

EARLIER MASTERS

Tracing the history of karate we find references to many different names for our art. Karate - The Way of the Empty Hand was only really used in the 1900s after the art was taken to Japan. Okinawans learned to fight or practiced Te (hand). Some named what they did "Kempo". Kempo means "fist law" and is also pronounced Kenpo; there is no difference in the kanji. The term Kempo came about as a translation from the Chinese "Quan Fa" (Fist Method) which is usually mis-pronounced as "kung fu". The term kung fu just means "work out" and can be achieved doing ballet or aerobics and has little to do with martial arts.

This is important to Shotokan as it helps to reveal the Chinese origins of the art. The masters of Te learned from whoever could teach them something new. They adopted and adapted Chinese martial arts to suit their temperaments and physiques. The prime references for Quan Fa were the "Thirty six Families" who moved to Okinawa to aid diplomatic relations in 1392 after Okinawan king Satto allied himself to the Ming Emperor in 1372. The other named source was Ko Su Kun, also known as Kusanku, and in Japanese Kanku. The martial arts in China seem to have prospered through the efforts of monks centuries earlier.

Legend has it that the monks of the Shaolin temple were physically weak and prone to illness and tiredness in their duties; the head of their order "Bodhidharma" (Daruma in Japanese), taught them exercises to train strength into their bodies. Bodhidharma had journeyed to China from Kamchipuran near Madras, across the Himalayas to the Hunan province. The monks would use these skills should they ever be attacked. The evidence is right there, pictured for all to see on the walls of the Shaolin Temple, and in the many places Quan Fa subsequently spread to. The pictures show a remarkable resemblance to the style of drawings in the Bubishi (the bible of karate)

Histories do not usually tell of Bodhidharma coming across the mountains from his native India. The Indians call their martial art vajramushti (as it was practiced by the Kshatriya warrior class), it contains kicks, blocks, strikes, and grappling, and contains the breathing exercises of yoga.

Centuries before the current calendar was created, the ancestor of Karate was being practised in India. Whether there are any links to Pankration practised by the Greeks around 700BC cannot be testified, and what of the Egyptian engravings which look so similar to the Tekki kata?

As soon as there was violence between men there was a need for self defence. As soon as there was knowledge of pain and its causes there was the transition of information - the teaching of martial arts. Coloured by cultures and history, anatomy and philosophy, a moral standing for the use of martial art skills has evolved.

What was once a privately passed-on dedication to a cause is now a hobby, sport, alternative to the modern hectic lifestyle, method of self-defence, and even a career.

For those who take it seriously, it is a way of life.

Karate

ZANSHIN

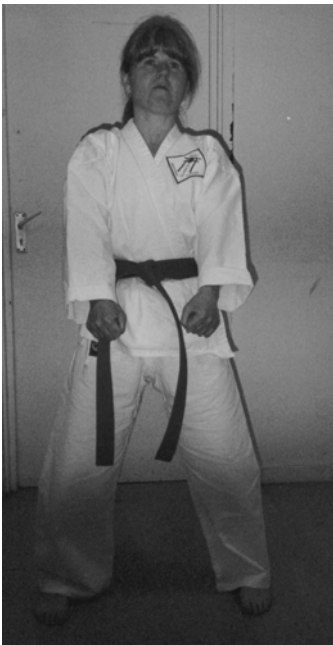
Zanshin is awareness. Awareness extends to everything. It is knowing the world around you to the degree where you know what is happening, why and how, and what your options are. Awareness is about the general situation and the detail.

The ability to judge a situation is gained through experience. Experience can be something individually learned (the school of hard knocks) or from the benefit of other people's experience (the smart way).

Physically the brain is not a muscle, but it must be exercised none-the-less. To develop awareness one must practice it. Practice knowing when a hand will grab and when someone is angry by detached observation. If one is emotionally involved in a situation then the "usual rules" apply: perception is narrowed and adrenal reactions (fight or flight) take precedence. If consciousness is allowed to reign then one does not deny emotion, but allow it and acknowledge emotion - just do not be subsumed by it. Awareness is not a denial of emotion, but an acceptance of it and an ability to use it or over-ride it where necessary.

From a martial art point of view awareness extends to not going to places where trouble is expected; to acknowledging the presence of danger and taking preventative or avoidance action.

In practice, martial artists must maintain awareness throughout instruction and drilling. The art of remaining aware of activity and actions promotes a training of awareness for the outside world. When the terms "yoi" and "yame" are used there is a connotation of readiness and awareness which must be adhered to. There is a noticeable difference in people who are aware in their posture and energy levels.



