back with the right foot to 6:00 as opponents is forced to the ground face down. Place your left knee in attacker's back with your left hand securing the hammerlock and the right hand applying pressure to the base of the skull on the attacker's neck.



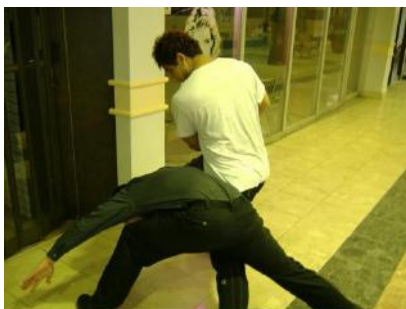
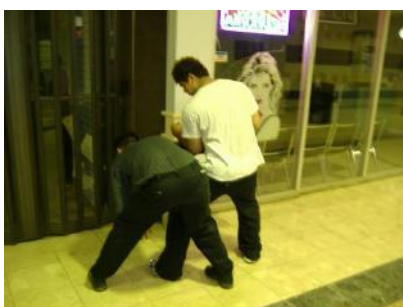
Rear Double Shoulder Grab

DEFENSE FOR A:

Two hand grab on shoulders from behind.

APPLICATION:

Raise your left hand to your right cheek as a guard as you drop your right foot back to 6:00 between attacker's legs. Rotate clockwise into a right forward stance as you do a right outward block into a right outward extended block (back and slightly up) to attacker's right elbow driving attacker away from you. Let your right hand slide down attacker's arm to grab the wrist as you step through with the left foot into a left side stance to 7:30. Left forearm drop against attacker's right elbow forcing opponent to bend over. Left foot buckles attacker's right leg dropping opponent to the ground. Twist attacker's right arm up behind the back into a hammerlock and secure with left hand. Your left knee drops on attacker's back below the shoulder blades (locking hand) as your right foot and shin pin the right arm against the body. Place your right open hand into the base of the skull at the neck and apply pressure.



Full Nelson

DEFENSE FOR A:

Arms placed above your head attempting to lock you up.

APPLICATION:

With your arms above your head, point your right elbow to 12:00. Shoot your right hand back with open fingers to grab hair on the right side of attacker's head (or ear if no hair or short hair). Squeeze your right hand securing the hair and drop your right elbow to your side as you pull hard down towards the ground. As opponent falls, remember to trap his right arm between your right upper arm and body cavity. Grab opponent's right wrist with both hands and rotate his wrist clockwise forcing attacker to be face down. Twist attacker's right arm up behind the back into a hammerlock with the right knee in the back trapping hand. The left foot and shin trap opponent's left arm against the body while the left open hand presses against the base of the skull at the neck.



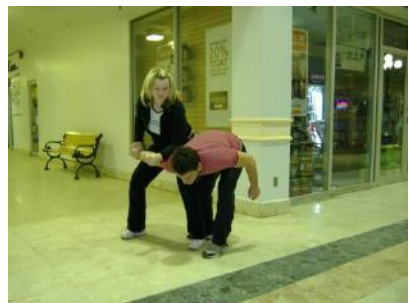
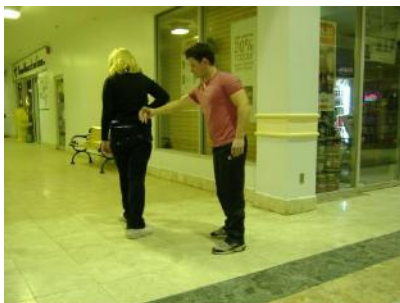
Rear Hammerlock

DEFENSE FOR A:

Right arm twisted up behind your back.

APPLICATION:

Push your right forearm hard into your back as you push your right upper arm into your right side (this relieves the pressure). Step across with the left foot to 1:30 into a twist stance. Rotate clockwise into a right forward stance as you do a right outward block (and grab) against the grab as you pull the arm towards your body. Step with your left foot to 7:30 in front of attacker's legs as you apply a left forearm strike against attacker's right elbow. Left leg buckles against attacker's right knee area forcing opponent to the ground. Twist attacker's right arm up behind their back into a hammerlock while placing the left knee at the base of the attacker's right hand (near shoulder blades). Place the right foot and shin beside opponent's right upper arm checking it against the body as you place your right open hand at the base of the skull on the neck.



Single Shoulder Grab

DEFENSE FOR A:

Right shoulder grab from side.

APPLICATION:

Bring your left hand up to your right shoulder to secure attacker's left hand. Right elbow strike down into attacker's inner elbow joint causing it to bend. Wrap your right arm around attacker's left arm by circling your right arm clockwise. Upon completion of this action your right arm should be in an uppercut position and in contact with attacker's right elbow. Drop your right foot behind your left foot towards 9:00 into a twist stance as your left palm pushes against the left side of attacker's cheek. Rotate clockwise as you force attacker to the ground. Drop your right knee on attacker's head and your left knee on attacker's ribs. Further secure your lock on opponent's left arm by tightening your right arm and leaning slightly backwards (your right palm should be facing upwards).



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.



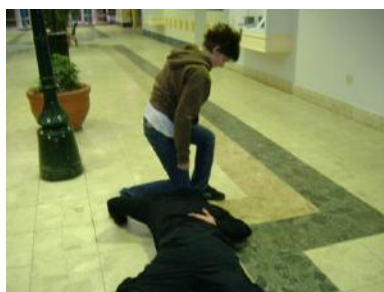
Side Headlock

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.



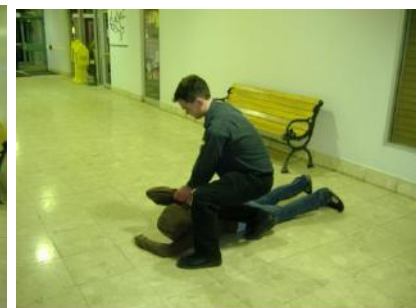
Straight Punch

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.



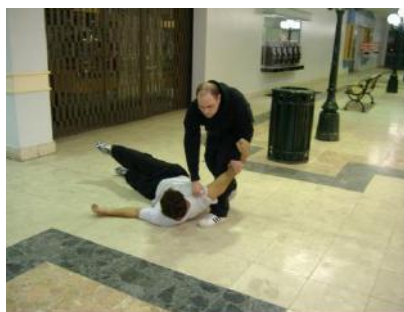
Roundhouse Punch

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.



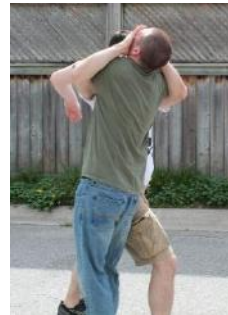
Front Bear Hug (Arms Pinned)

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.



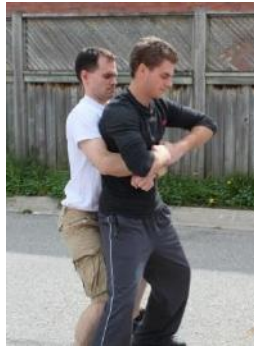
Rear Bear Hug (Arms Free)

DEFENSE FOR A:

Bear hug from rear 6:00 (arms free)

APPLICATION

Step with the right foot into a horse stance (dropping c of g) with double half fist strikes to the back of attacker's hands followed by a double elbow collapse (separating grab) followed by placing both hands on attacker's right hand (two thumbs on back of hand). Step with the left foot to 1:30 into a side stance as you lock attacker's right arm using your right forearm. Crane hook attacker's right shoulder and drop the right foot back to 1:30 as you pull attacker to the ground shifting to 12:00 into a right close kneel stance. Drop your left knee onto attacker's back as you keep the attacker's right arm straight with a "L" lock arm bar. Press the wrist and arm straight down into the ground (your weight is above attacker).



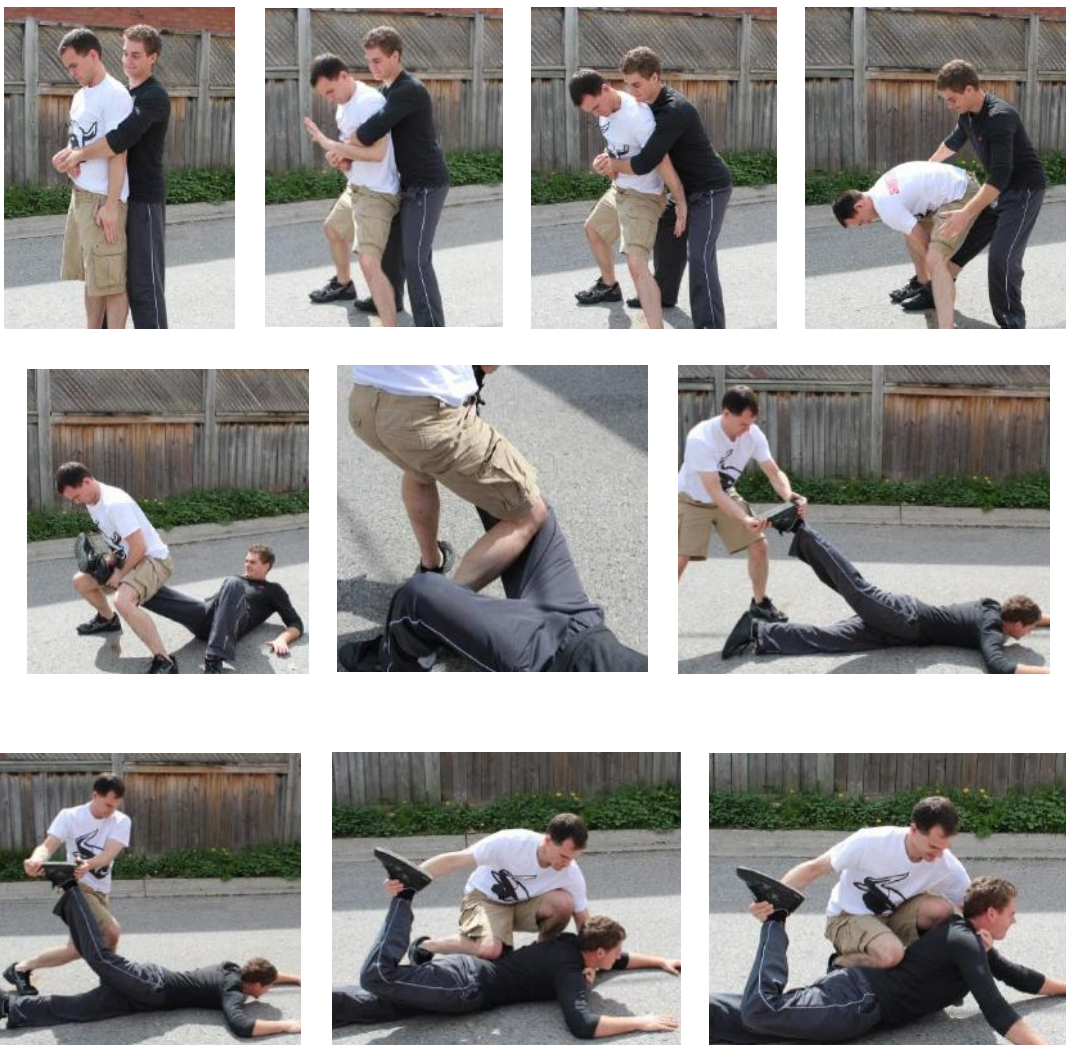
Rear Bear Hug (Arms Pinned)

DEFENSE FOR A:

Bear hug from behind 6:00 (arms pinned)

APPLICATION

Reach up with your right hand under attacker's grab and pin the grabbing hands. Step with the right foot to 3:00 (dropping c of g) into a horse stand as you do a left palm strike to the groin. Reach down with both hands and grab back of opponent's right calf/ankle. Drop your weight and pull up with both hands (gluteus leg bar) forcing attacker to the ground. Grab his right foot with both hands (left grab to toes / right grab to heel) as your right foot executes a rear step (twist stance) over and inside of attacker's right leg pushing your right knee against his right leg (knee leg bar). Twist the attacker's right ankle and rotate clockwise forcing attacker onto their face. Step up with the right foot (front cross step) outside of opponent's left side. Drop your right knee on attacker's back and reach underneath attacker's neck to grab the right lapel with your left hand (rear single lapel choke). Add your left knee on attacker's back as your left hand pulls setting a choke and the right hand pulls up on the leg.



Tackle (Side Response)

DEFENSE FOR A:

Attempted tackle takedown from 12:00

APPLICATION

Jump forward onto the left foot (one leg stance to 10:30) as you deliver a right knee to the mid-section of attacker while your left hand checks (pin check or sliding check) his right arm and your right palm strikes down between shoulder blades (or kidney depending on depth). Your right leg will drop back to 6:00 (because of his momentum) as both of your palms drive down on his back speeding up his ground descent. Turn clockwise to 6:00 into a right forward stance. Leap over opponent with both feet straddling attacker's trunk into a concave stance to check his height) when you land. Execute double index fingers nose hooks under his nose as you sit on attacker's back. Pull up and back leaning your upper body towards 12:00.



Diving Leg Tackle (Counter)

DEFENSE FOR A:

Attempted Diving Leg Tackle

APPLICATION

To prevent your legs from being grabbed, immediately shoot both legs to 7:30 as you drive both forearms (palms open & down) to attacker's back forcing attacker to the ground (face down) with you. Immediately drive your left forearm down against the back of attacker's right shoulder (pinning him to the ground). Shift onto your left hip while driving your right elbow down (along ground) against attacker's right arm in order to straighten it. Secure attacker's right wrist. If he resists his arm from being straightened, execute a right jab to the head – then straighten. Having shifted onto your left hip, place your right knee up past your left leg (right foot on ground) to assist as you place attacker's right arm into a quadriceps arm bar and "L" wrist lock. Shift forward transferring your weight onto his shoulder.



Tackle (Falling Back)

DEFENSE FOR A:

Attacker driving you back while you are falling (he is on top)

APPLICATION

With the attacker falling down on top of you (from a driving pushing/tackling action), place your right foot (inner crescent kick) to the inside of attacker's quadriceps (near his groin) and, as you fall back, pull attacker over your right shoulder forcing him to roll over you and onto his back. Be sure to keep your grip with your hands connected to attacker's arms for better control. Continue the motion by executing a rear shoulder roll (over your right shoulder) landing on top of and straddling your opponent. Head butt attacker's nose. Deliver a left inverted tiger claw forcing your attacker's head back and exposing his throat which is immediately struck with your right collapsing forearm. Apply pressure down with right forearm.



Ground (Hands Pinned)

DEFENSE FOR A:

Attacker is on top of you with your hands pinned

APPLICATION

With knees bent and feet firmly planted on the ground push up hard with your left hip while simultaneously pressing (sliding) your hands along the ground down to your sides forcing attacker off to your right side. Your right forearm hooks his left leg. Log roll towards attacker with a left hammer fist to attacker's groin. Immediately execute a left palm up to attacker's chin as you pivot onto your left hip. Keep pressure on attacker's face by pressing with your palm as you slide up attacker's body getting in tight against attacker's right armpit. Your left forearm collapses on his left side of neck while your right hand secures his left arm. Grab attacker's right wrist and pull attacker's right arm across your mid-section (front torso arm bar). Press on neck and pull arm.



Ground (Choked)

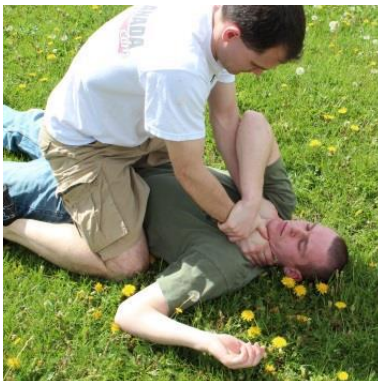
DEFENSE FOR A:

Attacker is on top of you and you are being choked with two hands.

APPLICATION

With knees bent and feet firmly planted on the ground secure his double grab with your right hand. Execute a left palm strike against the back of attacker's right elbow (hyper-extending his arm) as you push up hard with your left hip forcing attacker off to your right side. Roll towards attacker and drive your left hammer fist down on attacker's back keeping attacker face down. Slide onto your left hip and move perpendicular to him as you reach around attacker's neck with your left hand. Grab your left wrist with your right hand and apply a quarter choke. (You can also apply the same quarter choke to the back of the neck if he finishes face up).

****ALTERNATE FINISH:** (If their arms are really bent during the choke). Execute the same leg action while the right hand reaches high and grabs the right lapel as the left arm strikes the back of his bent left elbow forcing him to roll off to your right. **DO NOT LET GO OF LAPEL.** Once he has fallen onto his back collapse your right forearm across his throat to choke.



Ground (Headlock)

DEFENSE FOR A:

Seated attacker has you in a headlock

APPLICATION

Secure attacker's arms with your right hand as you turn your head towards him and bite his side. Slide your left hand up attacker's back and then under attacker's nose (hand sword from right side of attacker's face). Swing your lower body counter clockwise (shifting onto your stomach) as you hook attacker's nose back and away from you forcing attacker to turn face down. Be sure to secure attacker's right arm into a hammerlock with your right hand. Rise up onto your knees (wide base for stability) as you slide your left forearm across attacker's throat and choke while you pull attacker's right hammer locked arm up hard.



Ground (Arm Bar)

DEFENSE FOR A:

Attacker has you in an arm bar from the side.

APPLICATION

Secure attacker's legs with your left arm by hooking leg from underneath (This prevents him from Axe Kicking your face). Bite attacker's left calf. Slide your body to parallel attacker's body while shifting onto your right hip. Deliver a left roundhouse kick to the attacker's head. Push attacker away from you and roll onto your left hip pinning attacker face down. Grab attacker's right ankle with your right hand and drive a left half fist into the back of attacker's right knee (this will ensure his right leg is bent). Convert the half fist into a full fist as you close attacker's right leg by pulling attacker's leg up with your right hand (fist-to-knee compressed lock). Grab his right ankle with your left hand as you pivot clockwise snaking your left hand around his face hooking nose with your right index finger. Pull up with both of your hands.



Ground (Kicked/Punched)

DEFENSE FOR A:

Attacker is standing and circling around you while attempting a kick or punch.

APPLICATION

From a ground guard position execute a crescent kick against attempted punch or kick to block the attack immediately recoiling the leg after the block. With the same leg that just blocked the kick (punch), execute a side kick to the attacker's support knee. Escape from the ground guard position.



Ground (Face Down)

DEFENSE FOR A:

While face down, opponent is on top and choking you from behind

APPLICATION:

Immediately bring your elbows in tight to your body to prevent them from being grabbed. Secure his right grabbing elbow with your right hand as your left hand grabs and pulls against his choking forearm as you bring your right knee up in a prone position on the ground. Using your legs and arms rise up and throw your opponent off your body to the right (similar to a dog throw). DO NOT ROLL WITH HIM! Secure attacker's right arm into an inverted hammerlock with your right hand putting pressure against his right shoulder. Immediately cross over the body with your right knee placing it on his left biceps to prevent him from punching while your left hand changes position with your right hand. Bury your head deep outside his trapped right arm as you execute a right eagles talon to his eyes and chin.



One Knee (Kick To Face)

DEFENSE FOR A:

You are kneeling when your opponent tries to front kick you in the face.

APPLICATION:

From a kneeling position (right knee up) execute a low "X" block (left hand below) against the shin of the incoming front kick. Hook your left forearm around kicking leg (from underneath) trapping it. Deliver a right palm strike to the mid-section as you execute a right leg sweep to attacker's support leg forcing him onto his back. Right reverse punch his groin. Transfer your weight onto your right knee which is placed on the inside of his left upper leg pressing against the femoral nerve as you secure his right foot (toe/heel lock). Stand up and flip him over onto his belly. While maintaining foot grab do a right front crossover advancing. Finish by placing your left side kick on the back of his neck as you pull his leg up high and towards his head.



ISR: Right Punch (Inside)

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. From the knee step through and land into a fighting horse stance with a double palm push forcing opponent away. Front crossover cover out to 7:30.



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ISR: Left Punch (Inside)

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 double palm push forcing opponent away. Front crossover cover out to 4:30.



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ISR: Club Down

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. Front crossover cover out to 7:30.



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ISR: Low Punch

PURPOSE:

An introductory striking response to a low punch.

APPLICATION:

While in a fighting horse stance (left side forward) execute a left downward block 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 forward with a left inverted hammer fist strike to opponent's face. Front crossover cover out to 4:30.



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ISR: Front Kick

PURPOSE:

An introductory striking response to a front kick.

APPLICATION:

While in a fighting horse stance (left side forward) execute a left knee block to the incoming kick. Land forward with a left jab to the face followed by a right reverse punch to the solar plexus. Front crossover cover out to 4:30.



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ISR: Back Swing Punch

PURPOSE:

An introductory striking response to a back swing punch.

APPLICATION:

While in a fighting horse stance (left side forward) slip forward and execute a left inward block at or above the elbow on the outside of opponent's right punching arm. Shift to a left forward stance and execute a right inward elbow strike to opponent's ribs. Shift back to a fighting horse stance with a left inverted hand sword to the back of the head and a right inverted hand sword to the close kidney. Front crossover cover out to 7:30.



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ISR: Side (Flanking) Punch

PURPOSE:

An introductory striking response to a punch from side.

APPLICATION:

While in a fighting horse stance (left side forward) execute a left outward block at or below the elbow of opponent's right punching arm. Execute a left jab to attacker's face followed by a left side kick to the attacker's close knee. Front crossover cover out to 3:00.



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4



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ISR: Rear (Blind) Punch

PURPOSE:

An introductory striking response to a punch from rear.

APPLICATION:

While in a standing position step forward with the left foot (away from opponent) into a reverse cat stance as you block upward against incoming punch. Execute a right side kick to attacker's close knee. Step away into a spinning left side kick to attacker's mid section to clear. Front crossover cover out to 10:30.



