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Atascadero
Shotokan
Karate



Student
Handbook



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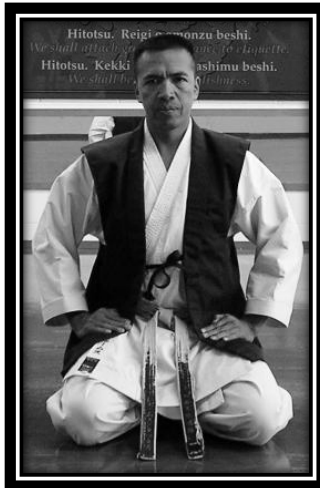
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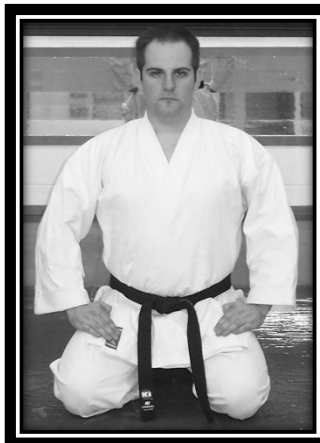
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Shihan Osamu Ozawa
Founder: Las Vegas Shotokan Karate



Sensei James Tawatao
Head Instructor: Las Vegas Shotokan Karate



Sensei Patrick Curley
Founder/Head Instructor: Atascadero Shotokan Karate

Dojo Rules & Policies

1. All tuitions are payable at the 1st of each month.
2. A student must be absent from the dojo for at least one month in order to take a leave of absence in which his/her tuition will be applied into the next month.
3. No student may skip a belt during a test without permission from Sensei Patrick Curley.
4. Always greet each other with a bow and leave with a bow. Traditional karate begins and ends with courtesy.
5. It's a tradition that all students help keep the dojo safe and clean at all times. Please treat the dojo as you would your own home.
6. All students must be humble at all times especially out in public. Never show off and always treat others with respect.
7. Gi (karate uniform) must be kept clean and white with the dojo patch on the gi. No exceptions.
8. No chewing gum inside the dojo.
9. Absolutely no jewelry allowed and keep nails trimmed at all times.
10. Keep all conversations low and at a minimum in and out of the dojo floor. No socializing inside the dojo floor.
11. Absolutely no smoking inside the dojo.
12. No student will take undue advantage of a lower grade student (kohai). Lower grade students will accept council and advice from the higher grades (senpai) without unnecessary discussion.
13. On the dojo floor, only three prescribed positions of rest are allowed: Standing, sitting with legs crossed and, kneeling (seiza).
14. All junior students must wear protective equipment while sparring. Adults optional.
15. Children waiting to be picked up must wait inside the dojo quietly. They may not loiter in the bathrooms or outside the dojo.
16. It's the responsibility of all students to read the bulletin board for all information concerning dojo events.
17. Any questions regarding training or instructions should be taken up with Sensei Patrick Curley

Shotokan Karate

Shotokan Karate develops the virtues of courage, courtesy, integrity, humility and self-control to make them the guidelines for one's daily actions. Anyone can do it - young and old, men and women alike. The fact that karate may be easily practiced either alone or in groups, at any time or place, is a feature unique to it. Flexibility in training is provided so that, one who is physically and spiritually weak can develop one's body and mind so gradually and naturally, that he or she may not even realize his or her own great progress. Atascadero Shotokan's program emphasizes the development and personal growth in all its students.

Shotokan Karate- A 400 Year History of Tradition

In Okinawa, a miraculous and mysterious martial art has come down to us from the past: *Karate-do*. It is said that one who masters its techniques can defend one's self readily and can perform remarkable feats.

The essence of true Karate-do is this:

“That in daily life one's mind and body be trained and developed in a spirit of humility and that in critical times one be devoted utterly to the cause of justice.”

The origins of Shotokan Karate can be traced back to the island of Okinawa nearly 400 years ago. Gichin Funakoshi introduced it formally to Japan in 1922. Today he is known as the “*father of modern karate*”.

Master Funakoshi refined and standardized the techniques of this art. He deeply believed that Shotokan Karate was a means of developing a strong character and self-defense. He did not believe in resolving conflict with violence and he emphasized self-protection and respect for one another.

In the 1940's, a group of Shotokan karate masters founded the prestigious Japan Karate Association (JKA) to ensure that the traditions of this martial art would be upheld. One of those karate masters was Master Osamu Ozawa, a direct student of Master Funakoshi. While alive, Master Ozawa was the most senior Japanese instructor residing in the Western world. He received his 8th degree black belt from prince Higashikuni, uncle to Emperor Hirohito of Japan. In 1981 he founded the Las Vegas Shotokan dojo and in 1995 at age 70, Master Ozawa turned the school over to James Tawatao, a student of his since 1981. Master Ozawa passed away in 1998. Sensei Patrick Curley started an affiliate dojo of Las Vegas Shotokan, Atascadero Shotokan in 2012 under Sensei James Tawatao's guidance.

What Is a Dojo?

People who practice and train in karate refer to their school as *dojo*. The word *dojo* can refer to anyplace that one practices karate. It might be its own building or just a room within a building. It might be a gym or a hall or maybe the class is held outdoors in a field under the open sky.

The first ideogram in the word *dojo* is *do* which means “way” or “path”. The second word, *jo* means “place”. The word *dojo* then means “the place where one walks the way”. The time that you spend training in the dojo can lead you a long way down the spiritual path of physical, mental, and spiritual growth.

Karate students must strive to walk the “path” or the “way” the best way they can, with honor and with the courage to face any difficulties without giving up to overcome those difficulties.

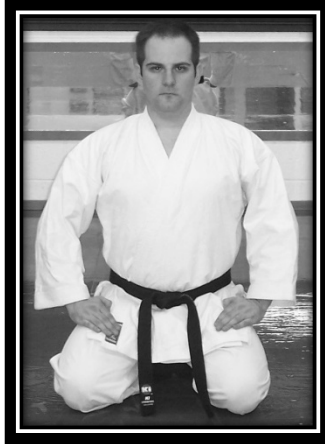
Life itself is a one way street and we can't turn back to relive the past. As we live day-by-day and year-to-year, not even a fraction of a second will ever come back.

During karate practice any moment in the dojo where the student is not doing his or her best is a moment of life that is wasted. This is one of the reasons that karate instructors tell their students to try harder and to perform each technique to the best of their ability giving 100% of their effort all the time.

Through the journey that we undertake during our karate training, we will meet a lot of people, some of whom will travel on with us and if we are fortunate, we will develop a lifelong friendship through our travels.

The dojo is not simply a place to train but it can also be a place of social gathering during special occasions. For example, it is not at all improper to turn the dojo into a party room during the holiday season. At times like these, students can eat, drink, sing and dance at the dojo together. The life of a karate student is not all hard work.

Japanese traditions require proper respect not only to people but also to places and things. This is especially true towards the dojo, a place of spiritual significance. This is why all students help to clean the dojo and help to keep it stay clean and well maintained. Although a dojo is not a place of religion, we must pay proper respect to it and to everything in it to show that we do not take our dojo nor the benefits that we gain from it for granted.



Sensei Patrick Curley

Head Instructor

The Value of Karate

Those who follow Karate-do must never forsake a humble mind and gentle manner. The tremendous offensive and defensive power of Karate-do is well known where one can defeat enemies with a single attack. The value of the art depends on the one applying it. If its application is for good purpose, then the art is of great value, but if it is misused, then there is no more harmful art than karate. One who truly trains in the art of Karate-do is never easily drawn into a fight. Karate is used only in those rare occasions in which one must really defend one's self. This situation is experienced possibly once in a lifetime by an ordinary person, and therefore there may be an occasion to use karate techniques only once or not at all. In Karate-do, one's individual goal might be improvement of his or her health or training of his or her body to function efficiently. One might wish to develop total body strength and coordination or to attain poise and spiritual fortitude. One who trains in Karate-do strives internally to train their mind to develop a clear conscience enabling him or her to face the world truthfully, while externally developing strength.

What Is a Sensei?

In a student's study of karate, no one will be more important to him or her than his or her sensei. The word is made up of two ideograms: sen, which means "*ahead*" and sei, which means "*life*". Put together they create the word Sensei that means "*ahead in life*". The sensei or teacher is the elder and is deserving of the highest respect from the student.

The karate sensei is regarded as a role model for their students in all aspects of life. He or she is someone who has learned much from many years of intense training. The sensei also has the best interest at heart as the students

pursue their own studies of karate. The student should show the utmost respect towards their sensei and should behave accordingly, carefully listening to his or her instructions and teachings.

The title Sensei was bestowed upon James Tawatao by his teacher, Osamu Ozawa in September of 1993. He received an official instructor's certificate and was proclaimed by Master Ozawa to be called Sensei by the students from then on. In 1995, Sensei Tawatao was chosen by Shihan Ozawa to take over the Las Vegas Shotokan dojo.

Master Ozawa was Sensei Tawatao's first and only teacher. His last karate instructions from Master Ozawa was on January 1, 1998 during the traditional 1st of the year training, a special class for the new year that has been a tradition in the Las Vegas Shotokan dojo since it opened.

Sensei James Tawatao was at Shihan Ozawa's side during his final moment on the night of April 14, 1998. Shihan Osamu Ozawa was 72 years old.

After 11 years of training in Shotokan Karate, Patrick Curley moved to Las Vegas, Nevada in May of 2003 and immediately started training at Las Vegas Shotokan.

In 2005 Patrick Curley tested for his Nidan (second degree black belt) under Sensei James Tawatao.

Sensei Curley decided after nearly a decade of training at Las Vegas Shotokan that he wanted to move back to his hometown of Atascadero, California.

The title Sensei was bestowed upon Patrick Curley by Sensei James Tawatao in May of 2012. He was proclaimed to be called Sensei by the students from then on.

In July of 2012 Sensei Curley opened Atascadero Shotokan to spread his knowledge of karate that was passed onto him by Sensei Tawatao.

What Is a *Senpai*?

Karate traditions call upon you to show a great amount of respect to students who have been studying karate at your dojo for longer than you have. These students are called *senpai*. The first ideogram in *senpai* namely *sen* means "ahead" and the second *pai* means "a group of people". A *senpai* therefore means a colleague who is ahead of you within your group. Students must treat their *senpai* with the appropriate respect and courtesy. While your Sensei is the leader of the dojo and the *senpai* is your senior, this difference makes the *senpai* more approachable. A good *senpai* will not hesitate to give you individual help in your karate training in addition to the instructions you receive from your sensei. The *senpai*, who is still a student like you; may at times be in a better position to understand your difficulties and frustrations. If you feel that you have found a good *senpai*, you should be able to seek his or her assistance in trying to solve any problems you may have in your karate training.

The unchanging and primary duty of the *senpai* to the dojo and towards the sensei is to keep his or her *kohai* motivated. The *senpai* can fulfill this duty by offering individual instructions when the sensei is not available or by offering words of encouragement to their *kohai*.

What Is a *Kohai*?

The first ideogram *ko* means "behind" and *hai* means "a group". A *kohai* or junior student is then someone who follows you within the group.

While junior students are required to treat their *senpai* with proper courtesy and respect, senior students are obligated to live up to the respect paid to them. As each student continues in their karate training, they will constantly see new students enrolling in the dojo. These students who have just started have studied karate for a shorter time than you. They are called *kohai* and your responsibilities as a *senpai* towards them are considerable.



Master Osamu Ozawa: Biography

Shihan Osamu Ozawa was born of a samurai family on November 25, 1925 in Kobe, Japan. His family is believed to have descended from the Takeda clan. Takeda Shingen is one of Japan's most famous and brilliant warriors and it was into this great and famous samurai lineage that Haruo Ozawa, Master Ozawa's father was born. The Ozawa family crest (mon) is indeed the famous Takeda bishi, or Takeda family symbol.

Shihan Ozawa was introduced to the art of karate in 1937 when his cousin Daiichiro Aizawa came to visit the Ozawa family in Kobe after a devastating typhoon destroyed and severely damaged nearly 50 percent of the city. He started his karate training at the age of thirteen in December 1938 when he went and sought out Kenwa Mabuni, founder of the Shito-ryu style of karate. He trained under Master Mabuni for two years.

In March 1942, at the age of 17, Master Ozawa entered Hosei University and was introduced to Shotokan karate when he joined the university karate team. The team captain was Kimio Itoh and the chief instructor was Gichin Funakoshi, the man who first introduced karate to Japan from Okinawa and founder of Shotokan Karate. In September 1944, Gichin Funakoshi promoted Master Ozawa to shodan or 1st degree black belt.

In October of 1944, the Japanese Navy drafted Shihan Ozawa. He reported and enlisted as a Kamikaze. The kamikaze, which means divine wind, was an extremely elite force that was subjected to many intensive tests - physical, psychological and emotional. The kamikaze trainees were sent to a secret air base and separated for very special training which began with repeated exercises of diving the planes very steeply toward the ground and pulling up at the last second. The kamikaze was assigned to a special dormitory, which was separate from the regular barracks on the base. At 4:00 o'clock in the morning on July 29, 1945, Master Ozawa along with four others solemnly drank the sake of the emperor one last time and climbed into their planes to meet their final destiny. His old airplane crashed shortly after takeoff and found himself twelve days later in a hospital with a punctured lung, broken eardrums and partial loss

of vision. He was released from the hospital on October 15 and went directly to try and find his family in Kobe. He finally found his family in Arima City because Kobe was devastated from the bombings. Slowly recovering from his injuries, Master Ozawa decided to go back to Hosei University in November 1946. He also started karate training again at the university. He graduated from Hosei University in March 1948 with a degree in economics.

In April 1949, the first organized collegiate karate demonstration was held in Tokyo and Master Ozawa was invited to meet with other collegiate "old boys" to discuss the future of collegiate karate. Another meeting was held a month later in May 1949 to discuss and plan the future of karate. Present in this meeting was almost every ranking karateman of the time - from the oldest to the youngest - was there. From Keio University were dai sempai Isao Obata, Fusajiro Takagi and Shuntaro Itoh. From Takushoku University were Masatoshi Nakayama, Masatomo Takagi and Hidetaka Nishiyama. From Hosei were Mr. Saeki and Osamu Ozawa. From Senshu was Taiji Kase and from Waseda University were the great seniors Genshin Hironishi, Hiroshi Noguchi and Shigeru Egami. At this meeting, the foundation was laid for the formation of the Japan Karate Association (JKA). Both Master Ozawa and his brother Jun Sugano, were actively involved in the planning for the JKA's future after this meeting. In 1953, the JKA was organized and received official government recognition as the karate governing body for Japan.

In November of 1954, Master Ozawa sponsored the biggest budo demonstration of its time in Japan held at an auditorium in Kobe. Over 10,000 spectators came to watch the demonstration by such prominent instructors such as Master Nakayama who became the technical director of the JKA, Master Okazaki who is today the head of ISKF (International Shotokan Karate Federation), and many others. Shortly after his successful karate demonstration, Master Ozawa was officially appointed the Chief Instructor of the Kansai branch of the JKA, which consists of Osaka, Kobe and Kyoto and also passed his 4th degree black belt.

In a remarkable rag to riches story, Master Ozawa became one of the most respected TV directors in Japan, ultimately directing more than 700 TV programs for the Japan National TV network. One of his most famous shows was "Your Goodwill, Please", a charity show to help raise money for a specific charity such as an organization for the homeless or an orphanage. Many American celebrities appeared in this show. Celebrities such as Charleston Heston, Henry Fonda, Richard Widmark, Shirley Maclaine, Rita Moreno, Clint Eastwood and many more. President Kennedy sent him a personally autographed copy of the book; Profiles in Courage and Frank Sinatra also donated ten autographed records to be auctioned on the show. In May of 1962, Master Ozawa received his 5th degree black belt diploma from Mr. Takagi, the Managing Director of the JKA.