Rather than promoting paranoia - people looking for trouble at every juncture - the development of zanshin is intended to induce a state of relaxation. After all, if you are aware of your surroundings and the inherent potential dangers then you have nothing to be paranoid about:- you know what's coming. The difference is that people who are paranoid are scared. People with zanshin just acknowledge events and act accordingly.

In class, statements such as "look before you turn" are intended to aid zanshin and visualisation. Everything that is done during training can be geared towards awareness.

MORALITY

When one begins to learn any martial art, it takes a certain length of time before the movements become second-nature. This time is different for each person. Generally, when a person begins training the movements are so alien as to be un-usable. Over time, and with constant repetition the techniques become more natural.

Once a technique becomes natural, there is a danger that it may be used. The case should be, that having “adopted” a technique or two, a passage of time and an amount of training have created the mindset where one does not want to hurt people, and, because of awareness and controlling techniques, it is *unnecessary* to hurt people.

A series of “what if” questions usually arise, revolving around a multitude of scenarios. We declare that we will not use our art except in self-defence, the defence of family or law-and-order; yet if one is provoked it is easy to do what comes naturally - even if “what come naturally” is a potentially lethal technique.

A calmness of mind, and awareness of situations, potentiality, and events will always help, maybe postponing or avoiding dangerous situations.

The real issue, though, is one of responsibility. Who is responsible for harm done by a martial artist? Is it the person who taught the technique? Is it the instigator of the situation? Or is it the martial artist?

In the end, we must accept responsibility for our own actions.

No-one can give you permission to harm another person. Under British law, one cannot even consent to being harmed. The law permits certain acts of violence by its officers and agents during sanctioned activities, but the law is fallible. All humans being created equal, one cannot be given permission to harm another. The act of giving permission infers a higher importance or position for the giver. This is not true, no one person is better than another, some seek to behave that way though.

You cannot be given permission. It is your responsibility as to when or if you use your art, assuming you are able to. How much pain you dish out is up to you. How far you take your retaliation (if any), is up to you. Whether you retaliate is up to you.

In the martial arts education system, many options are presented. Which ones you use, if any, are up to you. Why, then, are these nasty techniques taught?

- To continue the legacy and heritage of the arts.
- To educate people as to how easy it is to hurt others, so that they don't have to.
- To potentially save lives. The educator presents the facts and teaches the techniques which have been practised for centuries. The educator informs as to the applications but in no way condones the use of the techniques.

In the final resort, a retaliation should only be used when there are no other options. Each practitioner must be prepared to face the consequences of their actions.

Purple Belt (5th Kyu) - Fundamentals

SANBON ZUKI

AGEUKE, GYAKUZUKI

SOTO UKE, EMPI UCHI, URAKEN UCHI

UCHI UKE, KIZAMIZUKI, GYAKUZUKI

YOKO KEKOMI (now performed in zenkutsu dachi)

SHUTO UKE MAE KIZAMIGERI NUKITE

MAWASHIGERI

Roundhouse kick is performed by bringing the knee and heel of the back foot directly up to the side on a horizontal plane, rotating on the supporting foot to aim the knee at the target and flicking the foot forward on the same plane and bringing it back quickly.



