



# 3<sup>rd</sup> Brown Belt Manual



(2019 Edition)

Written By  
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# Chapter 6



## 3<sup>rd</sup> Degree Brown Belt

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

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# In Chapter 6

## Goals:

- ✓ Continue to increase strength
- ✓ To teach advanced fundamentals
- ✓ To continue learning new striking self-defence techniques
- ✓ To continue learning specialized self-defence techniques (wall techniques)
- ✓ To finish introducing point sparring combinations
- ✓ To finish introducing mat sparring combinations
- ✓ To teach the fourth form (Tataikai Tonfa)
- ✓ To teach an additional weapon (from the stick family – staff)
- ✓ To teach the next projectile weapon (blow gun)
- ✓ To continue introducing special tactical skills and tactical theory
- ✓ To increase awareness about martial arts concepts & principles
- ✓ To continue examining desired behaviours for Kenjute students.

## FUKU COMBAT SECTION:

### Body Section

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| Punches                        | Page 691 |
| Kicks                          | Page 706 |
| Locks                          | Page 712 |
| Takedowns                      | Page 714 |
| Pinches & Pressure Points      | Page 717 |
| Striking Self-Defences         | Page 719 |
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| Hand-Held Weapon: Staff        | Page 755 |
| Breaking                       | Page 766 |
| Bag Work                       | Page 768 |
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### Mind Section

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| Fighting Concepts & Principles (Part IV) | Page 808 |

### Spirit Section

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| Thoughts On Behaviour (Part V) | Page 818 |
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### Online Learning Students

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| Learning and Advancement Procedures | Page 820 |
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## KENJIN WARRIOR SECTION:

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| Point Sparring Combinations | Page 778 |
| Mat Sparring Combinations   | Page 784 |
| Forms: Tataikai Tonfa       | Page 790 |

## BONUS MATERIAL

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| Special Tactical: Specialty Maneuvers (Part II) | Page 801 |
| Special Tactical Theory (Part I)                | Page 813 |

# Material & Equipment Requirements For 3<sup>rd</sup> Degree Brown Belt



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

- KI Sanctioned Black Heavyweight Uniform (Pants) – For 3<sup>rd</sup> Brown Test
  - KI Sanctioned Thick Staff
  - KI Sanctioned Pair of Tonfa
  - Blow Gun (Where Legal)



# 3<sup>rd</sup> Degree Brown Belt ( 3<sup>rd</sup> Kyu )



(2018 Edition) NAME: \_\_\_\_\_

|    |    |    |    |    |    |    |    |    |    |    |      |
|----|----|----|----|----|----|----|----|----|----|----|------|
| 1  | 2  | 3  | 4  | 5  | 1T | 7  | 8  | 9  | 10 | 11 | 2T   |
| 13 | 14 | 15 | 16 | 17 | 3T | 19 | 20 | 21 | 22 | 23 | BR3B |

What do I need to purchase from my instructor?  
**FUKU COMBAT:** Thick Staff / **KENJIN WARRIOR:** Pair of Tonfa, Heavy Striking Gi or Grappling Gi (highly recommended) /  
**BONUS:** Blow Gun (Where Legal)

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

## SECTION 1: FUNDAMENTALS

**Upper Limb Strikes:** ULS48.Rear Elbow, ULS49.Upward Elbow, ULS50.Obscure Elbow, ULS51.Outward Horizontal Elbow, ULS52.Upward Flapping Elbow, ULS53.Looping Downward Elbow, ULS54.Downward Inverted Elbow, ULS55.Upward Bent Forearm, ULS56.Downward Forearm Rake, ULS57.Palm/Hammer Fist Compression, ULS58.Palm/Elbow Compression, ULS59.Palm/Palm Compression, ULS60.Forearm/Forearm Compression, ULS61.Palm/Knee Compression, ULS62. Hammer Fist/Knee Compression **Lesson 5**  
**Lower Limb Strikes:** LLS38.Chicken Spin Rear (Adv.), LLS39.Chicken Spin Rear (Ret.), LL40.Chicken Spin Hook (Adv.), LLS41.Chicken Spin Hook (Ret.), LLS42.Flying Side, LLS43.Flying Front Ball, **Lesson 7**  
**Locks: (Wrist)** – L39.Wrist Lock (Palm Up), L40.Wrist Lock (Palm Sideways), L41.Rising Wrist Lock (Palm Down), L42. "C" Wrist Lock, L43. "L" Wrist Lock, L44.Front Vertical "Z" Wrist Lock, L45.Rear Vertical "Z" Wrist Lock, L46.Horizontal "Z" Wrist Lock, L47.Double Horizontal "Z" Wrists Lock, L48.Pronated Wrist Twist Lock, L49.Supinated Wrist Twist Lock, L50.Double Supinated Wrists Twist Lock; **Lesson 11**  
**Takedowns:** TD8.Outer Leg Crescent Trip, TD9.Outer Leg Hook Trip, TD10.Inner Leg Crescent Trip, TD11.Inner Leg Hook Trip, **Lesson 15**  
 TD12.Outside Leg Throw, TD13.Double Legs Hook Throw TD14.Diving Single Leg Tackle, **Lesson 16**  
**Pinches & Pressure Points: (Head, Nose & Neck)** – PP1.Index Finger Nose Hook From Rear, PP2.Hand Sword Nose Hook From Side, PP3.Hand Sword Nose Hook & Immortal Man To Throat, PP4.Phoenix Eyes Below Ears, PP5.Bent (Pinching) Twin Dragons Fighting For The Pearl To Nose, PP6. Thumbs Press To Eyes, PP7.Eagle Talon To Eyes And Under Chin, PP8.Crane Pinch To Trapezius, PP9.Crab Pinch To Side Of Neck, PP10.Dragons Head To Skull Base, PP11.Inverted Hammer Fist To Neck, PP12.Dragon Swords To Trapezius From Rear, PP13.Thumb Press To Neck, PP14.Jaw Compression **Lesson 3**

## SECTION 2: STATIC COMBAT

**(High Threat Level) Striking Self-Defence (Base - Maiming Techniques):**

|                              |                                      |                  |
|------------------------------|--------------------------------------|------------------|
| SS13.Advancing Stems         | SS14.Advancing Stems Blind           | <b>Lesson 2</b>  |
| SS15.Captured Stems (Inside) | SS16.Captured Stems (Outside)        | <b>Lesson 4</b>  |
| SS17.Captured Stems Blind    | SS18.Captured Leaves                 | <b>Lesson 6</b>  |
| SS19.Rising Twigs Blind      | SS20.Captured Twig Blind             | <b>Lesson 8</b>  |
| SS21.Captured Twig Flank     | SS22.Captured Twigs (Blind & Pinned) | <b>Lesson 10</b> |
| SS23.Gasping Apple           | SS24.Gasping Apple Flank             | <b>Lesson 12</b> |

**(High Level Threat) - Specialized Self-Defence:**

**Wall Assist:**

|                                     |                             |                  |
|-------------------------------------|-----------------------------|------------------|
| WA1.Outside Of Arm (Punch)          | WA2.Inside Of Punch (Punch) | <b>Lesson 14</b> |
| WA3.Bear Hug (Bear Hug Facing Wall) |                             | <b>Lesson 19</b> |

## SECTION 3: WEAPONS

**Weapons – 4.Staff:** Basic Strikes (E & LC – Thrust, Hammer, Slice, Press) & Blocks (E & LC) **Lesson 20**  
 Partner Staff Drills **Lesson 21**

|                                       |                         |                                    |                  |
|---------------------------------------|-------------------------|------------------------------------|------------------|
| W31.Descending Staff                  | W32.Rising Staff        | W33.Circling Staff                 | <b>Lesson 22</b> |
| W34.Reversing Staff                   | W35.Thrusting Staff     | W36.Captured Staff (Dble Grab–End) | <b>Lesson 23</b> |
| W37.Captured Staff (Dble Grab–Middle) | W38.Vs. Knife (Outside) | W39.Vs. Knife (Inside)             | <b>Lesson 24</b> |

## SECTION 4: SPECIAL SKILLS

**Breaking:** BR9.Hand Sword, BR10.Ridge Hand, BR11. Inverted Hand Sword, BR12. Rear Inverted Hammer Fist, BR13. Roundhouse Kick, BR14. Axe Kick, BR15.Hook Kick, BR16.Spinning Side Kick (All Single Board Breaks) **Lesson 17**  
**Bag Work:** BW10.Hands, BW11.Feet, BW12.Hands & Feet (75 Second Rounds) **Lesson 1 / Lesson 9 / Lesson 18**

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## SECTION 5: ANCILLARY SKILLS

**Strength: Introduction To Circuit Weight Training (3X/Week)**

|              |  |                    |
|--------------|--|--------------------|
| (Chest)      | Lying DB Chest Flys  | 2 sets of 10 reps. |
|              | Incline DB Chest Press   | 2 sets of 10 reps  |
| (Back)       | BB Stiff Leg Deadlift (or) BB Good Mornings  | 2 sets of 10 reps  |
|              | Lat Pulldown or Wide Grip Pull Ups   | 2 sets of 10 reps  |
| (Shoulders)  | Seated DB Side Laterals  | 2 sets of 10 reps  |
|              | Front DB Alternate Raises  | 2 sets of 10 reps  |
| (Biceps)     | Standing BB Curls (or) Seated DB Preacher Curls  | 2 sets of 10 reps  |
|              | Standing DB Alternate Hammer Curls   | 2 sets of 10 reps  |
| (Triceps)    | Lying BB Triceps Extensions  | 2 sets of 10 reps  |
|              | (Machine) Triceps Pushdowns or Triceps Dips  | 2 sets of 10 reps  |
| (Legs)       | DB Lunges  | 2 sets of 10 reps  |
|              | (Machine) Lying Leg Curls or (Stretch Band) Leg Curls  | 2 sets of 10 reps  |
| (Abdominals) | AB22.Inverted Hanging Sit Ups, AB23.Hanging Straight Leg Lifts (F/S/S), AB24.Hanging Tension Straight Leg Lower, AB25.Hanging Straight Leg High Pendulum Swings, AB26. Plank |                    |

## SECTION 6: THEORY

**Mental:** T120.Anatomy Of Arteries & Veins , T121.Kinetic & Potential Energy, T122.Friction, T123.Inertia, T124.Acceleration, T125.Transfer of Momentum, T126.Centripetal Force, T127.Impulse, T128.Balance, T129.Stability, T130.Proprioception, T131.Kinesthetic Awareness, , T132.Understanding Circular Patterns, T133.Threading, T134.Tracking, T135.Contouring T136.Trampolining, T137.Ricocheting, T138.Home Defence **Emotional:** T139.Good & Evil, T140.Purpose

## KENJIN WARRIOR (= FUKU + KENJIN):

### SECTION 7: MOTION COMBAT

#### Point Sparring Combinations (+ Matches):

- 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
- PS21.Shoulder Roll Into Low Reverse Punch
- PS22.High Spinning Hook Kick/ Low Skip Primary Roundhouse Kick/ High Back Knuckle/ Low Reverse Punch
- 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

#### Mat Sparring Combinations (+ Standing Matches):

- GM19.Front Palm Press (Forearm) Ankle Hook, GM20.Rear Forearm Press Ankle Hook, 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

### SECTION 8: FORMS

#### 4. Tatakai Tonfa (Battle Tonfa)

**Tatakai Tonfa Bunkai:** Straight Punch From Side, Kick From Side, Side Shoulder Grab, Club Down, Kick From Side, Double Wrist Grab, Neck Choke, Attempted Double Grab, Front Grab/Rear Grab, Roundhouse Punch, Club Down.



### BONUS MATERIAL:

#### PROJECTILE WEAPONS - 4.Blow Gun

PW9.Static Target

PW10.Moving Target

#### SPECIAL TACTICAL - Specialty Maneuvers:

SM5.Wall Foot Push Off, SM6.Wall Hands/Feet Push Off, SM7.Wall Run (Straight On - Up),

SM8.Wall Run (Straight On – Turn Back), SM9.Wall Run Diagonal), SM10.Wall Run (Corner)

**SPECIAL THEORY: Observation:** OB1.Reading Body Language, OB2.Visual Scanning (Individual, Geographic Area – Daylight & Darkness), OB3.Visual Recall (Video, Pictures, General Observation), OB4.Memory Recall (Written, Cards), OB5.Subject Research

### Belt Pledge:

As I strive to achieve higher levels of learning I will lead by example. I shall not ridicule or condemn those less fortunate than myself. I will not brag but will let my skills speak for me. I understand that I still have much to learn and improve upon. On this journey I pledge a continued loyalty to Kenjute International, my instructor, and the art of Kenjute.

### Lesson Requirements:

24 Lessons – 3<sup>rd</sup> Degree Brown Belt Test.

### Official Training Uniform Dress:

Official Sanctioned KI White “Kimono Style” Training Uniform and Blue Belt. (Highly Recommended: KI White Heavyweight Striking and/or Grappling Gi(s))

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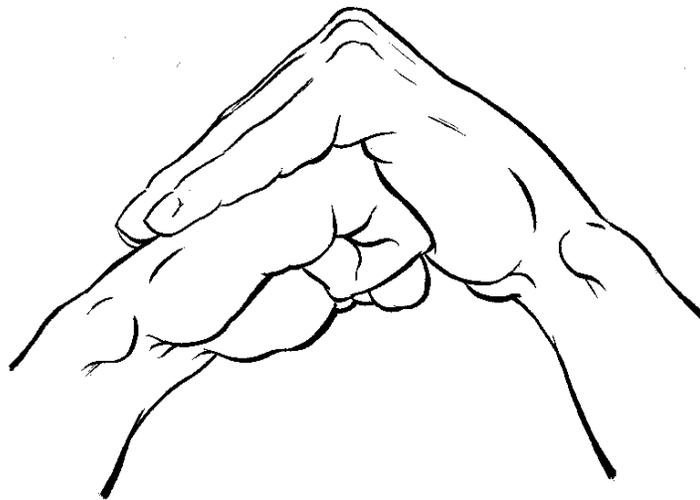
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# BODY

## Technical Requirements



# 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 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.



# Obscure Elbow

## PURPOSE:

To deliver an end of elbow strike to the side and up in the lateral plane.