On December 22, 1964 Master Ozawa came to the US for business reasons, but not before passing his position to his younger brother Jun Sugano who is

currently the vice-president of the JKA. His first stop was Honolulu, Hawaii where he spent the night at Masataka Mori's apartment. The next day he continued his trip to Los Angeles where Hidetaka Nishiyama, today the Chief Instructor of International Traditional Karate Federation (ITKF), met him. He came to the US to sell his film on the Nippon Budo Emaki, the largest-scale martial arts demonstration in the history of Japan, a fact that Master Ozawa was very proud of. His business did not turn out to be what he expected and he tried to make ends meet by teaching private lessons to such celebrities as Natalie Wood and Rock Hudson.

In 1967 he opened a dojo in San Gabriel, California and in 1974 he moved to Las Vegas, Nevada. He opened a dojo in Las Vegas in 1981 and also held the first Traditional Karate Tournament a month before the opening to publicize and promote the new dojo. This tournament, which had only 30 competitors, grew to be one of the largest and most prestigious tournaments of its kind in the world. Presently, more than 1200 competitors consistently attend the tournament from 25 to 40 countries around the world including the US. During the January 1986 tournament, the International Martial Arts Federation (IMAF) headquarters in Japan asked Mr. Dan Ivan as an official representative of the federation to present Master Ozawa with his 8th degree black belt. Prince Higashikuni, president of IMAF and uncle of the emperor Hirohito signed the certificate. The certificate was especially significant to Master Ozawa, in that it was offered by a member of Japan's royal family and because only four other people had ever been honored with such a certificate - Hironori Ohtsuka, 10th degree and founder of Wado-ryu karate, Gogen Yamaguchi, 10th degree and founder of Goju-ryu karate, Hiroyuki Ohtsuka, 8th degree and successor to his father as head of Wado-ryu and Hirokazu Kanazawa, 8th degree the head of Shotokan Karate Int'l. In 1995, Master Ozawa turned his dojo over to his student, James Tawatao.

In April 1998, Master Ozawa hosted for the last time the 18th Annual Traditional Karate Tournament and two days after the tournament, on April 14th - Tuesday, between the hours of 11:00 PM and 12 mid-night, Master Ozawa passed away due to natural causes. His wife, Magaly Ozawa, and a few of his long time students Rey Braganza, James Tawatao, Chuck Russell, and James Whitehead were at his side during his final moments.

The tournament, which Master Ozawa founded and used to promote goodwill amongst all traditional karate practitioners and used as a vessel to educate the public in the art of karate, will continue in his name. We at the Las Vegas School of Shotokan Karate hope that we continue to receive the support of the Masters, Instructors, students and their families for the perpetuation of public education in this wonderful art of karate through the Ozawa Cup International Karate Tournament.

The Karate Trainee

- Karate is a set of attainments associated with intense mental discipline. It involves poise and skilled movements. It's an intensely intellectual pursuit. It demands concentration, memory, orchestration, anticipation and judgment. It's not a school course that terminates after a period of years but an ongoing process practiced by a total cross-section of our society. To the trainee, it represents a number of functions. Some see it as a means of keeping fit while enjoying the sporting and competitive aspects. Others view it purely in terms of self-defense. There are a few who pursue karate as a do, a way of life, which includes all of the above.
Unarmed combat is as old as mankind. However, the term karate was coined during this century. It describes a system of empty-hand fighting that took root in Japanese soil in the 1920's.
- Rei or bow: Karate always begins with courtesy (bow) and ends with courtesy (bow)
- Why do we bow to each other? Why do we shake hands? The handshake and the bow are both rituals that introduce or conclude any form of personal interaction. The Japanese way of greeting and entering into a relationship is by bowing. In the karate situation you bow to one another before and after an interaction. This bow conveys mutual respect and signifies that you offer and accept the challenge of both training partner and situation. The bow between the teacher and the student also signifies mutual respect. Further, through your bow you are implicitly communicating that you will sincerely immerse yourself in training.
- Natural stance: The natural stance is a position of readiness (*yoi* position). It is in this stance that we begin basic training.
- Yoi - Ready position... In the *yoi* or ready position, one must not let one's mind wander. The *yoi* position is more than your body appearing as if it is ready. As you stand in a ready state, you are like a cat ready to attack its prey. It is in this state that you must practice karate. Your sense of awareness must be far higher than that of the average individual.
- Yame - Stop... Realize at this point that although yame means to stop, you must still be in a *yoi* or ready state.
- Osu - The word *osu* of Japanese origin has become almost vernacular word in the world of karate. It is understood and exchanged among numerous practitioners of many nationalities not only on the occasion of every day greetings but also in place of expression such as: "I acknowledge", "*thank you*", "*I understand*" and "*glad to meet you*". It must be uttered from the lower abdomen with a properly executed bow showing respect, sympathy and trust to the other party. *Osu* is a phonetic transcription written with two Chinese characters. The first character literally means "*pushing*" symbolizing the fighting

spirit, the importance of effort, and facing all obstacles pushing them away with a positive and unchanging attitude. The second character literally means “*suffering*” and it expresses the courage and the spirit of perseverance: suffering pains and resisting depression with patience and without giving up always keeping the spirits high. The word *OSU* therefore, must not be used loosely. From now on reexamine your attitude, posture, pronunciation and state of mind.

- In class you will train and interact with people who are more experienced than you are. You are going to have to cope with the demands placed upon you both by the instructor and your fellow students.
- Kihon - basics: Your basic training is sometimes called the alphabet of karate. It's upon these basics that you develop a strong foundation. Like words or letters of the alphabet, each technique fits into a total pattern that allows you to form the language of karate. The Japanese term for these basics is *kihon*. The major part of training is kihon training.
- Be very careful when you're learning any skilled movement to do it slowly and lightly at first, concentrating on correct form. Relax and gently coax your limbs and body into the right groove, using correct combination of muscles, and then as you feel yourself mastering this, start to add speed and power. If a faulty technique is done with force, it's quickly learned by the neuromuscular system. It would then become difficult to unlearn the faulty technique. A wise man once said, “*If you practice an error with vigor, you're really going to be good at it.*”
- Tamashi - indomitable spirit or fighting spirit: Before *kihon* training, understand that there are certain psychological attitudes that are intimately related to defending oneself. These attitudes concern the mind and the spirit. The mind part is concentration, perseverance and self-control. The spirit part we call *the “fighting spirit or indomitable spirit.”* Having good form is not enough. The karate practitioner needs something more. Exhibiting fighting spirit alone is not enough. You must train yourself to develop both good form and a strong fighting spirit through karate training.
- KIAI! The *kiai* is a shout delivered from the pit of the abdomen. It's an outward expression of one's inner fighting spirit and a breathing technique that joins the mind and the body in one instantaneous explosion causing all the muscles of the body to contract instantly creating the maximum explosive force that the body could produce.
- Moku! - meditate... The period of meditation is your private time. It's to prepare you for karate training at the beginning of class. Push all thoughts to the back of your mind ridding yourself of all unnecessary distractions. It's also a time of calmness at the end of class, a necessary contrast to the high peak of action you reached during training. It's useful from a physical standpoint because it allows your stimulated body to return to normal. Psychologically, meditation gives you time to reflect on what you have achieved, or wish to achieve. It's a time of self-examination and self-control, a time to be one with yourself.

What Is a Shomen?

Every dojo has a side called *shomen*. The *shomen* is the most important side of the dojo and the karate students will bow towards that direction at the start and end of each class. By bowing, the students are expressing their respect and appreciation for their school, its history, and the contribution made by past and present masters. To pay such respect is a requirement from all students of karate regardless of ethnic background or religion. Bowing in karate is a show of respect and not worship.

The first ideogram *sho* in *shomen* means “*proper*” or “*correct*”. The second ideogram *men* means “*side*” or “*face*”. *Shomen* is commonly used to mean “*front*” and it has a special importance in the dojo as mentioned above. *Shomen* orients the dojo. It is a kind of sign-post that gives the side designated as *shomen* a special meaning. If a dojo is a permanent structure rather than a rented space, the *shomen* is usually adorned with such things as portraits of past karate masters, a work of calligraphy, a miniature altar, or a combination of these.

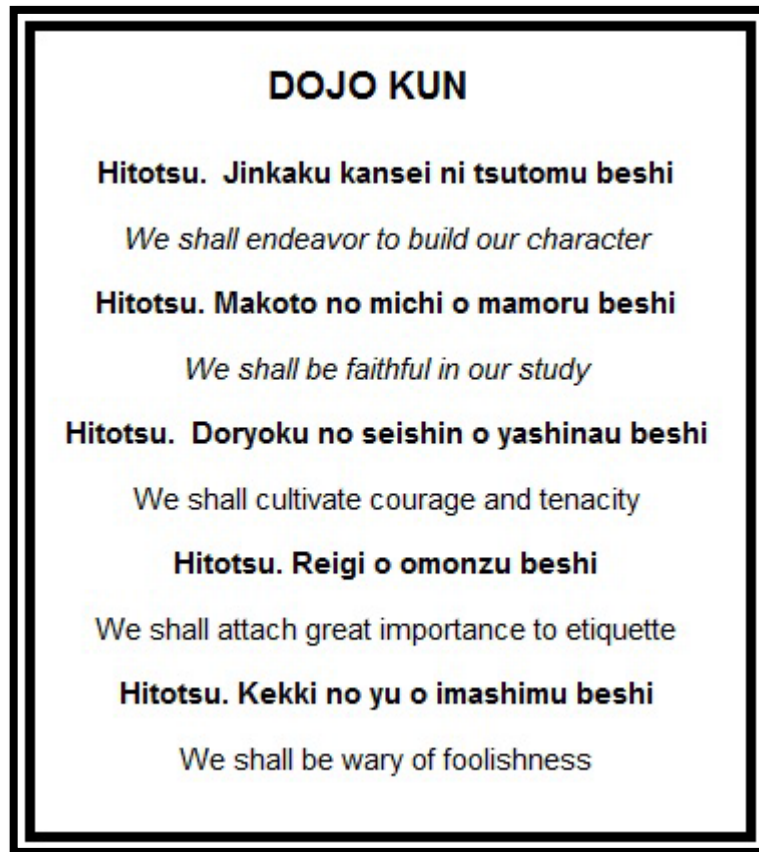
Bowing is not a show of inferiority and the student should not feel demeaned by being asked to adhere to this Japanese form of etiquette. Regardless of your culture and its history, once you are in the dojo you should heed the traditions of karate and pay proper respect to *shomen*.

What Is a Gi?

Gi in actuality is not an independent word in Japanese. It is a suffix or part of another word to mean “*clothing*”. When Japanese refer to the clothing worn during karate practice they normally refer to it as “*karate gi*” or “*karate clothing*”. Most people who do not speak Japanese, however, call it simply as *gi*.

Many schools also display their crest or symbol of their dojo on their karate *gi* and street clothing. The karate student should always remember that their action in public will always reflect back to their dojo and their sensei. The same is true even if you are wearing street clothes that do not have your dojo’s crest on it. If people find out that you train in karate, your actions will reflect on the art, your dojo, and your sensei; so be sure to always conduct yourself properly. Make the crest of the dojo on your karate *gi* or on your street clothes a reminder of this lesson.

Dojo Kun: Rules to Live By



In these five precepts created by Master Funakoshi, we have the essence of a teaching that enables karate to be seen as something more than simply a method of random mayhem or a modern competitive sport. This is the morality which is needed to balance the physical in training. It is the foundation of what in Buddhism is called “right action” (Sammakammanta); ignoring the beliefs and ideas encapsulated in the dojo kun will in the long run have negative effects both on the individual martial artist and on the evolution of karate as a whole.

It is worthwhile looking at the precepts individually.

1. Endeavor to build your character.

It's instructive to note that this ideal is given priority and not strength, speed, technical skill or fighting ability, but building the student's character. This is what Master Gichin Funakoshi continuously stresses in his writings. He recounts a story in which he acted as an arbitrator between two contending villages. By keeping his head and acting in a controlled and rational manner, Funakoshi proposed a compromise acceptable to both sides and so violence was avoided. This he regarded as proof that karate training had improved his character and so enabled him to find a peaceful solution.

2. Be faithful in your study

The stress here is that the "way" should be "true". For example, it should not be a method of self indulgence or weakness. There are many individuals teaching martial arts who claim high grades, skills, etc. without any justification, for either commercial reason or to boost their egos. Ultimately, those who do not have faithfulness in seeking a true way become the victims of their own fantasies.

3. Cultivate a spirit of endeavor (courage) and perseverance (tenacity)

Traditionally a martial or way was never taught or practiced simply as a form of amusement or as a diversion from the more serious aspects of life, and so patience was needed if the student was to eventually learn all the aspects of the art correctly. The seemingly endless repetition of basic techniques is not a block to learning as some modern thinkers seem to think, but it's also true that such training may not be too amusing. Lack of perseverance simply means that all progress will come to a dead stop. As the master swordsman Banzo told his student Yagyu Matajuro, "A man in such a hurry as you are to get results seldom learns quickly."

4. Always act with good manners. (Attach great importance to etiquette)

In a sense this repeats and stresses the five precepts. By acting with good manners, we will not inflame an already bad situation and avoid unnecessary violence. However, this must not be construed as weakness. Gichin Funakoshi refers to an incident in which he unintentionally kicked an escaped convict who then ended up in a community cesspool, helping the local police to arrest the man. He tells us, "I felt a deep sense of pity for him until the officers told me he was an escaped convict with a long police record

and that he had been convicted of theft, robbery, and rape. Then my sense of pity vanished.”

Obviously, acting with good manners should be a reciprocal process. Here, we see the influence of the teachings of Confucius on the development of the martial arts. He wrote, “You repay an injury with directness, but you repay a good turn with a good turn.”

5. Refrain from violent and uncontrolled behavior.

This seems to be the ultimate paradox of karate, but here we have the essence of the morality of the martial arts. Force may be used if the end is morally correct such as self defense or protection of the innocent. In this way the actions of the Shaolin monks in developing fighting methods to protect their temple or struggle with bandits was a morally acceptable act. In the same light, protecting yourself against a thug who has initiated the violence is not a reprehensible act.

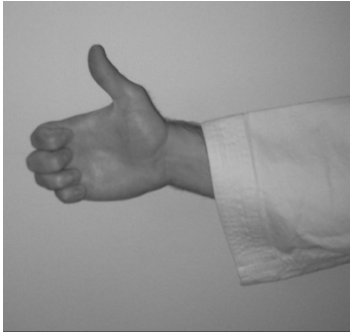
The dojo kun points the way towards the ultimate aim of training which is mastery of the self. Ultimately, technique is of no importance as it is the individual’s spirit which is being developed and disciplined. By seriously following the techniques inherent in these apparently simple precepts, the trainee can begin to make progress in the “way” of the martial arts.