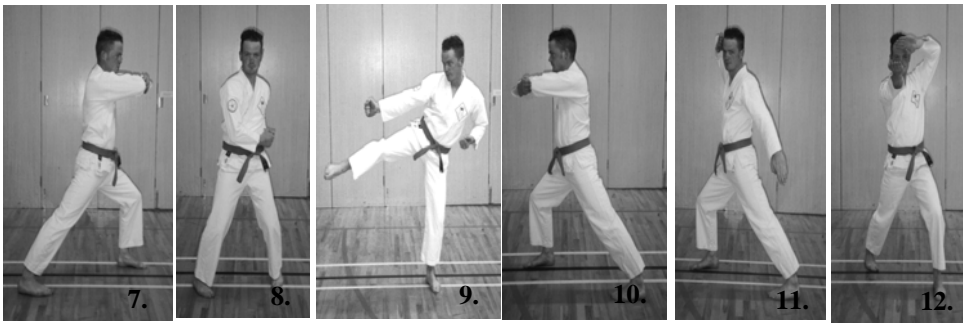
Purple Belt (5th Kyu) - Kata

HEIAN YONDAN

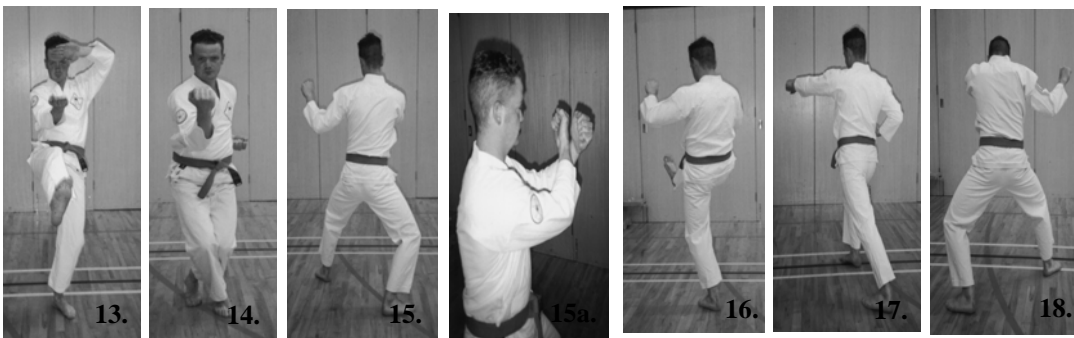
Peaceful Mind Level Four



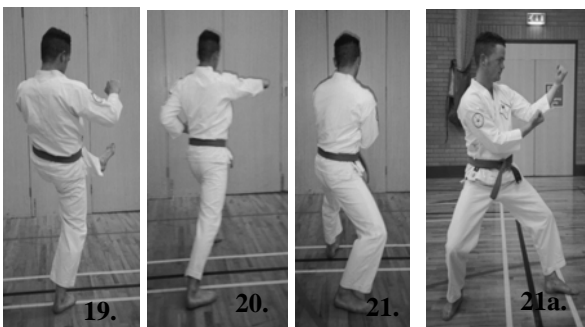
1. From a ready position. Sink your weight, look to your left and step out into kokutsudachi. The hands descend sharply to the right with the palms towards the rear.
2. Slowly raise the arms to a position where the left arm has a vertical forearm, palm forward; and the right arm has a horizontal forearm, palm forward.
3. Look over your right shoulder and face to the left mirroring the stance and descending palm action. Mirror the rising arms.
4. Look down the main embusen. Pull up the left foot and step out along the embusen into zenkutsudachi making juji gedanbarai.
5. Step forward into kokutsudachi and make morote uke.
6. Pull the left foot up whilst both hands come to the right hip. The right fist is palm upward. The left fist is palm rearwards. Kick yokogeri keage and make uraken. The feeling should be one of placing the foot and fist in the same place.



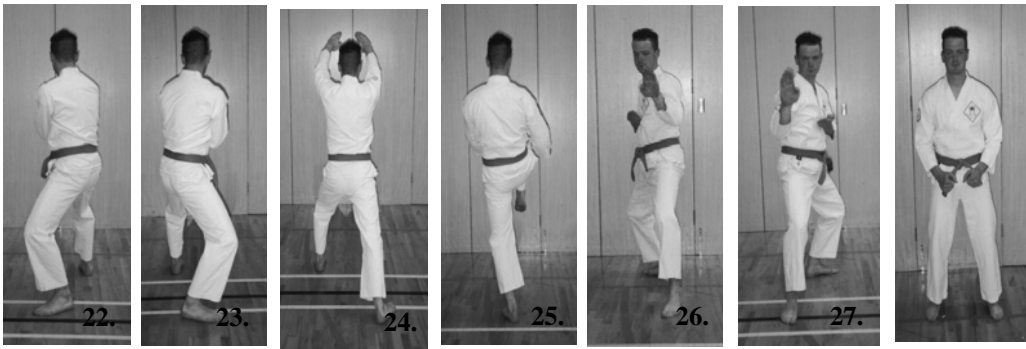
7. Open the left hand and thrust the right elbow out whilst making zenkutsudachi to the left.
8. Look over the shoulder, pull the left foot half way to the right.
9. Kick yokogeri keage with the right leg and make uraken.
10. Open the right hand and thrust the left elbow out whilst making zenkutsudachi to the right. Look to the front.
11. Sweep the left hand downwards, palm rearwards, and bring the right hand up, palm forwards, in front of the forehead.
12. Thrust the right hand out to make a palm-upwards shuto uchi (temple height). Bring the left hand up in front of the forehead. At the same time twist the hips quickly to face along the embusen.