## APPLICATION:

This strike can be performed from a number of stance positions. With the striking palm facing the rear, raise your striking arm (similar action to taking your hand out of your front pocket). Drive your striking elbow up and to your side striking from an obscure angle. The rear facing palm does not rotate in order to follow proper body alignment. The other hand guards high by your close side ribs. This is a strike that moves from low to high at your side in the lateral 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.



# 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.



# 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 you C of G during contact to generate more force.



# Looping Downward Elbow

## PURPOSE:

To deliver an end of elbow strike in a circular fashion into a downward strike to the front in the sagittal plane.

## APPLICATION:

With the striking bent arm (similar action as an uppercut) circle your arm in a counter clockwise direction (towards the rear/then up/then towards the front/then down) to the front of the body. The striking palm pronates initially in the circle and then supinates during the downward action (palm facing you at contact with your striking forearm perpendicular to the ground). This is usually done from a fighting horse pivoting into a forward stance (or side stance from a twist stance). 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.



# Downward Inverted Elbow

## PURPOSE:

To deliver an end of elbow strike in a circular fashion into a downward strike to the front in the sagittal plane.

## APPLICATION:

With the striking bent arm (similar action as an uppercut) circle your arm in a counter clockwise direction (towards the rear/then up/then towards the front/then down) to the front of the body BUT MAINTAIN A BENT CONDENSED ARM. The striking palm pronates in the circle and remains facing away from you at contact. The contact is on the ulna side. This is usually done by stepping through into a fighting horse stance or side stance. 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.



# Upward Bent Forearm

## PURPOSE:

To deliver a forearm strike in an upward direction to the front in the sagittal plane.

## APPLICATION:

With the striking arm bent at a 90 degree angle (and elbow joint fused), drive up with your forearm against the target. There is a slight pronation of your forearm in order to increase torque in the strike. Usually the other hand pins attacker's arm (at his hand – against your body) as your foot steps back and turns sideways in order to extend attacker's arm and to also generate more force. This is a strike that moves from down to 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 you C of G during contact to generate more force.



# Downward Forearm Rake

## PURPOSE:

To deliver a forearm strike in a downward direction to the front in the sagittal plane.

## APPLICATION:

With the striking arm bent at a 90 degree angle (and elbow joint fused), drive down with your forearm against the target. There is a supination of your forearm in order to increase torque in the strike. Your other hand is either involved in some type of pin (depending on situation) or guards high at the chest upon contact with the Downward Forearm Rake. This is a strike that moves from up to down 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.



# Palm/Hammer Fist Compression

## PURPOSE:

To create internal damage on opponent by simultaneously striking at two contact points in the lateral plane.

## APPLICATION:

A Palm/Hammer Fist Compression is usually performed against the opponent's body cavity (palm strike to left scapula and simultaneous hammer fist to left chest). The theory behind this strike is based on two opposing vector force waves (from strikes) meeting inside the body cavity (near the heart) and doubling in amplitude. It must be two very strong forceful blows to cause internal damage. These strikes move towards your midline in the lateral plane. Remember to lower your C of G during contact to generate more force.



# Palm/Elbow Compression

## PURPOSE:

To create internal damage on opponent by simultaneously striking at two contact points in the lateral plane.

## APPLICATION:

A Palm/Elbow Compression is usually performed against the opponent's head and/or jaw (to cause a brain injury and/or broken jaw). It does not matter which of your hands apply the palm or elbow. The theory behind this strike is based on two opposing vector force waves (from strikes) meeting inside the body cavity (brain) and doubling in amplitude or, in the case of the jaw, dislocating the jaw's hinges. It must be two very strong forceful blows to cause internal damage. These strikes move towards your midline in the lateral plane. Remember to lower your C of G during contact to generate more force.



# Palm/Palm Compression

## PURPOSE:

To create internal damage on opponent by simultaneously striking at two contact points in the lateral plane.

## APPLICATION:

A Palm/Palm Compression is usually performed against the opponent's ears (to break eardrums). The theory behind this strike is based on two opposing vector force waves (from strikes) meeting inside the body cavity (eardrums) creating both a force vector and a pressure vacuum. It must be two very strong forceful blows to cause internal damage. These strikes move towards your midline in the lateral plane. Remember to lower your C of G during contact to generate more force.



# Forearm/Forearm Compression

## PURPOSE:

To create internal damage on opponent by simultaneously striking at two contact points in the lateral plane.

## APPLICATION:

A Forearm/Forearm Compression can be performed with either the contact surfaces being both radius bones of the straight arms or both ulna bones of bent arms depending on the goal of the strike. Straight arms (radius side strikes) can be applied to targets such as either side of the jaw. Bent arm (ulna side strikes) can be applied to targets such as the head or driving against opponent's arms such as a front two hand choke. The theory behind this strike is based on two opposing vector force waves (from strikes) travelling towards each other and doubling in amplitude. These strikes move towards your midline in the lateral plane. Remember to lower you C of G during contact to generate more force.



# Palm/Knee Compression

## PURPOSE:

To create internal damage on opponent by simultaneously striking at two contact points in the sagittal plane.

## APPLICATION:

A Palm/Knee Compression can be performed with both strikes travelling towards each other on the same vector path (for a true compression strike) to a target like back and front of the head or rear and front of the torso. This type of strike is also performed to two different targets simultaneously such as a knee to the stomach and a palm to the head in order to contort the opponent's body. The palm is usually delivered from above the target and the knee from the bottom up in the sagittal plane. Two simultaneous palm strikes can also be applied with the knee strike in situations such as a front knee to the mid-section as you drive both palms down against attacker's shoulders. These strikes move in the sagittal plane. Remember to lower your C of G during contact to generate more force.



# Hammer Fist/Knee Compression

## PURPOSE:

To create internal damage on opponent by simultaneously striking at two contact points in the sagittal plane.

## APPLICATION:

A Hammer Fist/Knee Compression can be performed with both strikes travelling towards each other on the same vector path (for a true compression strike) to a target like back and front of the head or rear and front of the torso. This type of strike is also performed to two different targets simultaneously such as a knee to the stomach and a hammer fist to the head in order to contort the opponent's body. The hammer fist is usually delivered from above the target and the knee from the bottom up in the sagittal plane. These strikes move in the sagittal plane. Remember to lower you C of G during contact to generate more force.



# Chicken Spinning Rear (or Side) Kick (Advancing)

## PURPOSE:

To deliver a rear (or side) kick to the front by advancing and spinning.

## APPLICATION:

The Chicken Spinning Rear Kick (Advancing) is started from a fighting horse stance. Start by having the rear leg begin a step through front crossover towards 9:00 in front of your front leg BUT DON'T LET YOUR REAR LEG TOUCH THE GROUND. Transfer your weight onto your crossed-over leg while simultaneously jumping and spinning counter-clockwise to execute a rear kick to 12:00 as the other leg finally makes contact with the ground. The kick drives the opponent away from you on the 12:00/6:00 vector. The body leans away from opponent in order to elevate the kicking leg with the hands up in the guarded position. The Chicken Spinning Rear Kick (Advancing) is actually executed using your front leg (closest to opponent at start of kick).



# Chicken Spinning Rear (or Side) Kick (Retreating)

## PURPOSE:

To deliver a rear (or side) kick to the front by retreating and spinning.

## APPLICATION:

The Chicken Spinning Rear Kick (Retreating) is started from a fighting horse stance. Start by having the front leg begin a step through front crossover towards 6:00 in front of your back leg BUT DON'T LET YOUR FRONT LEG TOUCH THE GROUND. Transfer your weight onto your crossed-over leg while simultaneously jumping and spinning clockwise to execute a rear kick to 12:00 as the other leg finally makes contact with the ground. The kick drives the opponent away from you on the 12:00/6:00 vector. The body leans away from opponent in order to elevate the kicking leg with the hands up in the guarded position. The Chicken Spinning Rear Kick (Retreating) is actually executed using your rear leg (farthest from opponent at start of kick).



# Chicken Spinning Hook Kick (Advancing)

## PURPOSE:

To deliver a hook kick to the front by advancing and spinning.

## APPLICATION:

The Chicken Spinning Hook Kick (Advancing) is started from a fighting horse stance. Start by having the rear leg begin a step through front crossover towards 9:00 in front of your front leg BUT DON'T LET YOUR REAR LEG TOUCH THE GROUND. Transfer your weight onto your crossed-over leg while simultaneously jumping and spinning counter-clockwise to execute a hook kick through 12:00 as the other leg finally makes contact with the ground. The kick drives the opponent away from you on the 3:00/9:00 vector. The body leans away from opponent in order to elevate the kicking leg with the hands up in the guarded position. The Chicken Spinning Hook Kick (Advancing) is actually executed using your front leg (closest to opponent at start of kick).



# Chicken Spinning Hook Kick (Retreating)

## PURPOSE:

To deliver a hook kick to the front by retreating and spinning.

## APPLICATION:

The Chicken Spinning Hook Kick (Retreating) is started from a fighting horse stance. Start by having the front leg begin a step through front crossover past 6:00 in front of your back leg BUT DON'T LET YOUR FRONT LEG TOUCH THE GROUND. Transfer your weight onto your crossed-over leg while simultaneously jumping and spinning clockwise to execute a hook kick through 12:00 as the other leg finally makes contact with the ground. The kick drives the opponent away from you on the 9:00/3:00 vector. The body leans away from opponent in order to elevate the kicking leg with the hands up in the guarded position. The Chicken Spinning Hook Kick (Retreating) is actually executed using your rear leg (farthest from opponent at start of kick).



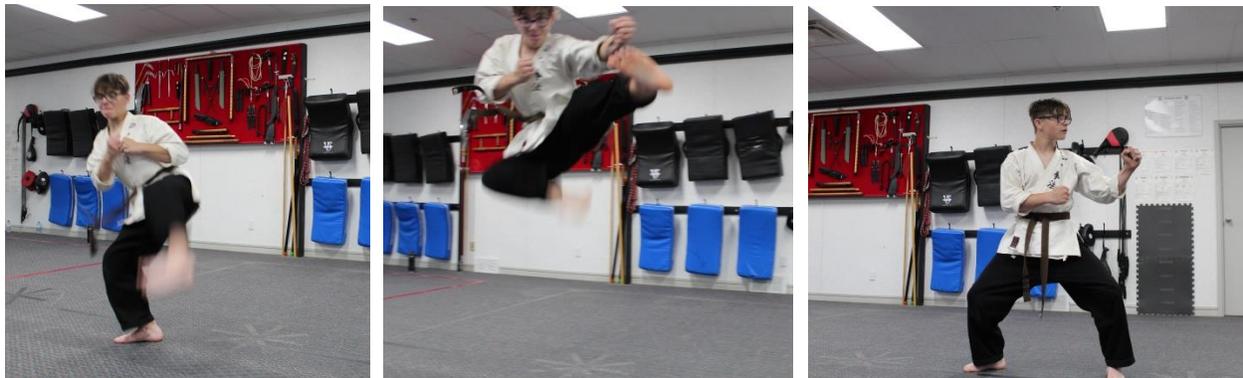
# Flying Side Kick

## 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.



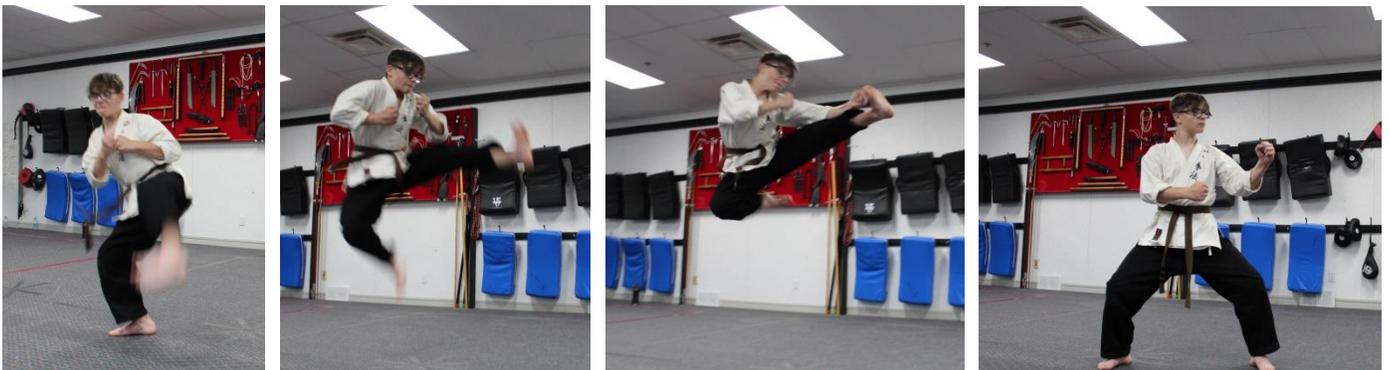
# Flying Front Ball Kick

## PURPOSE:

To deliver an elevated front kick driving opponent back.

## APPLICATION:

The Flying Front (Ball) Kick is initiated by executing a single foot takeoff towards your opponent with your body compressed and ready to explode into a front ball kick. The Flying Front Kick requires the striking foot to be positioned so that the toes of the pointed kicking foot are turned up. The kicking knee is cocked up high (straight up to sky) 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 ball of the striking 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.



# Locks

## PURPOSE:

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



**Wrist Lock (Palm Up)**



**Wrist Lock (Palm Sideways)**



**Wrist Lock (Palm Down)**



**"C" Wrist Lock**



**"L" Wrist Lock**



**Front Vertical "Z" Wrist Lock**



**Rear Vertical "Z" Wrist Lock**



**Horizontal "Z" Wrist Lock**



**Double Horizontal "Z" Wrists Lock**



**Pronated Wrist Twist Lock**



**Supinated Wrist Twist Lock**



**Double Supinated Wrist Twist Lock**

# Takedowns

- Remember to control your takedowns by maintaining physical contact with your opponent throughout the technique.
- Close the distance between you and your opponent during takedown to avoid leaving gaps for counters.
- Disturb his balance (through height, depth, and width) by applying twisting, lifting, pulling, and pushing.