Gichin Funakoshi
Founder Shotokan Karate

Hands & Feet

How to Make a Fist



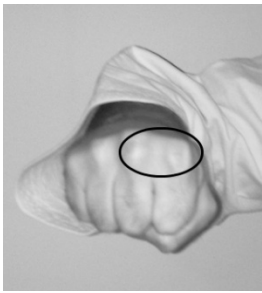
Seiken – Fore Fist



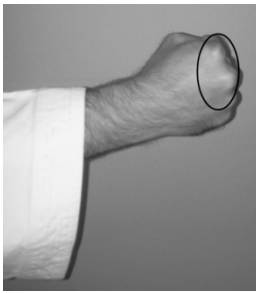
Uraken – Back Fist



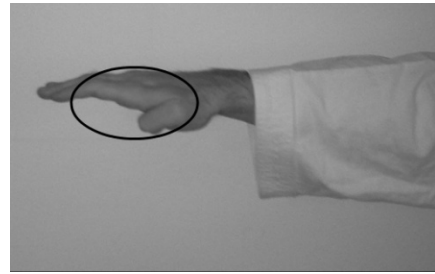
Haito – Ridge Hand



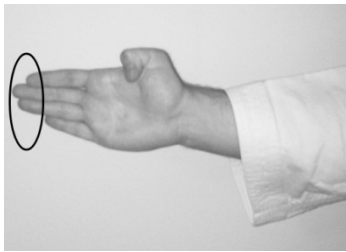
Nukite – Spear Hand



Shuto – Knife Hand



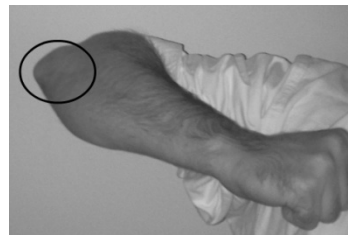
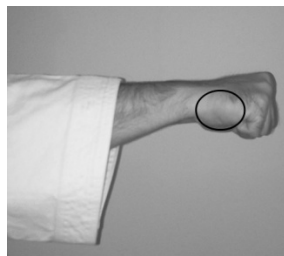
Teisho – Palm Heel



Kentsui – Hammer Fist



Empi – Elbow



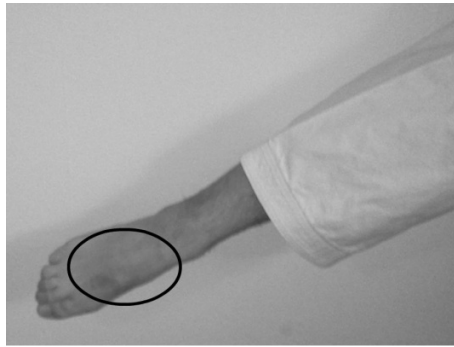
Koshi – Ball of the Foot

Sokuto – Sword Foot



Kakato – Heel of the Foot

Haisoku – Instep



Hizagashira- Knee

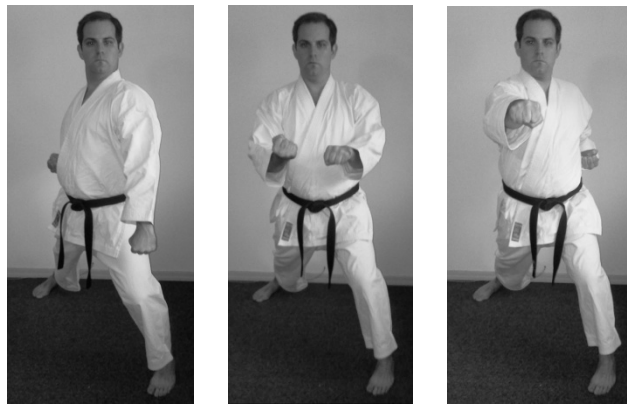


Punches

Oi Zuki – Lunge Punch



Gyaku Zuki - Reverse Punch



Kizami Zuki – Jab



Kage Zuki – Hook Punch



Kicks

Mae Geri – Front Kick



- 1) Keep the supporting leg slightly bent
- 2) Lift the kicking leg's knee high on the load
- 3) Extend the hips forward as you kick
- 4) Keep the foot of the supporting leg firmly planted flat on the floor
- 5) Immediately retract the kicking leg to the initial load position and return the leg to the floor after the kick is executed

Yoko Geri Kekomi - Side Thrust Kick



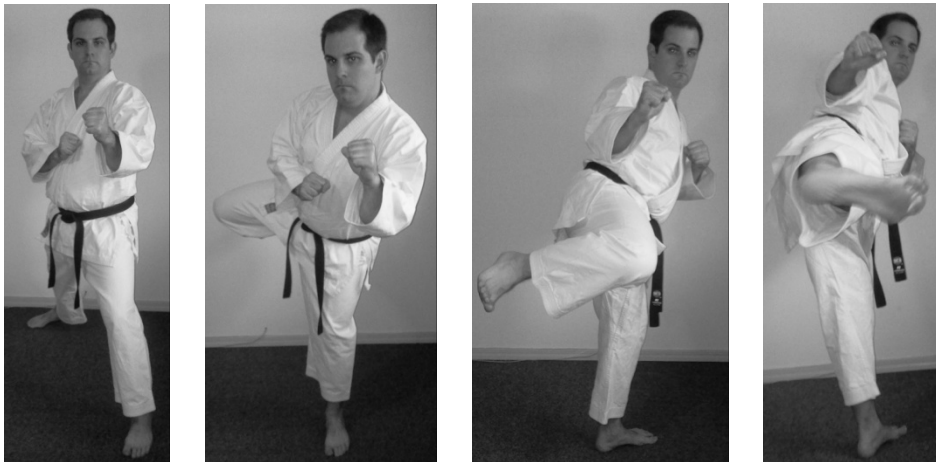
- 1) Keep the supporting leg slightly bent
- 2) Load the kicking leg's knee in front of the body
- 3) Turn the supporting leg and raise the kicking leg's hip
- 4) Extend the heel keeping the foot parallel with the floor
- 5) Immediately retract the leg to the initial load position and return the kicking leg to the floor

Yoko Geri Keage – Side Snap Kick



- 1) Keep the supporting leg slightly bent
- 2) Load the kicking leg's knee to aim towards the target
- 3) Swing the leg in a pendulum like motion
- 4) The kicking leg's hip will raise up at the same time as the kick is extended
- 5) Immediately retract the leg to the initial load position and return the kicking leg to the floor

Mawashi Geri – Round Kick



- 1) Keep the supporting leg slightly bent
- 2) Load the kicking leg to the side of the body keeping the heel tight to the back of the leg
- 3) Aim the knee at the target before extending the leg
- 4) Rotate the supporting leg's foot as close to 180 degrees to the back as possible
- 5) Keep the toes of the kicking foot aimed down

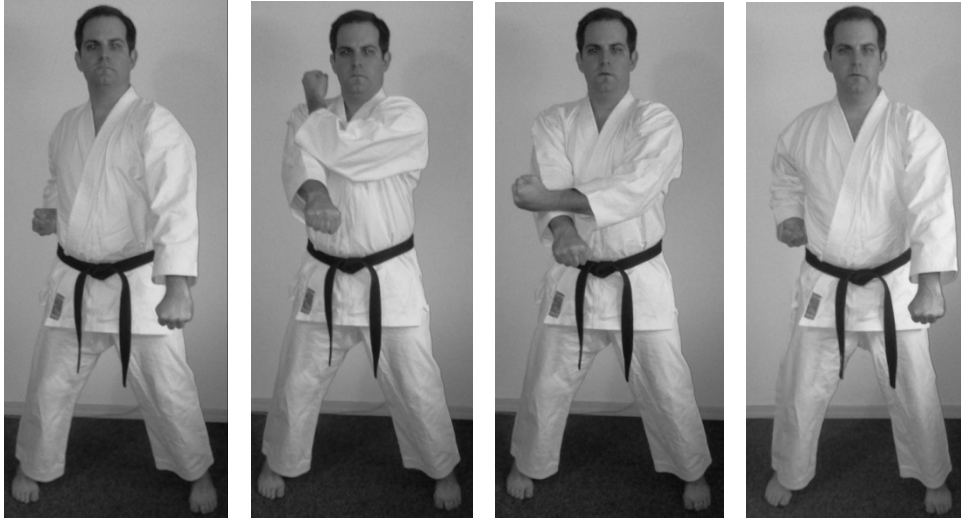
Ushiro Geri – Back Kick



- 1) Turn the body into a cat stance while keeping the hands up
- 2) Load the heel up keeping the kicking knee in the same position
- 3) Extend the kicking leg straight back
- 4) Keep the toes aimed towards the floor while striking with the heel of the foot

Blocks

Gedan Barai – Downward Block



- The wrist stops at the edge of the body
- The blocking arm is guided by the opposite arm

Age Uke – Upward Block



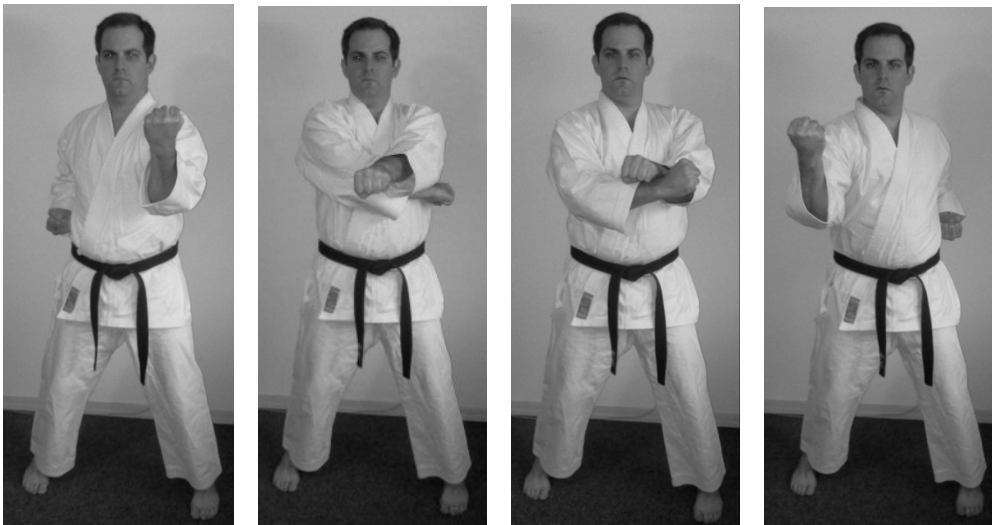
- Keep the arms close to the body as they cross
- The wrist ends one fist away from the top of the head

Ude Soto Uke – Outside Forearm Block / Inward Forearm Block



- The wrist ends at the edge of the opposite side of the body
- The top of the fist ends at the same height as the shoulder

Ude Uchi Uke – Inside Forearm Block / Outward Forearm Block



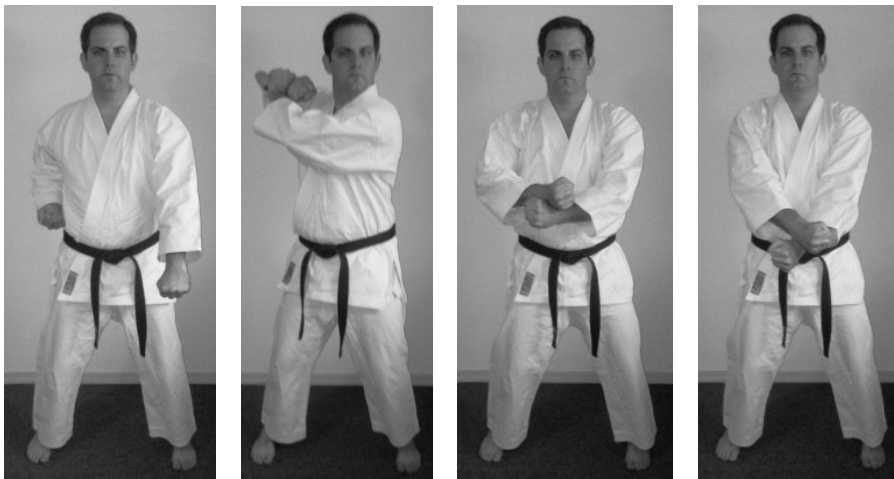
- The wrist ends at the edge of the same side of the body
- The top of the fist ends at the same height as the shoulder

Shuto Uke – Knife Hand Block



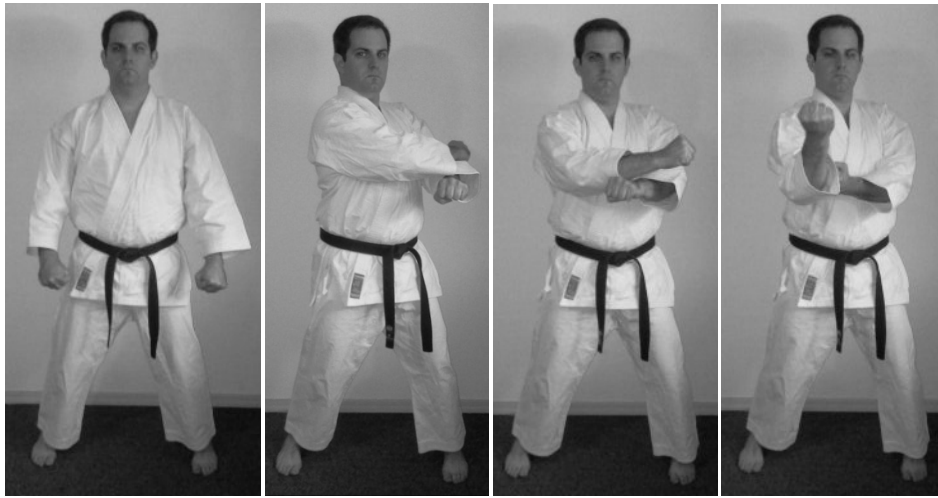
- The loading elbow is directly above the extended arm's elbow
- The fingertips should be the same height as the shoulder at the end of the technique

Juji Uke – X Block



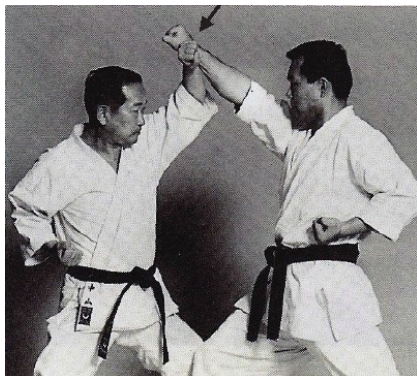
- Load the arms as far back as possible without losing the stance
- Block to the center of the body

Morote Uke – Augmented Forearm Block



- Blocking hand loads on top
- Keep the supporting arm's elbow tight to the body at the end of the technique

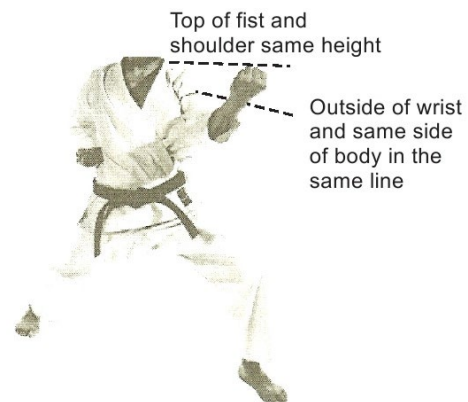
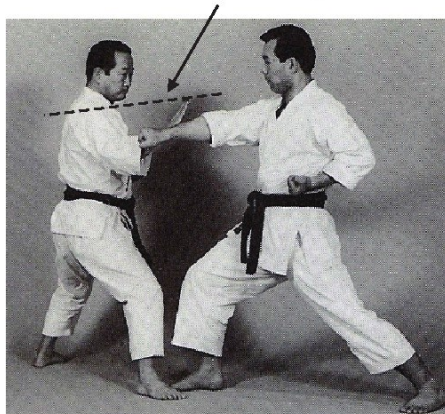
Block wrist to wrist



Block wrist to the top of the ankle



Fingertips shoulder height



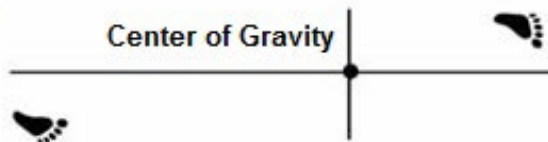
Stances

The three main stances are front stance, back stance, and straddled leg stance. These will have detailed points to follow. The rest of the stances will be explained in more detail during class.