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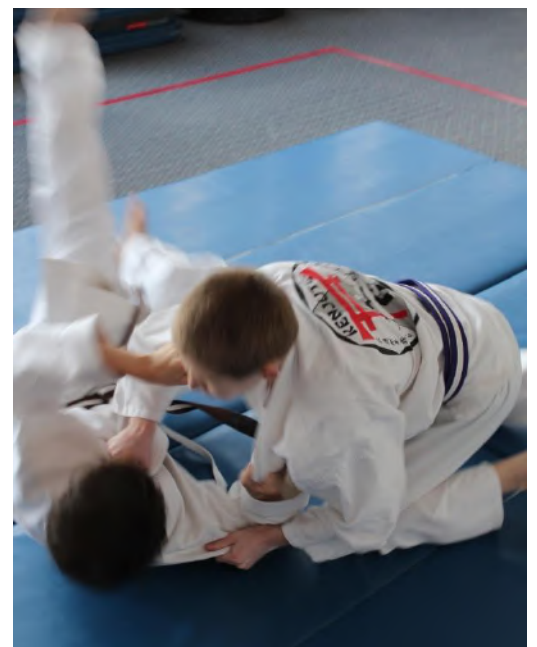


4



5

Kenjute Child Sparring



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:

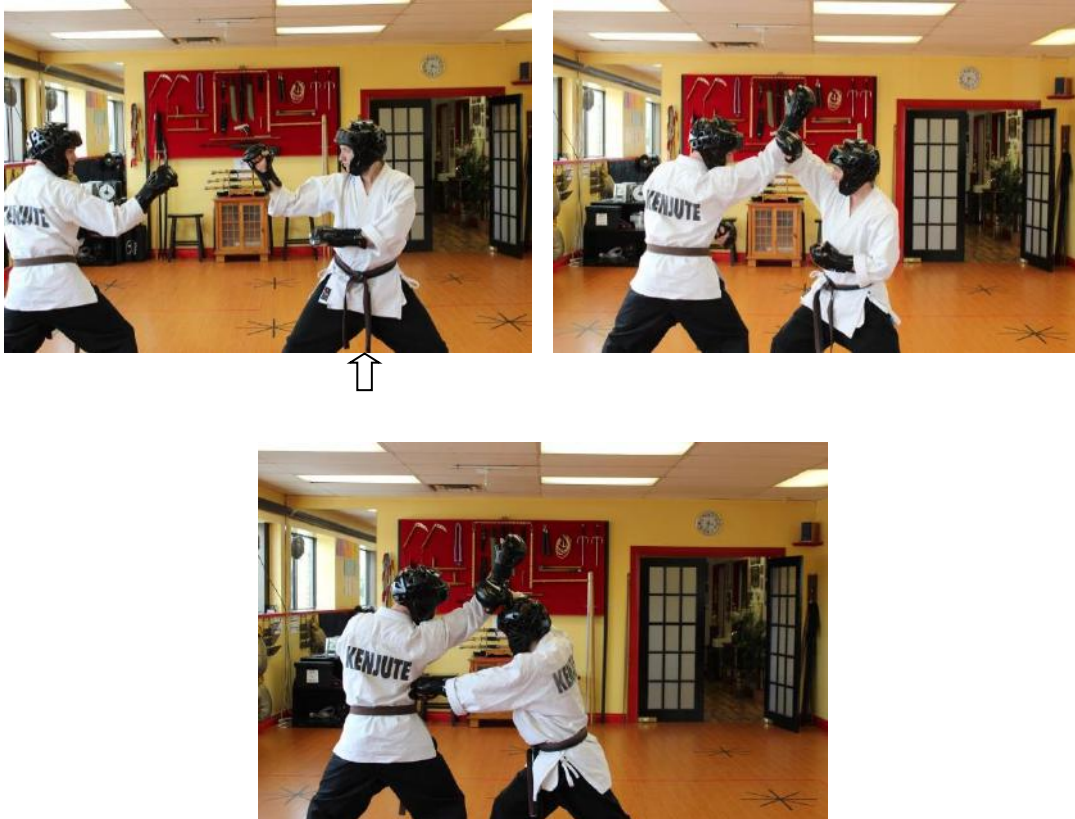
1. Assume a rhythm.
2. Fire a step through low primary front ball kick to opponent's close ribs (belt).
3. As your opponent lowers their arms to defend immediately execute a high back knuckle to the head.
4. As your opponent raises their arms fire a low reverse punch to the close ribs.

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).

Sparring Combinations

COMBINATION: Step Through Primary Hand Trap Down/ Rear Ridge Hand (From Over Top)

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

NATURE OF COMBINATION: Offensive Attack



APPLICATION:

1. Assume a rhythm.
2. Lunge off the back foot, dropping front foot back as you step through (like an in-place switch) burying your head and leaning towards your opponent with the primary hand trapping down on opponent's arms.
3. As the trap is executed, deliver a rear ridge hand strike from above in a windmill fashion.

Sparring Combinations

COMBINATION: Skipping Low Primary Roundhouse 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 low primary roundhouse kick (or hook kick - SS) to the front mid-section of your opponent.
3. As soon as the opponent's guard starts to lower, immediately lunge forward with a high back knuckle to the head target. Be sure to cover your ribs with the other hand.
4. Lower your body and execute a low reverse punch to opponent's close ribs.

Sparring Combinations

COMBINATION: Pull Drag High Primary Hook Kick/ Low Primary Roundhouse (Without Putting Foot Down)/ High Back Knuckle/ Low Reverse Punch

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

NATURE OF COMBO: Offensive Attack



APPLICATION:

1. Assume a rhythm.
2. Pull drag into a primary hook kick to the head followed immediately by a primary roundhouse kick to the mid-section without putting down your leg (or back then front of body).
3. As the opponent's hands are lowered deliver a lead hand back knuckle to the head.
4. Execute a low reverse punch to the mid-section.

Sparring Combinations

COMBINATION: Step Through High Secondary Roundhouse Kick (SS) or Pull Drag High Primary Roundhouse Kick (OS)/ Bounce/ Pull Drag Low Primary Roundhouse Kick/ High Back Knuckle/ Low Reverse Punch

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

NATURE OF COMBO: Offensive Attack



APPLICATION:

1. Assume a rhythm.
2. Step through with a high secondary roundhouse kick to opponent's head (or a pull drag high primary roundhouse).
3. Bounce the front foot off the floor into a pull drag low primary roundhouse kick to the low stomach of opponent.
4. As the opponent's hands are lowered deliver a lead hand back knuckle to the head.
5. Execute a low reverse punch to the mid-section.

Sparring Combinations

COMBINATION: Jumping Retreating Side Kick

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

NATURE OF COMBO: Defensive Counter



APPLICATION:

1. Assume a rhythm.
2. As opponent comes charging at you (possibly with a back knuckle), jump back to gain space.
3. Deliver a primary side kick to opponent's mid-section as you are retreating.

Sparring Combinations

COMBINATION: Rear Crossover (Advancing- Trapping With Rear Hand)/ High Back Knuckle/ Low Reverse Punch

OPPONENT FACES: Opposite Side (OS)

NATURE OF COMBO: Defensive Counter



APPLICATION:

1. Assume a rhythm.
2. Slide up the circle with a rear crossover (against inside of roundhouse kick) into a twist stance as the rear hand traps down.
3. Almost simultaneous to landing in the twist stance execute a back knuckle to the head.
4. Reverse punch to the ribs.

Sparring Combinations

COMBINATION: Skipping High Primary Roundhouse Kick (OS) [or Step Through High Secondary Roundhouse Kick (SS)]/
Low Spinning Side Kick/ High BackKnuckle/ Low Reverse Punch

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

NATURE OF COMBO: Offensive Attack



APPLICATION:

1. Assume a rhythm.
2. Execute a skipping high primary roundhouse kick (OS) or a step through high secondary roundhouse kick to opponent's head.
3. Land forward into a low spinning side kick into the body (waist area).
4. Lead hand back knuckle strike to the head.
5. Low reverse punch to the ribs.

Sparring Combinations

COMBINATION: [Pull Drag High Primary Roundhouse Kick (SS)] or High Secondary Roundhouse (OS)/ Front Leg Sweep (to Back of Front Leg)/ High Back Knuckle/ Low Reverse Punch

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

NATURE OF COMBO: Offensive Attack



APPLICATION:

1. Assume a rhythm.
2. Pull drag high primary roundhouse kick or deliver a high secondary roundhouse kick to opponent's head landing forward past (and on the outside) of his lead leg.
3. Execute a front leg inner sweep against the heel of opponent's front leg.
4. Immediately deliver a high back knuckle to the head.
5. Reverse punch to the body as opponent falls to the ground.

Sparring Combinations

COMBINATION: Skipping High Primary Axe Kick (Skipping)/ High Back Knuckle/ Low Reverse Punch/ High Secondary Roundhouse Kick

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

NATURE OF COMBO: Offensive Attack



APPLICATION:

1. Assume a rhythm.
2. Step drag high primary axe kick striking opponent's arms (forcing opponent's guard down)
3. Immediately deliver a high back knuckle to the head.
4. Reverse punch to the low region of the body.
5. Follow through with a high secondary roundhouse kick to opponent's head.

Sparring Combinations

COMBINATION: Skipping High Primary Roundhouse Kick/ Low Primary Roundhouse Kick (Not Putting Foot Down)/ Primary Hand Trap Down/ Rear Ridge Hand

OPPONENT FACES: Opposite Side (OS)

NATURE OF COMBO: Offensive Attack



APPLICATION:

1. Assume a rhythm.
2. Pull drag high primary roundhouse kick to opponent's head.
3. Immediately deliver a low primary roundhouse kick to the mid-section without putting your foot down.
4. As opponent lowers his arms, assist with a primary hand trap downward against opponent's arms.
5. Follow through with a rear ridge hand strike to the head.

Sparring Combinations

COMBINATION: Step Drag Retreating/ Downward Universal Block/ High Jumping Spinning Hook Kick (Crescent) or Spinning Hook

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

NATURE OF COMBO: Defensive Counter



APPLICATION:

1. Assume a rhythm.
2. Execute a step drag (retreating) as you deliver a downward universal block against the inside of attacker's roundhouse kick (landing in a reverse cat stance).
3. Pivot out of the twist stance into a jumping high spinning hook (or crescent) kick to the opponent's head or mid-section (depending on opening).

Sparring Combinations

COMBINATION: Primary Arm & Knee Jam/ High Back Knuckle/ Low Reverse Punch

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

NATURE OF COMBO: Defensive Counter



APPLICATION:

1. Assume a rhythm.
2. Against incoming roundhouse (or hook) kick lift your lead leg up into a high knee jam block connected by a lead arm block in a guard position.
3. Slide down the attacking leg towards your opponent by lunging forward off the jam (back leg) into a high back knuckle to the head.
4. Low reverse punch to the ribs.

Sparring Combinations

COMBINATION: Pull Drag Primary Low Side Kick/ High Back Knuckle/ Low Punch/ High Skip Primary Hook Kick

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

NATURE OF COMBO: Offensive Attack



APPLICATION:

1. Assume a rhythm.
2. Execute a low primary pull drag side kick to mid-section.
3. Land forward with a high back knuckle to the head.
4. Low reverse punch to the body.
5. Skip up primary hook kick to the head.

Sparring Combinations

COMBINATION: Low Secondary Roundhouse Kick/ Trap/ Rear Ridge Hand/ Skipping Primary Low Front Kick

OPPONENT FACES: Same Side (SS)

NATURE OF COMBO: Offensive Attack



APPLICATION:

1. Assume a rhythm.
2. Step through with a low secondary roundhouse to the mid-section.
3. With your lead hand trap down opponent's lead arm.
4. Ridge hand to the head.
5. Skip up with a primary front kick to the mid-section.

Sparring Combinations

COMBINATION: Shoulder Roll Into Low Reverse Punch

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

NATURE OF COMBO: Offensive Attack



APPLICATION:

1. Assume a rhythm.
2. Dive forward towards your opponent into a shoulder roll.
3. While still kneeling out of the roll, block upward with your lead hand.
4. Execute a reverse punch to the mid-section.

Sparring Combinations

COMBINATION: High Spinning Hook Kick/ Low Skip Primary Roundhouse Kick/ High Back Knuckle/ Low Reverse Punch

OPPONENT FACES: Same Side (SS)

NATURE OF COMBO: Offensive Attack



APPLICATION:

1. Assume a rhythm.
2. Execute a high spinning hook kick through the head landing forward with the kicking leg.
3. Skip up with a primary roundhouse kick to the mid-section.
4. High back knuckle to the head.
5. Low reverse punch to the mid-section.

Sparring Combinations

COMBINATION: (Counter For Roundhouse Kick) Leap Up/ Front Hand Trap/ Rear Downward Hammer (To Top Of Helmet)

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

NATURE OF COMBO: Offensive Attack or Defensive Counter (Against Roundhouse Kick)



APPLICATION:

1. Assume a rhythm.
2. Jump up and forward trapping down opponent's arms (or on lead leg countering roundhouse kick).
3. Execute a rear hammer fist down on top of the head.

Note: As a variation, you could do the same move jumping forward with a flying reverse punch (superman punch) to face.

Sparring Combinations

COMBINATION: (Counter For Roundhouse Kick) Universal Block into Twist Stance/ High Rear Spinning Back Knuckle

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

NATURE OF COMBO: Defensive Counter



APPLICATION:

1. Assume a rhythm.
2. While holding your ground, execute a universal block against the incoming kicking attack.
3. Spinning (in-place) execute a high spinning back knuckle to the head.

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.

Mat Sparring – Ground Moves

COMBINATION: GM7. Push / Twist / Rear Choke

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 pulling with your left arm and pushing him with your right arm forcing him to the ground – spinning him so he is face down.
3. Execute a rear mount trapping his legs with your legs.
4. Deliver a rear “L” choke (possibly a full choke).

Mat Sparring – Ground Moves

COMBINATION: GM8. Push Leg Over / Quadriceps Arm Bar

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.
3. Maintain grab of his right arm pivot on your right knee (beside him).
4. Swing your left leg over his head (maintaining grab) and fall backwards onto your back.
5. Bring your right leg over body and execute a quadriceps arm bar.

Mat Sparring – Ground Moves

COMBINATION: GM9. Push / Bent Legs Pin

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 (between his legs) rolling him up onto his back as you hook the back of his legs (hamstrings) with your bent arms.
3. Continue the momentum forcing his knee to the ground trapping his neck/head.

Mat Sparring – Ground Moves

COMBINATION: GM10. (On Bottom) Foot Hook / Log Roll / Forearm Press

OPPONENT FACES: Opponent on top of you securing your arms down (or struggling)

NATURE OF COMBO: On Top Counter



APPLICATION:

1. Assume a grab with opponent.
2. Slip your right foot outside of his left ankle and place it on the ground.
3. Explode up with your left hip sliding your hands along the ground rolling him off you and to your right same – (Same movement as M42.Ground Hands Pinned) except you finish between his legs.
4. Log roll (in-place) clockwise while on top of him.
5. Execute a left forearm press to his throat.

Mat Sparring – Ground Moves

COMBINATION: GM11. (On Bottom) Crab Lock / Cross Lapels Choke

OPPONENT FACES: Opponent on top of you securing your arms down (or struggling)

NATURE OF COMBO: On Top Counter



APPLICATION:

1. Assume a grab with opponent.
2. Wrap both of your legs around his back (crossing your heels for leverage).
3. Reach up with both hands and grab both lapels of opponent
4. Pull opponent towards you by squeezing your legs (crab scissors lock) as you execute a double cross lapels choke.

Mat Sparring – Ground Moves

COMBINATION: GM12. (On Top – Face Down) Half-Nelson / Crab Lock / Rear Choke (or Rear Single Lapel Choke)

OPPONENT FACES: You are on top of your opponent – he is face down

NATURE OF COMBO: On Top



APPLICATION:

1. Struggling with opponent (you are on top – he is face down) – straddle him with your knees.
2. Slide your heels under his quadriceps creating a crab lock by compressing your body.
3. Wrap your one arm under his (same side) armpit and wrap it around the back of his head (1/2 nelson)
4. Slide your other arm around his neck and apply an “L” choke.

Mat Sparring – Ground Moves

COMBINATION: GM13. (On Top – Face Down Kneeling) Farm Arm Pull / Push Down / Inverted Hamme Lock

OPPONENT FACES: You are on top of your opponent and to the side – he is face down (on knees and hands)

NATURE OF COMBO: On Top



APPLICATION:

1. Struggling with opponent (you are on top and to his right side – he is face down on knees & hands) reach under his belly and grab his far arm at the wrist with your right hand.
2. Drive forward into opponent as you pull his captured wrist forcing him to roll towards you and face up.
3. Wrap his right arm into an inverted hammer lock using both of your hands while remaining perpendicular (or at least angled) to your opponent.

Mat Sparring – Ground Moves

COMBINATION: GM14. Push Arm Into Arm Bar / Crossover / Reverse Gluteus Arm Bar

OPPONENT FACES: You are on top of your opponent and to the side – he is face down on hands and knees

NATURE OF COMBO: On Top



APPLICATION:

1. Struggling with opponent (you are on top and to his right side – he is face down on knees & hands) reach under his belly and attempt to grab his far arm at the wrist with your right hand... except this time he moves his hand away from you.
2. Bring your right hand back to arm buckle his supporting right arm causing him to fall face down. Maintain the grab with both of your hands.
3. Swing your left leg over his body landing so that you are sitting with your rear on his right shoulder/upper arm (your legs straddling his right arm) still maintaining wrist grab.
4. Pull up applying a reverse gluteus arm bar.

Mat Sparring – Ground Moves

COMBINATION: GM15. (Seated In Front) Leg Hook / Roll Back / Spin (Log Roll) / Forearm Press

OPPONENT FACES: Seated behind (straddling) and grabbing you.

NATURE OF COMBO: Counter To Seated Rear Grab/Choke



APPLICATION:

1. (Your opponent is seated behind you with his legs on either side of you.) Place your right hand to the outside of his right ankle as you drive your head and body backwards (roll back) forcing him to the ground on his back (with you on top).
2. Log roll in-place clockwise and slide up opponent's body.
3. Apply a left forearm choke.

Mat Sparring – Ground Moves

COMBINATION: GM16. Dog Throw

OPPONENT FACES: Same Side (SS) – Opponent is on top with “L” Choke (or Attempted Choke)

NATURE OF COMBO: Counter



APPLICATION:

1. (Your opponent is parallel and on top of you while you are kneeling – or slightly up – face down) Reach up with your right hand and grab high to his offending right arm.
2. Lower your right shoulder as you pull down hard with your right arm throwing opponent over your right shoulder. Be sure to brace the throw with your other hand and two knees to prevent from falling and/or rolling forward.
3. A number of different locks can be applied once the throw is complete.

Mat Sparring – Ground Moves

COMBINATION: GM17. (Crab Counter – On Top) Stand / Leg Crossover / Sit Scorpion

OPPONENT FACES: You are on top - He is face up and has you in a Crab Lock.

NATURE OF COMBO: On Top – Counter To Crab Lock



APPLICATION:

1. While on top and in opponent's crab lock, spread your legs and stand up while securing his legs with your hands.
2. Execute a front crossover (over his body) and face away from opponent while maintaining grab.
3. Sit on opponent's lower back and lean back compressing opponent's spine.

Mat Sparring – Ground Moves

COMBINATION: GM18. (Crab Counter – On Top) Stand & Pick Up / Drop Mass / Forearm Press

OPPONENT FACES: You are on top - He is face up and has you in a Crab Lock.

NATURE OF COMBO: On Top – Counter To Crab Lock



APPLICATION:

1. While on top and in opponent's crab lock, spread your legs and stand up while securing his legs with your hands.
2. While maintaining your grab, pick up opponent off the ground.
3. Immediately slam opponent to the ground dropping all of your weight on opponent.
4. Execute a forearm press to opponent's throat.

Mat Sparring – Ground Moves

COMBINATION: GM19.Front Palm Press (Forearm) Ankle Hook

OPPONENT FACES: You are on your knees or crouched low facing opponent with his leg forward and exposed.

NATURE OF COMBO: Facing opponent – Same Side (SS) / Opposite Side (OS)



APPLICATION:

1. Lunge forward hooking your back hand around opponent's calf and place your lead hand as a palm (or forearm) on upper leg in front.
2. Pull opponent's trapped calf towards you as you push forward on the upper leg (scissors effect) forcing opponent backwards towards the ground.

Mat Sparring – Ground Moves

COMBINATION: GM20.Rear Forearm Press Ankle Hook

OPPONENT FACES: You are on your knees or crouched low to the side or behind opponent.

NATURE OF COMBO: Facing opponent – Same Side (SS) / Opposite Side (OS)



APPLICATION:

1. From the side swing your far leg behind opponent as your lead hands grabs the front of opponent's close ankle.
2. Place your forearm (or palm) of other arm high on the back of opponent's same leg (on hamstrings).
3. Lunge forward pulling ankle trap towards you and hamstrings press away from you (scissors effect) for opponent towards the ground.

Mat Sparring – Ground Moves

COMBINATION: GM21.Lying Scissors (Low Foot Pull/Mid Side Kick) Leg Trip

OPPONENT FACES: You are on the ground (on your back or side) with opponent standing in front of you.

NATURE OF COMBO: Same Side (SS) / Opposite Side (OS)



APPLICATION:

1. While on the ground facing your standing opponent, shift to a ground guard position.
2. Place your bottom foot behind attacker's ankle.
3. Place your top foot in a side kick position against opponent's upper leg (Quadriceps).
4. Pull your bottom foot towards you while simultaneously push your top foot away (scissors effect) forcing opponent backwards towards the ground.