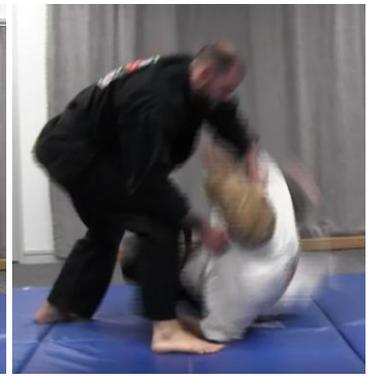
**TD8.Outer Leg Crescent Trip**



**TD9.Outer Leg Hook Trip (Single Leg)**



**TD10.Inner Leg Crescent Trip**



**TD11.Outer Leg Hook Trip**



**TD12.Outside Leg Throw**



**TD13.Double Legs Hook (Buckle) Throw**



**TD14.Diving Single Leg Tackle**

# Pinches & Pressure Points



PP1.Index Finger Nose Hook From Rear



PP2.Hand Sword Nose Hook From Side



PP3.Hand Sword Nose Hook & Immortal Man To Throat



PP4.Phoenix Eyes Below Ears



PP5.Bent (Pinching) Twin Dragons Fighting For The Pearl To Nose



PP6. Thumbs Press To Eyes



**PP7.Eagle Talon To Eyes And Under Chin**



**PP8.Crane Pinch To Trapezius**



**PP9.Crab Pinch To Side Of Neck**



**PP10.Dragons Head To Skull Base**



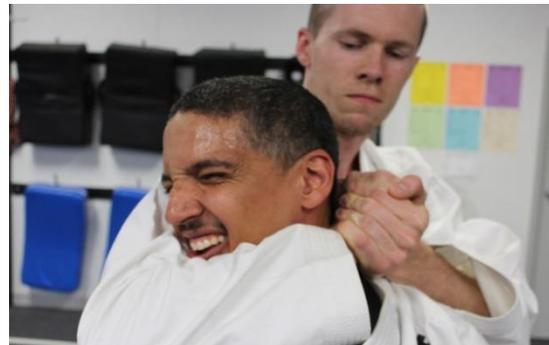
**PP11.Inverted Hammer Fist To Neck**



**PP12.Dragon Swords To Trapezius From Rear**



**PP13.Thumb Press To Neck**



**PP14.Jaw Compression**

## TECHNIQUE #13: Advancing Stems

**DEFENSE FOR A:** Front double push.

### Base

1. Step back with the right foot to 4:30 into a left fighting horse stance with left and right (open hands) outward extended blocks to the inside of attacker's forearms.
2. Deliver a left palm strike to the attacker's face (jaw) as you torque the upper body clockwise slightly to generate power.
3. Shift counter clockwise into a left forward stance with a left sliding check along attacker's left forearm into a left downward palm strike to attacker's chest immediately followed by a right vertical punch to opponent's solar plexus (left palm maintains a pinning check against attacker's torso).
4. Execute a left inverted hand sword to the opponent's throat while simultaneously delivering a right front ball kick (shin - if too close) to attacker's groin.
5. Land forward between attacker's legs into a side stance with a right inward hammer fist across face (eyes, nose, cheek).
6. Immediately circle your right hand back (figure eight motion) with a right outward back knuckle strike through attacker's face shifting into a right twist stance followed by a left downward inverted palm to the solar plexus.
7. Shift back into a side stance (shuffling forward) with a right upward elbow to attacker's jaw (bringing him back up) followed by a right downward tiger claw through attacker's face as you lower your c of g.
8. Right front crossover cover out to 6:00.





## TECHNIQUE #14: Advancing Stems (Blind)

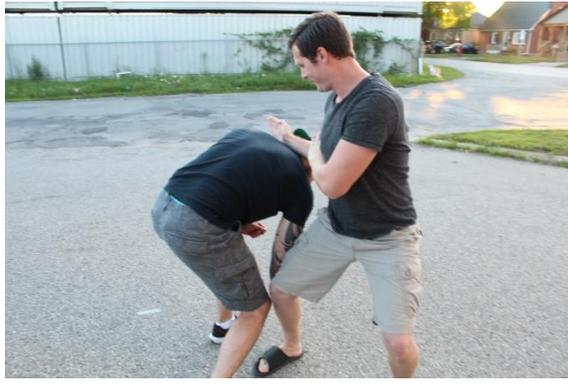
### DEFENSE FOR A:

Front double push from behind.

### Base

1. Execute a step with your left foot towards 3:00 with a right outward extended block to the outside of attacker's right arm.
2. Drop your right foot behind your left foot into a twist stance towards 1:30 and continue to pivot clockwise finishing in a fighting horse stance with a left inward block to the outside of attacker's right arm (you are replacing your right block).
3. Execute a right reverse punch to attacker's right ribs.
4. Deliver a right front ball kick to attacker's groin as your right arm circles counter-clockwise with a sliding arm check along his right arm (your left hand guards high).
5. Land forward into a side stance towards 7:30 with a right downward hand sword to the back of his neck as your left hand guards low.
6. Pivot way from opponent into a left close kneel stance with a right inverted hammer fist to his right ribs.
7. Deliver a right rear lifting heel to attacker's groin landing with your right between his legs.
8. Execute a right foot hook to back of his right foot followed by a right knee buckle to the inside of his right leg forcing him onto his back (on the ground).
9. Drag your left foot to your right foot and then strike his groin with a right rear kick.
10. Right front crossover cover out to 1:30.





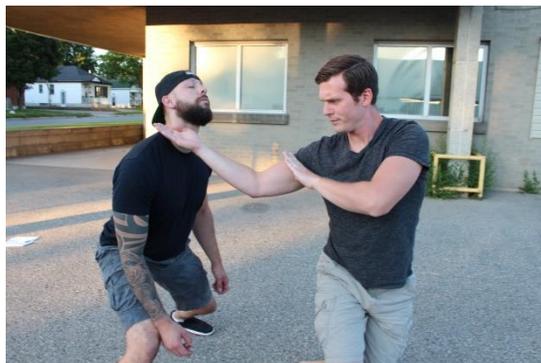
## TECHNIQUE #15: Captured Stems (Inside)

**DEFENSE FOR A:** Front double wrists grab (working the inside of his arms).

### Base

1. Drop your right foot back to 7:30 into a cat stance as your right open hand (palm up) pulls back towards you and your left open hand (palm up) shoots towards your opponent loosening the grip.
2. Left front ball kick to the attacker's groin.
3. As you land in a left forward stance towards your attacker (1:30) deliver a right obscure palm strike to the opponent's jaw forcing attacker to lean back.
4. Shift clockwise into a side stance (shuffling forward [step-drag] slightly) with a left downward inverted palm strike against opponent's chest and solar plexus as the right hand guards high by your left cheek.
5. Immediately following the left downward inverted palm strike, deliver a left rear lifting heel kick to the opponent's groin and re-plant into a close kneel stance between his legs (your left hand guards low and your right hand guards high).
6. Shoot your left foot back to 10:30 with a left leg buckle (to attacker's right leg) with a left upward stiff arm strike to attacker's throat (separating his legs while raising him up) as your right hand guards low.
7. Draw the left foot up to the right foot maintaining control by placing your back against attacker.
8. Rotate in a clockwise direction as you drop the right leg back to 1:30 to buckle attacker's left leg with a right palm strike to the groin as your left hand guards high. (Note: #7 & #8 is a spinning in-place switch).
9. Right foot steps through to 7:30 into a twist stance with a right inverted ridge hand strike to attacker's throat continuing to cover out towards 7:30.





## TECHNIQUE #16: Captured Stems (Outside)

**DEFENSE FOR A:** Front double wrists grab (working the outside of his arms).

### Base

1. Drop your left foot back to 6:00 into a cat stance as you execute double inward crane blocks to his wrists checking his height.
2. Right front ball kick to the attacker's groin landing forward between his legs in a right forward stance.
3. Execute a double palms compression strike to his ears.
4. Skip up with the right primary knee to the face forcing him to stand back up.
5. Land in a right forward stance between attacker's legs and deliver a left hand sword strike to his right clavicle and a right hand sword strike to his left clavicle.
6. Track both of your arms down his body a grab around the back of his legs (near back of his knees) as you step through with your left foot executing a double leg tackle (left shoulder drive) forcing opponent to the ground (your hands will finish securing the back of his ankles).
7. Left ground stomp his groin followed by a left stomp to the inside of his right knee (releasing his right leg) forcing his right leg to the ground.
8. Drive your left knee through the inside of his left knee (as both of your hands secure his left leg) stepping out towards 4:30 spinning clockwise into a...
9. Right rear kick into attacker's groin.
10. Right front crossover cover out to 6:00.







# TECHNIQUE #17: Captured Stems (Blind)

**DEFENSE FOR A:** Rear double wrists grab.

## Base

1. Step forward with the left foot to 12:00 into a left close kneel stance as you bend forward a grab both of attacker's wrists.
2. Execute a right side kick to attacker's mid-section as you push your left crane hand forward (to escape grab) while right hand maintains grab on his right wrist.
3. Off of side kick, drop the right foot back towards 7:30 (between his legs) securing his right wrist in a pronating wrist twist lock.
4. Step through with the left foot into a fighting horse stance to 7:30 with a left downward forearm smash against his right elbow.
5. Shuffle forward with a left outward horizontal elbow to attacker's right temple. Slide your left forearm along attacker's right shoulder (sliding forearm check) into a left downward elbow between attacker's shoulder blades.
6. Execute a right knee (to face) and left palm (to back of head) and re-plant right foot back towards 12:00.
7. Grab attacker's right wrist with both hands as you drop the left foot behind into a rear twist stance to 12:00.
8. Pivot counter-clockwise into a left forward stance executing a "c lock" wrist throw forcing attacker to the ground.
9. Chase the throw with a right looping downward roundhouse ball kick to attacker's solar plexus.
10. Right inner crescent kick along attacker's right arm – as a sliding check (letting go of his arm) into a left spinning rear kick to attacker's right armpit. Left front crossover cover out to 10:30







## TECHNIQUE #18: Captured Leaves

**DEFENSE FOR A:** Inverted fingers lock (palm up).

### Base

1. Left palm slaps down hard against your trapped right hand forcing your hand down (taking pressure off the lock) while you skip up with a primary right front ball kick to attacker's groin landing in a right forward stance between attacker's leg.
2. Shift to a side stance with a right inward horizontal elbow to attacker's left jaw followed by a right outward horizontal elbow to attacker's face (driving him back).
3. Pivot clockwise to a right forward stance with a left thrusting palm to attacker's face (chest if his face is out of range) followed by a left front ball kick to attacker's groin landing into a left fighting horse stance.
4. Execute a left upward flapping elbow to attacker's jaw.
5. Right rear crossover advancing (towards opponent) with a left inverted hammer fist through attacker's right ribs letting the strike pass through into a left downward hammer fist down between shoulder blades with a left leg buckle to his right leg.
6. Right downward looping roundhouse kick between shoulder blades followed by a left ground stomp to lower back.
7. Left front crossover cover out to 9:00.







## TECHNIQUE #19: Rising Twigs (Blind)

**DEFENSE FOR A:** Full nelson from the rear.

### Base

1. Secure attacker's grab by placing the back of your right back of hand against your forehead grabbing your left wrist with right hand. Apply pressure to resist being bent over.
2. Right heel kick to the inside of opponent's left knee followed by a right outward side kick against attacker's right inner knee and shin landing towards 3:00 in a horse stance as both your elbows drive downwards (trapping opponent's arms).
3. Straighten up with your body as you do a rear head butt to attacker's face. At the same time do a double downward punch towards the ground.
4. Your left hand grabs opponent's right wrist as you step to 1:30 into a left forward stance.
5. Pivot clockwise into a fighting horse stance facing 4:30 as your left hand pulls attacker's right arm with a right outward horizontal elbow to opponent's face.
6. Drop your right foot to 12:00 into a twist stance as your right arm hooks the shoulder pushing down and your left hand locks opponent's wrist lifting up pivoting into a left forward stance facing 6:00.
7. Launch a right knee to the stomach as your left hand pushes and your right arm pulls (his right arm and shoulder) to potentially cause a dislocation.
8. Land into a side stance at 6:00 with a right circling downward elbow strike between attacker's shoulder blades while the left hand still maintains a grab on attacker's right arm.
9. Right front crossover cover out to 12:00.





## TECHNIQUE #20: Captured Twig (Blind)

**DEFENSE FOR A:** Hammer lock from rear.

### Base

1. Step with the right foot to 12:00 into a right forward stance as your right hand grabs attacker's right arm to secure grab.
2. Rotate counter clockwise into a side stance facing 9:00 with a left downward hand sword to attacker's groin followed by a left back knuckle to attacker's face.
3. Step through with the left foot to 12:00 into a twist stance and then rotate into a side stance facing 3:00.
4. Drop the right foot to 12:00 into a twist stance pulling attacker's arm towards 11:30.
5. As you rotate clockwise into a side stance facing 9:00 execute a left downward forearm smash against attacker's right elbow forcing attacker to the ground.
6. Shift into a right forward stance towards 10:30 immediately after the downward forearm smash followed by a left stomp to the back of the head planting the left foot to the right side of attacker's head (above the shoulder).
7. Drop the right foot behind (over attacker's body and above shoulder) into a deep twist stance (dropping right knee on neck) while maintaining grab of attacker's right arm with both of your hands.
8. Rotate clockwise driving attacker's arm up high into back of attacker's neck area (hammer lock) to cause a dislocation as your left knee drops on opponent's back.
9. Left inner crescent kick through attacker's head into a front crossover cover out to 9:00.







## TECHNIQUE #21: Captured Twig (Flank)

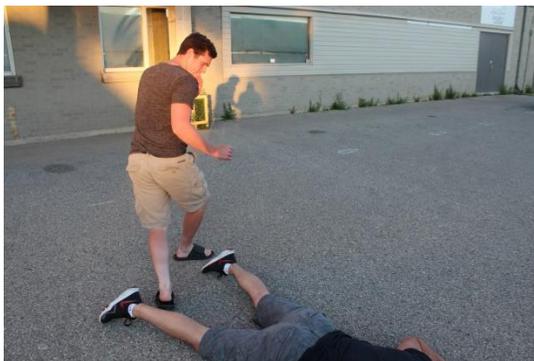
**DEFENSE FOR A:** Right wrist grab – Attacker at 3:00 (flank).