Zenkutsu Dachi

Front Stance

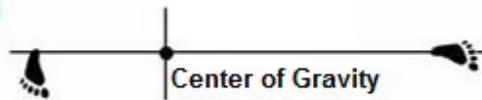


- 1) Shoulders are slightly back
- 2) Hips are pushed forward
- 3) The length of the stance is two shoulders width
- 4) The width of the stance is shoulder width
- 5) The front and rear leg toes are pointed in the same direction

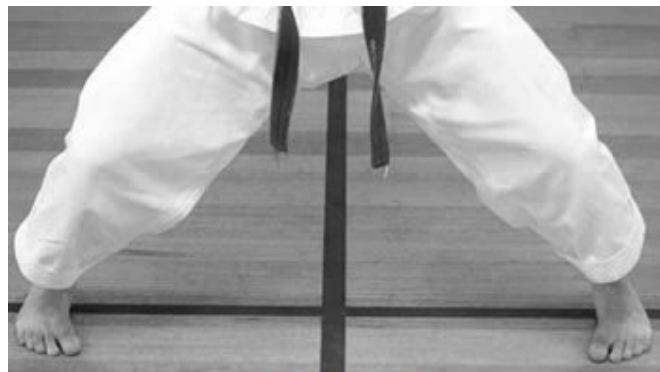


Kokutsu Dachi

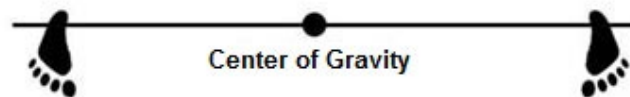
Back Stance



- 1) Back straight
- 2) Shoulders and hips are level
- 3) Heels are in line
- 4) The length of the stance is two shoulder widths
- 5) The knees and toes of each leg should point in the same direction



**Kiba Dachi
Straddled Leg Stance**



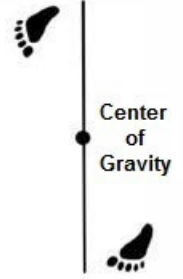
- 1) Two shoulders width apart
- 2) Back straight
- 3) Knees are even with the toes
- 4) Heels are in line
- 5) Outside edges of the feet are parallel
- 6) Push the knees outward as far as the edge of the feet



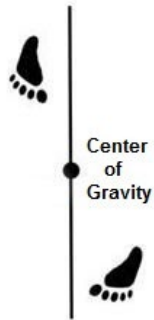
Neko Ashi Dachi
Cat Stance



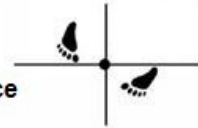
Fudo Dachi
Rooted Stance



Hangetsu Dachi
Half Moon Stance



Sanchin Dachi
Hour Glass Stance



Kosa Dachi
Cross Legged Stance



Renoji Dachi
L Stance





Heiko Dachi
Parallel Stance



Hachinoji Dachi
Open Leg Stance



Musubi Dachi
Informal Attention Stance
Toes Outward



Heisoku Dachi
Informal Attention Stance

TAIKYOKU SHODAN
(Number of moves: 20)

Step 1. Chamber the left arm to the top of the right shoulder and turn towards the left (W), executing a left-leg left-arm front stance downward block

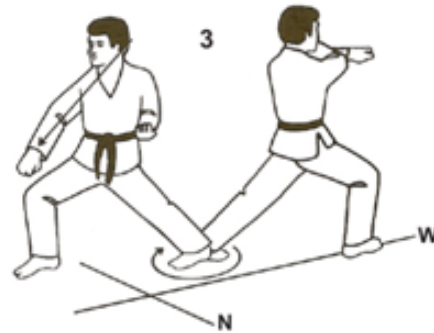
Ready position



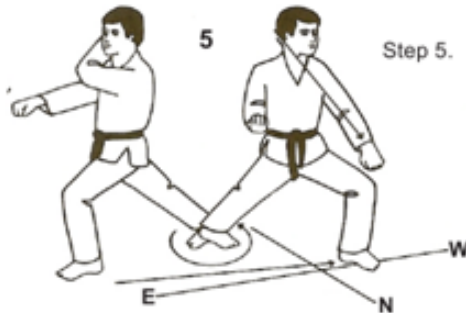
Step 2. Step forward, lunge punch



Step 4. Step forward lunge punch with the left



Step 3. Bring the right arm back to the top of the left shoulder and turn 180° towards the right, right-leg right-arm front stance downward block



Step 5. Bring the left arm to the top of the right shoulder and bring the left leg backwards to the right leg so that the legs are together then turn 90° to the left, left leg left-arm downward block

TAIKYOKU SHODAN

Step 6. Step forward lunge punch



6

Step 7. Step forward lunge punch



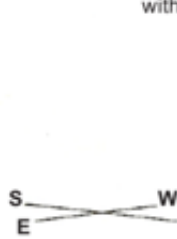
7

Step 8. Step forward lunge punch KIAI



8

Step 10. Step forward lunge punch with the right arm



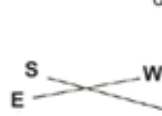
10

9

Step 9. Raise the left arm to the top of the right shoulder and turn towards the left ccw 235° bringing the left leg together with the right leg and step to the left and execute a left leg, left arm downward block

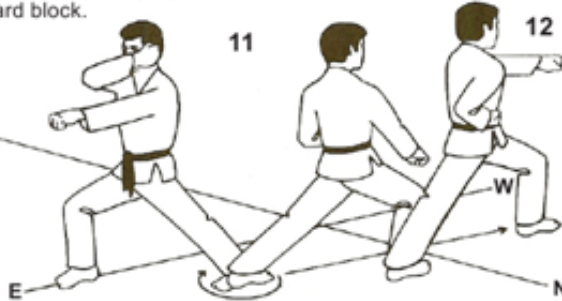


Step 11. Bring the right arm back to the top of the left shoulder and turn 180° towards the right (cw) and execute a right-leg right arm front stance downward block.



11

Step 12. Step forward lunge punch with the left arm

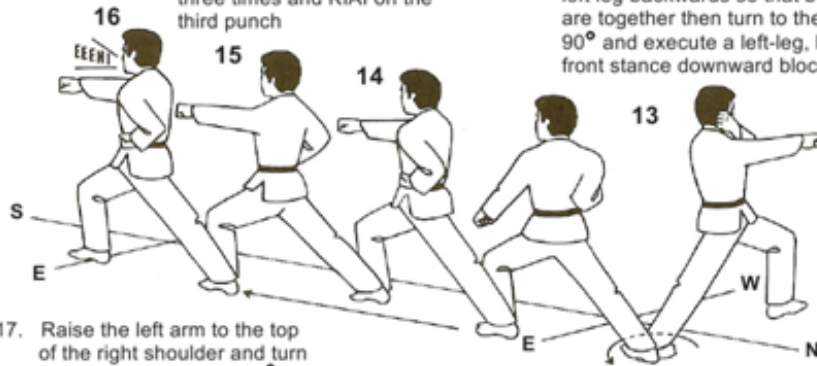


12

**TAIKYOKU
SHODAN**

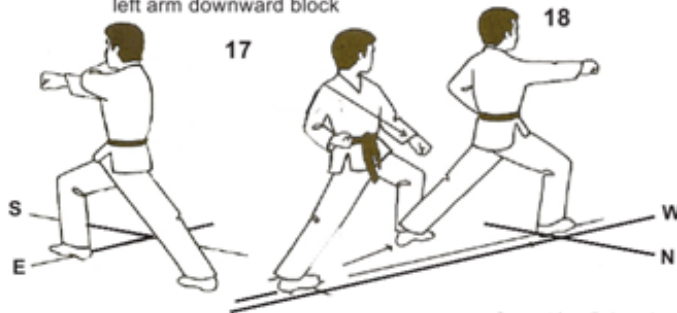
Steps 14, 15, 16:
Step forward lunge punch
three times and KIAI on the
third punch

Step 13. Chamber the left arm to the top
of the right shoulder and bring the
left leg backwards so that both legs
are together then turn to the left
90° and execute a left-leg, left arm
front stance downward block.



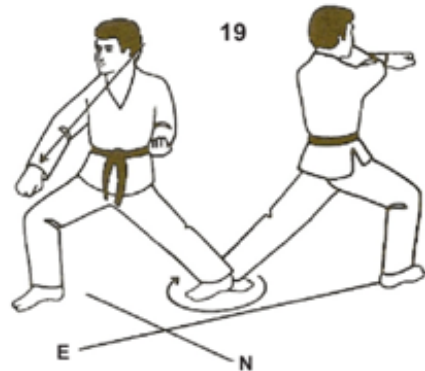
Step 17. Raise the left arm to the top
of the right shoulder and turn
towards the left ccw 235°
bringing the left leg together
with the right leg and step to
the left and execute a left leg,
left arm downward block

Step 18. Step forward lunge punch
with the right arm

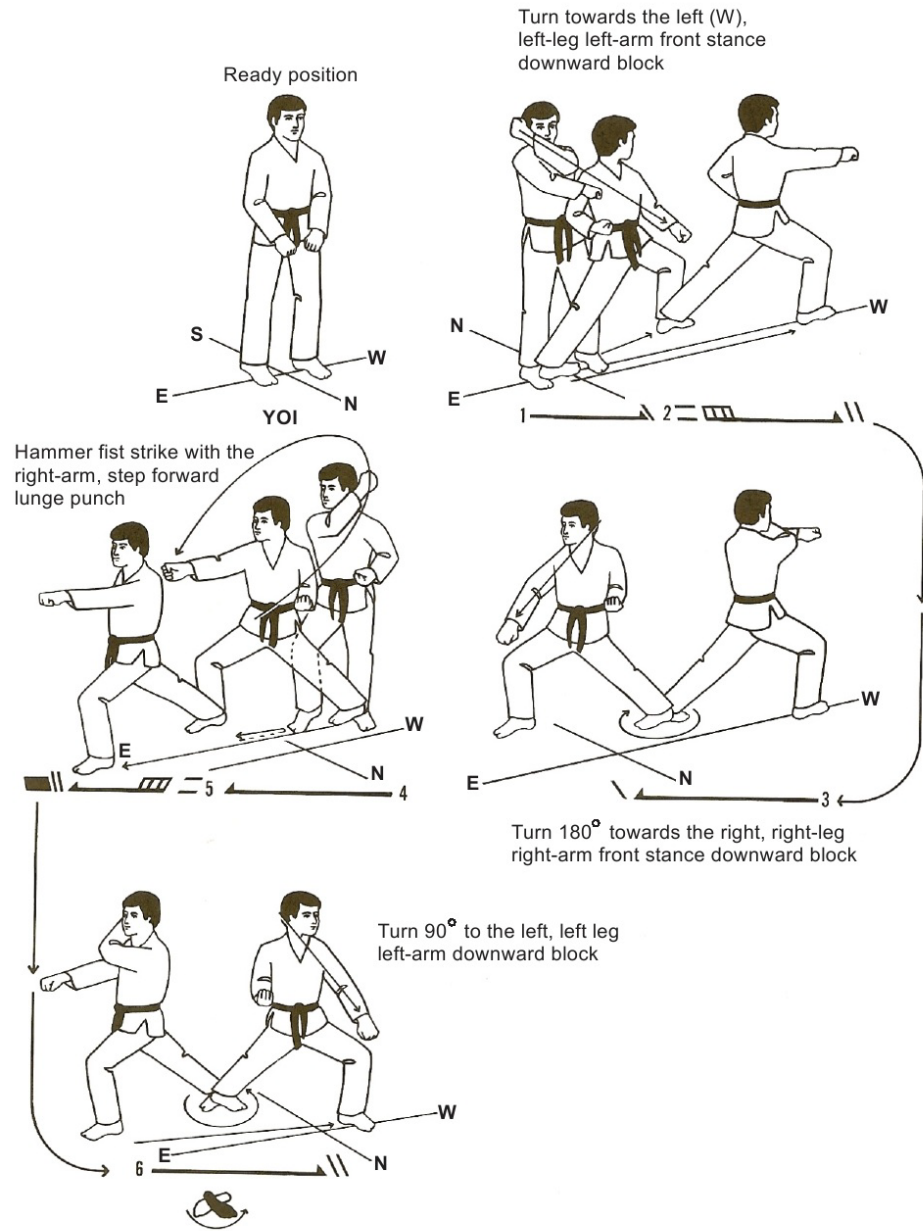


Step 19. Bring the right arm back to the top
of the left shoulder and turn 180°
towards the right (cw), right-leg
right-arm front stance downward block

Step 20. Step forward lunge punch
with the left arm

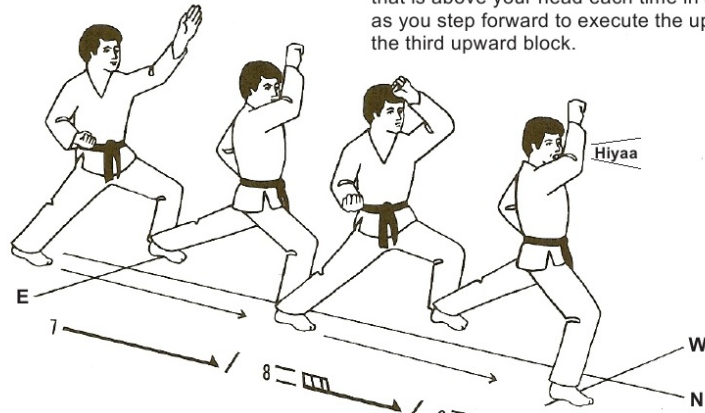


HEIAN SHODAN



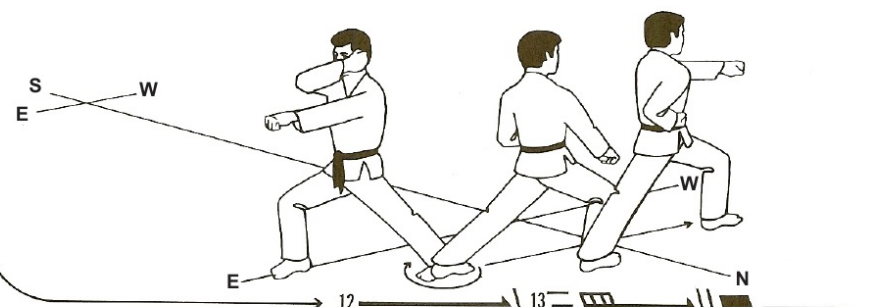
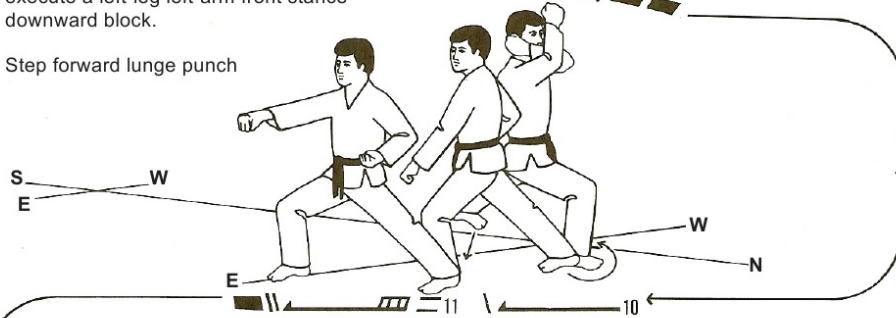
HEIAN SHODAN

Raise the left-arm in a knife-hand position and step forward upward block three times, opening the hand that is above your head each time in a knife-hand position as you step forward to execute the upward block. Kiai on the third upward block.



Turn 270° towards the left (ccw) and execute a left-leg left-arm front stance downward block.

Step forward lunge punch



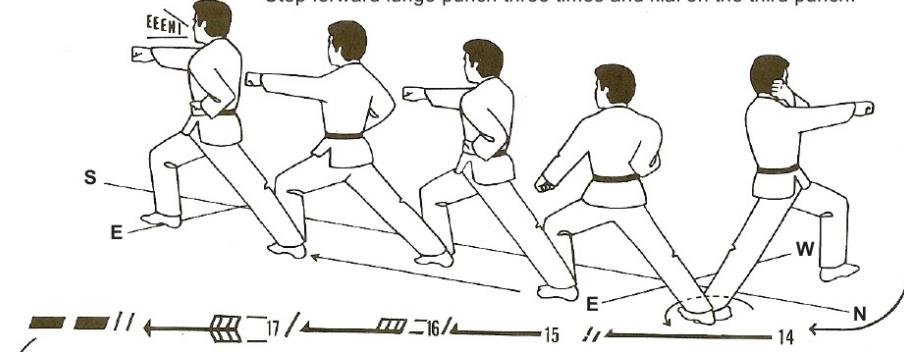
Turn 180° towards the right and execute a right-leg right arm front stance downward block.