13. Kick maegeri. With the knee still in the air a rolling motion occurs in the arms. Take the right hand down whilst raising the left. Reverse the positions, then
14. as the right foot touches down, tuck the left foot in behind to make kosadachi. The right forearm lands uchi komi and the left hand makes hikite. **Kiai.**
15. Look over the shoulder. Push the left foot out, and as the hips turn anti-clockwise 90°, make kokutsudachi and kakiwakeuke.
16. Kick maegeri, and
17. step in to right zenkutsudachi with oizuki, gyakuzuki. Look to the right.
18. Pull the right foot back, and step out at the opposite diagonal to make kokutsudachi and kakiwakeuke.



19. Kick maegeri,
20. and step out into left zenkutsudachi with oizuki gyakuzuki. The wrists are pulled together on the right hip as you look to the main embusen.
21. Step across onto the embusen with the left foot into kokutsudachi and make moroteuke.



22. Step forwards into right kokutsudachi and make moroteuke.

23. Step forwards into left kokutsudachi and make moroteuke.

24. Re-position the left foot to make zenkutsudachi and reach forwards with both hands.

25. Pull the hands down to meet the rising knee. **Kiai**. The hands become fists just as they pass the knee. Before the foot touches down, look over the shoulder and prepare the arms to face the front again.

26. Make kokutsudachi and shuto uke.

27. Step forward into kokutsudachi and shuto uke.

Yame.

Purple Belt (5th Kyu) - Kumite

When attempting purple belt, one advances their one-step kumite. The attacker steps back and announces their attack, then steps forward with that attack. The defender may take one step in any direction, may make any block, and any retaliation (with control). Both participants then return to a ready position.

At this grade, the attack sequence is:

Right side: Jodan oi-zuki, chudan oi-zuki, maegeri, yokogeri kekomi.

Left side: Jodan oi-zuki, chudan oi-zuki, maegeri, yokogeri kekomi.

The defences to these attacks have considerably more leeway than the evasion techniques. The emphasis of this drill is on timing and safe distancing. The evasion techniques deal more with body mechanics and effective response.

Purple Belt (5th Kyu) - Oyo Jutsu

Straight punch:

The evasion techniques of previous grades are now expanded upon. One must competently shift past the attacker on the outside by simultaneously moving **both** feet. Both feet should be aimed towards the attacker for effective response. **Both** hands must be used in the parry of the attacking limb. This is the brush-grab-strike scenario which is ideal. A latch upon the attacking limb may be necessary if the type of retaliation demands it.

The retaliation itself may still be very simple. Effectiveness is not judged by how complicated a move is. A wider variety of retaliations are expected, but sweeping/dropping of opponents is not mandatory.

Hook punch:

One must competently shift into the attack, simultaneously moving **both** feet. Both feet should

be aimed towards the attacker for effective response. A latch upon the attacking limb may be necessary if the type of retaliation demands it.

The retaliation itself may still be very simple. Effectiveness is not judged by how complicated a move is. A wider variety of retaliations are expected, but sweeping/dropping of opponents is not mandatory.

Purple Belt (5th Kyu) - Bunkai

Applicants are now invited to demonstrate a move from previous kata and its application. This will demonstrate an understanding of the technique and its uses.

Grading Summary for 5th Kyu

FUNDAMENTALS (Kihon)

Sanbon Zuki
Age Uke, Gyakuzuki
Soto Uke, Empi uchi, Uraken uchi
Uchi Uke, Kizamizuki, Gyakuzuki
Maegeri, oizuki,
Yoko kekomi
Mawashigeri
Shuto uke, Kizamigeri, nukite

KATA

Heian Yondan

KUMITE

Kihon Ippon Kumite
Jodan Oi-Zuki, Chudan Oi-Zuki,
Mae geri, Yoko kekomi

OYO

Straight: Avoidance Shift,
Chudan or Jodan retaliation
Hook: Intercepting Steps,
Chudan or Jodan retaliation