Mat Sparring – Ground Moves

COMBINATION: GM22.Lying Scissors (Low Roundhouse Kick/Mid Hook Kick-OS) Leg Trip

OPPONENT FACES: You are on the ground and opponent is standing.

NATURE OF COMBO: Opposite Side (OS) Takedown



APPLICATION:

1. While in a ground guard position, execute a roundhouse kick (trap) with your bottom leg against opponent's shin of lead leg.
2. Execute a hook kick (trap) to the back of hamstrings of the same leg securing opponent's leg with both of your feet.
3. Push forward with the bottom foot against shin while pulling with the top foot against hamstrings (scissors effect) while you execute a log roll away forcing opponent to fall forwards.
4. Maintain locked leg trap[ping opponent on the ground (face down)

Mat Sparring – Ground Moves

COMBINATION: GM23.Lying Scissors (Low Hook Kick/Mid Round Kick-SS) Leg Trip

OPPONENT FACES: You are on the ground and opponent is standing.

NATURE OF COMBO: Same Side (SS) Takedown



APPLICATION:

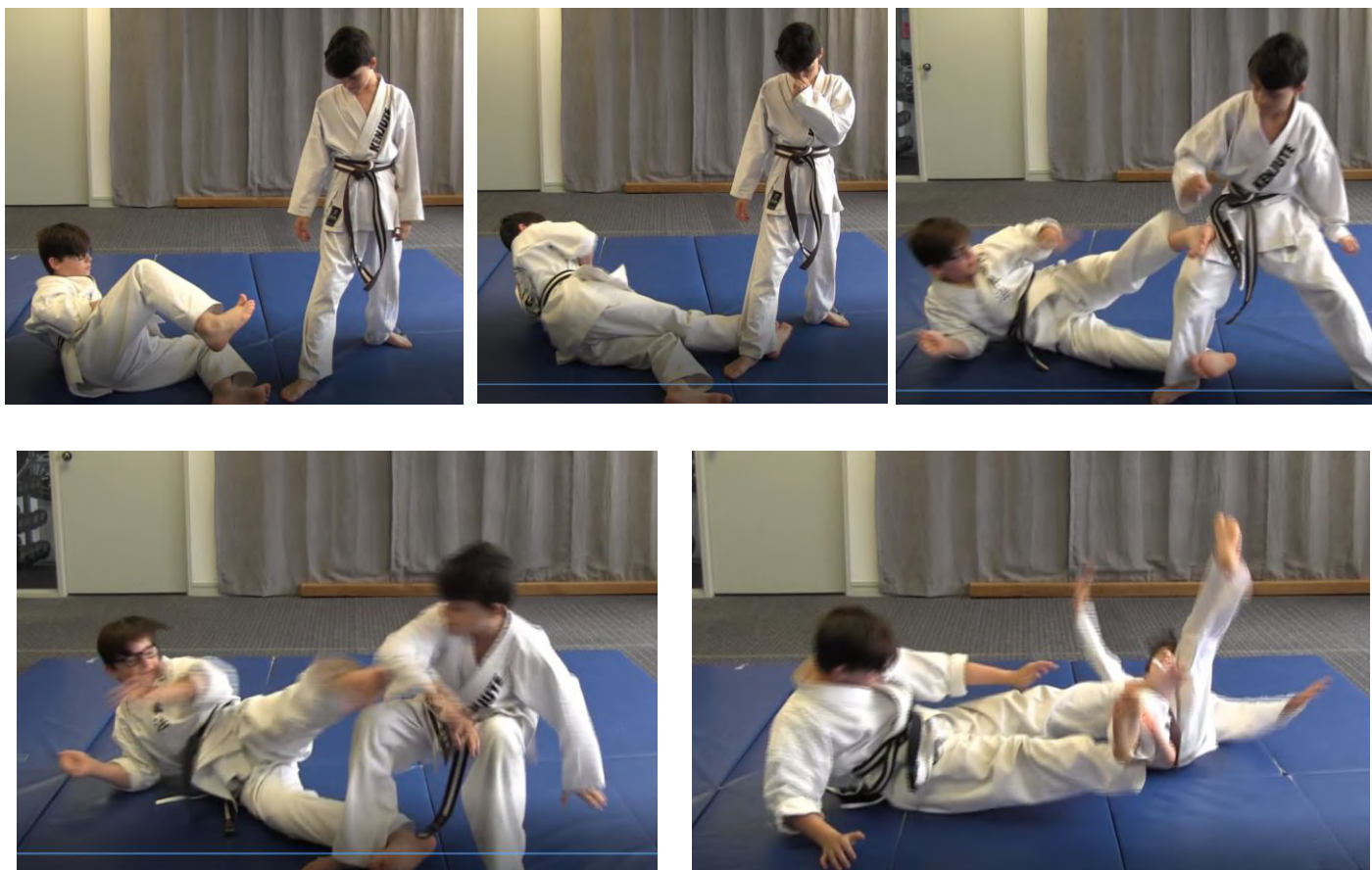
1. While in a ground guard position (facing the same direction as opponent), execute a hook kick (trap) with your bottom leg against opponent's shin of lead leg.
2. Execute a roundhouse kick (trap) to the back of hamstrings of the same leg securing opponent's leg with both of your feet.
3. Pull forward with the bottom foot against shin while pushing with the top foot against hamstrings (scissors effect) while you execute a log roll forwards forcing opponent to fall forwards.
4. Maintain locked leg trap[ping opponent on the ground (face down)

Mat Sparring – Ground Moves

COMBINATION: GM24.Lying Scissors (Low Hook Kick/Mid Spinning Hook Kick) Leg Trip

OPPONENT FACES: You are on the ground and opponent is standing.

NATURE OF COMBO: Opposite Side (OS)



APPLICATION:

1. While in a ground guard position (OS), place your top leg on the ground behind opponent's lead leg.
2. Execute a hook kick (trap) with your top leg (which is on the ground behind opponent) against opponent's calf of lead leg.
3. Log roll towards your opponent as your top leg executes a hook kick (trap) to the front of quadriceps of the same leg securing opponent's leg with both of your feet.
4. Continue the log roll which leg trap (scissors effect) forcing opponent to fall backwards.
5. Maintain locked leg trap[ping opponent on the ground (face up)]

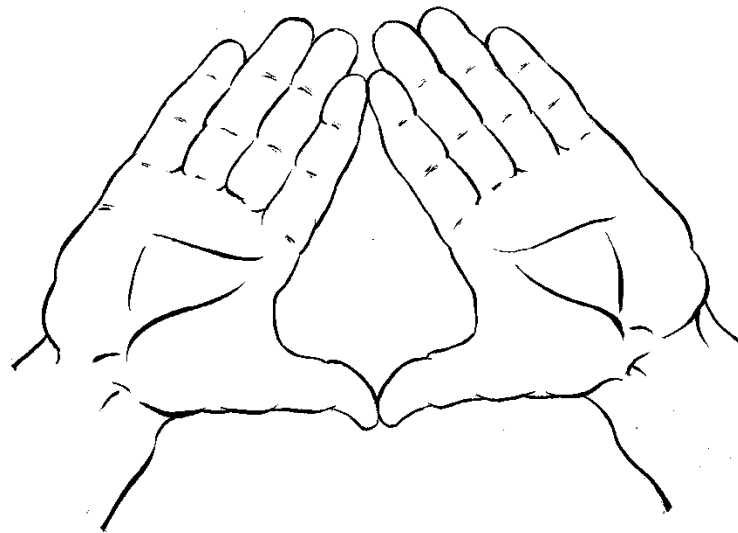
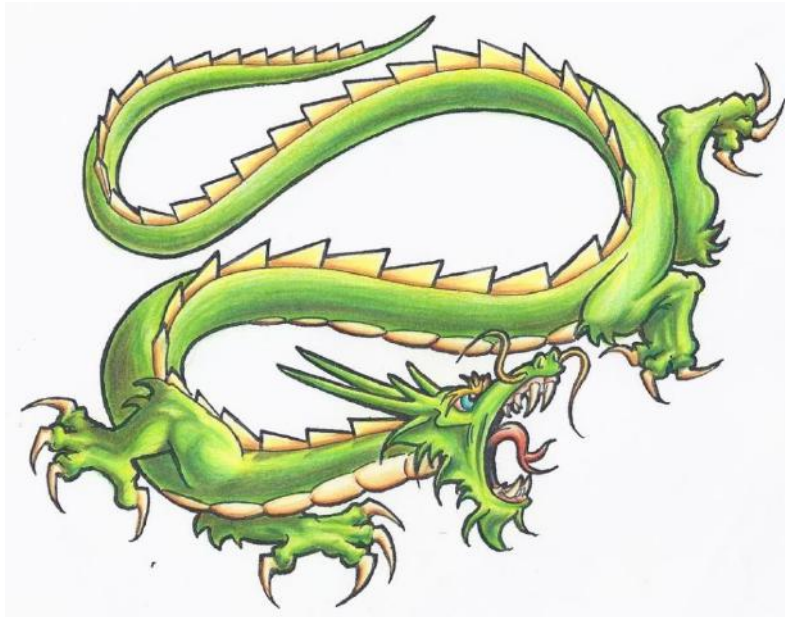
Kenjute Child Forms



There are six forms (kata) taught in the Kenjute Little Tigers Program. Three are Empty-Hand Presentation Forms (Tochi, Mizu, Kaze). Three are Weapons Presentation Forms (Kirei Bo, Tatakai Tonfa, Nishi Chikara Sai). These forms may be viewed in the Child Reference Video available to member students.

MIND

Mental Requirements





Meaning Behind the Kenjute Logo

Any successful group conveying their product or service to the general public needs a logo. The logo is a visual and symbolic process by which the consumer can easily identify what the group is about. The Kenjute logo is a registered trademark that we are very proud of. A quick glance at the logo instantly identifies that we teach martial arts. There is far greater meaning to our members however.

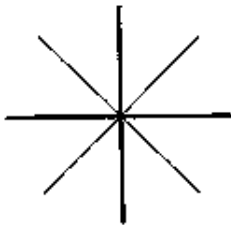
The Circle:

The outside shape is that of a circle. This represents "life itself" where the journey takes us from conception, to childhood, to adult, and back to where we started.



The circle is also symbolic of where we live - planet earth. Our global sphere is of course only a small object in the larger scheme of the universe. Kenjute is for the global community.

The circle has been broken into eight segments representing the belt structure of the Kenjute System (White, Yellow, Orange, Purple Green, Blue, Brown, Black, and Red). It also represents the eight elements of the Kenjute martial art system (Fundamentals, Self-Defence, Weapons, Sparring, Forms, Special Skills, Ancillary Skills, and Theory).



At the connections of each segment is a "point of reference". If you were to take each of these points of reference and draw a line to the opposite side of the circle, you would discover the creation of the clock system which is a teaching guide.

Within the circle of our logo lies the Kenjute *Motion Model* which is a geometric guide created to understand motion (lines versus circles), time (action and reaction), and space (height, depth, width).



The Figures:

Where these lines all intersect at the centre of the circle you will discover the fist of the flying side kick figure. Fist fighting methods are at the heart or centre of what we study and is represented in the centre of our logo by the fist. The flying side kick figure is wearing a white uniform. The standing figure is wearing a black uniform. This represents the transition in Kenjute from the novice (white uniform) to the advanced (black uniform) student. One of the figures is doing an empty hand technique while the other uses a weapon demonstrating our skills both in armed and unarmed combat. Both figures are drawn in a modern way to show that the Kenjute we teach is modern and progressive in thought. The figures are faceless demonstrating that our students can be anyone (male or female, young or old, and of any race). The figure in the black uniform is closer to the entrance of knowledge (ancient gate) representing that it is closer to the knowledge than the white uniformed figure. In this position, the black figure has the responsibility of guarding the Kenjute knowledge and keeping out those who would abuse it.



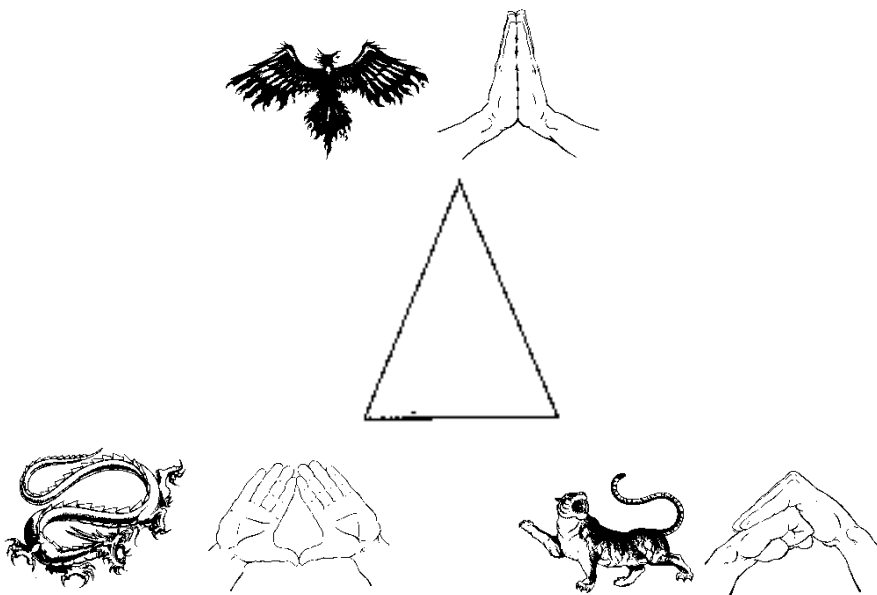
The Ancient Gate:

The ancient gate represents the past and is our link to traditions that are centuries old. The gate is red in colour displaying mastery and excellence. The red colour is also symbolizes the blood and sweat lost in conflict to create the martial knowledge we have today. Thus, we should show great respect to those that have gone before us. The gate is positioned at the entrance to the road of knowledge and is symbolic of a new beginning. Remember that you are already a black belt before even reaching the gate. Today, many mistakenly view a 1st degree black belt as achieving the ultimate goal. While it is indeed a lofty accomplishment, it is really only the beginning to significant Kenjute knowledge that lies ahead.



The Triangle:

The triangle represents the "road of knowledge" that is endlessly disappearing in the distance. It also symbolizes the "three point harmony" of body (bottom right corner), mind (bottom left corner), and spirit (top corner).



The body in Kenjute is symbolized by the right hand in a fist and the left open hand placed on top. The tiger is the animal associated with physical strength and power. The mind is signified by placing the two thumbs and two index fingers together (open hands). The dragon, seldom visible in its intent, represents the mind. Our spirit is shown by taking our open hands into a prayer position. This acknowledges our desire to become greater in the larger scheme of life accepting the existence of a force superior than our own being. The animal symbolizing our spirit is the phoenix. A mystical creature that is re-born from the ashes, the phoenix is not seen but definitely felt. The development, interaction, and understanding of these three are essential in discovering our full potential. When connected to form the triangle they are complete. Apart from the others they are incomplete which will never allow a Kenjute student to become "one with himself and the universe". The triangle is gray in colour representing brain matter or knowledge. There are six corners in a triangle and not three (three inside and three outside). This demonstrates the duality of life and death, right and wrong, good and evil, insane and genius, and the fragile line that separates the two.

The Oriental Writing:

The oriental writing (Chinese) on the right and left sides of the gate are a Japanese style poem (haiku) of martial arts progression. This is to show respect to both the Chinese and Japanese influences in our art. English to Chinese and back to

English can never be an exact translation. The English equivalent is: "With changing seasons, the tiger seeks the dragon, evolving within".

The tiger needs to be developed in everyone during the initial stages of learning. As time passes, the physical passes as our knowledge (dragon) grows. It is important to experience the tiger first before we worry about the dragon. Most martial arts schools never get past the tiger stage of learning. We should all try to strive to achieve the dragon and, somewhere along our journey, find our phoenix.

欲
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The Lettering:

The unique markings found at the bottom of the logo are the initials of the founder of Kenjute, Joseph K. Foster for copyright purposes.

JK

KENJUTE

The word "Kenjute" also appears in the logo so people will know what we study. Kenju (hand gun) te (hand) identifies our unique martial art.

The initials "KI" demonstrate to the observer the organization responsible for governing, maintaining, and evolving this martial art – Kenjute International

KI

There are even more hidden meanings to this logo. Over time perhaps you will discover them!

Choose Kenjute... Because there is a difference!

Kenjute Founder Bio

(Brief Summary of Joseph K Foster)



As a practitioner, Joe Foster was first introduced to the martial arts in 1973. He has formally trained in Judo, Jiu Jitsu, Shaolin Fist-Way Kung Fu, Chinese Kenpo, Tracy Kenpo, American Kenpo, Kanzen Kenpo, Traditional Weapons, Non-Traditional Weapons, Sport Karate, and Kenjute. For over four and a half decades he has also exchanged ideas with a plethora of black belts from different martial arts systems. Joe Foster had the privilege of learning from many excellent martial arts teachers. His most famous teacher was the late American Kenpo Senior Grandmaster Edmund Parker. Joe Foster trained privately at his school in Canada and at the Parker home in Pasadena California and, upon the Senior Grandmaster's passing in 1990, he also represented the Parker family and International Kenpo Karate Association (IKKA) in many different capacities including teaching around the world for a number of years. Joe Foster was responsible for introducing American Kenpo to Canada in the early 1980's and was the only

Canadian ever to be a personal black belt student of Senior Grandmaster Edmund Parker. In choosing a different path for himself and his students, Joe Foster formally introduced a completely new martial arts system in 1993 – originally referred to by his school's name; two years later called "Kanzen Kenpo"; and evolving into what we now know today as Kenjute.

As an athlete, Joe Foster is a former martial arts black belt champion in weapons, forms, and fighting having won a sundry of championships in Canada, the United States, and Europe. His martial arts competition days were in the 1980's. He also played numerous competitive sports at the varsity high school and club levels including AAA hockey, baseball, football, track, badminton, basketball, and volleyball. He won many athletic awards including being honoured as the first "SPECTRA Award" inductee in 1980 for the top city-wide graduating male high school athlete as voted on by the conference coaches and media.

As a teacher/coach/official, Joe Foster has been professionally teaching martial arts since the 1970's. He has educated thousands of students of all ages and ranks (including many high ranking black belts) through his school, demonstrations, seminars, written manuals, training videos, public venues, and guest appearances for other martial arts organizations. Joe Foster has taught and tested students from Austria, Belgium, Channel Islands, Canada, China, England, Germany, Greece, Holland, India, Ireland, Italy, Mexico, Spain, Sweden, and the United States. He has also taught extensive defensive tactics skills to military personnel, security guards, and police officers – including his city's first police ERU (SWAT) team in 1992. Joe Foster's background in security work over the years (as a security manager in numerous bars) afforded him the opportunity to be in the middle of thousands of threatening situations and hundreds of real physical confrontations. These involved using defensive tactics against a myriad of attacks containing punches, kicks, grabs, holds, stabbings, bottlings, a shooting, weapons takedowns, multiple attackers, and in varying environments. This influenced how Joe Foster designed the Kenjute system. Further, he has gained widespread experience as a referee, coordinator, arbitrator, announcer, and tournament promoter by attending a large number of "open" martial arts competitions over the decades. Under his guidance and expertise, countless personal students have also won championships at the regional, state, national, and international levels. A graduate from the University of Western Ontario in 1983, Joe Foster applied his degree in physical education to many aspects of Kenjute training. Among the first wave of coaches to be certified through Canada's National Coaching Certification Program (NCCP) in the early 1980's, Joe Foster also found time in the early to mid-1980's to coach a number of non-martial arts teams including elementary school track & field, high school volleyball & basketball, and "club level" volleyball & basketball. He has a proven history of consistently producing top quality martial arts students and world-class black belt graduates.

As a leader, Joe Foster has been a martial arts school owner since 1982. He was the former Canadian Director for American Kenpo under Senior Grandmaster Ed Parker (1984 – 1990); former Canadian IKKA Regional Director for the International Kenpo Karate Association (1991-1994); President of the World Kanzen Kenpo Federation (1995 – 2004); President of the World Kenjute Federation (2004 – 2014) which evolved into Kenjute International (2014 – present). Joe Foster has been a martial arts franchisor,

international black belt examiner and lecturer, seminar host, tournament promoter and official, security consultant, and supporter of over 25 different community groups and charities (over \$50,000 raised). Joe Foster has also been an actor, fight choreographer, and author of a many training manuals and videos. In his high school days he was both the Athletic Association President and Students Council President.

As a martial arts professional, Joe Foster has often been recognized over the decades for his martial arts involvement in a myriad of newspaper articles, radio, and television interviews. Additionally, he has appeared in a number of martial arts magazines including: "Fighter International" (USA), "Inside Karate" (USA), "Sport Karate" (USA), "American Karate" (USA), "Black Belt" (USA) 3X, "Official Karate" (USA), "Svenska Fighter International" (Sweden) 2X, "Cinturon Negro" (Spain), and "Action Martial Arts" (Canada). He received formal recognitions for his talents from the his city's Mayor (Tom Gosnell), Premier of Ontario (David Peterson), Prime Minister of Canada (Brian Mulroney); and a recipient of the "Outstanding Young Londoner" award in 1986. In 2008 Joe Foster was also featured in the Ontario Service Safety Alliance magazine known as "The Safety Mosaic" regarding defensive tactics and dealing with violence in the bar industry.