Step forward lunge punch

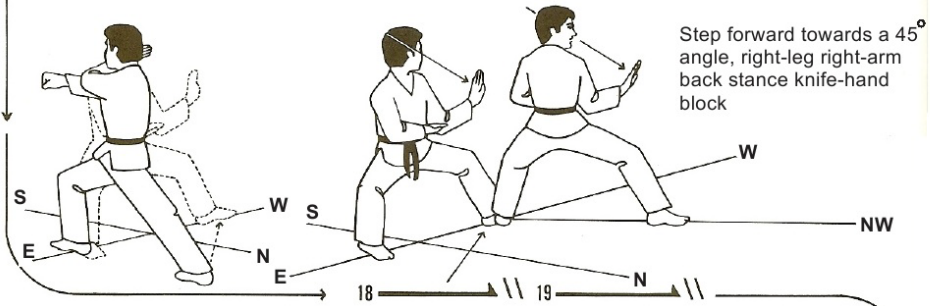
HEIAN SHODAN

Turn to the left 90° and execute a left-leg, left arm front stance downward block.

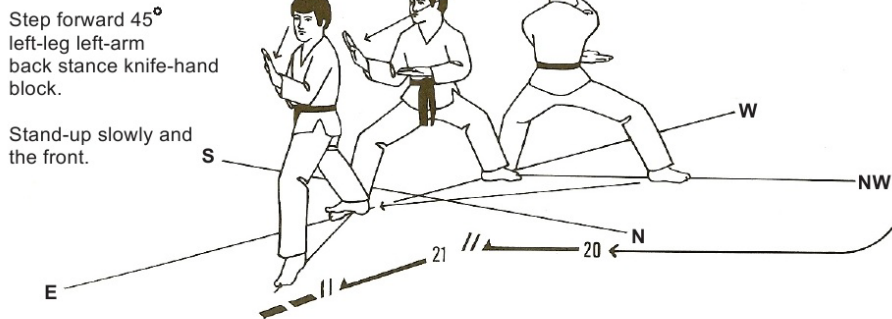
Step forward lunge punch three times and kiai on the third punch.



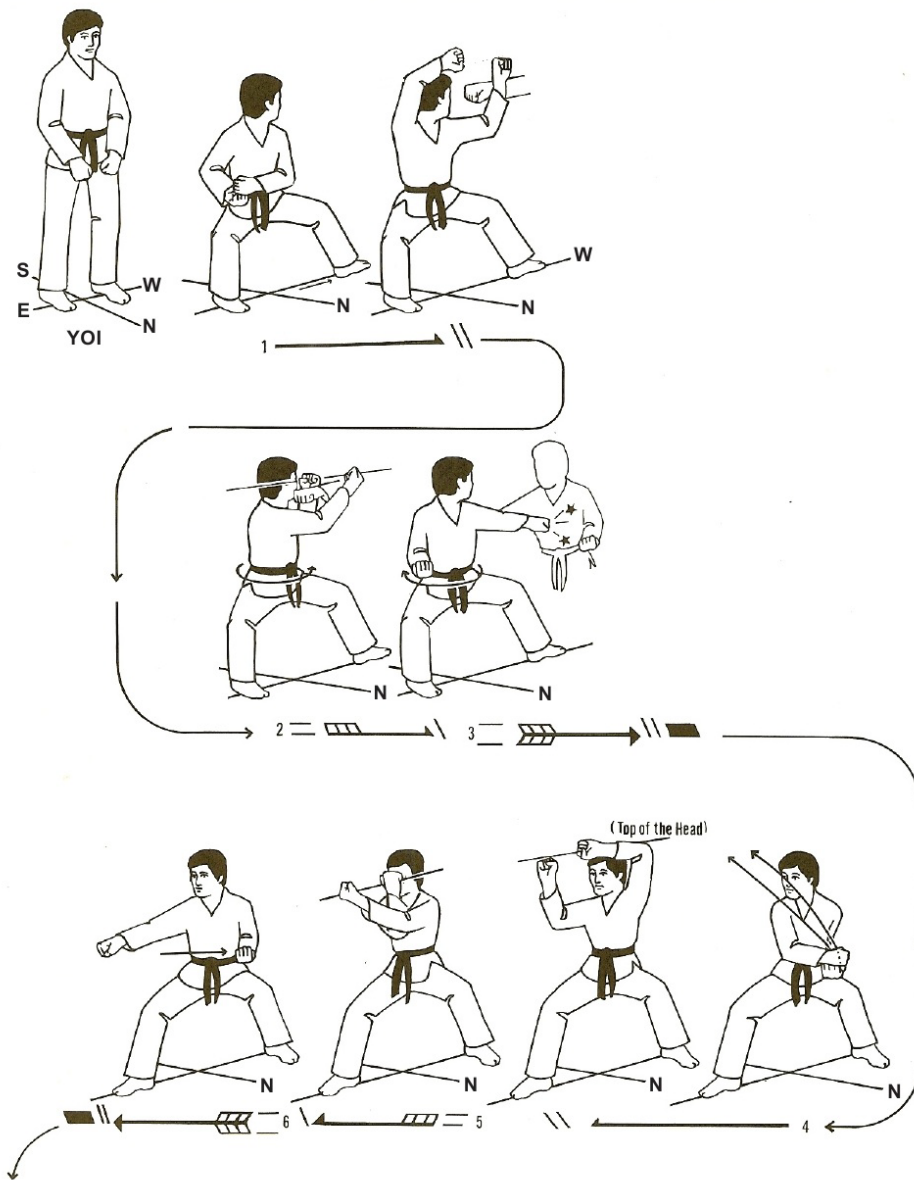
Turn 90° towards the left (ccw) back stance knife-hand block



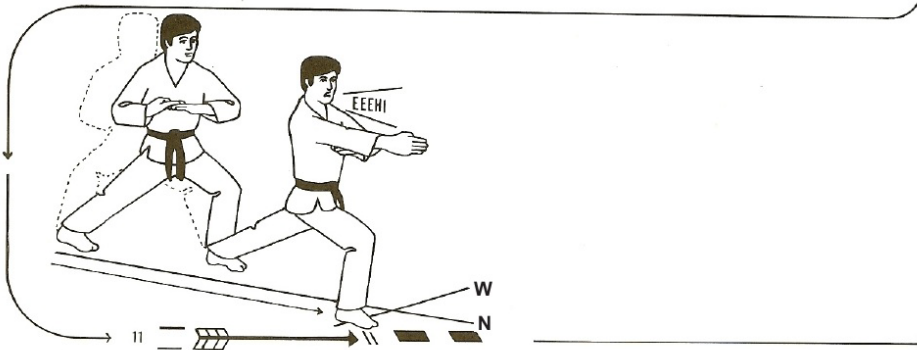
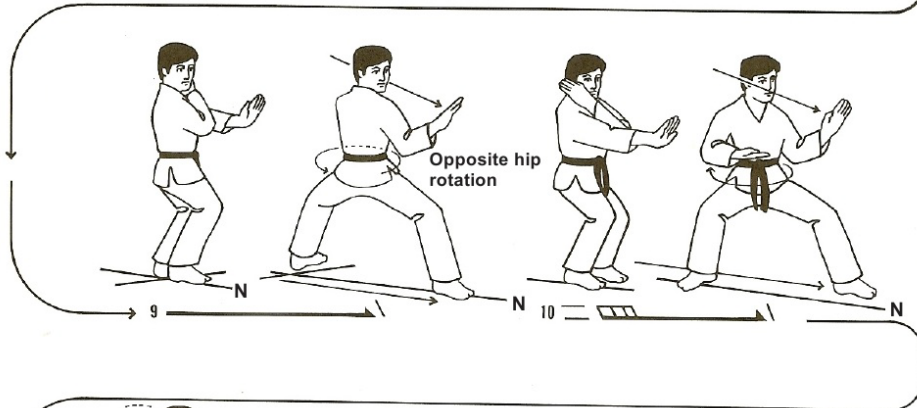
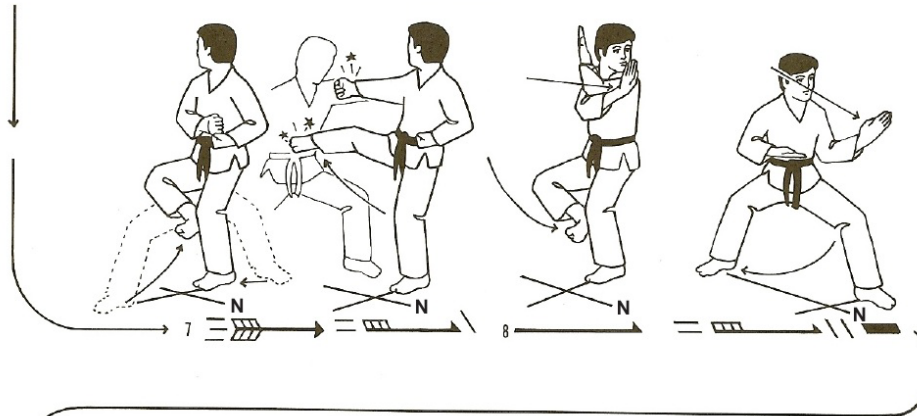
Turn 135° towards the right, right-leg right-arm back stance knife-hand block.