### Base

1. Left front crossover advancing towards 1:30 followed by a right side kick to the inside of attacker's left knee forcing attacker's leg away.
2. Roll your right elbow clockwise followed by a right back knuckle to the right side of attacker's face turning his face (and torso) away followed by a left reverse punch to his right kidney (pivoting to a right forward stance). Grab attacker's right shoulder with your left hand.
3. Deliver a left downward looping roundhouse kick to the right hamstrings of opponent buckling
4. Land between his legs with your left into a side stance maintaining grab on his shoulder (collar) with your left hand.
5. Slide up with the right foot and execute a left side kick to the back of his right knee (X factor) forcing him to the ground as you land forward into a narrow side stance.
6. Left hip check his back forcing attacker to the ground (face down).
7. Front crossover with the left foot into a right spinning rear kick to attacker's groin.
8. Right stomp kick attacker's left calf continuing covering out to 10:30.







## TECHNIQUE #22: Captured Twigs (Blind & Pinned)

**DEFENSE FOR A:** Double arms grab (pinned from behind).

### Base

1. Left stomp attacker's left instep followed by a right rear flipping side kick to his right shin while both of your forearms pin his grab against your body.

2. Left palm to the groin followed by a left obscure elbow to attacker's jaw (escaping his left secured grab) while your right forearm maintains pin.

3. Left front crossover into a twist stance to 3:00 pivoting clockwise with a right crossover into a twist stance to 3:00 (maintaining right trap as his right arm is manipulated around your torso). Continue in a clockwise rotation into a side stance with a left upward stiff arm break against his right elbow as the right forearm maintains pin (which now includes the assistance of your right hand).

4. Lift his right hand up as you pivot to an advancing reverse stance with a left inverted hand sword strike to base of attacker's axilla (where armpit meets ribs).

5. Step drag towards opponent raising his arm higher. As you settle your body, break attacker's right elbow down across your left shoulder.

6. Left hammer fist to attacker's groin bending him forward.

7. Execute a left crane anchoring neck lock to back of opponent's neck as you skip up into a left primary knee to attacker's face while your right hand maintains a grab on his right wrist.

8. From the knee to the face, deliver a left leg buckle to attacker's right leg as your left lock pushes his head forward and down causing him to flip forward (right hand maintains grip on his right wrist).

9. Right front crossover cover out to 7:30.







## TECHNIQUE #23: Gasping Apple

**DEFENSE FOR A:** Front headlock (from 12:00).

### Base

1. Drop your weight by bending your knees as you execute a double jab to attacker's quadriceps.
2. Step forward with your right foot between his legs with a right inverted ridge hand to the groin as the left hand secures his grip.
3. Execute a right outward back knuckle through the medial side (inside) of attacker's left knee (bending his knee out).
4. Deliver a right reverse punch to the medial side of the left knee while simultaneously executing a right leg buckle to the inside of his left leg expanding his base while the left hand clears his grip.
5. Secure the back of attacker's right knee with your left hand and lift up to the outside of your left hip as you simultaneously step through with your right foot (still between his legs) into a fighting horse stance with a right downward (diagonal) inverted elbow through attacker's right inguinal ligament (V of leg near groin) forcing him onto his back.
6. Right rolling outward back knuckle along the inside of attacker's left upper leg (in anticipation of his leg raising up from the fall) followed by a right downward hand sword to attacker's groin with a simultaneous right dropping knee to the inside of attacker's right quadriceps/knee area. Your left hand maintains control of his right left (initially at the back of the knee sliding down to control the shin/ankle).
7. Right stomp attacker's right knee against the ground followed by a right front crossover cover out to 4:30.





## TECHNIQUE #24: Gasping Apple (Flank)

**DEFENSE FOR A:** Side headlock (from 9:00).

### Base

1. Turn your head to face attacker's ribs and bite as you bury your chin deep in your chest to relieve some pressure.
2. Secure attacker's grab with your right hand as you drop back to 7:30 with the left foot into a low right close kneel stance facing 12:00 with a left upward ridge hand strike to attacker's groin (bending your left arm at elbow to fit weapon to target).
3. Slide your right hand down the attacker's right leg to grab front right shin as the left forearm is moved to the back of attacker's right hamstrings.
4. Lift up with your right hand (high) as you push forward with your left forearm forcing attacker to the ground as you step through to 12:00 into a left forward stance.
5. Right front ball kick to the attacker's groin.
6. Plant the right foot forward on the ground between attacker's legs (just below his groin) after the right kick.
7. Deliver a left heel stomp kick to the attacker's lower spine and then plant the left foot off to the left side of attacker above his shoulder while maintaining grip on attacker's right ankle.
8. Execute a right dropping knee onto the attacker's low spine with a left palm strike to the back of attacker's head.
9. Right front crossover cover out (pulling his right leg with you...eventually letting go) to 10:30.





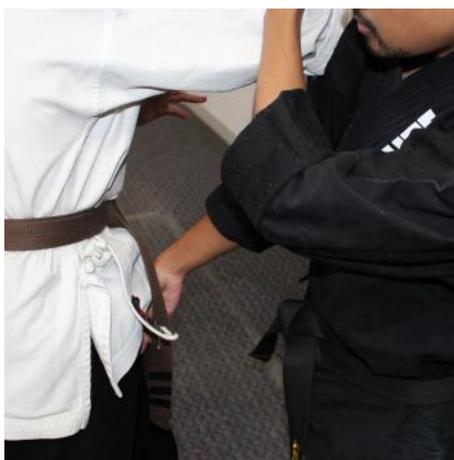
## Wall Assist: Punch (Outside Of Arm)

### DEFENSE FOR A:

You are being attacked with a punch while you are near a wall (your back to the wall).

### APPLICATION:

Slip forward with the left foot into a fighting horse stance while executing a left inward parry to outside of attacking arm followed by shifting to a left forward (bow) stance while delivering a right ridge hand to attacker's groin. Reach (snake) around attacker's back (from under his punching arm) with both of your hands and execute a right front knee to attacker's groin or mid-section replanting your right foot back towards the wall behind you. Pivot clockwise a push attacker (face first) on a downward diagonal angle into the wall as you pivot to a right close kneel stance. Left knee opponent in the low back landing between his legs followed by driving opponent's head into the wall with a left palm strike. Drop the left foot back towards 12:00 with a right front ball kick to opponent's right kidney (jumping backwards chicken kick style). Recoil the right foot planting back into a left front crossover retreating toward 10:30 away from opponent.





## Wall Assist: Punch (Inside Of Arm)

### DEFENSE FOR A:

You are being attacked with a punch while you are near a wall (your back to the wall).

### APPLICATION:

Step through with the right foot into a side stance while executing a left outward extended block and a simultaneous right inward block to inside of attacking arm. Grab opponent's punching arm with both hands. Step up with the left foot (to right foot) while delivering a right upward flapping elbow to opponent's jaw. Execute a right front knee to attacker's groin landing straight down between his feet. Left roundhouse knee to attacker's left ribs replanting your left foot back towards the wall behind you. Pivot counter-clockwise a pull attacker (his back to the wall) into the wall on a downward diagonal angle as you pivot to a left close kneel stance. Right knee opponent in the groin landing between his legs followed by a right inward elbow to the head (The elbow remains against the head to pin him to the wall). In-place switch (front foot back) stepping in with the left foot and left palm strike to the face. Drop the right foot back towards 12:00 and deliver a left side kick to opponent's mid-section and then, while planting the right foot away towards 12:00 execute a right spinning hook kick to attacker's head (or knee depending on position of attacker). Left front crossover toward 12:00 away from opponent.





## Wall Assist: Bear Hug (Facing Wall)

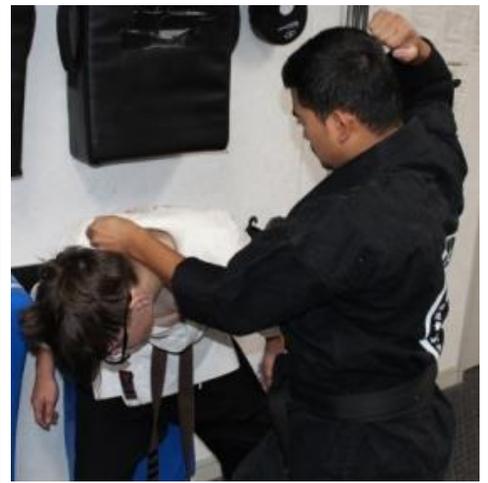
### DEFENSE FOR A:

You opponent has you in a bear hug (arms free) while he is braced with his back against the wall.

### APPLICATION:

Push off the wall with the left hand as you step back with the left foot into a side stance. As you land with the left foot execute a right inverted punch to the back of attacker's head (driving his face into your right shoulder area). Grab his hair with the right hand and pull back (and down) exposing his throat. Shift to a right forward bow and deliver a left half fist to opponent's throat followed by a left front knee to attacker's groin landing between his legs into a left inward elbow strike through his head. Left outward claw through attacker's face into a right hand sword to attacker's neck as you drop the left foot back to 6:00 into a fighting horse stance (solidifying stance for hand sword). Draw back to a cat into a right roundhouse instep into inside of attacker's right knee followed by a right hook kick through attacker's left knee into a (chicken kick style) front kick to attacker's groin landing forward into butterfly palms to his chest driving him back into the wall. Drop the left foot back to 6:00 into a right front kick to attacker's groin (also chicken kick style) landing in a right forward bow between opponent's legs. Pivot counter-clockwise into a fighting horse stance while executing a right inward horizontal elbow strike through attacker's head into a left downward dragon sword to back of his neck (continuing to circle right arm) into a right downward elbow between attacker's scapulae. Drop the right foot back to 6:00 into a twist stance as you reach down with the right hand and crane hook his chin. Pivot clockwise pulling right crane to crank attacker's neck causing him to spin face up and towards 3:00 as you left front crossover cover out to 6:00.





# Hand-Held Weapons: Staff

## General:

A staff (walking stick) has been used in pretty much every culture throughout the centuries (and probably long before any recorded history) for self-defence, traversing, and carrying weighted objects. Staffs come in different lengths, shapes, and thicknesses. Staffs can also be ordained with various carving designs, decorative attachments, as well as edged (or spiked) attachments for fighting. Some staffs also contain hidden compartments for things like blades and flask holders. Often the attached bladed staffs we refer to as spears.

In Kenjute we call the thicker straight sticks of 4 ½' to 6' foot lengths a "staff". For differentiation purposes, the thinner staffs (for performance) we refer to as a "bo". Technically however, a staff (western culture reference) and a bo (eastern culture reference) are the same thing. The thicker staff, generally constructed from a hardwood source, we use for drills and combat purposes.

Remember from the previous manual chapters, shorter staff lengths in Kenjute are referred to as follows: 12" to 26" length ("short stick"), 3' length (hanbo staff or "riot stick"), and 4' length (jo staff).

Striking targets with the staff should be selected based on the threat level (force continuum). Contact to an opponent's extremities such as the legs and arms are great in a mid-level controlling response. Striking with the staff to more lethal targets such as the groin, skull, and joints can cause serious injury and should only be used in life threatening situations.

Easily accessible items such as a long tree branch, long shovel, hockey stick, and lawn rake are examples of readily available staff substitutes in our everyday environment.



Kenjute Staff is made from a thicker hardwood and is anywhere between 4 ½' to 6'

## Basics Strikes & Drills:

Application of the staff involves hammering, thrusting, slicing, pressing, hooking, and cross checking. Contact is made on the ends and at either point as well as anywhere along the shaft of this weapon. The staff can also be used in trapping and leverage scenarios too. Many of the applied skills require both of your hands to be on the weapon. How you grab the staff varies depending on the application. You can assume an even grip, alternate grip, or lower case double grip.



Even Grip



Alternate Grip



Lower Case Alternate Grip

Practice lunging forward and striking a target with the end of the staff. When thrusting with this weapon, remember to rotate (pronate) your front hand similarly to that of a reverse punch. Clubbing, cross check, and swinging actions should be drilled in all three zones (against another staff with a partner). When blocking incoming strikes, be sure to have your stick perpendicular to the attack. Take special note as to how the staff should be held (and grasped) during contact with the palm of your hand making contact “behind” the striking surface to prevent your hand from coming off during strike contact. This is especially important when striking and blocking in the transverse and lateral planes. The hand can also be flattened to prevent your fingers from being struck during at point of contact.



Rotate (pronate) front hand in thrusting actions.



Hand behind weapon during contact (target – staff – your hand)



When blocking, flatten hand at point of contact maintaining grip with other hand for control

# Descending Staff

Starting with an alternate grip, step with the left foot (slipping) to 10:30 into a fighting horse stance with an upward diagonal stick block (with the upper case end) against the descending weapon - (or above the elbow if empty-handed). Remember to keep a greater distance from your opponent because of the staff length. Immediately strike with the right end to the close ribs while pivoting to a left forward stance. Shift towards 3:00 into a right forward stance while striking the outside of attacker's right ankle with your upper case (left end) of staff. Continue the ankle striking action into an ankle hook (left end) and high lifting action as you drop the left foot towards 9:00 (in line with your right foot). This will cause attacker to fall onto their back at 12:00 & 6:00. Step through with the right foot into a side stance landing between attacker's legs with a looping downward lower case (right end) staff strike to attacker's chest. Drag the right foot to the left foot as you rake down attacker's mid-section and through their groin (right end). As you step out with the left foot towards 6:00, immediately execute a right lower case thrust into attacker's groin. Right front crossover cover out to 6:00.



# Rising Staff

Starting with an alternate grip, step with the left foot back to 4:30 into a twist stance with a left end (upper case) downward block (left palm on top of staff at impact) against the rising weapon - (or below the elbow if empty-handed). Remember to keep a greater distance from your opponent because of the staff length. Pivot counterclockwise and immediately strike in a circular action from above with the right end of the staff to the top of attacker's head. Shuffle towards 12:00 with a high right stabbing action to the face driving attacker back. Step through with the left foot towards 12:00 into a fighting horse stance as you execute a left end rake down through upper torso loading the staff by your right hip. Shuffle forward with a left end stab to opponent's mid-section driving them farther away. Left front crossover cover out towards 4:30.



# Circling Staff

Starting with an alternate grip, step with the right foot (slipping) to 1:30 into a fighting horse stance with an outward stick block perpendicular to the attack (with the left hand high) against the descending weapon. The contact point of the block on your staff may vary depending on the height of the swing. Remember to apply proper hand positioning to prevent contact on your fingers. Also remember to keep a greater distance from your opponent because of the staff length. Immediately strike with the left end to the attacker's face while pivoting to a right forward stance. Shift back into a fighting horse stance with a strike up to attacker's groin with the right hand end of the staff. Drop the right foot back towards 4:30 into a fighting horse stance with a left hand end of staff down on top of attacker's head. Left front crossover cover out to 4:30.