For his martial arts prowess, pioneering, and vision, Joe Foster has been nominated and inducted thirteen times into ten different international martial arts organizations "Black Belt Halls Of Fame" including: Canadian Nationals Hall Of Fame (Martial Arts Excellence - 1988 - Toronto), Canadian Karate Hall Of Fame (Pioneer Award -1989 - Toronto), World Karate Union Black Belt Hall Of Fame Award (Master Instructor Of The Year - 1998 - New York), World Head Of Family Sokeship Council Black Belt International Hall Of Fame (Master Instructor Of The Year -1998 - Florida), World Head Of Family Sokeship Council Black Belt International Hall Of Fame (Founders Award - 2000 - Florida), USA International Black Belt Hall Of Fame (Master Instructor Of The Year - 2000 - Pennsylvania), World Kenpo & Martial Arts Federation International Black Belt Hall Of Fame (Master Instructor Of The Year - 2000 - England), United States Martial Arts Association Black Belt Hall Of Fame (Supreme Master Of The Year - 2001 – Maryland), EUSA Black Belt Hall Of Fame (Pinnacle Award Of Success - 2001 - Pennsylvania), North American Black Belt Hall of Fame (Master of the Year Kenpo Award – 2001 – California), Florida Hall of Fame Martial Arts Brotherhood (International Master Award – 2001 – Florida), Action Martial Arts Magazine Hall of Fame and Spirit Awards (Outstanding Contribution to the Martial Arts Award – 2001 – New Jersey), and World Karate Union Black Belt Hall Of Fame (Grandmaster Of The Year/Kanzen Kenpo - 2004 - Pennsylvania).

Now approaching fifty years since first being introduced to the martial arts, Joe Foster brings a mountain of experience, knowledge, ability, and creative work to the Kenjute system. When it comes to comparing his background to founders of other martial arts, the credentials of Joe Foster speaks for itself.



History

...Knowing the past helps to guide the future.



Introduction:

History can tell us who, what, where, when, and why of a particular martial art system. It can give us a greater appreciation for the challenges faced by others that have preceded current students. Knowing the historical significance can also generate pride and connection amongst current practitioners.

It is important to understand that all martial arts systems over the centuries have continually changed so that what is practiced today, even if using the same names, has probably been altered from what was originally taught. Meaning and correct analysis (bunkai) behind certain movements have been lost. Further, the methods of training and curriculum have also changed.

We must remember that history is written by those who conquer. Quite often the truth is buried to please those in control. Folklore and exaggeration of martial prowess have always prevailed. Legends of famous martial artists and their supposed feats have been grossly exaggerated by the verbal telephone effect. Ninjas leaping over buildings, Shaolin monks walking through walls, and countless superhuman Samurai warrior stories are just some of the myths that have perpetuated many falsehoods regarding the martial arts.

If there is one thing that I know to be true after training for more than forty years in the martial arts it is this, “bullshit baffles brains”. There are many outlandish claims made about the martial arts regarding heritage, lineage, creation, and credibility. Part truth with lots of lies, mysticism and folklore, martial arts history can be interesting and yes, even entertaining. We must be very discerning before arriving at any conclusions however.

Finally, I can’t stress this next point enough. The origin of a martial art system is not that significant when assessing its value. Too often newcomers are told that martial art (brand X) is better than (brand Y) because it is older and comes from the far-east. This premise borders on absurdity. Older does not mean better. Origin is irrelevant. Remember that the value of any martial art is based on what it has to offer, the intelligence of those who have developed it, and the quality of students produced.

General Martial Arts History (In The Beginning):

Chronological examinations of the earliest forms of martial arts are very challenging due to the lack of documentation. Certain artistic creations by way of frescoes, paintings, statues, and rare writings such as the “I-Chin-Sutra” have allowed historians to piece together certain martial arts origins.

“Martial” (war-like) arts could really be attributed to any organized system of person-to-person combat. In a loose sense, almost all cultures have had some form of combat methods. The ancient Greeks with *Pancration* and indigenous Native Americans with *Wrestling* are two such examples. However, martial arts as we think of them today tend to relate to fighting skills of Asiatic descent. One of the first Asian martial arts may have evolved in India around 5000 BC with the Kshatriya warrior class and their discipline known as *Vajramushti*. *Yoga* is another discipline originating in India.

Evidence of organized martial arts first existing in China can be verified as early as 2674 BC. It is written that the Yellow Emperor, HuangTi (HuangDi), had his soldiers trained in a form of combat known as *Jiao Di* (horn butting). This later developed into a wrestling system known as *Jiao Li* during the Zhou Dynasty in the 2nd millennium BC. The system eventually included throws, joint manipulation, strikes, and pressure points.

It should be noted that the term *Kung Fu* (also known as *Gung Fu* or *Ch'aun Fa* by the Chinese) denotes *mastery (perfection)* and the fighting aspect of Kung Fu is *Wu Su* or *Gwa Shu*. The Japanese term for Chinese Ch'aun Fa is *Kempo* (pronounced Kenpo). Two distinct forms of Kung Fu developed beginning with the influence of Taoism (founded by Lao Tsu in 600 BC) which created a soft or internal (esoteric) school. Proponents of this philosophy practiced *Tai Chi Ch'aun Fa*. The hard or external (exoteric) school of thought was influenced by Buddhism. Many credit Bodhidharma, an Indian Buddhist monk, with introducing martial training methods to strengthen the monks of China (Shaolin) in 527 A.D. It was the monks of these temples who developed and recorded organized fighting systems. Their influence and reputation regarding their fighting methods grew so much that it attracted many others including nobles, military leaders, and even mercenaries to their teachings. By the 16th and 17th centuries, Shaolin temples were so famous that they posed a threat to those in power. This eventually led to the temples fiery destruction. Many systems of Kung Fu evolved by the Shaolin monks include *Drunken Boxing*, *Eagle Claw*, *Hsing I*, *Hun Gar*, *Five Animals*, *Preying Mantis*, *Wing Chun*, and *White Crane*. With China being a major cultural centre in the far-east in this time period, it had a profound influence in the development of most eastern martial arts systems.

Eventual subjugation of their teachings through temple destructions, various emperors, the "Boxer" revolution, and Communism, the monks' teachings were dispersed throughout the region and much was lost. The re-introduction of modern Kung Fu arts in China is said to have been significantly watered down with a new emphasis on the Chinese sport of *Wushu* – a flashy set of routines with an emphasis on acrobatic skills, extreme flexibility, and showmanship.

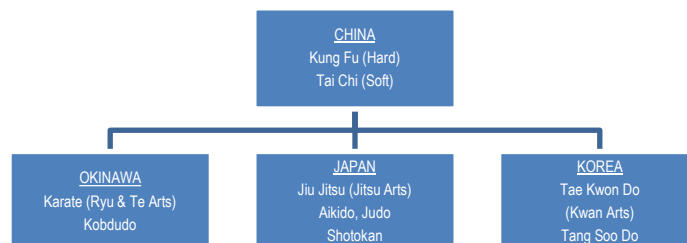
Somewhere between the 7th and 11th centuries AD, Chinese martial arts travelled, via the Shaolin monks, to a small island south of Japan known as Okinawa (part of the Ryukyu Islands). Early forms of Kung Fu (Kempo) were combined with the natives' abilities into a system known as *Tode* or *Tang Shu*. In 1372 China assumed control of the island. In 1609 Japan invaded and conquered Okinawa. By this time empty-hand fighting had come to be known as *Te* (hand). The three major cities where Te could be found were Shuri, Tomari, and Naha thus creating *Shuri-Te*, *Tomari-Te*, and *Naha-Te*. With increased Chinese influence, Te came to be known generally as *Karate* (originally meaning "art of the China hand" – in the 20th century changed to mean "empty hand") and incorporated farm tools as well as empty-hand skills. Weapons were banned to the public by the Japanese ruling class. In response Okinawan citizens learned how to use farm tools such as the sai (plow), kama (sickle), nunchaku (seed flail), and tonfa (grinder handle) as weapons. Combat training with these farm tools became known as *Kobudo*.

Over time specific systems evolved through family lines creating many *ryu* or clans in Okinawa. *Goju-Ryu* (hard-soft), *Shorinji-Ryu* (Shaolin Karate), and more were formed in the late 1600's. Through intense government control and restrictions (as was the case in most eastern cultures), martial arts disappeared into secrecy and almost obscurity. In the late 1800's a young Okinawan named Gichin Funakoshi studied from different masters of Shuri and Naha and created his own form of martial art called *Shotokan Karate*. His original purpose for training was to practice the Karate movements in a sequence (known as kata) for health purposes. He introduced this form of Karate to Japan in 1922.

Japan, although some evidence suggests that a system known as *Chikara Kurabe* existed in 220 AD, really had little martial arts until the 16th century AD when *Ju Jitsu* (*Jiu Jitsu*) came into being. It was a combination of Japanese wrestling (*Sumo*) and Chinese Kung Fu (Kempo). Many sub-systems have evolved from Ju Jitsu over the last hundred years such as *Judo* (1882, Jigoro Kano – now an Olympic sport), and *Aikido* (1900, Morihei Ueshiba). Other Japanese martial arts systems including *Kenjitsu*, *Bujitsu*, and *Ninjitsu* (hired assassins) have played an integral part in Japanese history. The famous Samurai warrior (Bushido) code comes from Japan.

In Korea the earliest methods of combat were known as *Taek Kyon*. It is believed that one of the earliest organized martial arts known as *Soo Bakh* was brought to them by the original followers of Bodhidharma (China). Noble class (Hwa Rang Do) practiced both. *Soo Bakh*, later to become *Soo Bakh Do*, became standard military training beginning in 1392 A.D. Both China and Japan influenced the creation of numerous Korean martial arts. At the time of the Sino-Japanese war of 1894, *Tang Soo Do* (art of the China hand) was a major system. From 1900 to post WWII, Japanese Karate dominated Korean development and from it many "Kwan" grew. *Mook Duk Kwan*, *Chung Do Kwan*, *Ji Do Kwan*, *Song Doo Kwan*, *Yun Moo Kwan*, *Oh Do Kwan*, *Chang Mook Kwan*, and *Chi Do Kwan* are such examples. These Kwans came together to form *Tae Soo Do* in 1955. Two years later the name *Tae Kwon Do* (*Taekwondo*) became Korea's national sport. It would later become an Olympic sport. General Choi Hong-hi is credited with teaching this new art form to his soldiers as part of their required training.

Martial Arts History General Summary



Martial Arts Exposure To The Western World:

There were two major sources for the west being introduced to Asian martial arts. The first source involved western military activities in World War II, the subsequent western occupation of Japan and Okinawa, and the Korean War. It was during these times that North American and European servicemen were introduced to martial arts combat skills. Eventually some of these servicemen returned to their homelands to offer martial arts instruction on a limited basis.

The second major source was the immigration and emigration of easterners to the west and westerners to the east. From the 19th century through to the middle of the 20th century Hawaii became a melting pot for many cultures. Based on transportation modes of the day, it was a natural geographic stop-over point between east and west. Here Asian martial artists openly compared, exchanged, and often stole each other's knowledge. Until this time in history each martial art system was generally practised in secrecy – and only practiced in the Asian communities.

It should be noted that martial arts in the North America first arrived with the Chinese in the late 1800's as tens of thousands were brought in to develop the railway. Through this source doors were eventually opened to westerners (1960's) by formal invitation, sponsorship, and introduction. Until the mid-1950's commercial schools did not yet exist in North America.

Public access to training halls in the early years was very difficult. These schools were often located in basements, attics, and in the back of warehouses. They were far from public view. A combination of: obscure schools; stories of new deadly fighting methods; and an ignorant public, contributed to an image of mysticism in the martial arts that lasted well into the late 1970's. For the most part, these combat skills were studied by young adult men.

Throughout the 1970's martial arts interest in Europe (and especially in North America) began to grow at a new pace. There was a participation explosion because of the "Kung Fu" television series, movies (Bruce Lee, and Chuck Norris), public demonstrations, competitions, and the development of more commercial schools. It became a very popular activity that was different, exciting, and invigorating.

Contemporary Changes:

In the 1980's there was a tremendous shift in the martial arts industry. With the introduction of new movies like the "Karate Kid" (Ralph Machio), and an onslaught of Ninja fantasy movies (Sho Kosugi), the demographic make up of martial participants was altered tremendously. Both boys and girls, interested in becoming the next karate kid (or ninja), literally raced to the nearest martial arts school to enrol. To meet the new demand there was a vast expansion in the number of new full-time martial arts schools. Europe seemed to miss this craze, as most martial arts schools remained part-time in churches and halls. Many new schools opened without proper qualified instructors causing an even greater *watered-down effect* to the martial arts. Combat systems originally designed for grown men to hurt, maim, or kill other grown men gave way to baton twirling, touch-fighting, and flashy acrobatics. Quality and lethal skills gave way to pleasing customers' desires. An activity once considered the domain of adults became the sport of children. Many adults interested in studying martial arts began to stay away because it was perceived that karate was for kids – a complete shift from the 1960's. Whole martial art systems were altered to accommodate children. This meant that the play (sport) aspect grew and lethal knowledge diminished.

From this new breed of school, students attained Black Belts with little experience and knowledge in the concepts of real combat. Many of these graduates grew up and eventually opened schools of their own. Thus, a great deal of meaningful martial arts knowledge has disappeared for many in the martial arts. It would be fair to suggest that the vast majority of men, women, and children graduating as Black Belts today “couldn’t fight their way out of a wet paper bag”.

As a counter to kiddie karate, another major shift I observed in the mid 1990’s was the introduction of die hard fanatics who tried to promote martial arts as packaged violent entertainment. The “Ultimate Fighting Challenge (UFC)”, and similar events offered through competing organizations, has become main stream entertainment on sports networks. Martial arts schools have popped up everywhere offering “mixed martial arts” to attract young men who want to fight.

Also, a new market of participants has evolved, via the fitness industry, which mimics martial arts movements in activities such as cardio-kickboxing, and combat cardio routines like Billy Blank’s “Tae Bo”. Fitness routines should not be considered as serious martial arts training. These activities have attracted a large number of adult participants away from martial arts schools and into fitness centres. Although a cardio benefit can be claimed, the participants would be misguided to think that their routines are real martial arts or effective self-defence.

I personally believe that in the long haul, and in the larger grand scheme of things, many of these shifts pose a danger to the continued growth and prosperity of the martial arts industry as a whole. Trying to pretend the martial arts is an activity only to learn manners, gain confidence, obtain higher school grades, and get some exercise is just as bad as portraying it with mega-violent athletes battling for blood in a ring. Many studying mixed martial arts and other current systems are only studying bits and pieces of different martial arts – never to reach higher skills and knowledge. We need to be cognizant of the fact that mixed martial arts, no matter how athletic and violent, is still just a sport with limited skills, target, and rules. Further, very few are ever exposed to the discipline, customs, etiquette, history, and spirit that should accompany full martial arts training. It certainly merits the premise that the martial arts industry is currently producing more *partial artists* than *martial artists*.

There were also other distinctive shifts to the martial arts occurring throughout the 1990’s. Many instructors changed their marketing strategies away from selling violence to promoting wonderful industry buzz words like “life skills”, “confidence”, “self-esteem”, “discipline”, and “respect”. Quite often fighting and self-defence were no longer mentioned in advertising. The classic picture in advertisements became the black belt teacher on his knees holding the kicking foot of a cute smiling child. In order to survive and flourish some schools even went as far as to turn martial arts centres into daycares, after-school programs, and dance/exercise studios. The industry began to produce six year old black belts and women in tight spandex executing martial movements to music...clearly a new breed of Samurai warrior. Political correctness, anti-violence campaigns, and the religious right in the United States (who attacked martial arts as being evil and satanic) have all contributing factors to these changes. Martial arts school owners, who historically struggled to pay bills, could make lots of money offering their services to a child and fitness market.

Like most things in life (politics, fashion etc.), students need to understand that popularity of particular martial arts systems swings like a pendulum. In North America Judo was well known in the 1960’s...then came Ju Jitsu...then came Kung Fu (early 1970’s)...then Karate and Tae Kwon Do (early 1980’s)...then Ninjitsu (mid 1980’s)... then came Sport Karate and Kiddie Karate...and now we are back to Ju Jitsu (hidden by words like grappling). Martial arts books, films, magazines, training videos (DVDs), and especially the internet have all contributed to a smorgasbord selection of information. Perhaps new entrepreneurs will claim that their martial art is environmentally friendly.

It is our belief in Kenjute, that the martial arts should be portrayed for what it is. Yes we teach violent skills. But with these combat skills, we also stress the proper attitude, behaviour, and broad-based technical knowledge that are required to provide a real complete martial art education.

Enter Kenjute:

History shows us that the vast majority of martial arts were created by individuals who, for the most part, had little in the way of a higher academic education. Many of these founders were also limited in their exposure to other martial art disciplines. Those who had the privilege of studying more than one system often combined them into a new martial art. Most of these founders were hobbyists in the sense that they relied on other work as an occupation. Acceptance of any new martial art system by the general community was often based on the credibility of its founder.

Introducing Kenjute did not just happen overnight. It was born out of decades of struggle, change, sweat, dedication, and the need to create a structure committed to improving the quality and professionalism being offered to my students. I officially started teaching the

Kenjute format in 1993 (originally known as Kanzen Kenpo). From 1993 to 2005 the structure went through many adjustments and refinements to a point where it needed a new name to more accurately reflect its evolution. Thus in 2005 the program received its new name - "Kenjute". The current program design and criteria are the result of numerous adjustments to previous information I began to develop in the mid 1980's. Kenjute represents a continual evolution of my own personal growth and understanding of martial arts.

Kenjute has been founded on the principles of honesty, integrity, respect, courtesy, and professionalism. The copyrighted programs available are uniquely progressive challenging the body, mind, and spirit to attain maximum results in a minimal amount of time. As an evolving art, I sincerely believe that Kenjute is very practical and functional, adapting to environmental change and the individual needs of its practitioners. The Kenjute martial art system is an all-encompassing format providing students with a complete education in Fundamentals, Self-Defence, Weapons, Sparring, Forms, Special Skills, Ancillary Skills, and Theory. The programs are easy to study and make a terrific learning experience for the entire family.

It would be accurate to say that Kenjute is a unique martial art system that has evolved over time, influenced by Chinese, Okinawan, Japanese, Hawaiian, and North American martial arts masters. Many of the principles, customs, and skills taught in Kenjute are centuries old. Kenjute has its own criteria (curriculum) and high standards of excellence. Pronounced as "*Ken joo tay*", this exciting and very advanced martial art system can be translated to mean "*Hand Gun Hand*" (Kenju te). Connecting *Ken* (from *Kenpo* and *Kung Fu*) + *ju* (from *Ju Jitsu* and *Judo*) + *te* (from *Karate*) together acknowledges some of the martial arts that have been a major influence in the creation of this effective martial art system. Parts of the Kenjute structure have also been inspired by Kobudo (Okinawan classical weapons) training, Sport Karate, and other martial arts. It should be noted however that although influenced by these martial arts, the Kenjute techniques, higher standards, and requirements are unique thus rendering its own independent classification.

Kenjute Connection To Kenpo :

The term *Kenpo* is a Japanese word used to describe what we know as *Kung Fu* and what the Chinese call *Ch'aun Fa*. "Ken" (fist) and "po" (law) was an original hard (Buddhist) Chinese martial art. Its real origin is debateable. Many claim lineage back to 527 A.D. with the arrival of Bodhidharma. During the next one thousand years Kenpo progressed from a simple eighteen movement exercise to a complete fighting system. It reached a high point in the temples of Shaolin until their destruction by the Chinese emperor. Scattered monks taught their skills to wealthy Chinese families for food and lodging. Thus Kenpo was passed through family lines, father to son, and in great secrecy.

Showing the techniques to outsiders was unheard of; especially white Caucasians in later years. "*China was a cultural attraction for all other Asian countries and as a result Kenpo became an influencing martial art from which the arts of other countries evolved.*" (Haines, *Karate History And traditions*, 1968) Even *Karate* (Chinese hand) was nothing more than *Tode* or *Kara* (Chinese Kenpo) and *Te* (Okinawan fist fighting). Five major systems of Karate evolved all with Kenpo at their roots. Thus Karate could be considered a derivative of Kenpo. "*Many terms have been associated with Kenpo over the centuries "as a tribute to, in recognition of, to identify with, to clarify its relationship to, or in some cases for financial gain".*" (Parker, *Infinite Insights Into Kenpo Volume I*, 1982).

Shorinji (Shaolin) *Kempo* referred to the art as taught in the temples of Shaolin. *Kosho-Ryu* (*Kosho Shorei Ryu*) *Kenpo* (Old Pine Tree Spiritual Calling) referred to a specific system supposedly passed down in the Mitose family line to James Masayohi Mitose (1916 – 1981). "*The origin of this system may have been passed down by the Kosho sect (Yoshida clan) near Shaka-In temple on Mount Kinkai, Kyushu, Japan.*" (Wikipedia, 2006). Some also claim that James was influenced by his uncle Motobu Choki, a master of Okinawan *Karate Kempo*. Motobu may have been closely influenced by *Shorin-Ryu* Karate and *Shotokan* Karate. Mitose broke with tradition of keeping the knowledge within the family and began to teach the public in Honolulu Hawaii (1942). Classes were held at the Britannia Mission. The school was called the "Official Self-Defense Club". Mr. Mitose passed his legacy unto five men. They were Thomas Young, William Chow, Paul Yamaguchi, Aurthur Keawe, and Edward Lowe. Mr. Mitose, who also referred to his art as *Kenpo Ju Jitsu*, retired from active teaching in Hawaii and moved to the U.S. mainland where he ran into trouble with the law. In 1974 he was convicted of murder and extortion and was sent to Folsom Prison. On March 26, 1981, while still in prison, he passed away from diabetes complications.