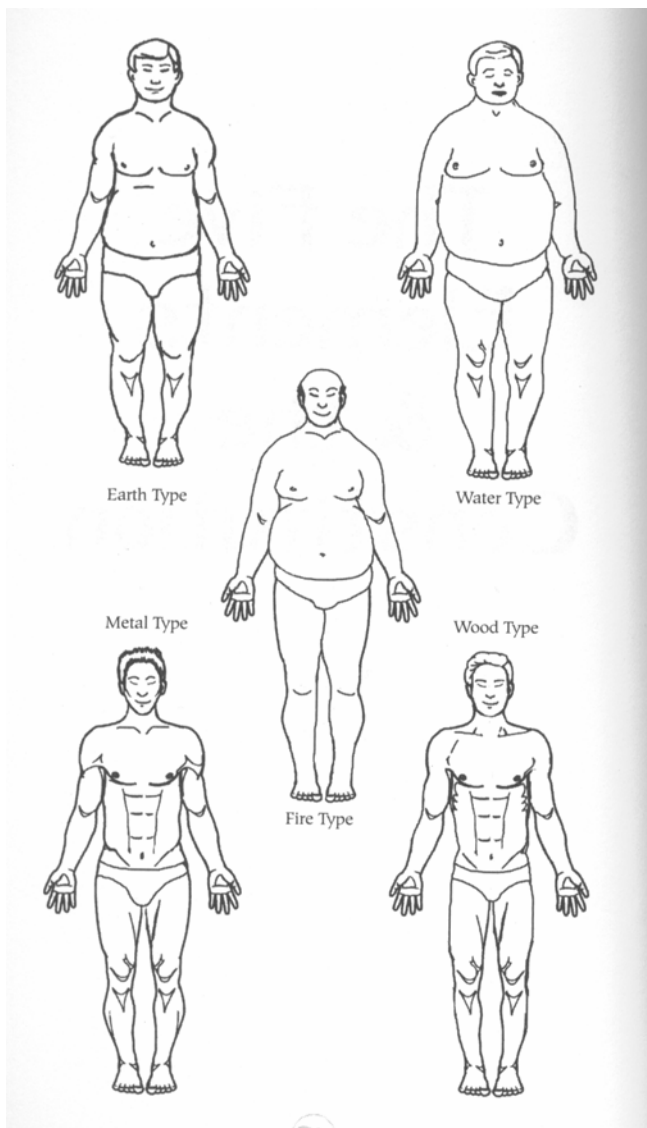
BODY TYPES

As seen in other theories of martial effectiveness, analysing an opponents' body type is not something that should be done in the heat of combat. Instead, one should practice analysing body types in day-to-day life, so that the characteristics become familiar.

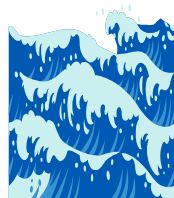
This theory revolves around the Five Elements of Oriental Medicine. The basic theory is that although the body exhibits all five elements, individuals will tend towards one predominantly. True effectiveness in the recognition of body-types is for healing and beneficial oriental medicine, and can only be attained after prolonged observation of the individual in question: the way they move, act, think, and their moods weigh heavily on any diagnosis.

For martial arts purposes, a snap judgement of an individual is made. Judging incorrectly will not make a response to an attack useless, but will require more force for the maximum effect than a technique used properly on the appropriate area of the appropriate body type.

Generalising, here are the body types and their characteristics.



WATER



Round face and body, Soft white skin. Enjoy movement. Long spine. Sympathetic. Slightly lazy. Not "always" truthful. Good negotiator. Loyal. Aware. Sensitive, potentially psychic. Strong digestive system.

Energy Added on Metal meridians, Energy Dampened by Earth meridians.

WOOD



Dark face, slender body, broad shoulders. Strong, straight back. Hard workers. Tendency to worry. Strong bones and sinews.

Energy Added on Water meridians, Energy Dampened by Metal meridians.

FIRE



Reddish face, pointed head or chin. Curly hair or little hair. Small hands. Walks fast. Quick, full of energy. Not concerned with material wealth. Fond of beauty. Short-lived. Strong blood and blood vessels.

Energy Added on Wood meridians, Energy Dampened by Water meridians.

METAL



Triangular face, pale. Broad, square shoulders. Strong build. Walks slowly and deliberately. Meticulous, rational, independent, strong willed. Strong lungs and voice.

Energy Added on Earth meridians, Energy Dampened by Fire meridians.

EARTH



Large head, dark complexion. Fat body. Large belly, strong thighs, wide jaw. Calm. Generous. Not ambitious. Walk without lifting feet high. Strong muscles.

Energy Added on Fire meridians, Energy Dampened by Wood meridians.

Again, this subject bears heavy study, and we will return to it many times. The generalisations above should be considered “ground rules”.