# Reversing Staff

Starting with an alternate grip, step with the left foot (slipping) to 10:30 into a fighting horse stance with an inward perpendicular stick block (with the upper case end) against the reversing weapon - (or above the elbow if empty-handed). Remember to keep a greater distance from your opponent because of the staff length. Immediately force the offending stick (arm) slightly down to get on top of the weapon then strike with the left end to under the chin. Drop the left foot back to 6:00 into a twist stance while striking through the outside of attacker's right ankle (and lifting up) with your upper case (left end) of staff forcing attacker onto their back. They are in a 9:00 to 3:00 alignment. Pivot counter-clockwise into a side horse stance with a looping downward lower case (right end) staff strike to attacker's chest. Shuffle forward with a right end of staff spear strike to attacker's throat. Drag the left foot to your right foot and then execute a right side kick to attacker's head as you pull up with the staff. Right front crossover cover out to 7:30.



# Thrusting Staff

Starting with an alternate grip, step with the left foot to 7:30 into a fighting horse stance with an inward perpendicular stick block (with the upper case end) against the reversing weapon - (or above the elbow if empty-handed). Remember to keep a greater distance from your opponent because of the staff length. Immediately force the offending stick (arm) slightly down to get on top of the weapon then strike with the left end to attacker's stomach. Immediately strike up under attacker's chin with the left end of the staff. Continue the staff in the same direction as the right end of the staff strikes (and clears) the weapon away followed by a left end of the staff strike to the inside of attacker's right knee (opening up his centerline). Now reverse the direction of the staff with a left end of the staff strike to the right side of opponent's head. Strike up with the right end of the staff to attacker's groin (bending him forward). Shuffle forward with a staff cross-check strike to attacker's right trapezius driving him back and straightening him up a bit. Shuffle forward again with a rake down with the left end of the staff through upper torso followed immediately by a left end of staff thrust to opponent's mid-section. Left front crossover cover out to 6:00.



# Captured Staff (Double Grab – End)

Pull your right hand towards your right hip while simultaneously delivering a left jab to attacker's face as you also simultaneously execute a right inner crescent kick to attacker's left shin (replanting your right foot immediately back to the start position). Drop the left foot back to 7:30 into a twist stance as you hammer down with the left hand on the staff and drive upward with the right staff. Continue the circling motion of the staff striking down on attacker's head as you pivot into a right fighting horse stance. Immediately raise the staff above your shoulders (staff parallel to ground) and shuffle forward with a right end spear to attacker's face. Step through with the left into a left fighting horse stance as you rake down through attacker's body with the left end of the staff. Recoil staff and shuffle forward with a left end of staff spear to attacker's body driving him away. Left front crossover cove rout towards 4:30.



# Captured Staff (Double Grab - Middle)

Execute a left front ball kick to attacker's right shin and replant into a double hand drive (with the staff) upwards and towards attacker's face. Immediately recoil arms and deliver a double hand drive (with the staff) downwards and towards attacker's groin. Drop the left foot back into a fighting horse stance as you execute a right inward staff strike to left side of head followed by a left inward staff strike to the right side of head. Drive upward with a right staff strike to groin followed by a left downward staff strike to head (Through these strikes your opponent will be driven back somewhat). Step with the left foot across in front towards 4:30 (front crossover) with a (helicopter motion) left outward strike to left side of attacker's head. Drop the right foot back towards 1:30 and pivot clockwise as the left hand slides to the right hand and the right hand slides to the end of the staff (lower case grip) as you pivot into a right forward stance with a left inward staff strike to attacker's face. Right front crossover cover out towards 7:30.



**NOTE:**

From a lower case double grip – left fighting horse stance (staff is out low in a guard position – left hand on top – alternate grip), pound the stick on the ground from side to side to intimidate opponent. At any opportune time, strike up into the groin and then thrust staff into attacker's stomach driving him back as your first option.

## Staff vs. Knife (Moving To Your Outside)

From a lower case double grip – left fighting horse stance (staff is out low in a guard position – left hand on top – alternate grip) strike in an outward direction (away from your midline) striking to the side of the knee. Continue the outward looping direction into a club down to opponent's head. Left front crossover cover out to 4:30.



# Staff vs. Knife (Moving To Your Inside)

From a lower case double grip – left fighting horse stance (staff is out low in a guard position – left hand on top – alternate grip) strike in an inward direction (towards your midline) striking to the side of the knee. Recoil immediately after initial strike and thrust the staff into opponent's mid-section. Left front crossover cover out to 4:30.



# Breaking Skills

(All Single Boards):



BR9.Hand Sword



BR10.Ridge Hand



BR11. Inverted Hand Sword



R12. Rear Inverted Hammer Fist



**BR13. Roundhouse Kick**



**BR14. Axe Kick**



**BR15. Hook Kick**



**BR16. Spinning Side Kick**

# Bag Work

## PURPOSE:

To continue developing power and proper body alignment using the Yellow Belt, Orange Belt, Green Belt, Blue Belt, and 3<sup>rd</sup> Degree Brown Belt blocks, punches, and kicks as well as to increase strength and cardio fitness.

## APPLICATION:

### Bag Work:

While wearing your bag gloves (wrist wraps optional), practice moving around the bag as if it were your opponent (body maneuvers). Execute upper limb strikes in "75 second rounds". This should be followed by rounds of lower limb strikes only. Finally deliver rounds of both upper and lower limb strikes in varying combinations – not forgetting elbows, knees, and spinning techniques. As your cardio fitness improves add additional rounds. Be sure to keep your non-striking hand up by your face (elbow in) to protect your ribs. Keep your chin down and remember to breathe out as you execute the strikes. There are a minimum total of 9 rounds: 3 rounds of hands; 3 rounds of feet; and 3 rounds of hands & feet. Also consider practicing your blocks against the heavy bag to develop more power. Don't forget to also practice striking the heavy bag with your blocks to work on power.



# Ancillary Skills

**Strength:**

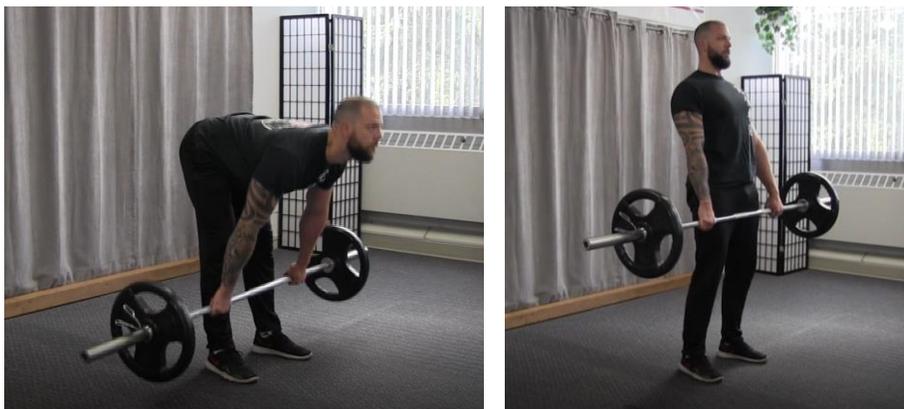
(Introductory Weight Training / 3X/Week / 2 Sets of 10 Reps Minimum - With Dumb Bells and Bar Bells)



(Chest): Lying DB Chest Flys



(Chest): Incline DB Shoulder Press



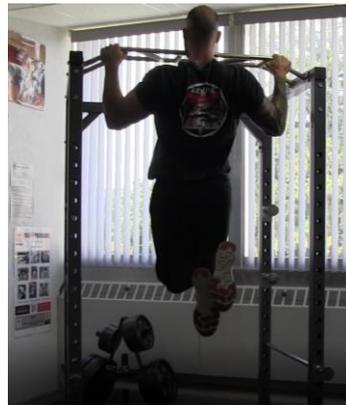
(Back): BB Stiff Leg Dead Lift or



(Back): BB Good Mornings



(Back): (Machine) Lat Pulldowns or



(Back): Wide Grip Pull Ups



(Shoulders): Seated DB Side Laterals



(Shoulders): Front DB Alternate Raises



(Biceps): Standing BB Curls or



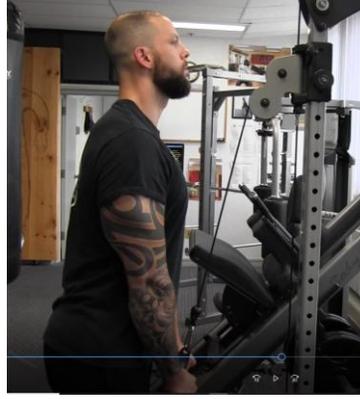
**(Biceps): Seated DB Preacher Curls**



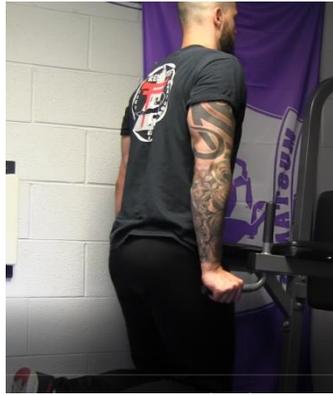
**(Biceps): Standing Alternate DB Hammer Curls**



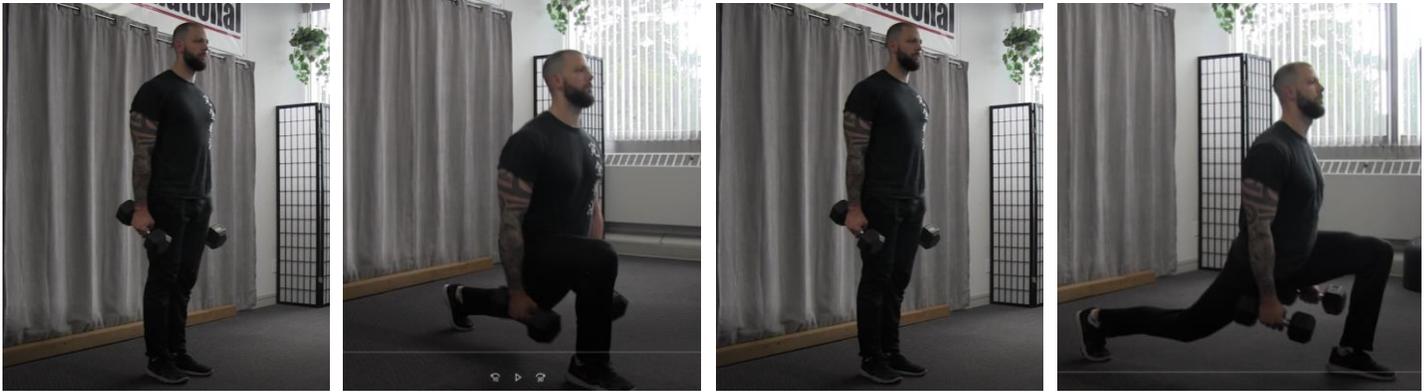
**(Triceps): Lying BB Triceps Extensions ("Head Cavers")**



(Triceps): (Machine) Triceps Push Downs (Extensions) or



(Triceps): Triceps Dips



**(Legs): DB Lunges**



**(Legs): (Machine) Lying Leg Curls or**



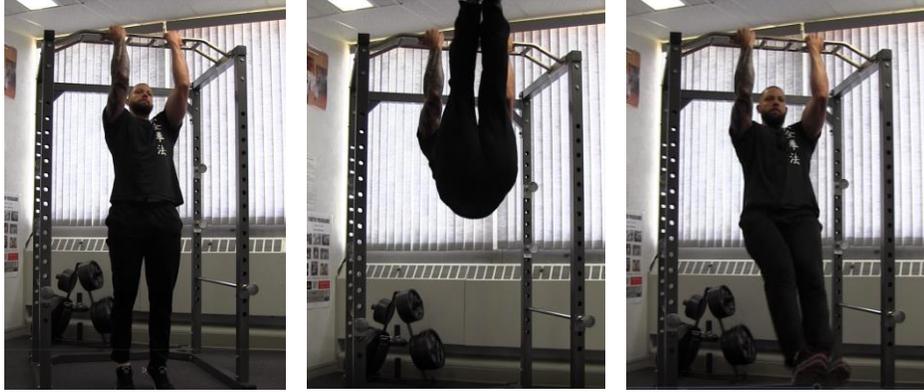
**(Legs): (Stretch Band ) Leg Curls**



(Abdominals): AB22. Inverted Hanging Full Sit Ups



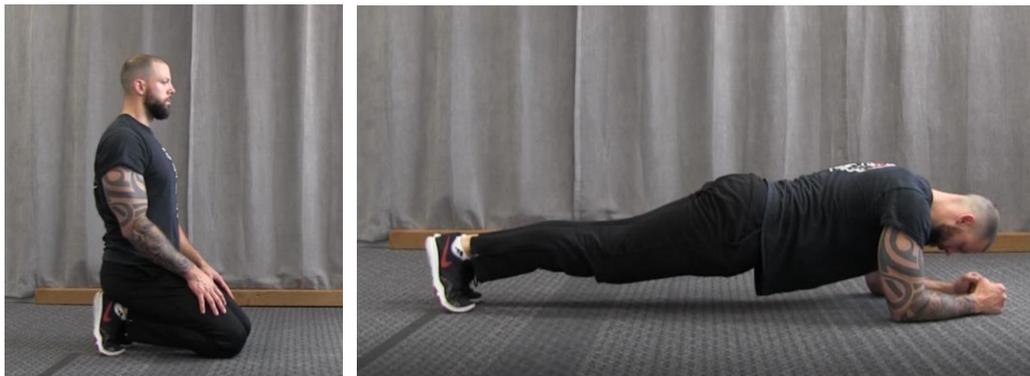
(Abdominals): AB23. Hanging Straight Leg Lifts (Front / Side / Side)



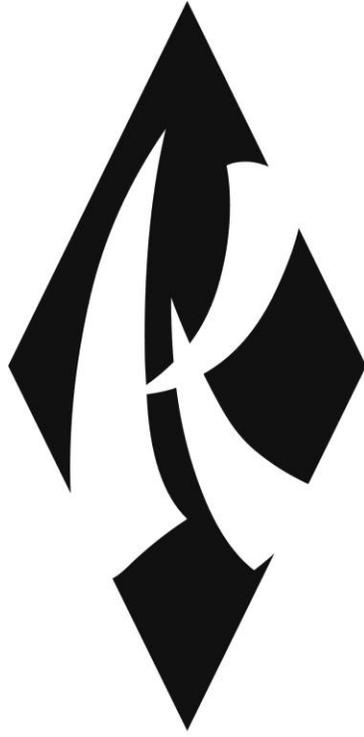
**(Abdominals): AB24. Tension Straight Leg Lowers**  
(Raise legs fast and then return with slow tension.)