Of the five men, it is the William Kwai Sun Chow lineage that Kenjute practitioners are related to. Aside from Kenpo training, some claim that William K.S. Chow also learned Kung Fu from his father. Whether true or not is of great debate. William Chow, also known as "professor" and "thunderbolt", referred to his art as *Chinese Kenpo Kara-ho Karate*. The word "Karate" was a common term referencing martial arts in Hawaii at the time (1950's). Later Prof. Chow would refer to his art as *Kara-Ho Kenpo*. William Chow's student, Adriano Emperado, was quoted as saying that "*William Chow taught what James Mitose taught*". (Wikipedia, 2006). However another Chow student, Ed Parker claimed that William Chow's system was quite different than Mitose's. Mr. Chow died in September 1987.

In the 1950's, a young Hawaiian teenager began to study with Prof. Chow. His name was Edmund Kealoha Parker. This is the lineage that Kenjute practitioners are related to. A descendant of King Kamehameha, Ed Parker was exposed to many world-class boxers because his father was the boxing commissioner of Hawaii. Mr. Parker was introduced to William Chow by the professor's bother. After

receiving his Black Belt (1953), Mr. Parker moved to the U.S. mainland to attend university in Provo Utah (B.Y.U.). While there Ed Parker taught Kenpo on campus to other students and law enforcement officials (1954).

Mr. Parker was offered a job teaching Kenpo at a health studio in Pasadena California. Ed Parker and his pregnant wife Lialani, moved to California only to find out his job was short lived. The health studio had been sold to a new owner who did not want martial arts instruction as part of the program. Stuck in a difficult situation, Ed Parker decided to open his own Kenpo Karate school. With funds provided by money his wife had saved, he rented and renovated a small studio on Walnut St. in Pasadena in 1956. It is said to be one of the first commercial Karate schools opened in the United States mainland. From that point Ed Parker never looked back. He taught literally dozens of movie stars, celebrities, and helped many martial artists gain their fame. He wrote books, appeared in some movies (Kill The Golden Goose, Revenge Of The Pink Panther), created an international organization (I.K.K.A.), created one of the longest running and largest tournament in the U.S. (I.K.C.), and created a new Kenpo for America – thus coining the phrase *American Kenpo*. By discovering, comparing, analyzing, and creating Mr. Ed Parker created an art that is one of the most realistic and practical *striking* systems to date.

Originally, Mr. Parker taught literally hundreds of techniques thinking that more was better. It was referred to as *Kenpo Karate*. As time progressed however, his views dramatically altered and he refined his system many times to become *American Kenpo*. In his last years, he felt that it was not *how many* techniques there were in Kenpo that made it successful, but rather an understanding of *concepts and principles* as well as a sound ability to perform the *basic fundamentals* of the art. Ed Parker was definitely one of the most famous Kenpo masters of the twentieth century!

When Ed Parker passed away in December of 1990 his funeral was attended by thousands. A plaque I had presented to the Parker family was placed beside his coffin during the public viewing. The words I wrote on the plaque were quoted during the funeral memorial spoken by Skip Hancock. After his passing, the Kenpo world went into great turmoil. Politics, power struggles, program deletions, and lowered testing criteria turned a once powerful international Kenpo association into dozens of sub-organizations all battling for supremacy. The result became a fragmented Kenpo world where many simply promoted themselves without fulfilling any time requirements or criteria. Today, there are many graduating as American Kenpo Black Belts who have not learned the required material as outlined by the man who introduced it as his life's work.



Plaque I presented to Parker family that was placed beside his coffin (1990).



Pamphlet from funeral in California. (1990)

In the 1970's I taught *Tracy Kenpo* at Professional Self-Defense Studios in London, Ontario. The school was run by my instructor, Mr. Ralph Chinnick. The Tracy brothers were early students of Ed Parker who had branched out to form their own organization. While teaching at PSD I also taught martial arts to a small select group at my home. This group was comprised of some neighbours, friends, and athletes I was coaching at a local secondary school.



Ralph Chinnick kicking me (1978)



Original select group of students training under me (1980)

In 1981 I opened my first school to offer instruction in Kenpo (as well as elements from the Judo, Ju Jitsu, and Kung Fu I had studied). For additional Kenpo knowledge I wanted to learn directly from the source and therefore went to see Grandmaster Ed Parker. I

joined his International Kenpo Karate Association as a Third Degree Black Belt in 1984 and starting introducing American Kenpo to Canada. I was fortunate to have a close teacher-student relationship with Mr. Parker and became his representative for Canada. In fact I was the only Canadian ever to be a personal student of this legendary teacher. On numerous occasions, whether it was in private lessons at my school, or private lessons in Mr. Parker's living room in California, Ed Parker shared with me many interesting stories about the art and the people in it. As an already accomplished black belt, my capacity to learn large sections of Kenpo knowledge from Ed Parker was much easier compared to others starting as beginners. Much of this information was privileged and is not common knowledge.



(Above) Students of my first school (Universal Academy Of Martial Arts) (1983)

In early May of 1991, I received a phone call from Mrs. Parker. She asked if I would accompany her to teach in England, Ireland, and Jersey. No one had been to Europe to work with the I.K.K.A. Black Belts since Mr. Parker's death. On this first of many trips to Europe, I conducted twenty-four seminars and three Black Belt Examinations in twelve days. Mrs. Parker gave me Mr. Parker's Casio watch as a "thank-you" for assisting her. Later I received other jewellery and personal belongings of Mr. Parker.



Ed Parker and I posing for American Karate Magazine article. (1986)



Ed Parker signed movie photograph to me. (1988)

Subsequent trips to teach and test Black Belts in Europe, Scandinavia, and the United States opened my eyes substantially. I believe that these experiences, along with numerous other opportunities including announcing for three years at the International Karate Championships in Long Beach as well as being a featured demonstrator at the IKC, allowed me to grow immensely as a martial artist. There were so many things told to me by different Kenpo groups, members of the Parker family, and individuals, that sometimes it was very difficult to remain silent during a very political time. I chose to remain non-political and refused to participate in organization power struggles. I did however agree to be the Canadian representative for the International Kenpo Karate Association from 1991 – 1993.



Graham Lelliot, Leilani Parker, Roy MacDonald, and me (Jersey) (1992)



Teaching in Ireland for the Irish I.K.K.A. (1992)



Teaching in England for the British I.K.K.A. (1991)



Poster of Ed Parker and myself. (1992)



Picture of Ed Parker, Leilani Parker, and myself (1990)



Teaching in Channel Islands (Elizabeth Castle) (1991)

I would be remiss not to mention other Kenpo stylists who helped with my Kenpo journey including my former business partner, Mr. Mike Donovan (London from Pittsburgh) who introduced me to Mr. Dennis Tosten; Mr. Dennis Tosten (Philadelphia) for Tracy Kenpo; and many visits to see Mr. Joe Palanzo (Baltimore) for American Kenpo. From 1984 to 1993 I was extremely active with American Kenpo. Attending Black Belt camps as both teacher and participant, teaching seminars, testing students abroad, and helping to represent the International Kenpo Karate Association in various capacities allowed me the opportunity to interact directly with many additional notable American Kenpo practitioners. These have included Doreen Cogliandro, Bob Lyles, John Sepulveda, Sasha Williams, Barbara Hale, Brian Hawkins, Jeff Speakman, Skip Hancock, Frank Trejo, Paul Mills, Gilbert Valez, Tommy Chavies, Graham Lelliot, Roy MacDonald, Paul Dowling, Edward Downey, Gary Ellis, Mervin Ormand, Jackie McVicar, and many more.

There are many different versions of American Kenpo that exist today. Many Kenpo systems being taught are sub-systems of Kenpo master Ed Parker's influence. Black Belts who studied with him in the 1950's were learning a different format than those who were under his tutelage in the late 1980's. By 1993 there were literally dozens of Kenpo organizations all claiming to be the "official" group for legitimate American Kenpo advancement. Ed Parker garnered lots of media attention in industry publications for a long period of time after

his passing. Many suddenly wanted to learn American Kenpo or say that they taught the art – even if they didn't. Whatever the reality, I left the American Kenpo structure in 1993 and chose a different path in order to offer a much more advanced and complete program structure. I can tell you however that Ed Parker was a brilliant martial artist. He and his wife helped me immensely and I am very grateful to both.

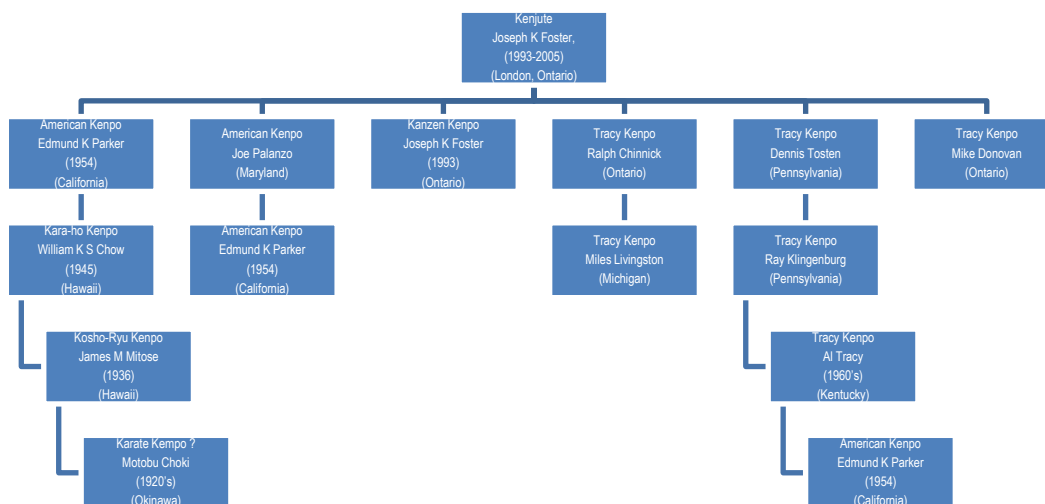
Kenjute students should know that American Kenpo is primarily a striking self-defence martial art. It does little with weapons training, does not teach control (mid-level response) techniques, lacks ground skills, is not really designed for athletic fighting matches, wastes too much time teaching multiple self-defences for the same attack, and uses very little in the way of joint locks and throws.

In choosing to pursue a new path (1993), I decided to introduce a belt curriculum that reflected the additional technical skills my students had also been learning from me since the mid 1980's. This included information I had obtained from my experiences in Tracy Kenpo, Judo, Ju Jitsu, Shaolin Long-Fist Kung Fu (5 Animals), Kobudo, and Sport Karate. The structure and requirements were clearly different from the American Kenpo that I had brought to Canada. At the time of its inception, the initial belt structure was predominately influenced by my Kenpo background. The new martial art system was more well-rounded addressing additional elements of training. Thus "Kanzen" (complete) "Kenpo" (fist method) was born. It was unique and eagerly embraced by my students. Over the next decade many students graduated as top notch Kanzen Kenpo Black Belt Graduates. Kanzen Kenpo became well known in the martial arts industry for producing well-rounded quality students. Further, numerous outside martial arts organizations placed me in their international Black Belt "Halls of Fame" for my creation of Kanzen Kenpo.



Numerous pictures from the Kanzen Kenpo era (1993 – 2004)

Through the next twelve years Kanzen Kenpo went through many expansions and refinements offering much more than just Kenpo. There were enough adjustments that, by 2005, my programming needed a name to more accurately reflect what the system had evolved into – thus enter Kenjute.

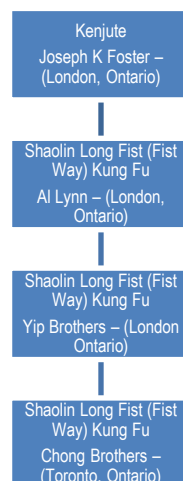


Kenjute Connection to Kung Fu:

Aside from my on-going Kenpo teaching and training, I had the privilege of meeting and training under sifu Al Lynn (1978). He was a teacher of *Shaolin Long-Fist (Fist Way) Kung Fu*. We know that “Fist Way” or “Fist Method” is also referred to as “Kenpo”. Sifu Lynn had come through the Canadian Karate Kung Fu Association. Al Lynn learned from the Yip brothers (London, On.) who were connected to the Chong brothers (Toronto). I found Al Lynn to be an inspiration. He was quiet, reserved, extremely flexible for an elderly man, and highly committed to his art.

The system offered the “Five Animals” Kung Fu (similar to *Hun Gar Kung Fu*) format including the Leopard, Dragon, Tiger, Crane, and Snake. A very circular system taught through forms (patterns). This martial art system claims direct lineage to the Shaolin monks.

Students of this system are expected to *freestyle* with their knowledge as specific self-defences were not taught with the exception of the few defences in the forms. Like Kenpo, Shaolin Long-Fist Kung Fu offers little weapons training, does not teach control (mid-level response) techniques, lacks ground skills, is not designed for athletic fighting matches, and uses very little in the way of joint locks and throws.





With Chinese Kung Fu Curve (Broad) Sword (1982)



1997 Reunion picture of teachers from the 70's.
Myself, Al Lynn, Mike Whelan, & Jules Bialkowski

Kenjute Connection To Judo & Ju Jitsu:

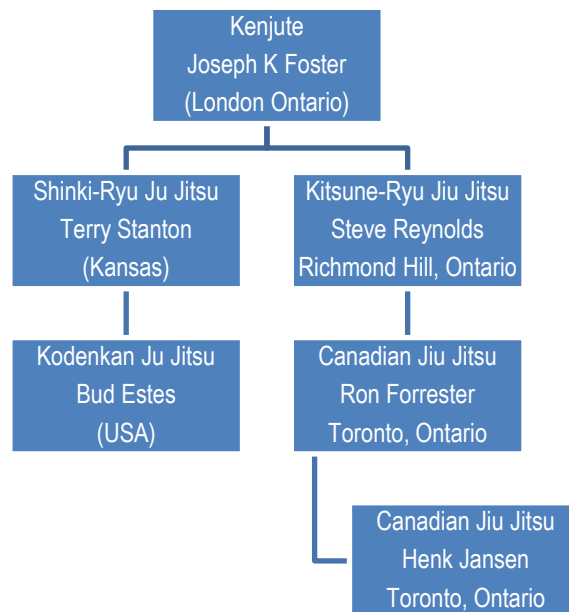
In 1973 I was introduced to *Judo* by a friend. I trained at the local YMCA dojo learning basic skills and throws. I do not recall the Japanese Sensei's name. While continuing with my training in Tracy Kenpo, I gained additional knowledge in Judo at my high school through (Mr. Ernie Huggins and Mr. McCauley). In fact my first knee re-construction (1977) was because of a bad break fall while in a demonstration match with Mr. Huggins. I have always maintained my connection to practicing Judo skills for myself and my students.

Although Judo is a sport, it does offer great manipulation training, takedown skills, ground work, holds, chokes and is excellent fitness training. It lacks weapons and striking skills needed for street self-defence however.

My introduction to *Ju Jitsu* came from two sources. In the late 1970's I had the pleasure of meeting and training with Mr. Terry Stanton who came from Kansas City (Kodenkan, Dozen, and Daito-Ryu Ju Jitsu). I was impressed with his joint lock teachings and the instant bio-feedback (pain) that registered when applying a technique correctly. Mr. Stanton went on to found the *Shinki-Ryu Ju Jitsu* system.

Additionally, I trained in the early 1980's with well-known Canadian Ju Jitsu Master Steve Reynolds. Mr. Reynolds lineage is tied to the Canadian Jiu Jitsu Federation (Mr. Ron Forrester – 1960's). I found Mr. Reynolds to be very dramatic and dynamic with his flavour of Ju Jitsu. Mr. Reynolds is the founder of the *Kitsune-Ryu Ju Jitsu* system.

Ju Jitsu is an excellent martial art to teach security and law enforcement personnel because it is more conducive to their needs for arresting and controlling. Ju Jitsu is weaker however when it comes to striking requirements necessary in street fights and multiple attacker scenarios. Some weapons were taught.



Kenjute Connection To Sport Karate:

While tournaments have historically focused on *watered down* fighting skills for safety reasons, this venue has provided a great learning experience for me and my students. Throughout the 1970's, 1980's, and 1990's, I attended hundreds of events throughout Canada, the United States, and Europe. I was an active competitor having won numerous Black Belt Championships in weapons, forms, and fighting in Canada, the United States, and Europe. I also developed many students who went on to win countless regional, national and international titles of their own. As a tournament official I have acted in the capacities of Head Referee, Arbitrator, Coordinator, and in the 1980's promoted the Canadian Internationals which often had around 1000 competitors and featured guests like Ed Parker, Joe Lewis, Bill Wallace, and Joe Palanzo.

These competitions provided a forum to interact with martial artists from countless other systems. Observing different martial arts, exchanging ideas, and debating merits have certainly influenced how I created the Kenjute structure. Open (all-styles) tournaments of the 1970's favoured karate systems with basic power strikes. However martial arts like Tae Kwon Do with high powerful kicks caught the eye of everyone. Modern *Freestyle* Martial Arts began to develop which combined both into a modern sport.

Although many tournaments today have become an arena for mainly showmanship (acrobatic touch), they have value in teaching students to be competitive. Tournaments can teach elements of presence, courage, grace under pressure, and sportsmanship to name a few. It is also a terrific method for maintaining fitness levels.

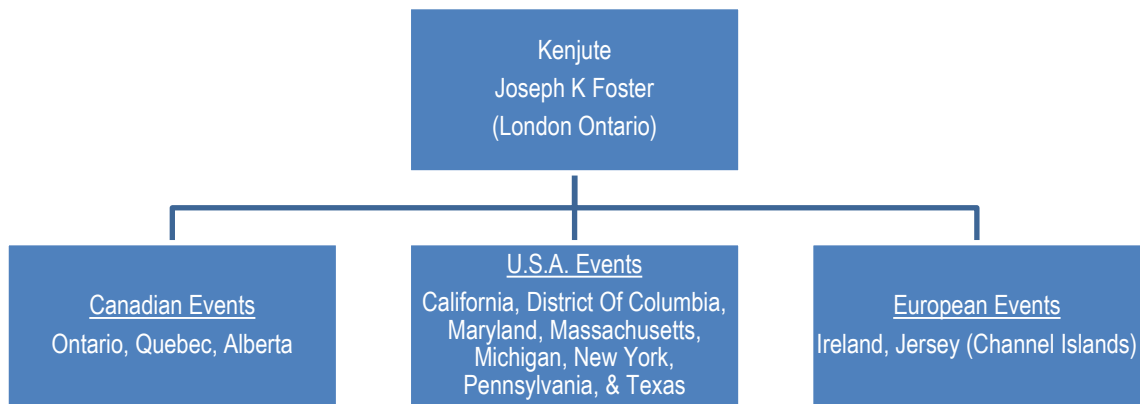
It must be remembered however that tournaments are *play* and as such offer little skill for real street self-defence. The tragedy is that some schools, who only teach sport karate, award Black Belts. These Black Belts in turn actually believe that they are capable of handling themselves in street altercations. I can tell from running security in numerous bars for years, and being in the middle of literally hundreds of conflicts, most current Black Belts (like the Sport Karate Black Belt graduates) do not fair very well.



Two outstanding competitors at my tournament – Canadian Internationals. Often this event I organized had over 1000 competitors.
(Left) Andre Sac & (Right) Don Duncan. Pictures taken from mid 1980's inventory. Pictures taken by Claus Andersen



Joe Foster (Centre Picture) posing with some of his trophies. + 2 students posing with their championship titles. Over the decades hundreds of Joe Foster students have won titles at the regional, state, national, and international levels.



Kenjute Connection To Weapons And Kobudo:

Each martial art I studied offered small amounts of weapons training ideas. Most of my weapons training and development occurred after receiving a Black Belt. I was very impressed with Canadian *Shotokan* Master Cezar Borkowski and his display of weapons prowess and knowledge. Motivated by him and a myriad of others over the years that I have exchanged information with, I have spent the last thirty-five years experimenting, learning, and developing various weapons skills. As an extension to the body, weapons can teach us many interesting ideas. Classic Kobudo (Okinawan weapons – farm tools) such as the nunchaku, sai, staff, kama, and tonfa, as well as military weapons like swords, spears, bow and arrows, etc. have all been examined. Weapons are taught in Kenjute both as Kata and pre-set defence applications. I have divided the weapons training into five classifications: stick family, blade family, rope/chain family, projectiles, and others (poisons, gases etc.)

Generally, we would rarely carry weapons during our daily activities. After understanding and mastering weapons concepts however, students can easily apply this special knowledge to items in their everyday environment.