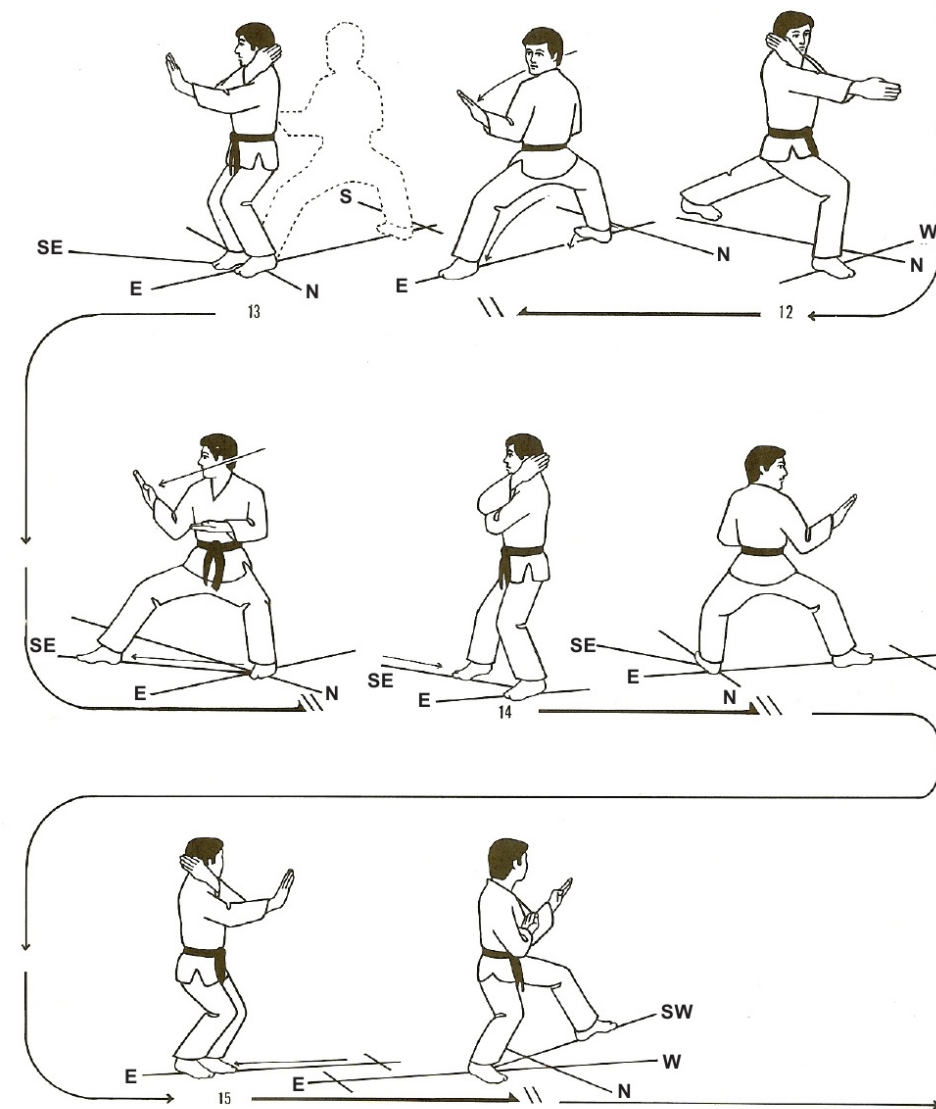
HEIAN NIDAN



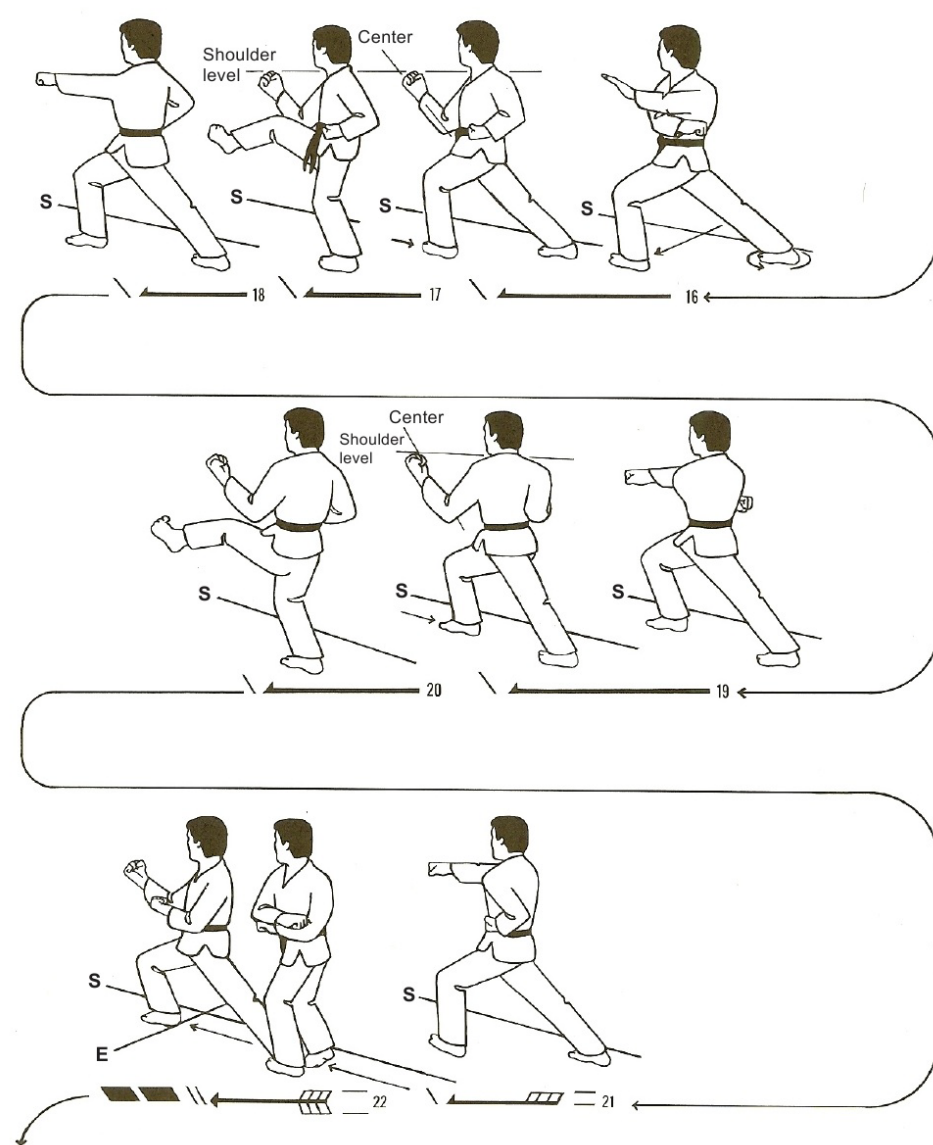
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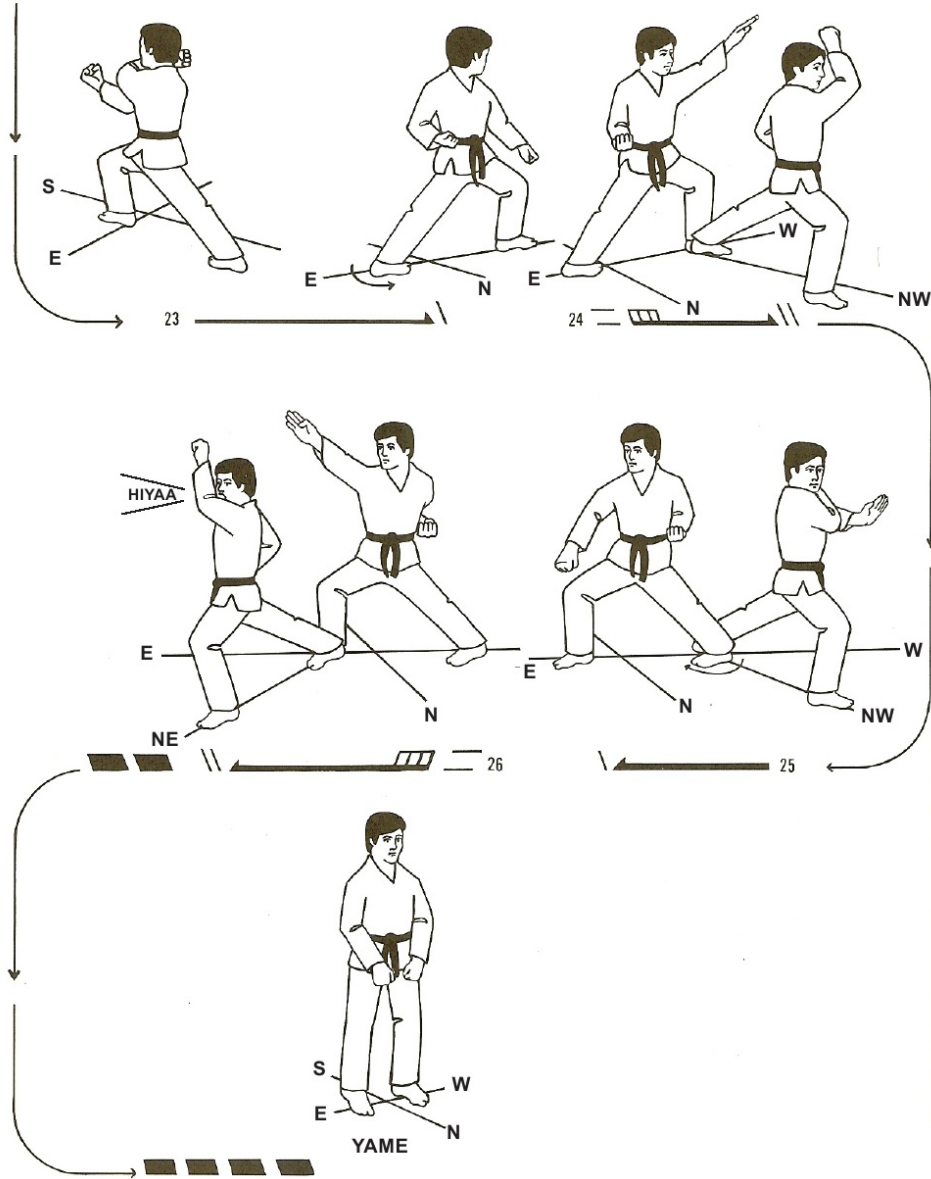
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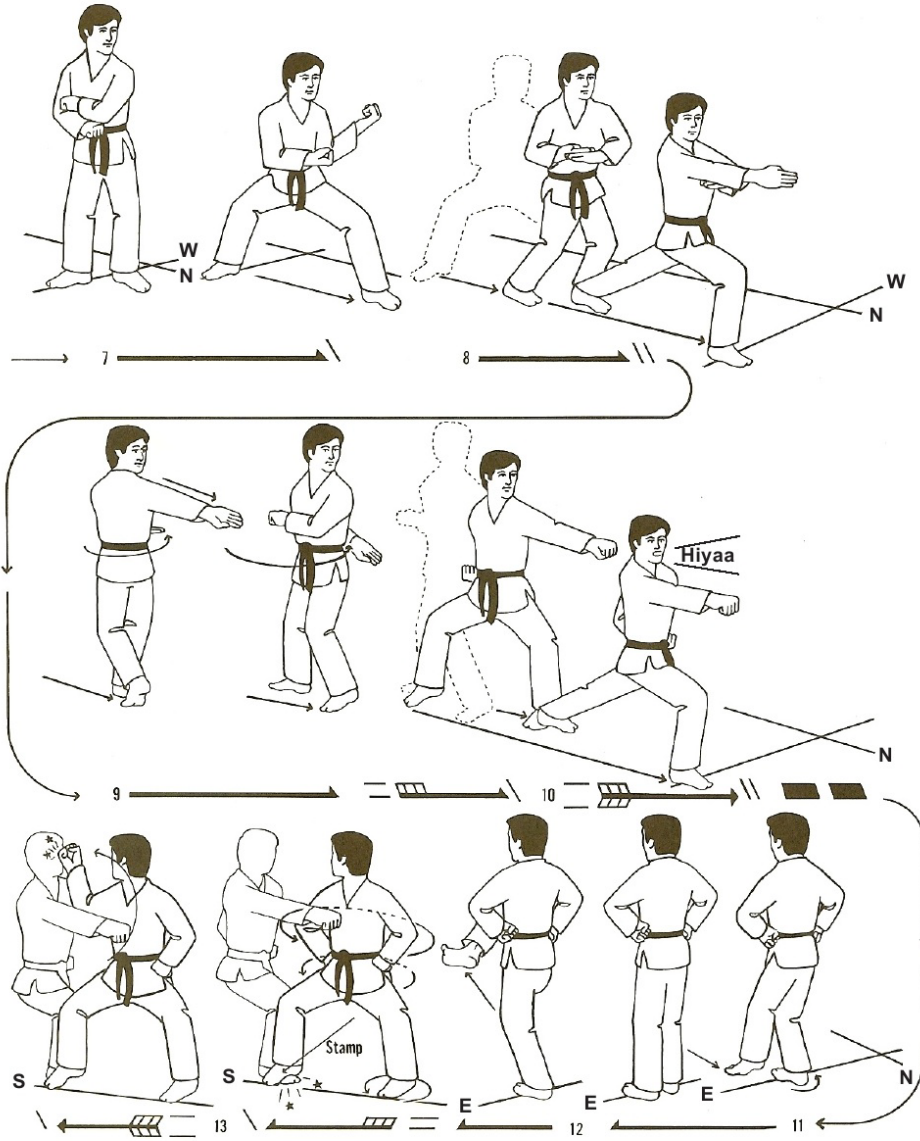
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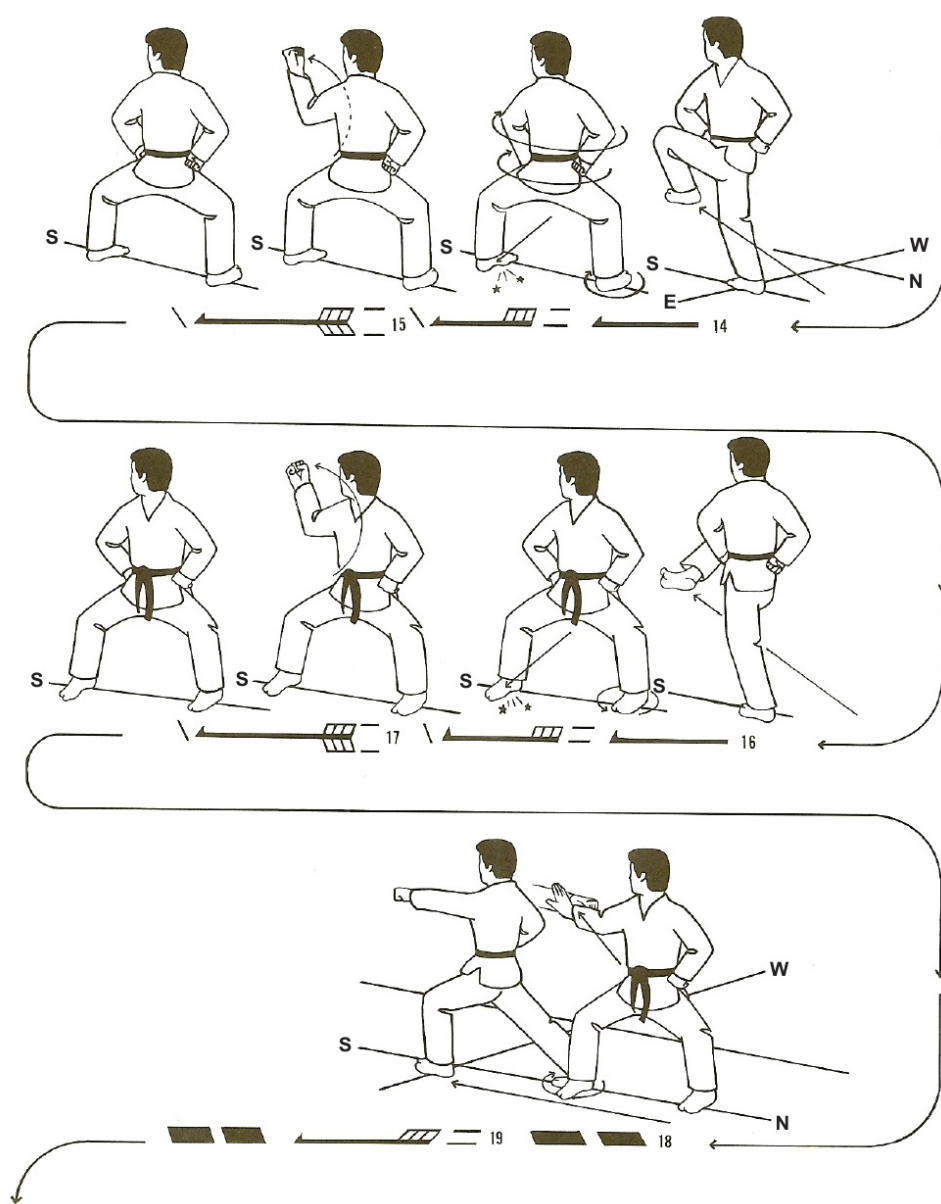
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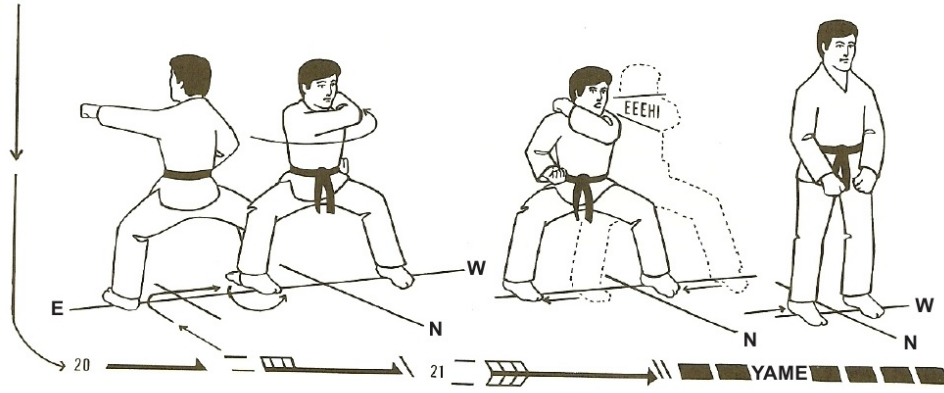
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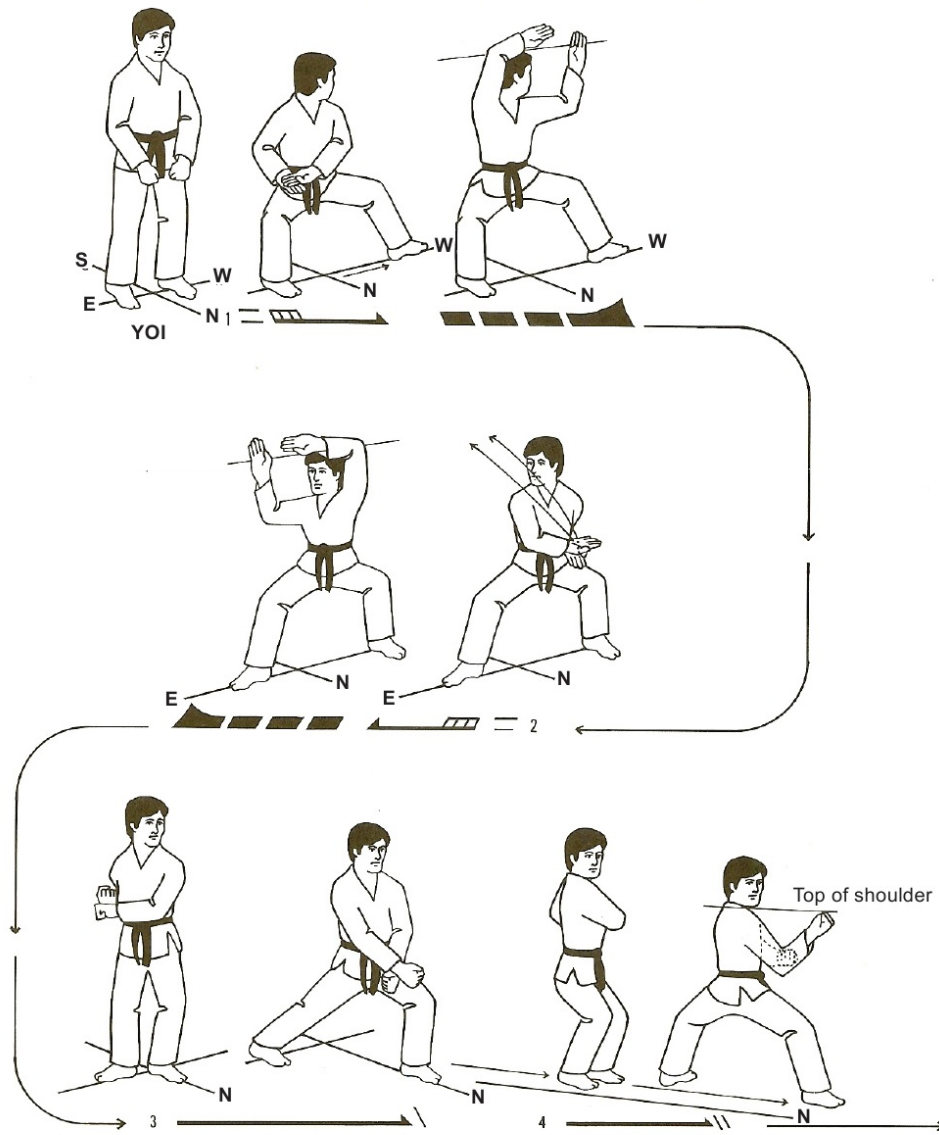
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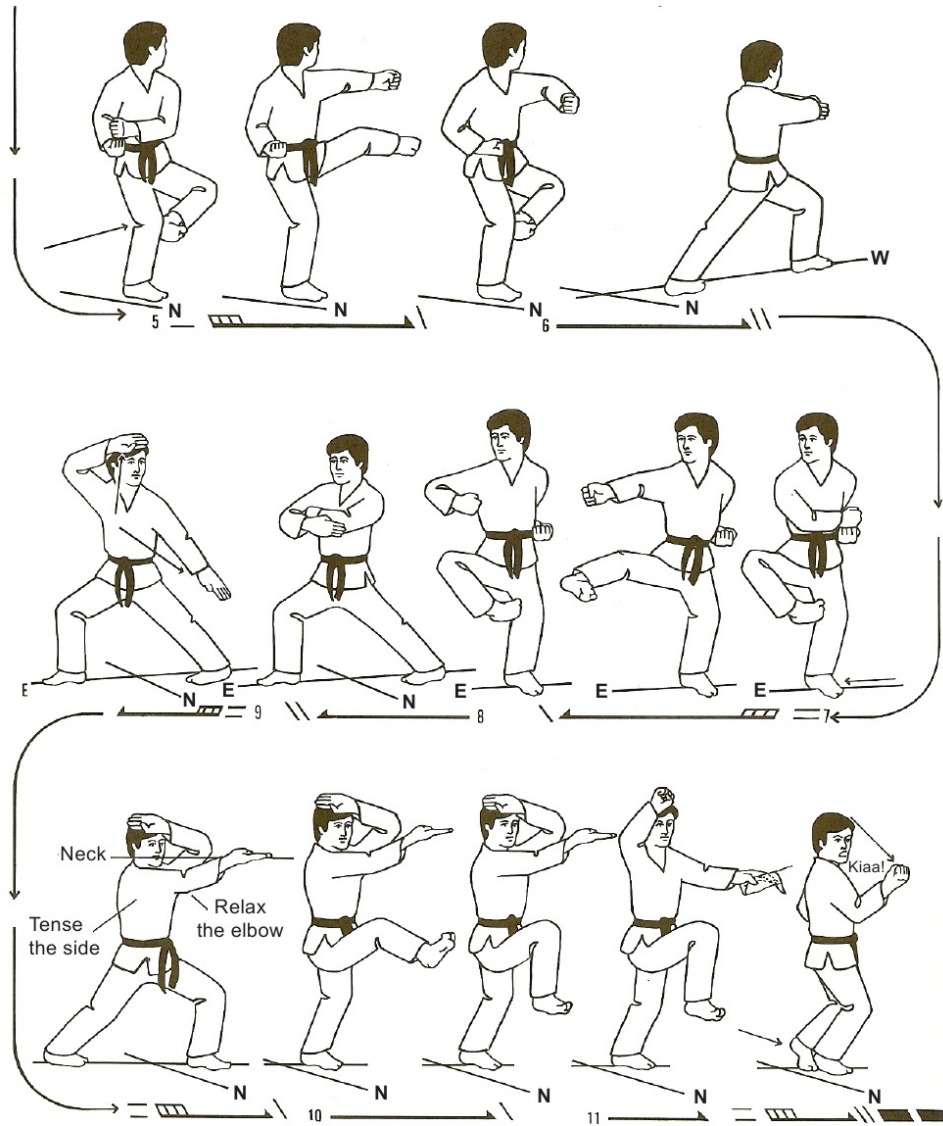