**(Abdominals): AB25. Hanging Straight Leg High Pendulum Swings**



**(Abdominals): AB. 26 Plank**



**KENJIN  
WARRIOR  
SECTION**

NOTE: ↑ = athlete executing sparring combination

## Sparring Combinations

**COMBINATION:** PS19.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:** PS20.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:** PS21.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:** PS22.High Spin Hook Kick/ Low Skip Primary Roundhouse Kick/ High Back Knuckle/ Low Reverse Punch

**OPPONENT FACES:** Opposite Side (OS)

**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:** PS23.(Counter For Kick or Punch) Leap Up/ Front Hand Trap/ Rear 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 downward 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:** PS24.(Counter For Roundhouse Kick) Universal Block/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 rear spinning back knuckle to the head.

**NOTE:** ↑ = athlete executing sparring combination

## 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 (ankle) 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:

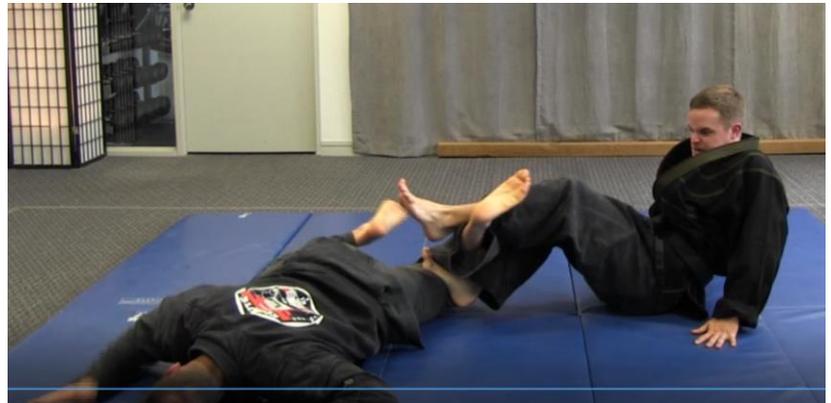
1. While in a ground guard position, execute a roundhouse kick (trap) with your bottom leg against opponent's shin of lead leg.
2. Execute a hook kick (trap) to the back of hamstrings of the same leg securing opponent's leg with both of your feet.
3. Push forward with the bottom foot against shin while 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)

# Forms: Tatakai Tonfa

Tatakai (Battle) Tonfa is the second weapon form in Kenjute. Only the picture sequence is demonstrated in the manual. Detailed descriptions, directions, and bunkai can be referenced in class as well as in the training videos.

















# **BONUS MATERIAL SECTION**

# Projectile Weapons: Blowgun

## Description:

Blowguns, also known as “blowpipes” and “bowtubes”, have existed for centuries in numerous cultures throughout the world with geographical regions including South America, Central America, North America, Southeast Asia, and Africa. Various constructs of hollowed out tubes (ie bamboo) ranging anywhere from 1.5’ to as much as 9’ form the weapon through which projectiles are blown out by the wind power of the user. These projectiles varied with dried spherical seeds, clay pellets, and small arrows (known as darts) as examples. The blow gun was historically used by many indigenous cultures to hunt small prey.

To make the darts more lethal, poisons were applied to the projectile in order to incapacitate the prey. One poison known as “curare” (strychnostoxifera, chondrodendrontomentosum) was acquired from tropical plants. Hunters also rubbed their arrows on poison tree frogs. This poison caused the muscles of the victim to relax creating side effects such as asphyxiation and heart failure.

As short length version of the blowgun exists in Ninjitsu. It is important to understand however that blow guns have been mainly used historically for hunting and not in human-to-human combat.

“In Canada, the blowgun is classified as a prohibited weapon and is defined as any device that "being a tube or pipe designed for the purpose of shooting arrows or darts by the breath".(Department of Justice Canada (1998-12-01). Part 3 Section 12: *Regulations Prescribing Certain Firearms and other Weapons, Components and Parts of Weapons, Accessories, Cartridge Magazines, Ammunition and Projectiles as Prohibited or Restricted (SOR/98-462)*. Retrieved 2007-05-29). Any imported blowgun must be deactivated by either drilling a hole or by blocking it. On the other hand, like many prohibited weapons, it can be used in a legal shooting range, and can be transported through legal channels”. (Wikipedia)



**Classic South American Blow Gun**



**Commercial Blow Gun typically sold on places like Amazon.com**



**Traditional Ninja Blow Gun**

Kenjute students are exposed to modified safe versions of a blowgun in order to experience and appreciate this ancient weapon. There are many readily available items found at your local store which can easily be converted into a blowgun. As a home-made blowgun, you can buy cheap “curtain rod” tubes; use electrical conduit (metal pipe); and for short distances something as simple as a plastic straw. For target practice ammunition items like metal bb gun pellets, pellet gun darts, and electrical marettes. Note: A marette can easily be converted to a dart by driving a nail through the end of it.

The purpose of practicing with a blowgun is to develop proper aim and release skills (including explosive breathing), which is great for improving hand eye coordination. The front hand is extended along the tube and greatly assists with aiming the weapon. The rear hand secures the blowgun near the base of your mouth. Your lips are wrapped around the end of the tube (or placed in the cup for beveled ends). The projectile (loaded at the base) is expelled by a sudden short explosive breathe.



**Lips wrapped around blowgun. Lead hand guides the aim. Short explosive breathe**

Variations in distance, types of projectile, stationary targets, moving targets, and rapid fire drills will greatly improve your competency with this weapon. Develop skills from 16'-20', and then try longer distances. Finally, you might practice striking a moving (non-living) target such as a rolling ball or balloons. **DO NOT BE AN ASS BY PRACTICE SHOOTING AT LIVING THINGS!**



**Home-made blowguns examples:**

**Metal tube of curtain rod**

**Electrical conduit piping**



**Pellet Darts**



**Electrical Marette**

**Ammunition Examples:**

# Special Tactical

## Specialty Maneuvers:



### SM5.Wall Foot Push Off:

Approaching the wall at a run, jump up and place your foot on the wall. Spring off the wall changing your direction to evade. (Zig-zag in three dimensions) or if your hands are pinned (bear hug) and you are being pushed against a wall: lift your leg and compress it (bend it) and explode backwards off the wall by pushing back.



### SM6.Wall Hands/Feet Push Off:

While being forced against a wall by your opponent (or chased in the direction of a wall), brace your hands and foot (or feet) against the wall and push back into your opponent (with a potential rear head butt to attacker's face and body slam into him forcing him back).



### **SM7.Wall Run (Straight On - Up):**

Approaching the wall at a run, run (spring) up the wall placing your feet quickly in succession and reaching above to grab for leverage.



### **SM8.Wall Run (Straight On – Turn Back):**

Approaching the wall at a run, jump up and place your foot on the wall. Spring off the wall spinning (in the air) and land on the ground facing where you came from potentially generating more force for a strike



### **SM9.Wall Run (Diagonal):**

Approaching the wall from an angle at a run, jump up and running along the wall with your feet (Maybe avoiding and getting around an obstacle on the ground [while in a narrow alley] as an example).

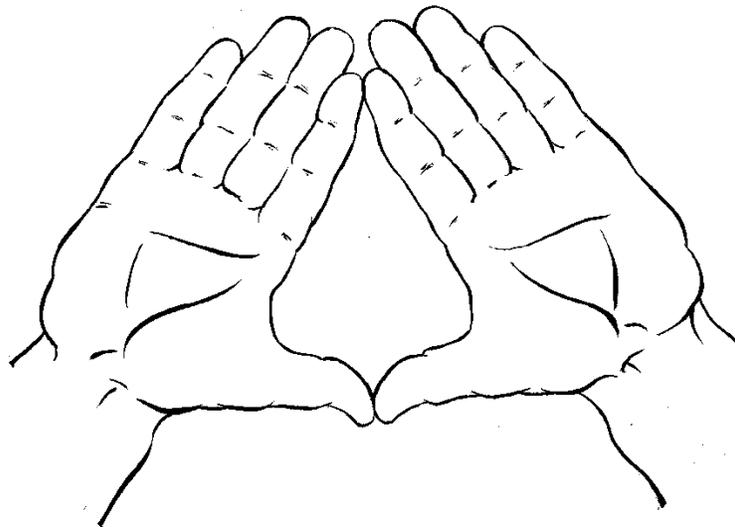
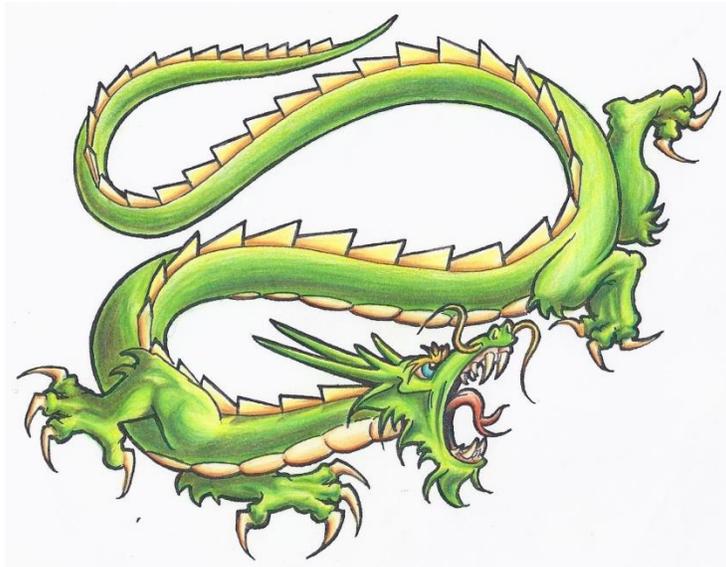


### **SM10.Wall Run (Corner):**

(Two walls connect at 90 degrees): Approaching the first wall from an angle at a run, jump up and place your close leg on the first wall and push off landing with your second leg on the other wall. From here spring off the wall spinning (in the air and in the direction you came from) and land on the ground facing where you came from.

# MIND

## Mental Requirements



# Anatomy of Arteries & Veins

Bones offer structure and stability (against gravity) for the body. Muscles give movement capability for the skeletal structure. Nerves provide switches to turn off and on activities. Arteries and veins are the highways of the body transporting the fuel and waste.

Arteries (red in colour) carry the rich oxygenated and nutrient-filled blood through the body to be deposited and used as functional fuel. Veins (blue in colour) carry the waste products of energy expenditure such as carbon monoxide and lactic acid to be discarded.

Most arteries are located deep in the body as nature's way of protecting them from injury. Severed arteries and veins can lead to death in a matter of seconds and/or minutes depending on which artery (vein) has been cut and the nature of the wound. You will die faster from a severed artery over a severed vein. But make no mistake, both injuries can kill you. A blocked artery (vein) can lead to dizziness, unconsciousness, and even death.

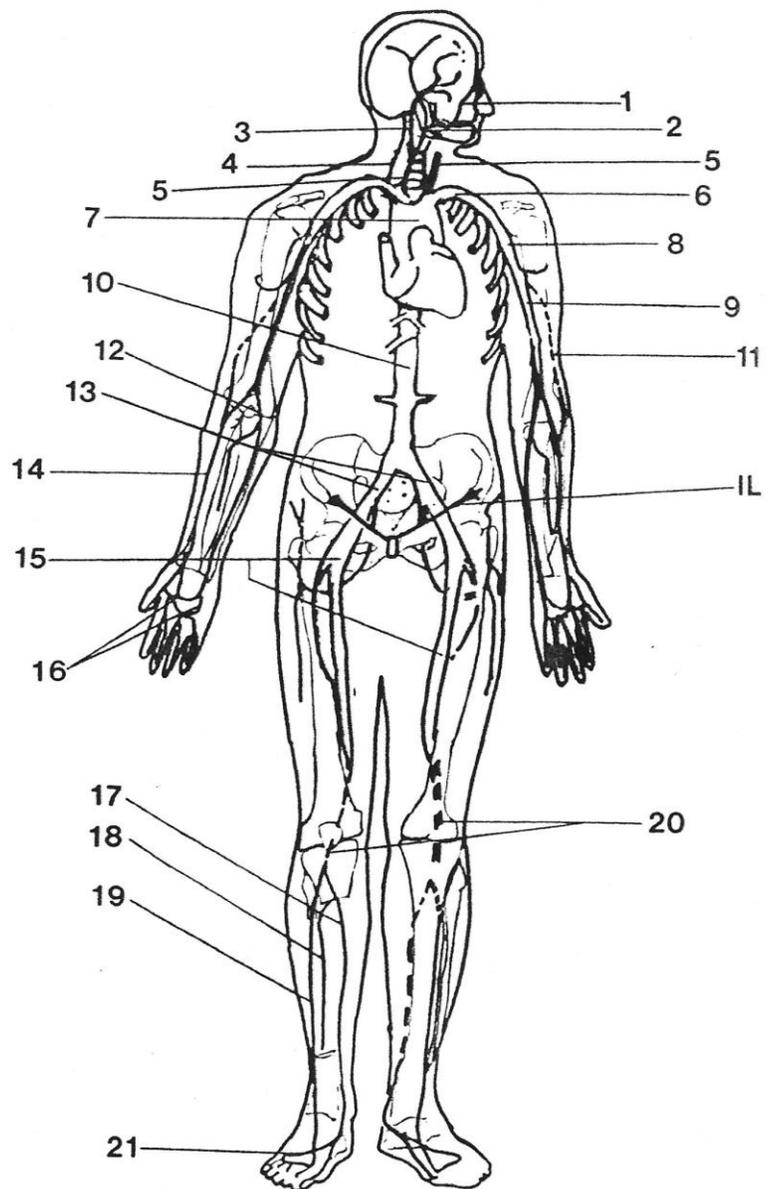
Knowledge of where arteries and veins are located is important in combat. Defensively, you want to protect them from injury. For example, exposing the back of your forearms during a knife attack is less dangerous than defending with the front of your forearms (palm side) exposed. The neck is an easy target to attack arteries and veins because they are not located as deep (more superficial). Bladed cuts to the throat are lethal. Chokes that collapse the carotid artery (neck) and/or the jugular vein (neck) can destroy the recipient in a very short period of time because the brain cannot function without oxygen. Blows, such as handsword strikes, to an artery can create a temporary pressure difference and blockage to cause dizziness and extreme pain. When attacking, remember that "red means dead" (arteries).