Kenjute Connection To Ancillary Sources:

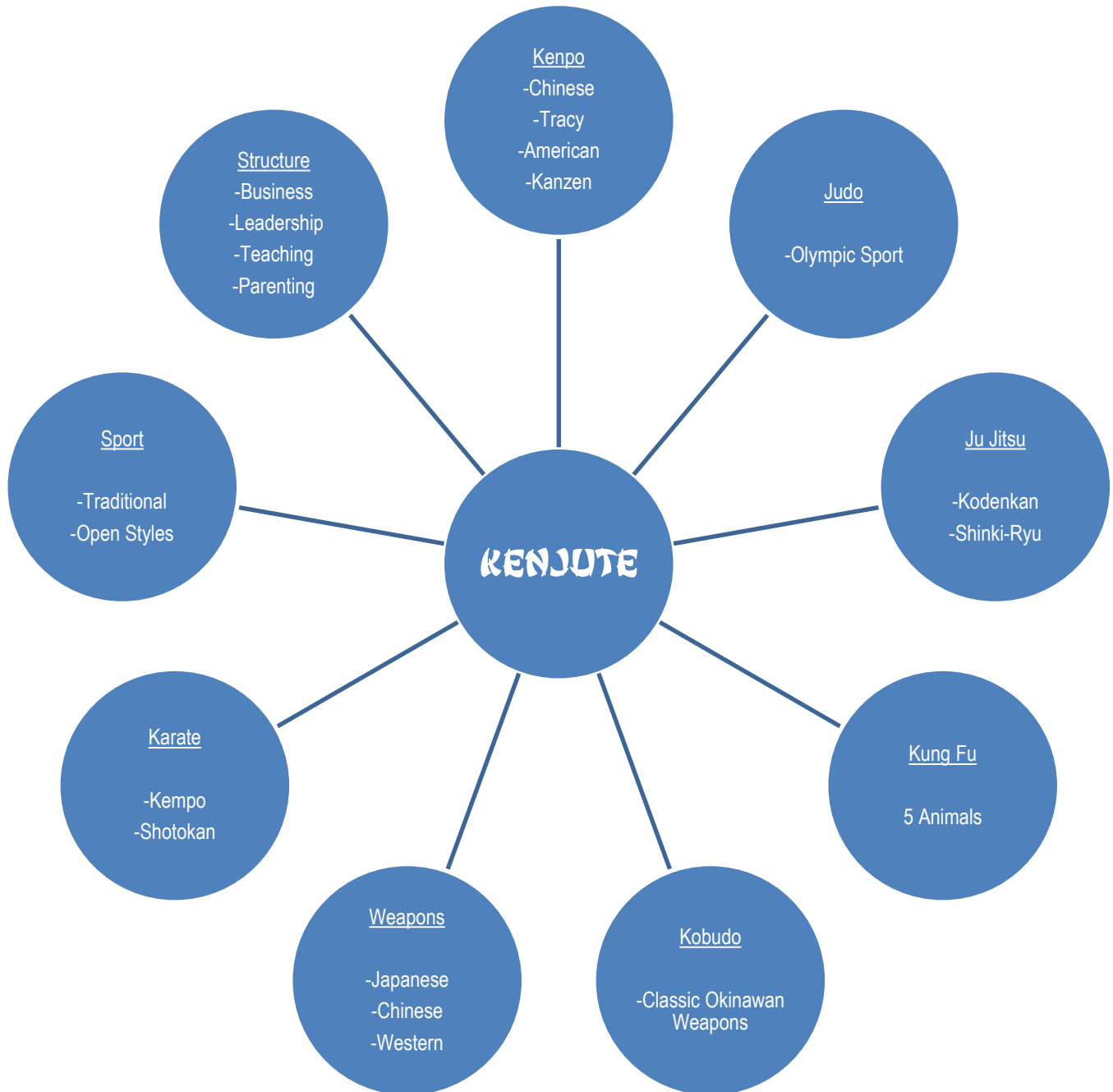
There have also been other factors that have played a key role in how I created the Kenjute system. My specialty at the university level was in physical education (now known as kinesiology). I obtained a Bachelor of Arts (BA) from the University of Western Ontario in 1983. This degree allowed me to apply biodynamics, biomechanics, nutrition, fitness training, and anatomical knowledge directly to the Kenjute system. My involvement in a number of other sports including weight training was a big help in establishing additional technical structures and logical placement of techniques and drills. My more than thirty years of teaching and business experience played a central role in determining lesson plans, criteria, and the presentation of Kenjute. Having two of my own children has also helped me to better understand training schedules and availability too.

Further, my involvement as a security person over the years in numerous bars and other venues, as well as teaching various security staff, military, police, and implementing security programs has afforded me a different approach to viewing martial arts. I have been involved with thousands of “problem customer” removals and directly in the middle of hundreds of conflicts: one on one; one against many; groups against groups; empty hand fighting; use of weapons like chairs and bottles; disarming of knives and a gun; a shooting less than fifteen feet away; fighting in tight situations; fighting on the street; fighting on stairs; fighting in booths; fighting around obstacles (furniture and bystanders); fighting on the ground; fighting drunks; fighting people high on drugs; and much more. I understand from first hand experience the dynamics of a real fight.

Reality Check:

The vast majority of Black Belts have never been in a real fight yet profess to be experts in self-defence. I cringe at what many display to gullible students as realistic self-defence. Still others, who perform martial arts skills as a sport (point fighting, kata, and even contact fighting) honestly believe that they are fully equipped to handle themselves on the street. Sport martial artists train with rules (controlled environment, controlled targets and limited strikes, locks, holds, and chokes). The tragedy is that many of these Black Belts and sport mixed-martial artists find out the hard way as they get destroyed by a “nobody” in the bar. I have witnessed this on numerous occasions.

Kenjute offers realistic self-defence skills and knowledge that can be instantly applied to street survival needs. It also provides a complete martial arts education to its participants through the seven other elements of training. I sincerely believe that enrolling in the Kenjute Regular Belt Program is a wise investment.



Stances General Information

What are they?

Stances, also known as postures, serve many functions. They can be used in both offensive and defensive situations. In an offensive mode, a *forward stance* can be used to separate your opponent's alignment by driving your forward knee into the inside of his quadriceps. A *reverse stance* can be applied as a buckle against an attacker's leg. A *close kneel stance* can easily become a knee drop against a downed opponent's body. Defensively, stances allow you to re-establish yourself into a set position for future retaliation.

Stances are static in nature. That means there is no movement. It is a temporary posture that is assumed in preparation for blocks, strikes, takedowns, and throws. When these static positions are connected in a sequence, we refer to them as body maneuvers.

Stances and Body Maneuvers are perhaps the most important fundamentals in martial arts. A strong stance gives the practitioner balance. Without this crucial balance, a student's response will always be a weak one. They further provide the defender with guarded positioning. This allows for maximum protection, response, and power.

For the majority of stances being delivered, you should also try to keep the torso erect in order to maintain a mid-point balance. Picture a pole that runs down through the top of your head, along the spine, and into the ground. This pole should be straight up and down. If the target is too far away to reach, then the whole body should move forward while maintaining that upright pole. Additionally, you could visualize a book balanced on top of your head. The book should remain on top of your head when shifting into a specific stance.

Remember:

- Keep an erect upper torso to maintain your mid-point balance.
- Shuffle forward as a single unit instead of moving beyond the range of a defined stance.
- The wider the base and lower centre of gravity, the more stability but less agility.
- The narrower the base and higher centre of gravity, the less stability but greater agility.
- Maintain a knee to heel distance alignment for efficiency.
- Keep the body's centre line off angle to minimize vital targets.

Blocks General Information

Many see the blocking as a defensive means to deflect an incoming attack away from your body. In Kenjute, we like to view blocks as an offensive weapon - even when you are in a defensive mode. You should be able to deflect an incoming weapon away from your body. Our system of martial art also teaches you how to use your blocks in order to draw your opponent even closer.

Every time a block is delivered, it should be thought of as a strike with the intention of hurting your opponent's attacking limb. Pain is a great deterrent to future attacks. If you successfully apply a painful blow (block) during the initial attack, it may prevent your opponent from continuing.

Initially the four basic directional blocks will be taught in a large gross-motor application (*two step blocking: load/fire*). This is done in order to teach the proper mechanics of the required skills (proper start and end points). Once a student has become more proficient at the basic blocks, then they will be practiced from a more realistic and condensed motion. Students need to further comprehend that blocks are delivered from wherever their hands happen to be. This start position is known as *point of origin blocking*.

Knowing the different blocks is not good enough. When blocking to the outside of an arm, you should block *at or above the opponent's elbow*. Blocking to the inside of an opponent's arm should be executed *at or below the elbow*. Blocks should not extend too far beyond the defined perimeters of the body. See your blocks as a path of motion and not a line of motion. This means that the contact point on your blocking arm may be anywhere from your wrist to your elbow creating a shield. Clearing an opponent's limb away from your body often includes multiple blocks in sequence such as a universal block and windmill block.

Remember:

- Blocks are strikes that can deflect (re-directing force) away from the body or towards to body (borrowed force).
- Block at or above the elbow on the outside of attacker's arm.
- Block at or below the elbow on the inside of attacker's arm.
- Blocking should be executed as a "path" of motion with contact anywhere along forearm.
- Do not cross your centre line when blocking inward. Instead clear with the other arm.
- Do not block too far past the outside perimeter of your body when blocking outward.
- After the gross motor skills of blocking (load/fire) are mastered, begin to practice your blocks from different "points of origin".
- Maintain and protect your center line by re-positioning your body when blocking from different positions.

Punches General Information

Obtaining the ability to deliver lethal blows with your hands requires an understanding of hand positioning, targets, alignment, the three dimensions, and use of your entire body mass. Not shaping your hands correctly can lead to painful bruising, sprains, bone breaks, and ligament damage. Before you strike any solid surface, be sure to receive the proper instruction. Conditioning of the hands can be done through various striking exercises. Traditional schools strike heavy bags, striking shields, and an apparatus known as the makiwara (a padded board). Some advocate applying special lotions to the hands to toughen them up. Breaking objects such as tiles, cement blocks, and boards are often done for two reasons. It identifies the amount of power (penetration) a blow has. Secondly, breaking (tomashiwara) is applied to “test the spirit”. Please be aware however, that these practices are not for beginners and should only be attempted after considerable training and instruction.

Remember

- Alignment between the hand, elbow, and shoulder should be maintained during a strike.
- Power from any upper limb strike comes from use of the hips and legs.
- The first two knuckles (index finger and tall finger) is the contact area for punches.
- Contact area for a Hand Sword is at the base and inside of palm (padded area).
- Palm positioning in punches is determined by height, depth, and width from target.
- Upper limb strikes are executed with either “full hip” action for penetration or “snap hip” for rapid percussion striking.
- In maximum force striking we don’t hit *to* the target but *through* the target.

Kicks General Information

The ability to deliver strong kicks requires balance, flexibility, and knowledge of the kick being applied. Foot shape, contact area (on foot), knee alignment, leg trajectory, counter-balance, hand placement, and follow through are seven very important elements to understand.

How high you kick is not as important as how well you kick. The ability to kick high is determined by length of time training and genetics. If you happen to be one of those tight inflexible people, do not become discouraged. Your range of motion will improve with training. High flashy kicks have become very popular in the martial arts. They are not a pre-requisite to obtaining martial arts rank however. The fact is most martial arts masters never kick much above the belt in real conflicts.

Rather than kick high beyond your current capabilities, it is better to develop proper kicking techniques in the lower range first. With an aggressive stretching routine, and lots of practice, your range will improve. In Kenjute you are strongly encouraged to work on improving your kicking range so you will have the ability and option of kicking both high and low in the future. Kicks are initially executed in a four step process. The knee of the kicking leg is raised and aimed at the target as the foot is tucked up (load). The kick is then executed with proper alignment, snap, rotation, and contact (fire). Without dropping the knee, the kicking foot is then tucked up again (recoil). The kicking foot is then lowered back to the ground (re-plant).

Remember:

- Align the foot shape with the body for maximum results.
- Extending the hip forward (depth), bending the support leg (height), and rotating the kicking hip (width) are key factors in developing powerful kicks.
- Load, fire, recoil, and re-plant your kicks.
- At Yellow Belt kicks are executed from standing (either foot), secondary (back leg), or primary (front leg) positions.
- Height of kicks is not important at this stage of training. Defined motion, balance, and power are key factors.

Body Maneuvers General Information

Body Maneuvers are designed to move the body through the three dimensions of height, depth, and width. They can also be used to move the body to a different location in order to advance, retreat, position, and evade. Body Maneuvers are *active* and can greatly give rise to stronger strikes while at the same time making it much harder to be hit.

Remember:

- Maintain your mid-point balance when executing body maneuvers.
- Protect your centre line in order to close off your targets during maneuvers.
- See the whole body of your opponent when moving.
- With the exception of a few specific body maneuvers, maintain your body spacing and move as a single unit.
- Apply all proper checks and guards with your hands while in transition.

Break Falls, Ground Positions, And Rolls General Information

In order for the body to safely make contact with the ground it is essential to learn how to do it efficiently and with proper technique. You can either “break” the force of your fall or you can roll out of it. While it is true that many altercations end up with both combatants on the ground, fighting from this position should be one of your last choices for many reasons:

Ground Surface:

The ground is not a friendly place. It often has hard surfaces (tile, concrete, asphalt, rocks, frozen ground, and ice) that will not compromise for the frailties of the human body. Falling on hard surfaces can cause bone breaks in the elderly and those untrained in proper break fall methods. Other surfaces such as water, sand, snow, and mud greatly inhibit our ability to move - no matter how skilled. The ground, where we are to engage our opponent, is quite often not an even surface (hills, steps, curbs etc.). This may prevent free movement and can potentially cause serious injuries. Further, items such as keys in your pocket can cut and bruise your body when hitting the ground.

Environmental Surroundings:

The space in which you are to engage an opponent might not be conducive for ground fighting techniques. Groundwork in a phone booth is impossible. Perhaps you are attacked in a small room, narrow hallway, or on the stairs. Objects may also litter the fighting area (ie: broken glass in bars). Tables and chairs in a tavern (restaurant), furniture in a room, cars in a parking lot, and a large crowd of people are examples of things that can affect the necessary space for ground fighting.

Gender:

An average woman is generally smaller and weaker than an average man. Weight and strength are key factors in ground fighting because of the degree of contact manipulation involved. Women who are attacked by someone (like a rapist) should avoid the ground for two key reasons. It is easier to dominate a weaker and smaller person when on the ground. A rape is much easier to commit if the female is already on the ground.

Age:

As we get older, we become more brittle. Our flexibility decreases, bones weaken, and the muscles lose their suppleness. Falling to the ground for an elderly person is a potential nightmare. Fighting from the ground is equally challenging because an older person's speed and strength is also greatly diminished.

Body Type:

Body mass, bone structure, strength, and height also play an important role in determining potential success when fighting from the ground. Small people are at a disadvantage. Skinny people lack the mass (and often the strength) to engage in contact manipulation.

Fitness Level:

Engaging in wrestling on the ground requires strength and a large expenditure of energy. Fighting from the ground may require the fight to last for several minutes. People, who are not in peak physical condition are at a serious disadvantage when ground fighting.

Escape Capabilities:

To escape your attacker (when they have a hold on you) may be impossible. Therefore your only option is to engage them. If you had not been on the ground, you could flee at a time and/or opportunity determined by you. It also takes longer to get away when you are lying on the ground - whether engaged with your opponent or not.

Multiple Attackers:

Ground fighting skills are really designed to combat a single opponent. When there are multiple attackers, fighting from the ground is ineffective and dangerous because it is harder to place them (your attackers) on one flank. The minute you commit your hands and feet against one opponent, the others can pounce.

Conclusion:

If you have a choice, you should never elect to fight from the ground. The ground texture, topography, amount of space, objects in the way, gender, age, body type, fitness level, escape capabilities, and number of attackers are ten very sound reasons not to ground fight.

The reality however is that you may not have a choice. An unexpected attack, loss of balance, and being over powered are three circumstances that may force you to fight from the ground. Therefore a minimal amount of knowledge, experience, and training is necessary to prepare you properly.

Kenjute has the following philosophy when it comes to ground fighting. ***“The ground is not my friend. If forced to fight from this position, any engagement with my opponent will be short. I will do whatever it takes to escape as quickly as possible re-establishing my defences from a position that I can control”.***

Many martial artists refer to groundwork as “grappling”. This connotation entails two combatants wrestling on a mat (or in a cage) applying judo and/or ju jitsu principles. It is a controlled environment where the participants willingly take part. Certain strikes and chokes are not allowed. The mat provides a smooth safe surface for added safety. The combatants are either pinned, knocked out, or “tap out”. There are merits to practicing this type activity to teach students how to move on the ground. It can also be great for conditioning.

It is important to understand however that grappling, and the techniques applied, are not necessarily the types of skills you should apply (fighting from the ground) on the street in a real altercation. Kenjute groundwork manipulation self-defence techniques ARE NOT GRAPPLING. They are not designed for a mat and/or competition between two players. Our approach to groundwork skills are based on street applications. Eye gouges, finger pokes, clawing, throat and groin grabs, head butts, biting, spitting, and flesh pinching are examples of how a Kenjute practitioner should view fighting applications when on the ground. These skills would never be allowed in a grappling match.

For those interested in experiencing some ground skills in more of a competition setting, our students are exposed to mat sparring starting at Purple Belt (or sooner under the guidance of your instructor).

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).

Manipulation Self-Defence General Information

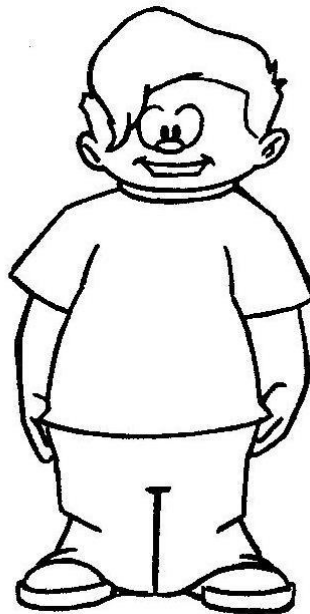
There are two basic ways to defend yourself. You can strike (boxing arts) or you can manipulate (wrestling arts). Both types of fighting methods have strengths and weaknesses. In Kenjute, we like our students to be exposed to both concepts. Focus on the striking self-defence skills will be introduced at Green Belt. In Yellow Belt through Purple Belt inclusive, students are instructed in manipulation skills. These control techniques allow for what we call introduction and mid-level responses. It is our philosophy in Kenjute that potential conflicts should be dealt with in the following way: **step 1-** anticipate, **step 2-** talk, **step 3-** walk, and lastly **step 4-** defend. Defending ourselves in step 4 involves (a) controlling, (b) maiming, (c) critically injuring, and (d) taking a life.

Manipulation self-defences are great for improving natural strength in beginning students because of the physical interaction of moving their training partners (natural resistance training) when executing the required techniques. Your instructor will teach you how to apply these self-defence techniques using a number of different scenarios including variations to: clothing changes, lighting conditions, environment changes, body types, and intensity. Safety is paramount, and therefore you need to purchase groin protection from your instructor before you commence training.

Remember:

- Safety is very important. Therefore know your limitations when practicing with a partner.
- Remember to tap out when you wish to be released from a technique.
- If your partner “taps out” STOP IMMEDIATELY even if you have not completed a move.
- After learning the defence pattern, practice slowly with an opponent until both of you are confident with the technique. Once competent, increase the speed and force to simulate realistic defence scenarios.
- Power comes from the legs (and hips). Bent your knees and use your whole body when executing a skill.
- Be sure to maintain your centerline and mid-point balance.
- Repetition is the key. Reproducing a required technique is NOT GOOD ENOUGH. Perhaps after applying the self-defence hundreds of times you may begin to truly understand.

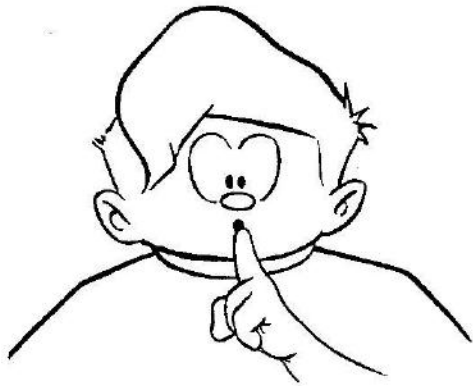
Some Personal Health & Street Safety Tips



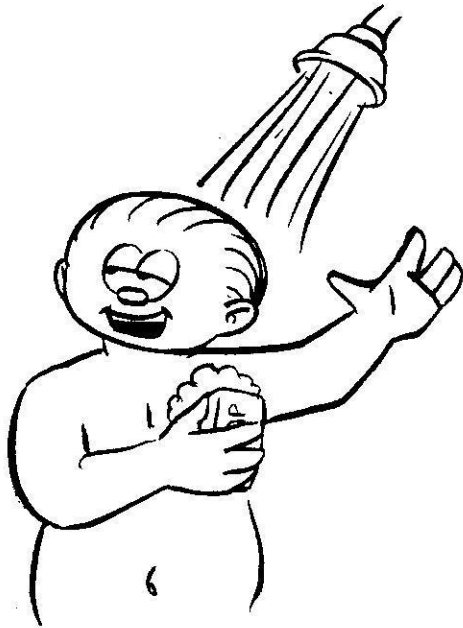
The following cartoons are designed to help young Kenjute students understand some health and safety issues. Parents and instructors are encouraged to discuss these issues at home and in class.

Remember the Dojo peace rules...no talking,
no touching, and be polite.

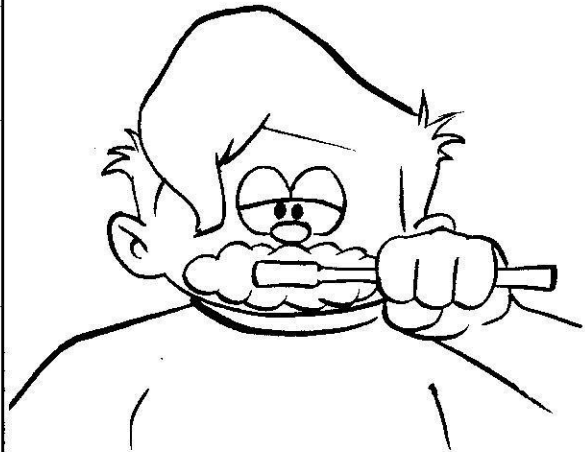
SSHHHHH.



I am an important person so I will...



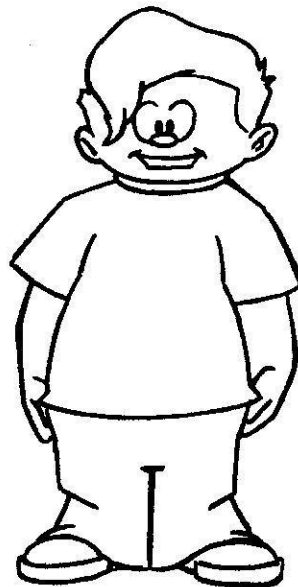
wash my body daily,



brush my teeth after
I eat,



brush my hair,



and look my best!

I will defend myself by learning how to do Kenjute!