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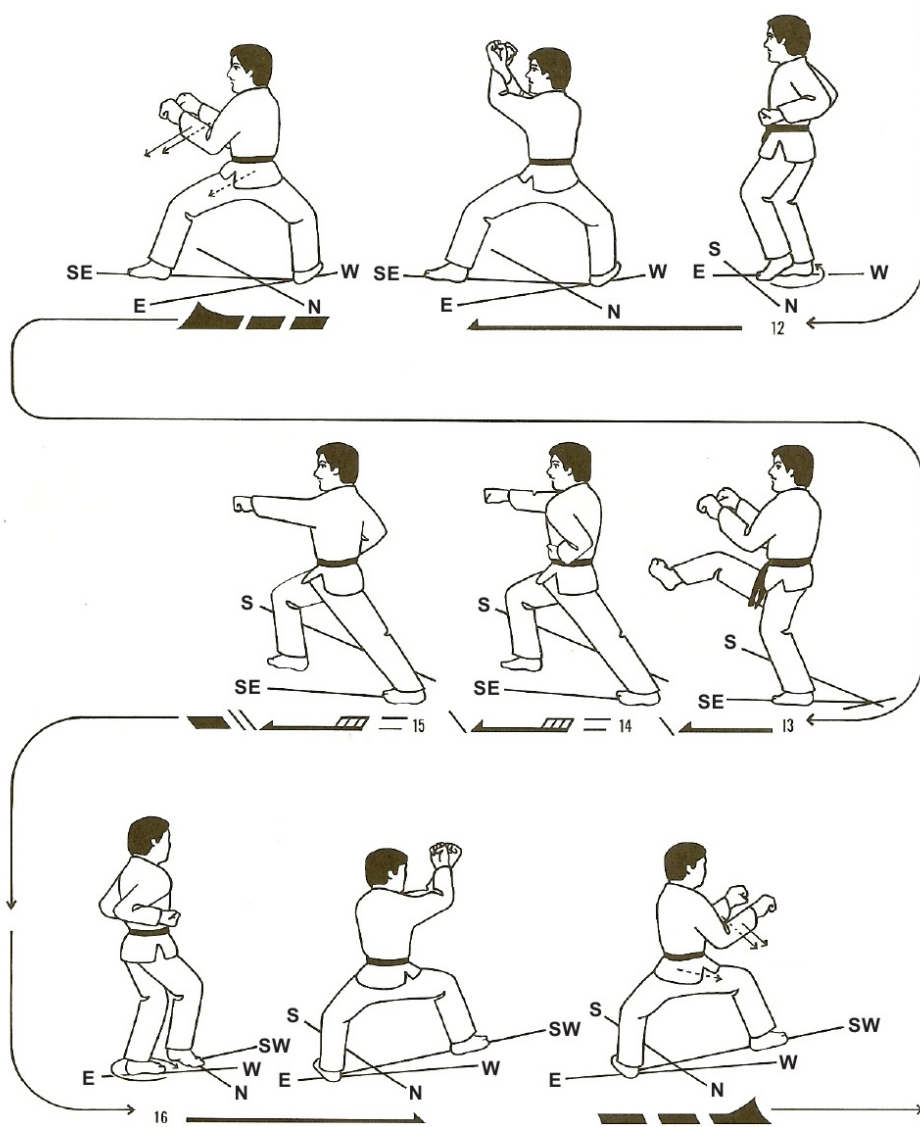
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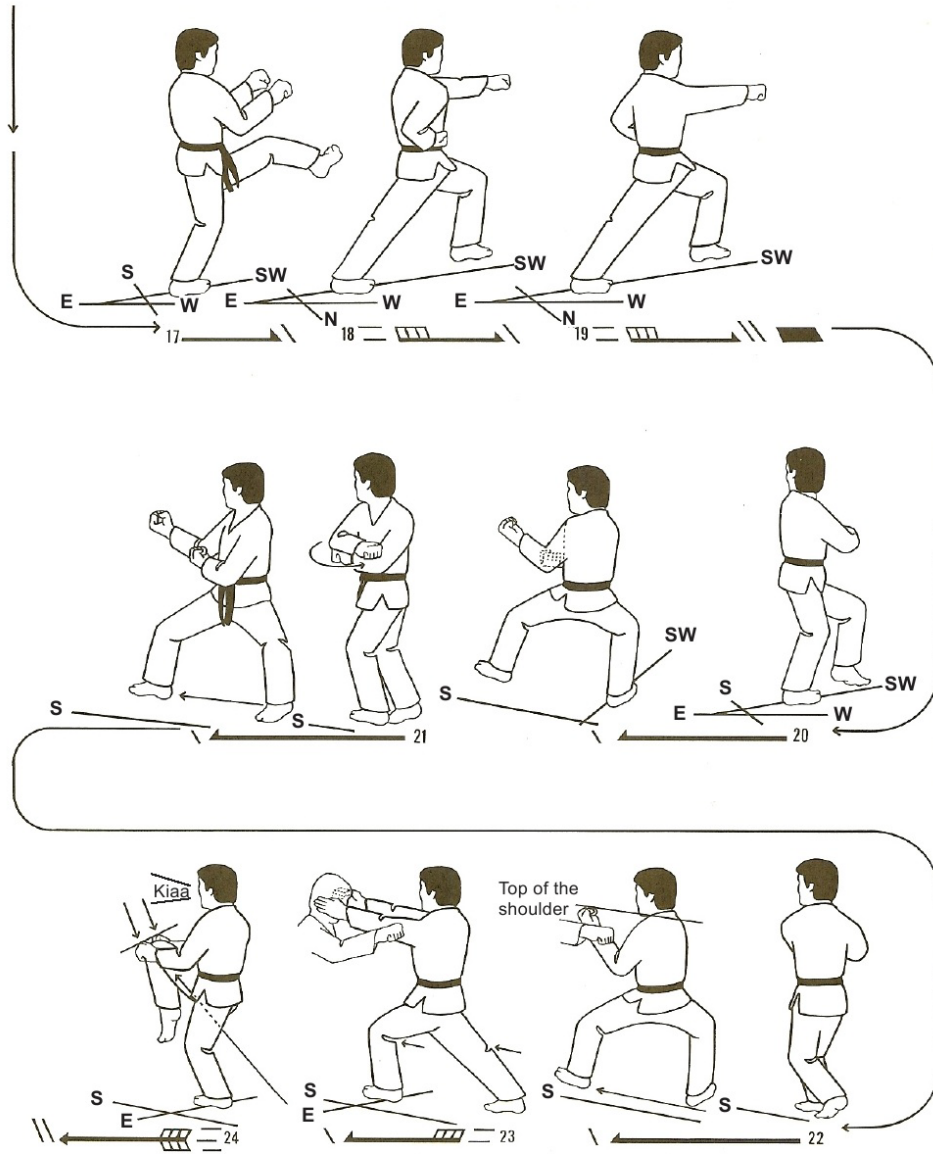
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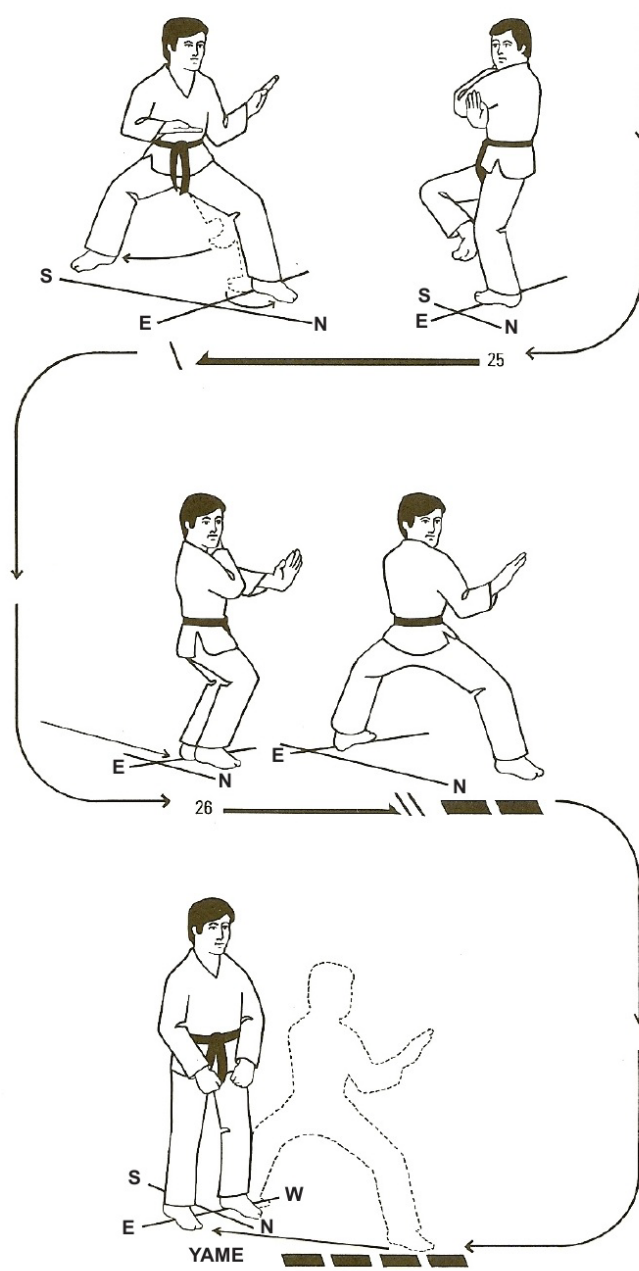
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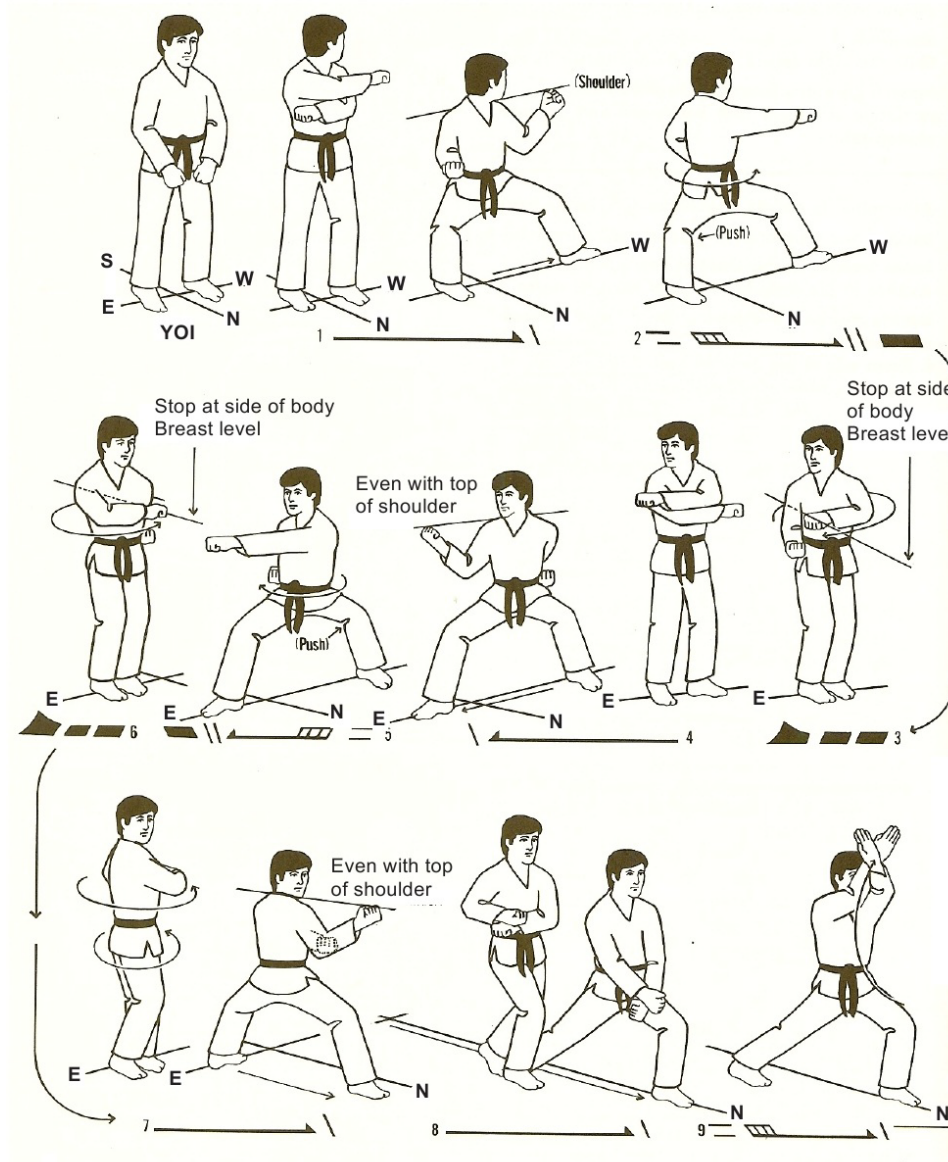
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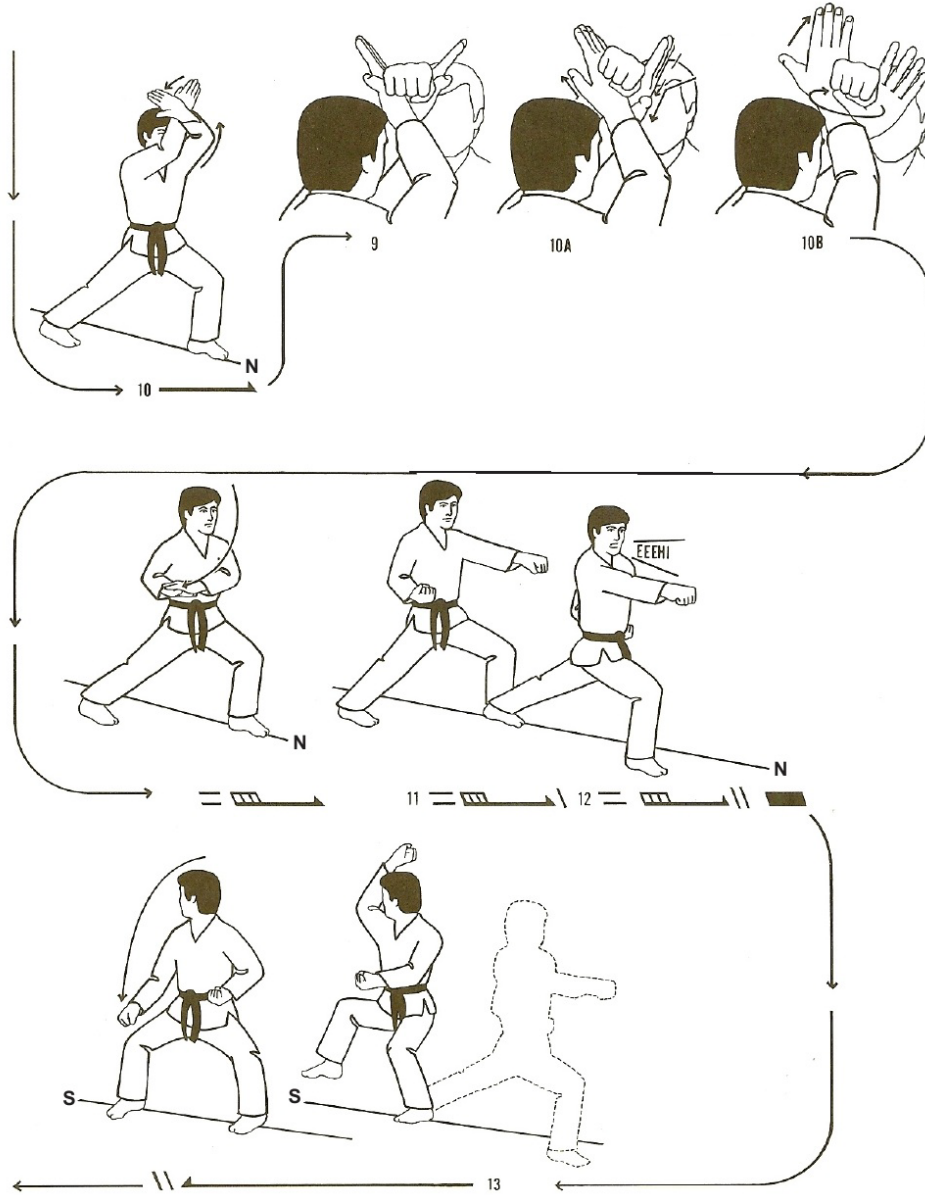
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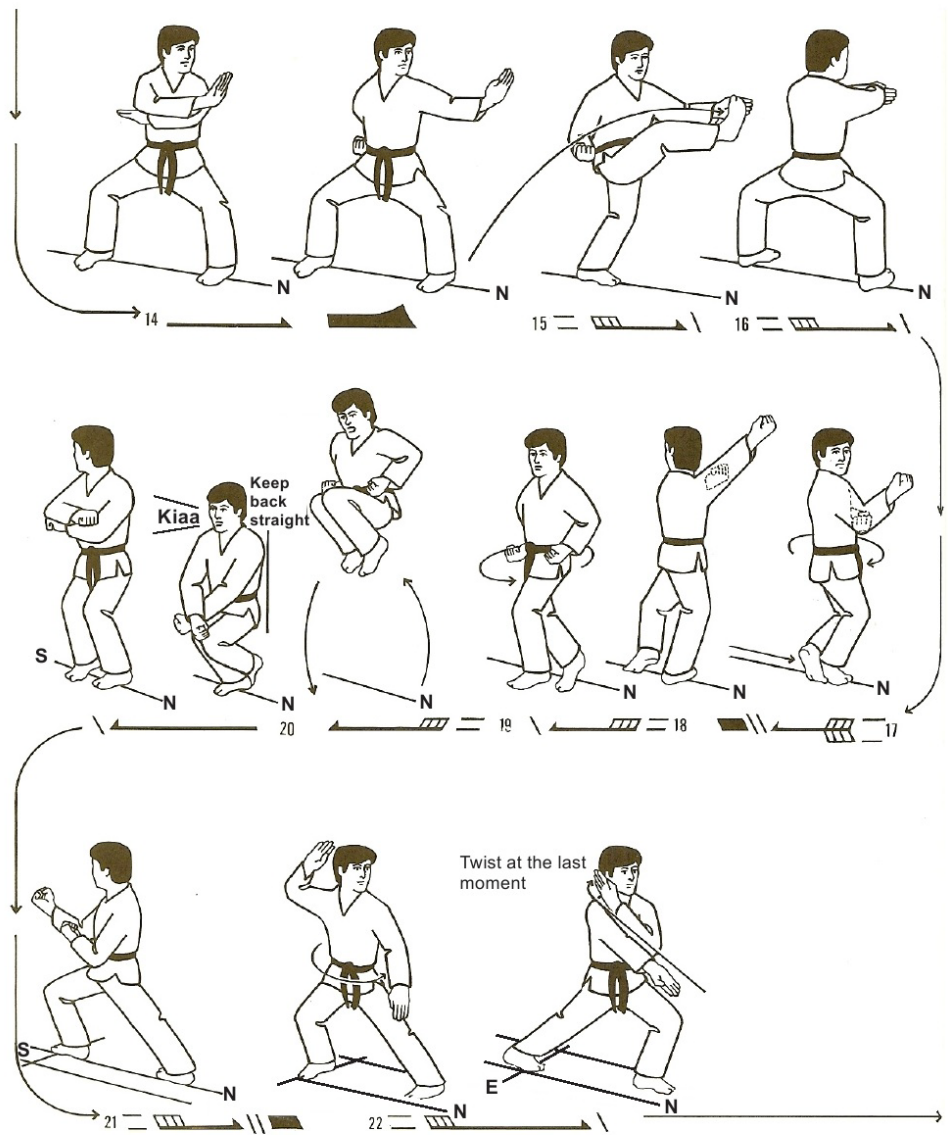
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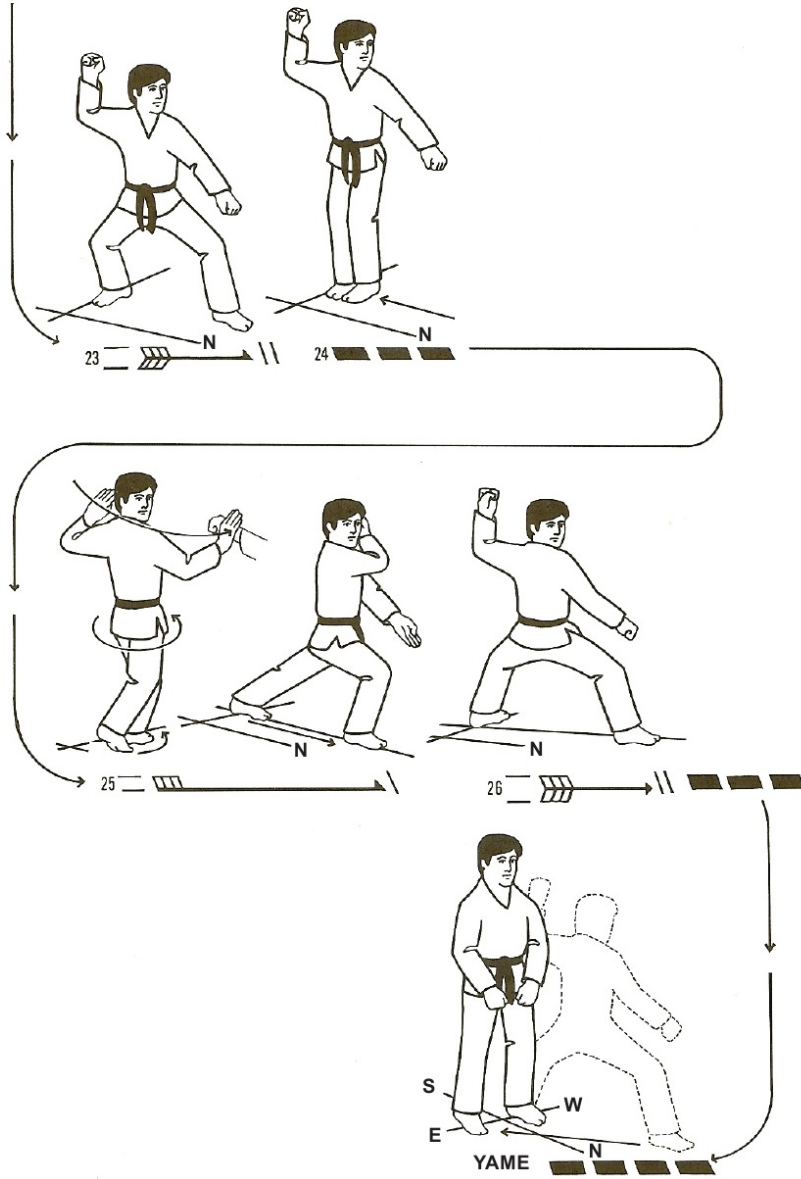
HEIAN GODAN