Bones, muscles, and nerves can sustain a measurable degree of punishment before the body is incapable of surviving. Arteries and veins are the "lifeline" and therefore must be protected at all cost.

# Anatomy of Arteries and Veins

## ARTERIES

1. FACIAL
2. EXTERNAL CAROTID
3. INTERNAL CAROTID
4. VERTEBRAL
5. COMMON CAROTID
6. SUBCLAVIAN
7. ARCH OF AORTA
8. AXILLARY
9. BRACHIAL
10. ABDOMINAL AORTA
11. PROFUNDA BRACHII
12. ULNAR
13. COMMON ILIAC
14. RADIAL
15. FEMORAL
16. PALMAR ARTERIAL ARCHES
17. POSTERIOR TIBIAL
18. PERONEAL OR FIBULAR
19. ANTERIOR TIBIAL
20. POPLITEAL
21. PLANTAR ARCH OF THE FOOT
- IL INGUINAL LIGAMENT

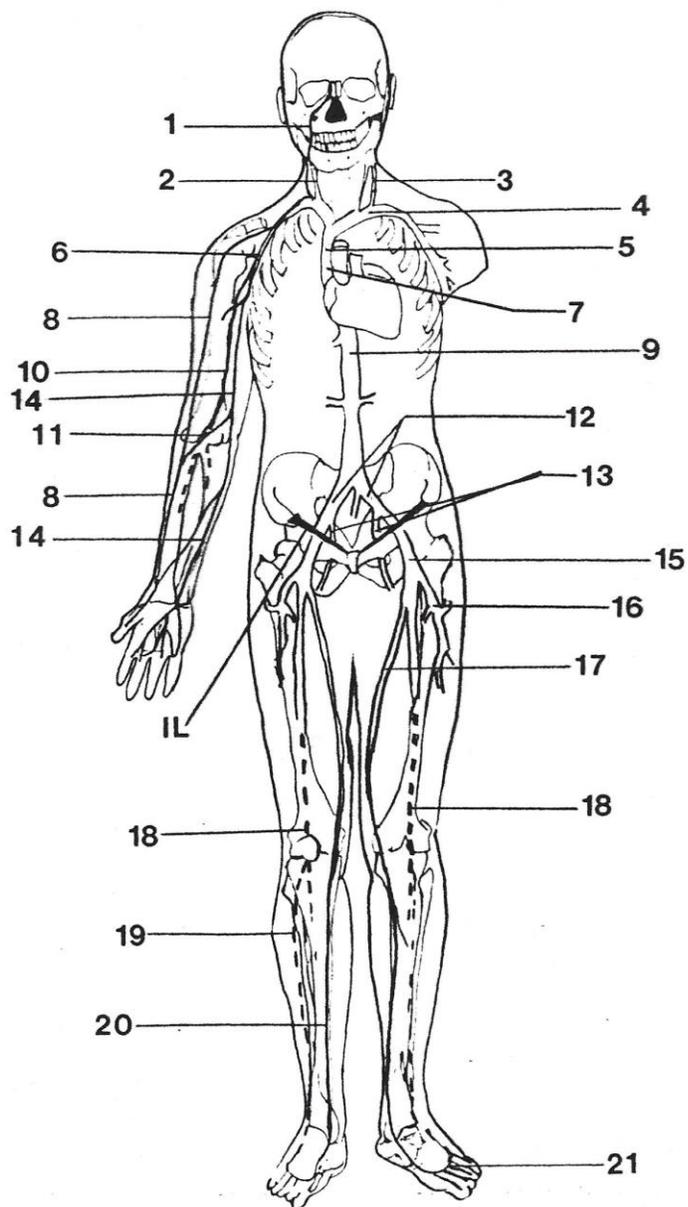


Dotted lines indicate structure is posterior to view. Note tibia and fibula is removed on right leg to allow view of posterior blood vessels.

# Anatomy of Arteries and Veins

## VEINS

1. FACIAL
2. INTERNAL JUGULAR
3. EXTERNAL JUGULAR
4. SUBCLAVIAN
5. BRACHIOCEPHALIC TRUNK
6. AXILLARY
7. SUPERIOR VENA CAVA
8. CEPHALIC
9. INFERIOR VENA CAVA
10. BRACHIAL
11. MEDIAN CUBITAL
12. COMMON ILIAC
13. INTERNAL ILIAC
14. BASILIC
15. FEMORAL
16. PROFUNDA FEMORIS
17. GREAT SAPHENOUS
18. POPLITEAL
19. SMALL SAPHENOUS
20. GREAT SAPHENOUS
21. DORSAL VENOUS ARCH OF THE FOOT



# Fighting Concepts & Principles

## **T121.Kinetic & Potential Energy:**

In the martial arts and in preparation for combat (striking, blocking etc.), the body can be in a “flexed” (crouched and loaded) position with knees bent in preparation for lunging forward for example. This pre-engagement position contains lots of potential energy. Internally, we also want to make sure that there is “fuel in the tank” (hydrated and nourished) in case we need to perform over an extended period of time (also potential energy). It is hard to move quickly if you are standing with straight (stiff) legs (little to no potential energy). It is hard to perform under pressure without proper fluids and nutrition.

The explosion of your body motion (either attacking or evading) through a range of motion and distance is kinetic energy (energy in motion). How much kinetic energy you can expend is directly proportional to distance, time, fuel, and fitness level.

## **T122.Friction:**

Friction can be defined as a “force that resists or opposes the movement of one body over another”. Air, water, wind, ground contact, and gravity are examples of natural forces working against you. In the martial arts, friction can easily be caused by the contact of our opponent’s body (resistance) as we attempt to strike and/or manipulate it. Friction can also be caused by the clothing we are wearing and internally by our lack of flexibility.

## **T123.Inertia:**

“A body will remain in its state of rest or at a constant linear velocity unless it is acted upon by some external unbalanced force.” (Newton). When sparring, it is easier to attack (and conceal intent) while you are in motion. If you are motionless while receiving a blow it will be hard to adequately defend and respond.

## **T124.Acceleration:**

“When an unbalanced force is applied to it, a body experiences an acceleration which is directly proportional to the unbalanced force, is in the same direction as the unbalanced force, and is inversely proportional to the mass of the body.” (Newton). Understanding this concept can help us against our opponent’s force and/or body contacts.

## **T125.Transfer of Momentum:**

A body mass attempting a vertical movement (such as a jump) can obtain far greater height if the mass was already in a horizontal motion as opposed to a standing static position. Mass, already in motion, creates momentum that is proportional to the acceleration of speed that can be generated over a given amount of time. Horizontal momentum

changing direction to vertical momentum is known as a *transfer of momentum*. This can also be applied from one object to another or from one limb to another. The momentum (force) of a moving leg (stepping through) can be transferred through to the end of a punch for example. Power generated from a jumping spinning body can be transferred into a kick striking an opponent. The zig-zag approach to a flying side kick is a great example of “transfer of momentum”

### **T126. Centripetal Acceleration/Force:**

A change in linear velocity, acted upon by an unbalanced force causes an acceleration to occur. In circular motion, the accelerated movement is directed towards the centre of the circle (*centripetal acceleration*). In the martial arts this concept can be applied by creating a smaller circle making contact within a larger circle (same direction). An example of this would be blocking a roundhouse punch by stepping inside of it, catching the arm, and continuing in the same action (only in a smaller circle) causing the opponent to fall to the ground (his speed on the outer circle cannot match the speed of the inner circle causing his mass to exit his circle on a tangent forcing him to loose balance).

*Centripetal force* is the amount of push/pull force (equal and opposite reaction) that exists on the object traveling in a circular direction. The outward force against the inward acceleration is known as the *restraint*. The faster the mass can spin, the greater the amount of centripetal force, that can be generated. Thus a martial artist, delivering a jumping spin kick, can do so (with much more power) by increasing the speed (tightening the circle) and/or number of accelerated rotations of the body. Spinning strikes can generate more power than just roundhouse strikes (punches and kicks). Roundhouse strikes can generate more power than linear strikes.

### **T127. Impulse:**

Any sudden change in momentum is caused by an impulse or extraneous force acting on its vector. This can cause a change of direction, acceleration, or slowing down of the object. Knowing this helps a martial artist better control and choose how to handle an incoming weapon.

### **T128. Balance**

In combat it is paramount to maintain a controlled level of balance. Emotionally, this means not “losing control” by becoming enraged; but instead maintaining level-headed focus on the objective and your environment. Physically, we don’t want to over extend our attack. This can leave us exposed and very vulnerable to counter attack. Thus we should move our body in a controlled manner as a “single unit” in terms of depth. In order to maintain balance in width and height, our centerline should be vertical: Our back stays erect (mid-point balance) not leaning too far forward where we could over-commit potentially losing stability, power, and control – also not leaning to the side too much (unless we are slipping and/or evading).

Knowledge of how disrupt your opponent’s balance could include: A visual physical gesture or comment invoking rage from opponent; staying just outside of his striking range encouraging him to reach too far; and applying physical skills to disrupt his balance as a prefix to the main attack such as a foot sweep or moving his head off his centerline.

### **T129.Stability:**

There are a number of factors that can affect the balance of an object. The number of *contact points* (in relation to the ground) is one such consideration. Standing on one leg is far less stable than two legs. Two legs and two hands placed on the ground create even greater stability (much less agility).

*Base width* determines both stability and agility. The wider the base (lower c of g), the greater the stability (less agility) of a body mass. The more narrow the base (higher c of g), the less the stability (greater agility) of a body mass.

*Rigidity/flexion* is another factor. Immovable limbs, such as a straight locked leg, hinder movement where the point of stability (fulcrum) is located at the hips. This is very close to the centreline of the body which in turn creates a narrow base and loss of muscle power. A loose mass with more than one fulcrum point increases the base and allows for explosive muscle action creating a far more stable body mass.

How much energy the body mass can take before being moved is called *absorption*. The more force a body mass can absorb, the longer it will remain stable before any adjustment is necessary to regain stability.

An erect (as opposed to a leaning) body mass is determined by the alignment of the mass directly above and proportional to its centre of gravity. This is called *mid-point balance*. For a mass to move in a horizontal vector, the mid-point of the mass must be tilted toward the intended direction.

Thus, in order for a martial artist to apply proper fundamentals (in relation to stability) he/she should have two feet on the ground, feet a comfortable distance apart, knees flexed, able to shift with an attack, and keep the back erect.

### **T130.Proprioception:**

The brain must tell the nerves controlling the muscles when to move and how much force to apply so that all of the muscle groupings (agonists, antagonist, synergist [stabilizers], and fixators) can contract in the right sequence with the correct amount of force in order to accomplish the required task. Proprioception refers to a “feedback loop” of your nerves telling the brain what actions and forces are taking place during the action regarding your muscles and body positioning. Proprioception is about communication of body balance and position in an action.

Disruption of your opponent’s nerves through striking and/or applied pressure can “short circuit” proprioception affecting the brain’s ability to command accurate actions to the muscles affected.

### **T131.Kinesthetic Awareness:**

Kinesthetic Awareness involves individual receptors in your joints, tendons, and muscles that send signals to your brain about positioning, direction, and force. Kinesthetic Awareness is about detailed comprehension of your movements during an action.

### **T132.Understanding Circular Patterns:**

In combat, circular patterns exist and are applied in all three dimensions (height, depth, and width). You will find circles during the execution foot maneuvers, body repositioning and pivoting, stance adjustments, blocking, striking, grabbing, locking, throwing, and takedowns.

Many different circular movements can exist at the same time in an action from different parts of your body (ie: foot

position, body position, and arm position in a simultaneous movement. You create a better “wall of defence” by overlapping your simultaneous circles and delivering them as a “path of action” instead of a “line of action”.

Double circles can be executed in the same direction from one side to the other (ie: left to right); both away from your mid-line; and/or both towards your mid-line. These double circles can be executed either “out of sync” or “in sync”.

To become more proficient in combat, it is good to understand the following fighting concepts with regards to circles: Round off your corners (lines) to gain additional striking before recoiling; Elongate your circles to create more penetration power; and execute a little circle in a big circle (same direction) to match and beat the big circle.

### **T133.Threading:**

Threading refers to using a piece of your body which is positioned and aligned in relation to a target on your opponent. You use this positioning (on your body) to attack the target on opponent by brushing past (or threading) your strike through and past your aligned body part (ie: from a front crossover twist stance you are aligned to execute a secondary front knee like in “Thrusting Hammers”)

### **T134.Tracking:**

Whether standing or laying on the ground, your opponent’s body has a defined shape (geography). This shape dictates how we logically moves and apply self-defence techniques. We follow the shape of the body in order to re-position ourselves for follow up strikes. As we move up and down attacker’s body, we refer to this as “tracking”.

### **T135.Contouring:**

Contour is a much more defined version of tracking where we stay very close to attacker’s body topography. This is accomplished by moving our strike along the opponent’s body contours to the target. This often creates a *complimentary angle* between the shape of our weapon and his body target. Where tracking is more concerned with re-positioning and alignment, contouring refers to the actual striking action of your weapon.

### **T136.Trampolining:**

Trampolining is a striking method where, on the recoil of your strike, you immediately bounce the recoil of your strike off your own body and back to a target on the opponent for an additional hit. Striking; then recoiling and resetting in the air in order to strike again, is much slower than allowing the recoiling impact to bounce off your body a back at attacker.

### **T137.Ricocheting:**

Ricocheting (glancing) involves bouncing your strike off a piece of your body (or attacker’s body) first before striking the desired target. Often travelling in the same direction (but not always), this can be done to: apply multiple strikes, checks

into strikes, and *rebounding* to strike to another target.

### **T138.Home Defence:**

Your home is your “castle”. It is your sanctuary to escape from the chaos of work and daily interactions with society at large. It is also where you keep your acquired belongings and things that you treasure. You should feel safe in your home. However, “break and enters” and “home invasions” are a reality. Although crime rates are perceived to be higher in poorer districts and areas of higher population densities, these types of crimes occur everywhere (no matter how rich you are and how exclusive an area you live in). “Break and enters” and “home invasions” are a serious violation of your personal space and can have a lasting effect on your well-being.