©, Kenjute, 1998

If I am grabbed, I will yell "HELP!" and bite, kick, scratch, and punch to get away.

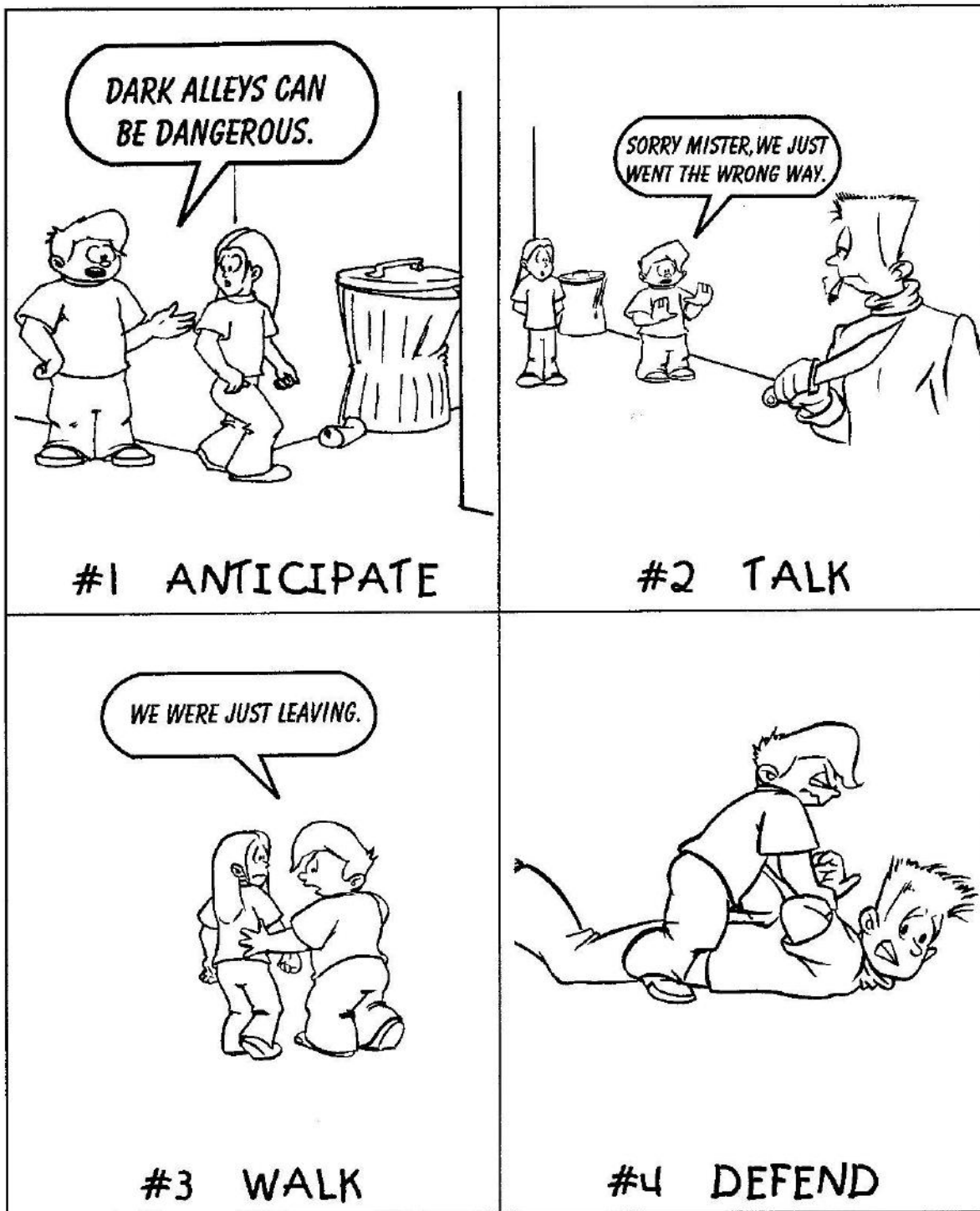


©, Kenjute, 1998

Nobody should touch me on any part of my body that a bathing suit would cover. I will yell "NO!", run away, and tell my parents immediately if this happens.



Remember the four rules in self-defense...



I should respect everyone, BUT it is O.K. to yell
"NO!!!" if someone is trying to do something
wrong to me.



©, Kenjute, 1998

If I am chased, I will run to where there are lots of people and keep yelling "HELP!".



©, Kenjute, 1998

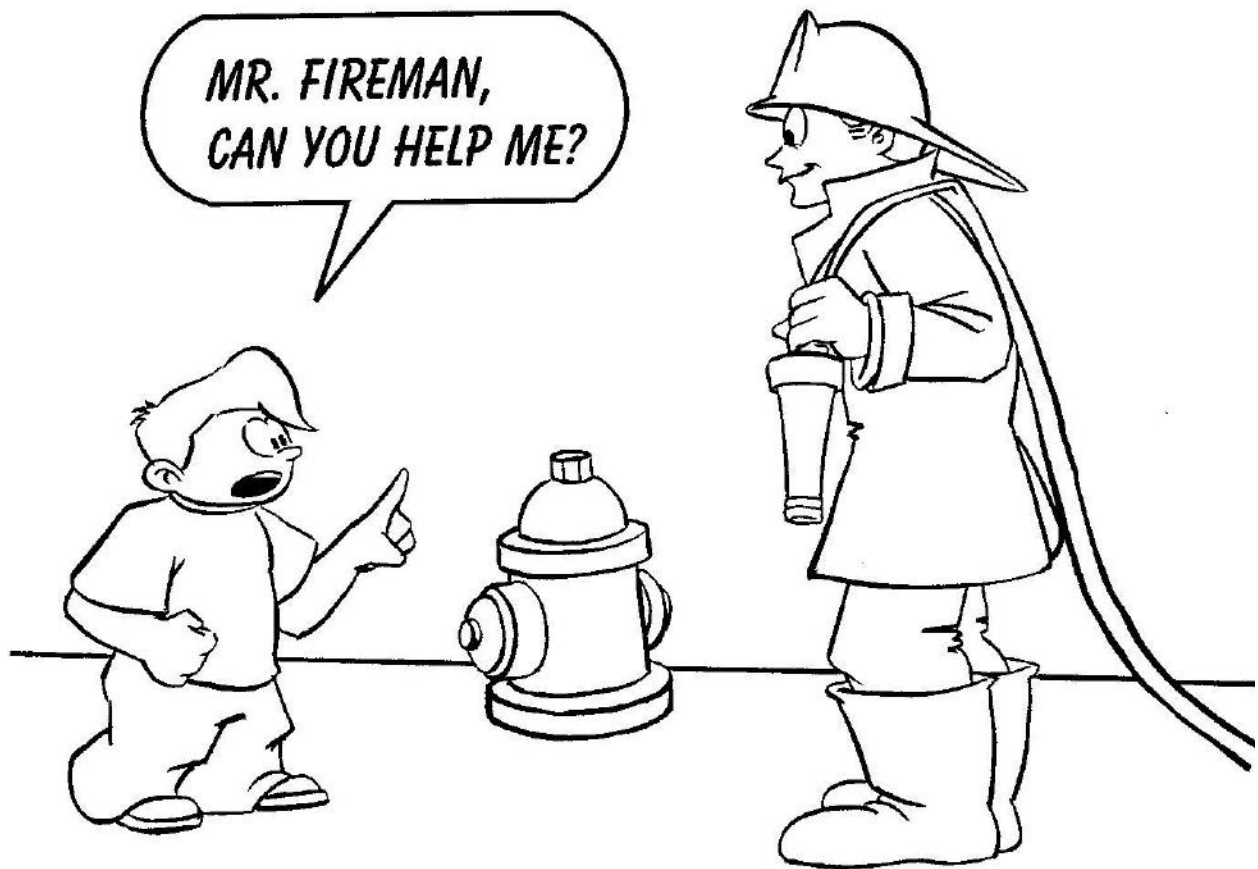
If I am lost, and I have no money to use a public telephone, I can dial "0" and tell the operator I need help!



If I am lost, I can go to a school, hospital, or store to get help. I will ask the worker to call the police and my parents. I will stay there until the police or my parents pick me up.



If I am lost, I can go to a police officer, fire fighter, ambulance driver, bus driver, block parent, store worker, or adult I recognize to get help.



©, Kenjute, 1998

I should know my street name, city, and country... then I can tell a police officer where I live if I get lost.

My street is: (#)____(name)_____

My city is:_____My country is:_____



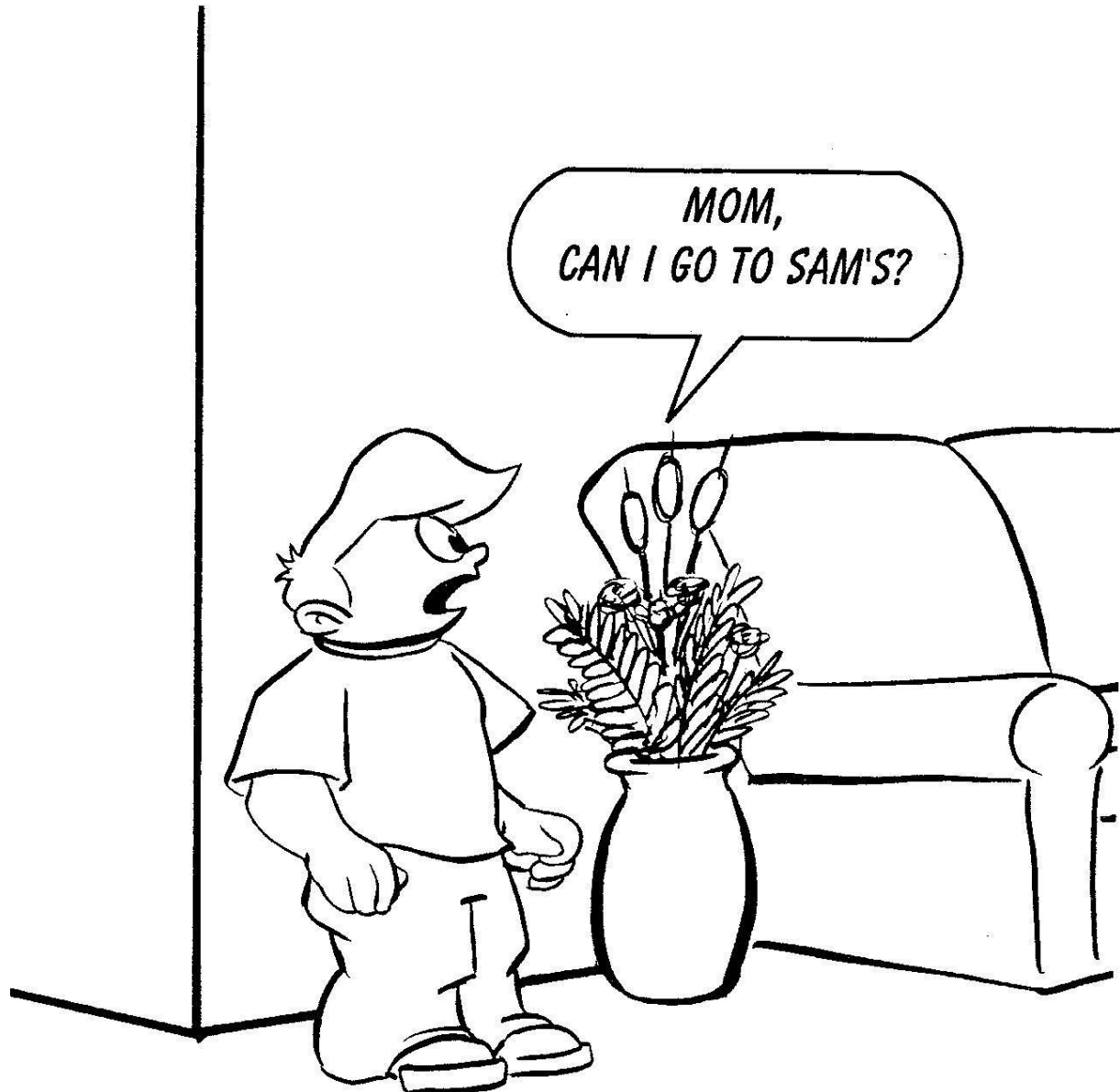
I should know how to dial my telephone
number (including 1 + the area code). My
telephone number is:

____(1) + _____(area code) + _____(#)

HMMM...
MY PHONE NUMBER IS
1-416 555-2121

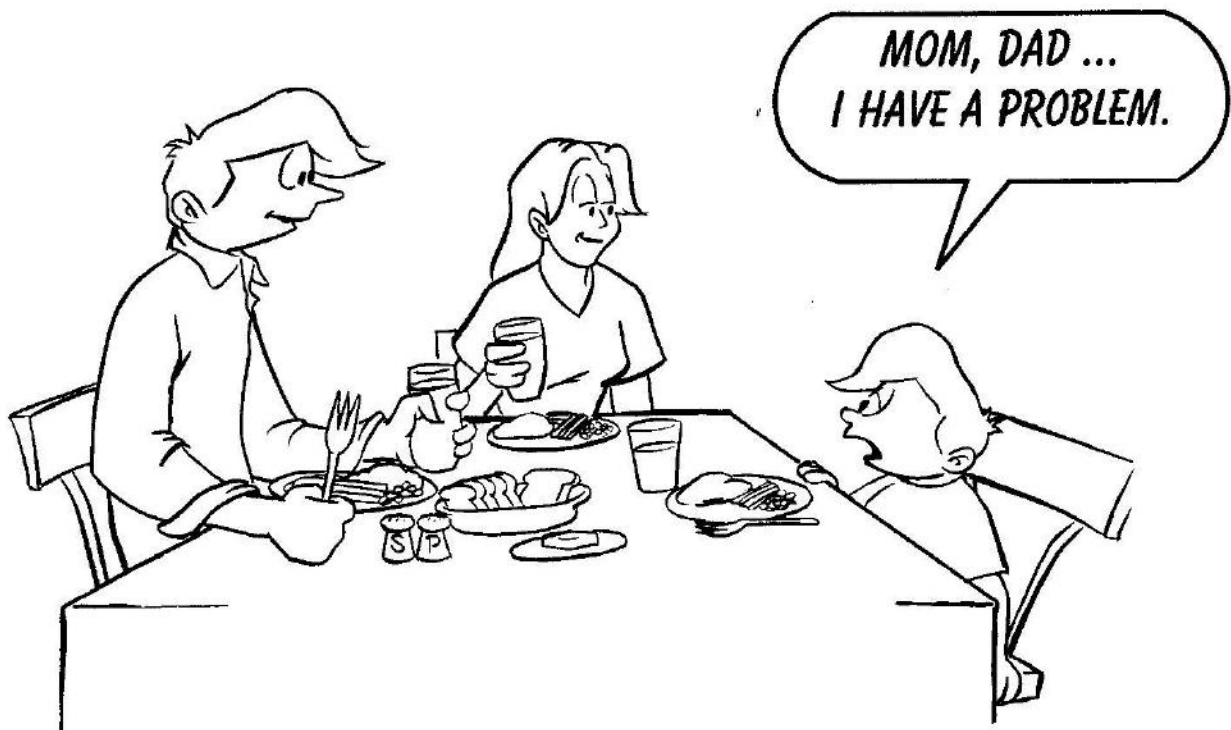


I will always tell my parents or baby sitter
where I am going to be.



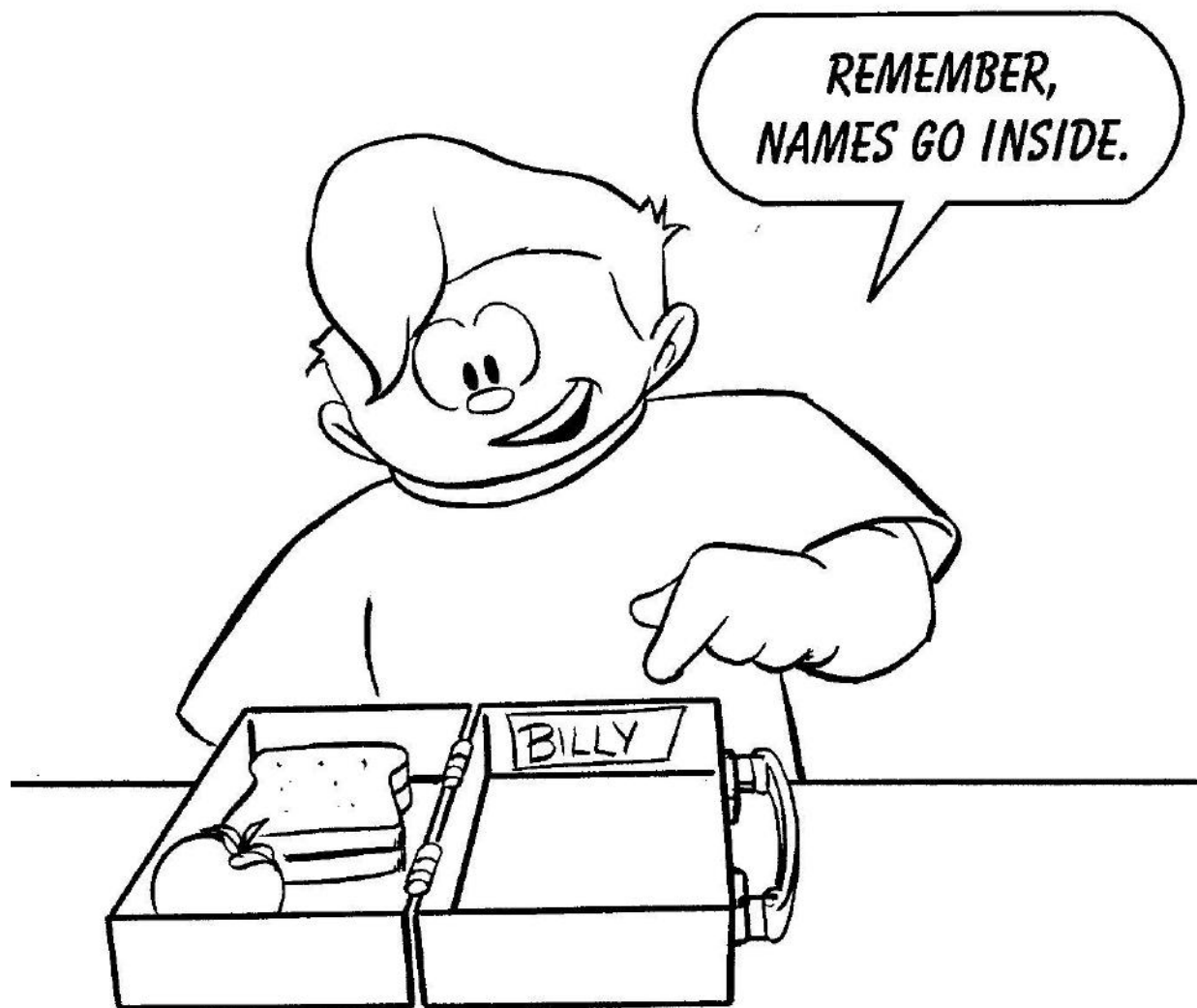
©, Kenjute, 1998

I can tell my parents about my fears and secrets and personal things.



©, Kenjute, 1998

I will not put my name on the OUTSIDE of my clothes , bags, hats, or lunch pails so strangers won't know who I am.



©, Kenjute, 1998

If someone I don't know approaches me in a car, or is maybe walking a dog, I will never go with them or let them get close to grab me.



If someone calls on the telephone, I will
never let them know if I am home alone.



©, Kenjute, 1998

I will not unlock and open my door if I do not know who is on the other side of the door.



I will never walk alone to school or play by myself in a public place. I will be with my friends or family.



Dealing with Bullies

(Parents Should Read This And Discuss With Their Child)

Being able to defend yourself is much more than just learning how to stand, block, punch, and kick. Being victimized by a bully can be a negative life altering experience for anyone – especially younger children who in the developmental stages of physical and emotional growth. Statistics clearly show that, if left unchecked and addressed, ongoing bullying can lead serious emotional damage ranging anywhere from the victim experiencing lower self-esteem to even suicide. Therefore it is paramount that parents be aware of what is going on in the child's life. It is equally important for the child to feel that they are welcome to speak to their parents about their concerns without fear of the parent brushing it off as “nothing” and/or “suck it up”. Helping a victim of bullying can often be beyond the scope of standard parenting skills. There is no shame for parents to reach out for professional help – medical, community support groups, and sometimes legal.

Possible Signs That Your Child Is Being Bullied:

- Your child is coming home with unexplained injuries – or frequent injuries
- Your child seems to be losing more of his possessions (ie. Ipod, new shoes etc.).
- Your child doesn't want to participate in external activities – self-isolated.
- Your child increasingly fakes an illness to stay home.
- Your child has a change in appetite – could be a significant increase or decrease in hunger.
- Your child suddenly has difficulty sleeping.
- Your child becomes more withdrawn – whipped dog syndrome.
- Your child is easily agitated by little things.
- Your child loses interest in previously enjoyed activities.
- Your child's grades are dropping for no apparent reasons.
- Your child loses his friends.
- Your child demonstrates a lower level of self-esteem.
- Your child demonstrates ongoing signs of depression.
- Your child is receiving nasty letters and or emails.

Possible Signs That Your Child Is A Bully:

Every bully has a parent. No parent wants to think that their child is possibly a bully. Be a responsible adult by being aware of what your child is up to.

- Your child is sending nasty comments on the internet – ie. Facebook.
- Your child is getting into a lot of fights.
- Your child is constantly getting into trouble with authorities – ie. teachers, police.
- Your child is hanging out with others who are known bullies.
- Your child is becoming more aggressive to others – including animals.
- Your child keeps showing up with acquired items - trophies of victims.
- Your child “acts out” if they don’t win – bullies are known to be competitive.