HEIAN GODAN



HEIAN GODAN



Most Commonly Used Japanese Terms in the Dojo

Japanese	English	Pronunciation
<u>COUNTING</u>		
ichi	one	eech
ni	two	nee
san	three	san
shi	four	she
go	five	go
roku	six	rohk
shichi	seven	seech
hachi	eight	hach
ku	nine	koo
juu	ten	joo
<u>STANCES</u>		
yoi dachi/heiko dachi	ready stance	yoi-ee dach
fudo dachi	(sochin)rooted stance	foo-doh dach
hangetsu dachi	half-moon stance	han-get-sue dach
heisoku dachi	informal attention stance	hay-sow-koo dach
kamae	posture, or position	ka-my
kiba dachi	straddle leg stance	key-ba dach
kokutsu dachi	back stance	koh-koot-sue dach
kosa dachi	cross legged stance	koh-sah dach
musubi dachi	heels together stance	moo-sue-be dach
neko ashi dachi	cat stance	neh-koh ah-she dach
renoji dachi	L stance	reh-no-jhee dach
zenkutsu dachi	front stance	zen-koot-sue dach
<u>HAND/ARM TECHNIQUES</u>		
age uke	rising block	ah-gay oo-kay
choku zuki	straight punch	cho-koo zoo-key
empi uchi	elbow strike	em-pee oo-chee
gedan barai	downward sweeping block	geh-dahn bah-rye
gyaku zuki	reverse punch	geh-ah-koo zoo-key
haito uchi	ridge hand strike	hi-tow oo-chee
hiji barai	elbow sweeping block	he-gee bah-rye
juji uke	x block	joo-jay oo-kay
kado uke	corner block	ka-doe oo-kay
kake uke	hook block	ka-kay oo-kay
kizami zuki	jab punch	key-zah-me zoo-key
kumade uke	bear hand block	ku-ma-de oo-kay
manji uke	crooked cross block	mon-gee oo-kay
morote uke	augmented forearm block	moh-row-teh oo-kay
nukite	spear hand	new-key-teh
oi zuki	lunge punch	oy-zoo-key
otoshi uke	dropping block	oh-toe-she oh-kay
shuto	knife hand	shoo-tow
teisho uchi	palm heel strike	tay-shoh oo-chee
tetsui uchi	hammer fist strike	tet-tsu-ee oo-chee
ude soto uke	outside forearm block	oo-day so-toe oo-kay
ude uchi uke	inside forearm block	oo-day oo-chee oo-kay
uraken uchi	back knuckle	oo-rah-ken oo-chee
yama zuki	mountain punch	ya-ma zoo-key
<u>FEET/LEG TECHNIQUES</u>		
ashi barai	leg sweep	ah-she bah-rye
hiza geri	knee strike	he-zah geh-ree
mae geri	front kick	my geh-ree

mawashi geri
mikazuki geri
suri ashi
yoko geri keage
yoko geri kekomi
yori ashi
ushiro geri
ura mawashi geri

round house kick
crescent kick
sliding the feet using back leg
side snap kick
side thrust kick
sliding the feet using lead leg
back kick
hook kick

mah-wah-she geh-ree
me-kah-zoo-key geh-ree
sir-ee ah-she
yo-koh geh-ree kay-ya-geh
yo-koh geh-ree kay-ko-meh
yoh-ree ah-she
oo-she-row geh-ree
oo-rah mah-wah-she geh-ree

COMMANDS

hajime
kamaete
kiotsuke
kiritsu
mawate
mokosu
otagai ni
rei
seiretsu
seiza
yame
yasume
yoi

begin
go into position
stand at attention
stand up
turn
meditate
face each other
bow
line up
kneel
stop
relax
state of readiness

ha-jee-may
ka-my-tay
keot-skay
kear-eats
mah-wah-teh
mokh-soh
oh-ta-guy nee
rey
say-reats
say-zah
ya-meh
yas-meh
yoi-ee

MISCELLANEOUS

bunkai
chudan
dojo
domo arigato gozaimashita
gedan
gi
gohon kumite
hai
hidari
iie
ippon kumite
jiyu ippon kumite
jiyu kumite
jodan
karate
kata
ki
kiai
kihon
kime
kohai
konbanwa
konnichiwa
kumite
migi
obi
ohayoo gozai masu
onagai shimasu
osu
sanbon kumite
senpai
sensei
shihan
shomen

application of kata techniques
mid-level
place of training
thank you very much
lower level
uniform
five step sparring
yes
left
no
one step sparring
one step – semi free sparring
free sparring
upper level
see Shotokan Karate page 3
form
energy
shout from the abdomen
basics
focus
junior, lower ranking
good evening
good afternoon 10:30 am until dusk
sparring
right
belt
good morning
please train with me
I acknowledge
three step sparring
senior, higher ranking
teacher
trainer of teachers, master
front of the dojo

boon-kai
choo-dahn
doh-joh
doh-moh ahree-gahto goh-zi-mush-ta
geh-dahn
ghee
goh-hohn koo-meh-tay
hi
he-dah-ree
ee-yeh
ee-pon koo-me-tay
jhee-yu ee-pon koo-me-tay
jhee-yu koo-me-tay
joh-dahn
kar-ah-teh
kah-ta
key
key-eye
key-hohn
key-meh
koh-hi
kom-bun-wah
koh-nee-chee-wah
koo-me-teh
me-ghee
oh-bee
o-hio goh-zai mas
o-neh-gai she-mas
oss
san-bonh koo-me-teh
sen-pie
sen-say
she-hahn
shoh-men