As such, everyone should take steps to secure and defend their home to prevent becoming a crime statistic. Here are some suggestions:

- Keep your doors locked – even when you are at home. It deters and delays unwanted entry giving you more time to react.
- A secondary glass (or screen) door that also locks is good to have in front of your principle door. It delays rapid entry.
- Keep all windows (on all floors) locked when you are away. For more serious threats, “cat bells” attached to the window can make noise if disturbed when you are home.
- Keep the ground floor windows locked when you are at home. \*\*If you need to open them for ventilation, only open them part way, and if possible, place a stick in the path of the sliding window.
- Consider investing in an alarm system (that also has an outside external alarm) to alert neighbour and deter intrusion – burglars do not want attention. For certain alarm systems, external entry points can be armed when you are at home.
- Consider investing in motion detector flood lights on the outside of the home to also deter intrusion.
- Cameras can also help but more for proof of intrusion “after the fact” for both legal and insurance purposes. Cameras will not necessarily deter break-ins or home invasions. The bad guys can simply wear a mask to inhibit identification.
- Consider owning a dog. Even little dogs can make a lot of noise when there is a disturbance on your premises giving you valuable warning time to prepare. Post a “Beware of Dog” sign in the window – even if you don’t own a dog.
- Keep outside tools (shovels, rakes, and ladders etc.) in a locked storage area. They can easily be used by a criminal trying to infiltrate your dwelling.
- Placing your family name and/or listing your family members on an outside sign can tell a criminal a lot about how many people may be at home and what kind of “goodies” they can steal.
- Large home ticket purchases (like televisions, computers, etc.) and personal purchases (like jewelry) often come in boxes and packaging that gets placed at the curb in recycling. Do your best to NOT display these boxes and packages by cutting them up and having the inside of the boxes visually face outwards. Be aware of this especially around holiday festivities.
- An ungroomed property (cut lawn, driveway full of snow etc.) and a mailbox overflowing with promo flyers and mail is a great indication you are away on vacation. Have a neighbour(s) keep an eye on your house, collect your mail, and maintain your property (including inside home inspections – often for insurance purposes) if you are away for an extended period of time.

- Keep a record of all significant purchases for your insurance in the event of fire or theft.
- Whenever possible, keep expensive items out of sight from public view (a laptop computer on a table in the front window is just dumb).
- Keep all valuable records in a locked (fireproof) safe.
- Keep a flashlight and “persuader” (stick, gun, knife etc.) easily accessible to wear you sleep. These tools can prove invaluable if you are attacked by an intruder.
- Do a visual check BEFORE you open your door to anyone.
- Unless you really trust the stranger, “door-to-door” sales can be conducted while they are outside of your locked screen door.
- Always go through and inspect your house after a large party; or “open house” (if you are selling your dwelling).
- Don’t be afraid to check the identification of a service worker with their employer before allowing them entry. You can also let your neighbours know if service work is to be done and by whom. It is not uncommon for thieves to pull in a driveway, load up the truck, and drive away with your stuff, while neighbours watched thinking it was a moving company.
- Great neighbours and great communication can make homes in your area much safer when everyone is actively engaged in each other’s well-being.
- Do not blindly enter your dwelling if there are signs of illegal entry. First secure back up help and/or call the police.
- Have an emergency escape plan for your family in case of fire and or home invasion (escape route, meeting place).
- Know who to contact in case of emergencies (emergency responders and key family contacts).
- Have an emergency kit (with provisions for at least three days) prepared in case of natural disasters and unforeseen turmoil.

## Special Tactical Theory

### **(FROM BONUS MATERIAL) – SPECIAL THEORY: Observation:**

Successful outcomes are often determined by those who are able to “see the big picture” through great observation and perception skills. Awareness of your environment; understanding event sequencing and likely outcomes; and knowing the challenges (potential enemies) are paramount.

#### **OB1. Reading Body Language:**

In a potentially dangerous situation with an adversary, you want to always maintain a guarded approach to the situation such as protecting your centerline, and adhering to the critical distance. There are a number of visual and verbal cues given off by your opponent that can help you predict his intent. Opponent cues can include:

- He changes the nature of his words to swearing and insults; lowering of voice pitch; and louder voice indicate aggression.
- His voice pitch goes up; quieter voice; cracking voice; and mumbles indicating withdrawal (cowering).

Other signs of increased tension in your adversary can include:

- Enlarged pupils
- Rapid blinking
- Compressed lips
- Grinding teeth
- Moving jaw from side to side
- Tongue in cheek
- Rapid breathes
- Larger breathes
- Sweating in his face
- Visual heart palpitations seen in neck artery
- Touching face and body while talking
- Arms crossed
- Sweaty palms
- Opening and closing hands
- Shifting from side to side
- Body shaking
- Body twitching

If he shifts (turning away from you), WATCH OUT! It often means a quick attack (sucker punch or head butt – if he is in range) is coming your way. Until you decide what course of action to take, apply the “critical distance” rule and STAY OUT OF HIS STRIKING RANGE!

## **OB2. Visual Scanning (Individual, Geographic Area – Daylight & Darkness):**

Improved observation skills should also take into account everything in your environment by visually scanning it.

For the potential adversary:

- What is he wearing?
- Does he have anything in his mouth? (ie. spray from drink or weapon)
- Does he have a weapon?
- Does he have a friend(s) nearby?
- What are his attributes? (Age, Healthy, Body Type etc.)
- If you know him, does he have any fight training? (ie. If he is a grappler, watch out for his lunge to your legs etc.)

In terms of the Geographic Area (Environment):

- What is the terrain like? (Stairs, ground, snow, water, broken glass etc.)
- What obstacles are in the way between the two of you?
- What obstacles can be used to create a barrier?
- What's in your environment that can be used as a weapon (by either of you) – including projectiles
- Where are the closest escape routes?
- Do you have friends nearby?
- Where is the closest safe fall back area (place) if necessary.

Remember that daylight and darkness can also play a huge role in your observation skills.

- Is the sun in his face?
- In large scale combat, where will the sun rise and set in relation to your opponent?
- In prolonged combat, constant exposure to the sun can be devastating on hydration and fighting spirit of the body.
- In darkness, body silhouettes can easily blend to the terrain backdrop. Quick looks out of the corner of your eye to see movement is better than a direct stare. Remember, it can take up to ½ hour for your eyes to acquire any “night vision” after being exposed to bright light.
- In the darkness, stay in the shadows to observe as to not give away your positioning.
- In one-on-one confrontation in the dark – If there is a bright light, put it at your back. If there is a dim light, maneuver so the dim light source is behind him illuminating his shape.

### **OB3. Visual Recall (Video, Pictures, General Observation):**

As a way to improve your visual observation skills, you can practice a number of exercises with a partner:

- Watch a video and then answer detailed questions about that video from your partner.
- Flash pictures in front of you. Answer detailed questions about the pictures from your partner.
- Walk your partner through a cluttered room. Ask the partner to recall what they observed.

### **OB4. Memory Recall (Written, Cards)**

As a way to improve your mental observation skills, you can practice a number of exercises with a partner:

- Read a short written passage (against the clock – pressure speed read). Have your partner ask you detailed questions about the passage.
- Place a deck of cards (face down) spread out across the floor. Try to find a matching pair to remove from the deck. If you make a mistake, place the card face down exactly from where you picked it up. As you successful get matching cards, remove them from the drill – eventually getting all cards.

### **OB5. Subject Research**

As a way to improved investigatory observation skills, you can practice a number of exercises with a partner:

- Against the 2 minute clock, find out as much information about your partner as possible (making point form notes), and then present it to the group.
- Pick a different martial art and research it. In an agreed upon time (hour, day, week??), present it to the group being sure to include its origin, founder(s), system curriculum, strengths, and weaknesses.

## **Self-Defence and Defensive Tactics In Policing & Military**

In policing and military interaction with a civilian population, it is understood that enforcement will be applied in a manner that is responsible and logical. Officers and soldiers are trained to follow a code of action (use of force continuum) when dealing with civilians to hopefully maximize the best outcomes of any given situation.

It is understood that Kenjute practitioners will also use the proper response levels when dealing with any threat. Below are a couple of chart samples in teaching law enforcement and military.

## Combat Acronym For “Arrest”

|     |              |   |
|-----|--------------|---|
| A = | Awareness    | (Sense The Danger)  |
| R = | Range        | (Maintain Threat Out Of Critical Distance)                                |
| R = | Run          | (Flight Options before fight)   |
| E = | Environment  | (Cover & Tools)   |
| S = | Strike First | (Your long range weapons if they enter range ie. low kicks against knife) |
| T = | Technical    | (Apply official techniques)   |

### Example of a Force Continuum For Military (US Marines)

| Continuum of Force |                                   |                       |
|--------------------|-----------------------------------|-----------------------|
| Threat Level       | Description                       | Actions To Take       |
| 1                  | Compliant (Cooperative)           | Verbal Commands       |
| 2                  | Resistant (Passive)               | Contact Controls      |
| 3                  | Resistant (Active)                | Compliance Techniques |
| 4                  | Assaultive (Bodily Harm)          | Defensive Tactics     |
| 5                  | Assaultive (Serious Harm / Death) | Deadly Force          |



***Being prepared...spotting potential danger...and using the right amount of force is paramount in good policing and security. Problems solved. Everyone goes home safe.***

# SPIRIT



# Good & Evil

Defining good and evil is not an easy task. Yet most people intuitively make decisions everyday based on these two concepts. Equated to good and evil are other artificial symbolisms like right vs. wrong, just vs. unjust, ethical vs. unethical, fair vs. unfair, lawful vs. unlawful, pure vs. impure, honest vs. dishonest, honourable vs. dishonourable, objective vs. subjective, legitimate vs. illegitimate, and moral vs. immoral. All of these create a positive (+) and a negative (-) with the truth somewhere between them.

It would be inaccurate to suggest that good and evil are endpoints. The standard(s) for measuring them seem to shift depending on who is evaluating the situation. If the distance between the two was a continuous spectrum, would the mid-point be totally neutral (0)? If the (+) and the (-) have identifiable values (qualities), then what value (qualities) does (0) have? In consideration of their duality, do we need evil in order to qualify, identify, and appreciate good? If this were true, can evil have a positive (+) value? Are protons (+) good and electrons (-) bad? Or, are they just what they are - protons and electrons?

What may be considered an evil practice by some might be viewed quite differently by others. Factors that affect such judgments might include: what era in history, age, gender, life experience acquired, level of education, religious convictions, political affiliations, economic standing in the community, social strata, race, and any real power possessed.

Throughout history there exist countless examples of individuals (and even large groups) that have used the labeling of "evil" against another person and/or group in order to subjugate, control, and sometimes destroy them. Much of religious doctrine has been based on the concept of good vs. evil. Have men, in each religion, fashioned the concept of good and evil to fit their own beliefs and desires?

It is certainly worth striving to be ethical, moral, and good by your actions. But how can we accurately determine your true value without evil?

## Purpose

The Webster's Dictionary defines the word *purpose* as "to have as intention (to do something)...a result which it is desired to obtain and which is kept in mind in performing an action". *Intention* is defined as "that which one is resolved to do, purpose". To have *meaning* is to "have intentions of a special kind...that which is intended or meant" These three words have a similar objective and are quite often inter-changed in everyday day dialogue.

What was his intention for leaving this gift? What purpose did he have for leaving this gift? What is the meaning for him leaving this gift? All three words (purpose, intention, and meaning) are involved in the "action" and "aspiration" for a gift being left. In every action we do, understanding why we are motivated to attempt and/or fulfill this action is important.

In white belt, we discussed the concept of identifying, setting, and achieving goals. Remember a *goal* is defined as an "aim or objective". A goal is an end point or resolution to a particular journey. In the early stages of training, we wanted students to define "where" they wanted to go and "what" they wanted to accomplish in their future - both short term and long term.

At this level of your training, not only do we want you to continue to identify and set goals, we want you to understand "why" you are motivated in a particular direction. An important aspiration in your own personal growth and fulfillment is to discover "who you are". We are defined by what we say and do. Therefore every action we take (or don't) creates a picture of our character - body, mind, and spirit. To truly reach an understanding of the soul you have to, as the Oracle of Delphi once wrote (above the entrance to a chamber in ancient times), "*know thyself*".

Action, without any defined clarity or reason, is wasted motion. Many people fritter away valuable parts of their lives because they have not attempted to find meaning (purpose) to set goals and discover their potential. "*Everyone has a gift*."

*The real task in life is to find out what you are gifted at.*” (Paraphrased - author unknown). As you strive to become a teacher, “what” you know and teach is only half of the equation. “Why” it is initiated is just as important. When a student tells you they want to be a black belt, you should be happy for them. But quietly, in the back of your mind, ask why. What is their reason for wanting to be a black belt? Kenpo master Ed Parker used to say that everyone who comes in the front door should be treated equally by applying a “*suspect first, prospect second*” approach. Is someone, who continually tells you they are loyal, feeling guilty or experiencing some doubt? Those who constantly profess their loyalty are often in transition of being dis-loyal. When someone says to you “*have a nice day*”, do they really mean what they say? Or do they intend the complete opposite? This can depend on their tone of voice, posture, inflection, and purpose for saying it. As a teacher it is important to “read between the lines” to truly understand the difference between displayed perceptions and reality.

For your own personal development, understanding why you are motivated to a certain action can help you comprehend, and perhaps better appreciate who you are. Over-analysis can also cause paralysis and self-doubt however. Endeavor to find out who you really are. Always strive to become better. Love yourself, and this positive energy will be reflected in the people around you. Know yourself, and you will gain greater insights into life. You will also discover a new elevated “wholeness” and strength in you that was never apparent before. Knowledge of *purpose* elevates comprehension and degree of enlightenment.



Master Foster teaching Black Belts in India



Master Foster teaching for Kenjute promo and belt videos

***“By training regularly, students improve their fitness, balance, coordination, flexibility, concentration, and confidence; as well as gain significant self-defence skills and martial arts knowledge. In short, Kenjute is a vehicle to help people grow. It really is a great investment”.*** JFK

# Testing/Advancement

## For Online International Students

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

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

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

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

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

### NOTE:

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