What To Teach Your Child (Strategies To Stop From Being Bullied):

- Avoid interacting with known bullies – stay away from them. Followers of bullies often end up bullying others too.
- If you are being bullied – immediately tell someone in authority (parents, teachers etc.).
- If you are being bullied – let them know you are going to report them to authorities – IT IS OK TO TELL ON A BULLY!!!!
- Bullies prey on stray individuals – try to be with your friends when confronted by a bully (strength in numbers).
- Stick up for your friends if they are being bullied – tell someone in authority.
- Bullies prey on weakness – let them know that their aggressive behaviour, name calling etc. is not acceptable and will not be tolerated by you.
- Bullies love control – leave the confrontation and ignore the name calling.
- Bullies don’t like serious resistance – even if you are afraid, be brave in your words and actions (show no fear) – they are less likely to attack you (physical and/or verbal) if they themselves might pay a heavy penalty for their inappropriate actions
- Show your parents/teachers any received inappropriate letters, emails etc.

SPIRIT

Personal Requirements



Kenjute Rules

Dress Code:

1. All students will wear the official KI sanctioned uniforms only. Students may elect to wear an official KI "training t-shirt" in place of the uniform top during warmer months (and times decided by your instructor). A full KI uniform must be worn for belt examinations and other special events.
2. All students will wear their lapels left over right.
3. No jewelry will be worn by students when training for safety reasons.
4. Uniforms will be neatly pressed and odour free when at the school.
5. Only sanctioned crests will be allowed on the uniform.
6. Only bare feet are permitted in the training area unless otherwise posted by your instructor.
7. Hats, bandanas, and head bands are not to be worn in the school.
8. All students will have clipped toenails and fingernails for safety reasons.

Bowing Procedures:

9. A full Kenjute *salutation* will be done: beginning and end of traditional circular forms and circular (soft style) competition forms. A short Kenjute *salutation* will be done: start and end of class, addressing and instructor, and greeting or bidding farewell to the head instructor.
10. A regular Kenjute *bow* will be done: entering and leaving the training area, when addressing instructors and/or practitioners of other systems, and linear (hard style) competition forms.

Equipment:

11. All students must have a full uniform, proper crestring, groin protector, appropriate sparring equipment, and weapons. These must be purchased from your instructor.
12. All students are responsible for purchasing any and all other related items (books, manuals, DVD's, and training aids) from your instructor.
13. Equipment and personal belongings are the responsibility of the student. The school is not responsible for articles lost or stolen.
14. Proper maintenance of all personal training equipment is essential for safety reasons.

Behaviour:

15. All students are to enter the training area five minutes before class starts and sit in the designated area to meditate. Students are to concentrate on proper breathing and positive thoughts.
16. All students will sit in the designated area for five minutes after class to meditate. Students are to concentrate on proper breathing and visualizing the skills they have just learned in class.
17. All students will refrain from loud talking, fooling around, and showing disrespect when in the school at all times.

18. All students will be outstanding citizens never abusing any knowledge that is taught to them.
19. All students will have a positive attitude, train hard, be courteous to other students (regardless of rank), and strive to achieve personal goals.
20. All Black Belt instructors (1st to 7th degree) and (assistants too) will be addressed as Mr./Miss/Mrs./Ms” followed by their last name. All Black Belt instructors (8th to 10th degree) will be addressed as “Master” followed by their last name. The Grandmaster will be addressed as such.
21. All students will get into the “yes sir” (“yes ma’am”) habit when addressing instructors or assistant instructors.
22. All students will maintain a serious attentive attitude when training.
23. All students will refrain from teaching, coaching, or demonstrating any skills taught to them by the school at anytime without first receiving written permission from KI. Anyone caught doing so may be demoted, suspended (without financial refund), and may face legal action.
24. Students wishing to have their own school may do so upon obtaining a 2nd Degree Black Belt and after receiving written permission from KI Headquarters. The student must also have completed the KI Kenjute Apprentice Program.
25. You must be a 2nd Degree Black Belt, and have received written permission from KI, to promote any student up to and including Green Belt in the Kenjute Regular Kyu Belt Program and Brown Belt in the Kenjute Child Program. 3rd Degree Black Belts, having received written permission from KI, may promote students up to and including Blue Belt in the Kenjute Regular Kyu Belt Program and Junior Black Belt in the Kenjute Child Program (as part of a panel of three 3rd and/or 4th Degree Black Belts for JBB promotions). 4th Degree Black Belts, having received written permission from KI, may promote students up to and including Brown Belt in the Kenjute Regular Kyu Belt Program and Junior Black Belt in the Kenjute Child Program (as part of a panel of three 3rd and/or 4th Degree Black Belts for JBB promotions). 5th Degree Black Belts and higher, having received written permission from KI, may promote students up to and including Brown Belt in the Kenjute Regular Kyu Belt Program and Junior Black Belt in the Kenjute Child Program. Black Belt candidates (all levels) are tested by the system Founder (Soke) only, or in his absence, the Kenjute International appointed examiners.
26. There is no limit as to how many Kenjute Black Belts there can be at any level (including 10th Degree Black Belt). There can only be one Grand Master at a time however.
27. All students will help maintain a clean and orderly school.
28. All students and guests will remove their footwear and place them in the designated area.
29. All students will attend their official belt classes when in the school.
30. No food or drinks are to be brought into the school without pre-approval.
31. Blue, Brown, and Black Belts are to help teach as part of their requirements for belt advancement.

NOTE: These rules are an extension of your school's “Student Enrollment Agreement”. Failure to comply with any of the rules may lead to dismissal from the school without any financial refund.

Proper Etiquette

It is human nature to instantly judge people you meet for the first time. Everyday day you sell who you are to the public and are measured by what you say and do. Therefore, how you dress (neatness & grooming), how you behave (polished), how you present yourself (refined and composed), what you say (choice and linguistic quality), and how you say it (presentation) are paramount.

Advanced civilized cultures, no matter the time period, have abided by both written and unwritten codes of conduct. This has helped to ensure more functional societies in lieu of anarchy. Further, how you are perceived by others can affect personal opportunities and advancement. Successful people are often perceived to be well mannered, polite, and intelligent. In many cases this can be attributed to using proper etiquette. Rightly or wrongly, you need to understand that “perception” often overrides “truth”. If you want to up your game and increase your perceived standing amongst your peers, then consider the following tips:

- Your clothes do not have to be expensive or trendy but they should be clean and odour free.
- Hygiene (washed body, combed hair, clipped toenails/fingernails, brushed teeth, fresh breathe) shows pride in yourself.
- It is perceived that clean shaven men are more intelligent than unkempt unshaven men.
- Wash your hands frequently to prevent the spread of germs.
- Cough (sneeze) into your forearm – not your hand.
- Avoid publicly picking your nose – use a tissue or handkerchief
- Greet people with a warm smile every time you meet.
- Frequently use their name in conversation.
- Shake their hand with a firm grip in business settings (or bow in some cultures).
- With close friends, hug as if you mean it.
- Show appreciation to your colleagues, friends and loved ones.
- Give more than you get.
- Speak in a positive manner when addressing someone, or speaking about someone.
- Avoid gossip and casting stones.
- Be a good listener. Everyone has a story to tell and a path to discover.
- Take notice and acknowledge the little things people do.
- Compliment the success of others.
- Definitely use “please” and “thank you”.
- Address people who have earned legitimate titles such as doctor, professor, master etc.
- Address those (who are not close friends and relatives) as mister, misses, miss, ma’am, sir etc.
- Avoid speaking in slang and using foul language.
- Think before you speak.
- Use intelligent words.
- Convey poise through proper posture when standing and sitting – no slouching.
- Walk with grace and determination like you are floating.
- Think before you act.

- Keep your surrounding clean, neat, and tidy.
- A messy desk suggests disorganization.
- Do not speak with food in your mouth.
- Take your hat off indoors – especially at the dinner table.
- Unless identified as “finger food”, use utensils and not your hands to eat.
- Clear your palette of food before putting more in your mouth.
- Chew with your mouth closed.
- No double dipping into common food bowls.
- Stop licking the plate clean.
- Keep your elbows off the table.
- Use a napkin and not your sleeve to wipe food away from your mouth.
- In most cultures loud slurping and belching at the table are considered very rude.
- If you must belch, pass gas, adjust a “wedgie” (or frontal discomfort) – do so discreetly away from public observation.
- Inescapable passing of gas – create space by leaving the room. Can’t leave the room? Stand beside and look at the family pet.
- Playing “pocket pool” is never cool at a public gathering.
- Holding a door open for someone and letting them enter/exit first is never out of style.
- Admit when you are wrong.
- Apologize for your transgressions.
- Your word is your bond.
- Follow through with promises.
- Respect and treat other people and their property as if it were your own.
- Be early or on-time for all schedule activities and meetings.
- Forgive (but not forget) transgressions against you.
- Help those truly in need – not for personal ego but because it’s the right thing to do.
- Truly appreciate gifts and compliments from others (as long as these gifts and compliments are not being used by others to manipulate you or the situation).
- Lead by example.

Additional Customs, Rules, And Etiquette

In Yellow Belt you were introduced to a series of rules regarding how a student of Kenjute should behave. This next section takes a brief look at some additional issues needed to maintain a successful school. Following this information also produces a better martial arts student.

1. Students should salute the instructor when first arriving at the school.
2. Students should remove all footwear at the front door.
3. Students should always address instructors by proper titles.
4. Students should always bow when entering and leaving the training area.
5. Students should always speak in a low respectful voice in the Dojo.
6. Students should never cross their arms or place hands on their hips when in the Dojo.
7. Students should never walk in front of the instructor or between the instructor and the class.
8. Students should always face away from instructor to tidy their appearance when in the Dojo.
9. Students should always face away and kneel down to tie their belt when in the Dojo.
10. Students should not fidget when in class.
11. Students should always train in a safe manner considering the safety of others too.
12. Students should always kneel at the entrance and wait to be acknowledged by instructor when late.
13. Students should arrive 5 minute before class to meditate in the proper place.
14. Students should remain 5 minutes after class to meditate in the proper place.
15. Students should place their Belt Card in the appropriate place to be signed by the instructor.
16. Students should memorize the "Kenjute Creed" for reciting at the start of class.
17. Students should memorize the "Kenjute Student Pledge" for reciting at the end of class.
18. Students should willingly participate in helping to keep the school clean.
19. Students should behave with proper conduct inside and outside of the school.
20. Students should actively promote Kenjute and defend its integrity.
21. Students should assist fellow members in need.
22. Students should attempt to do at least one nice deed each week.
23. Students should always be respectful and conscientious of other's accomplishments.
24. Students should train with intense effort and on a regular basis.
25. Students should treat themselves with respect and appreciation.

Success Planning

Success in life can appear in many different forms. Material possessions, higher knowledge, physical beauty, happiness, family, personal health and more are just some ways of measuring our own personal success. Whatever you try to succeed in, there is a formula that you might follow which will increase your chances of achieving your desired results.

Step 1: Goal Setting

In order to achieve success, you must first identify what it is you are trying to succeed at. Too often people exist from day-to-day never accomplishing anything because they exist without purpose. You should make a written list of what is important for you to achieve self-fulfilment. Next, write your list in order of most important to least important items. Determine what you would like to see yourself achieve with each item in four parts. Part 1: achieve presently; part 2: achieve in one year; part 3: achieve in five years; part 4: achieve in ten years. By doing this you have *prioritized* what you value and at the same time have established *short term* and *long term* goals. Make sure that the goals you set are realistic and attainable so you do not pre-set yourself for imminent failure.

Step 2: Game Plan

There are many people who would like to have a million dollars and know exactly how they would spend it. However, very few have any idea how they are going to earn the million dollars (other than winning a lottery). Goal setting is fine, but unless you have a *game plan* for achieving these goals, you will probably fail. Your game plan should be realistic with a step-by-step progression of the actions you will carry out to reach success. It is also healthy to use reinforcement messages. These come in the form of little notes placed in and around your daily activities such as on a bathroom mirror, car dashboard, inside of brief case, bedroom wall etc. and will serve as reminders to keep you on track.

Step 3: Self-Discipline

So now you know what you want (goal setting) and how to get there (game plan). You still will not succeed without the final key. This is perhaps the most important factor in determining your success. The key of course is *self-discipline*. If you are swayed by every little distraction away from your game plan, then trouble lies on your horizon. You must have the fortitude and guts to say NO to distractions. When you have an assignment due for school and a great movie comes on television, you must learn to sacrifice your instant pleasure in order to stay on track. Martial arts training can help you achieve this self-discipline.

NOTE:

Life is a continually evolving process. As your life changes, so too may your goals. It is important to re-evaluate your goals and game plan on a regular basis to make any adjustments that are necessary. Please do not confuse money and material wealth as the standard measure for success. A Chinese philosopher once wrote, "less is more!" Making mistakes is inevitable. Do not compound the errors by repeating the same mistakes. Never be ashamed of failing in an attempted goal for you will grow in the process and be farther ahead than if you had strived for nothing.

"The fear of failure is the death of success". Author Unknown

Behaviour And Attitude Toward Others

Suggesting that Kenjute students follow certain behaviours is a goal to produce better students, more well-rounded students, balanced students, and basically good citizens. No one is perfect. Everyone has done things that they are not proud of. We cannot change our past but we can certainly work on a daily basis towards becoming better people. Thus I encourage you to ponder the following and do your best to be the best.

Instructors and parents should review and discuss the following behaviour and attitude topics with their student/child.

Abuse Of Skills:

Study of the martial arts, and Kenjute in particular, brings with it great responsibilities. Students at a Kenjute school must recognize that what they are learning could be very lethal when applied for real. The best weapon you possess is your mind. Therefore it is essential you try and solve all crisis situations by anticipating and avoiding conflict. Proper communication can prevent physical confrontation. If the other party is not interested in a dialogue between you and them, then we recommend you leave the crisis area. This may at times involve running away. When "talking" and "walking" cannot be applied, then your physical response must match the severity of the situation (defend). It is better to control than to maim. It is better to maim than to critically injure. It is better to critically injure than to kill. It is better to kill than to die.

Taking a life, or seriously crippling another human being, should only be done when there are no other alternatives. Be prepared to defend your selected response in a court of law. Never lash out in hate and revenge. Obsessed consumption of hate and evil leads only to spiritual emptiness.

The valuable knowledge you learn in Kenjute should not be used as a *tool of terror*. These skills are not to be *played with*, nor are they for you to *play on* the less fortunate. The old saying; "Those who live by the sword shall die by the sword" is very true. If you go looking for trouble it will probably find you first. A real martial artist uses his/her skills for construction and not destruction.

To live by the kenjute code, anticipate danger and avoid it. Talk your way through conflict. Walk away when your opponent is not interested in a peaceful resolution. Finally, defend yourself to win when all other options fail. The levels of defence include controlling followed by maiming, critically injuring, and lastly taking a life. Your response and actions are dictated by the situation. Remember that you may be required to justify your actions later to your peers.

Treatment Of Others:

You are very fortunate to be able to afford Kenjute lessons. You probably enjoy a very high standard of living in comparison to people from other nations on our planet. Be appreciative of what you have and, by all means, help those less fortunate than yourself. The wealth of a person is not measured by the coins in their pocket, but by the deeds performed to better our communities, its people, and the environment. "Do unto others as you would have them do unto you" is a wise thought that has stood the test of time, and still holds true today. It is certainly a moral guide by which we can live in greater harmony with others and ourselves.

Kenjute students are encouraged to become activists. There are countless worthwhile causes available to choose from. It is the process of helping that builds better personal character. Not only will you be assisting a needy cause, you will be growing in experience, love, and positive spiritual energy. In short, helping others gives you strength and credibility.

Start by deciding on a simple worthwhile cause. Offer your (physical being) services maybe once/week. Over time you may choose to increase your level of commitment. Participating in constructive causes builds positive spiritual energy. Every time you help, your energy gas tank receives a boost.

As a matter of habit you should consciously attempt to greet people with a warm smile every time you meet them. Try to think of only positive things to say when addressing or speaking about someone. Avoid gossip and casting stones. Be a good listener. Everyone has a story to tell and a path to discover. Take notice and acknowledge the little things people do.

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".

Taking The High Ground:

The more martial arts skills you acquire, the easier it becomes to hurt someone. This is why martial arts practitioners must remain disciplined, focused, composed and self-restrained. There will be times in your life when you would like to lash out at someone who angers you. When you lose control your rage will grow. Uncontrolled rage actually leaves YOU vulnerable to defeat. Just because you could hurt someone and win the fight doesn't mean you should. You ought to give great pause before deciding to humiliate another person. Instead, it is my hope that you, as a fellow Kenjute practitioner, will rise above physical, emotional, and verbal conflict by "taking the high ground".

Anyone claiming to be perfect is either a fool or a liar. We are all flawed as human beings each having experienced varying degrees of jealousy, bad behaviour, and gossip mongering. Staying on the right path can be hard and a real personal challenge. If you fall off the path, get back on. Taking the high ground is an honest attempt at adhering to a behaviour/attitude compass. Choosing a course of action should not be based on "what's in it for you" and/or convenience. Often doing the right thing is harder and with consequences.



"Take a STAB at success: Speak Positive. Think Positive. Act Positive. Be Positive." JK F



GOOD DEEDS/HELPER LOG

CHILD YELLOW BELT

NOTE:

In order to test for any Little Tigers Child Program Belt Rank, each student is required to perform at least one daily/weekly task (chore) at home. This task is to be determined by the student's parents or guardian. The student is also required to perform at least three "good deeds" in their community (see instructor for "good deed" ideas). This "Good Deeds/Helper Log" must be repeated for all seven belt levels (Child Yellow Through Child Junior Black).

Student's Name: _____

Required Daily/Weekly Task(s) Is: _____

First Good Deed Was: _____

Second Good Deed Was: _____

Third Good Deed Was: _____

Parent/Guardian Signature



GOOD DEEDS/HELPER LOG

CHILD ORANGE BELT

NOTE:

In order to test for any Little Tigers Child Program Belt Rank, each student is required to perform at least one daily/weekly task (chore) at home. This task is to be determined by the student's parents or guardian. The student is also required to perform at least three "good deeds" in their community (see instructor for "good deed" ideas). This "Good Deeds/Helper Log" must be repeated for all seven belt levels (Child Yellow Through Child Junior Black).

Student's Name: _____

Required Daily/Weekly Task(s) Is: _____

First Good Deed Was: _____

Second Good Deed Was: _____

Third Good Deed Was: _____

Parent/Guardian Signature



GOOD DEEDS/HELPER LOG

CHILD PURPLE BELT

NOTE:

In order to test for any Little Tigers Child Program Belt Rank, each student is required to perform at least one daily/weekly task (chore) at home. This task is to be determined by the student's parents or guardian. The student is also required to perform at least three "good deeds" in their community (see instructor for "good deed" ideas). This "Good Deeds/Helper Log" must be repeated for all seven belt levels (Child Yellow Through Child Junior Black).

Student's Name: _____

Required Daily/Weekly Task(s) Is: _____

First Good Deed Was: _____

Second Good Deed Was: _____

Third Good Deed Was: _____

Parent/Guardian Signature



GOOD DEEDS/HELPER LOG

CHILD GREEN BELT

NOTE:

In order to test for any Little Tigers Child Program Belt Rank, each student is required to perform at least one daily/weekly task (chore) at home. This task is to be determined by the student's parents or guardian. The student is also required to perform at least three "good deeds" in their community (see instructor for "good deed" ideas). This "Good Deeds/Helper Log" must be repeated for all seven belt levels (Child Yellow Through Child Junior Black).

Student's Name: _____

Required Daily/Weekly Task(s) Is: _____

First Good Deed Was: _____

Second Good Deed Was: _____

Third Good Deed Was: _____

Parent/Guardian Signature



GOOD DEEDS/HELPER LOG

CHILD BLUE BELT

NOTE:

In order to test for any Little Tigers Child Program Belt Rank, each student is required to perform at least one daily/weekly task (chore) at home. This task is to be determined by the student's parents or guardian. The student is also required to perform at least three "good deeds" in their community (see instructor for "good deed" ideas). This "Good Deeds/Helper Log" must be repeated for all seven belt levels (Child Yellow Through Child Junior Black).

Student's Name: _____

Required Daily/Weekly Task(s) Is: _____

First Good Deed Was: _____

Second Good Deed Was: _____

Third Good Deed Was: _____

Parent/Guardian Signature



GOOD DEEDS/HELPER LOG

CHILD BROWN BELT

NOTE:

In order to test for any Little Tigers Child Program Belt Rank, each student is required to perform at least one daily/weekly task (chore) at home. This task is to be determined by the student's parents or guardian. The student is also required to perform at least three "good deeds" in their community (see instructor for "good deed" ideas). This "Good Deeds/Helper Log" must be repeated for all seven belt levels (Child Yellow Through Child Junior Black).

Student's Name: _____

Required Daily/Weekly Task(s) Is: _____

First Good Deed Was: _____

Second Good Deed Was: _____

Third Good Deed Was: _____

Parent/Guardian Signature



GOOD DEEDS/HELPER LOG

CHILD JUNIOR BLACK BELT

NOTE:

In order to test for any Little Tigers Child Program Belt Rank, each student is required to perform at least one daily/weekly task (chore) at home. This task is to be determined by the student's parents or guardian. The student is also required to perform at least three "good deeds" in their community (see instructor for "good deed" ideas). This "Good Deeds/Helper Log" must be repeated for all seven belt levels (Child Yellow Through Child Junior Black).

Student's Name: _____

Required Daily/Weekly Task(s) Is: _____

First Good Deed Was: _____

Second Good Deed Was: _____

Third Good Deed Was: _____

Parent/Guardian Signature