



W A D O K A I



UNDERSTANDING THE JOURNEY

STUDENT MANUAL FOR WHITE THROUGH ORANGE BELT

By Sensei Barry Lane 7th Dan Highland Wado Kai Karate - Jujitsu Organization of Canada

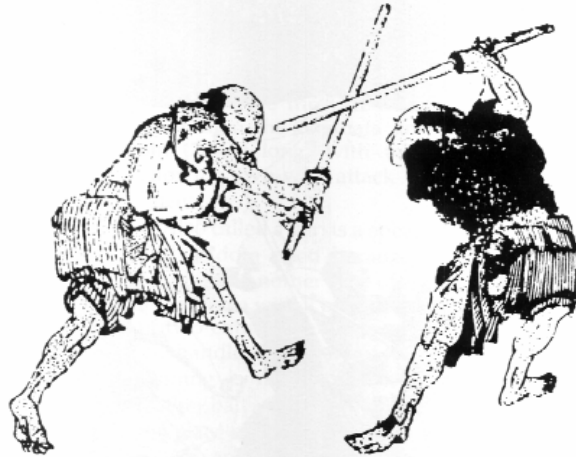
HIGHLAND WADO KAI KARATE - JUJITSU ORGANIZATION OF CANADA

'UNDERSTANDING THE JOURNEY'

STUDENT MANUAL FOR WHITE BELT TO GREEN BELT

Written and Compiled by Sensei Barry Lane 7th Dan Black Belt
Founder, President and Head Instructor for the
Highland Wado Kai Karate - Jujitsu Organization of Canada

和道会



WARNING

This book is presented only as a means of preserving a unique aspect of the heritage of Wado Kai Karate. Neither Highland Publications nor the author makes any representation, warranty or guarantee that the techniques described or illustrated in this book will be safe or effective in any self-defense situation or otherwise. You may be injured if you apply or train in the techniques of self-defense illustrated in this manual, and neither Highland Publications nor the author is responsible for any such injury that may result. It is essential that you consult a physician regarding whether or not to attempt any technique described in this book. Specific self-defense responses illustrated in this book may not be justified in any particular situation in view of all the circumstances or under the applicable federal, provincial or local law. Neither Highland Publications nor the author makes any representation or warranty regarding the legality or appropriateness of any technique mentioned in this book.

HIGHLAND PUBLICATIONS DUNDAS ONTARIO
Edited by James Christie

Table of contents

◆ <i>MASTER HIRONORI OHTSUKA</i>	<i>PAGE 4</i>
◆ <i>MASTER MASARU SHINTANI</i>	<i>PAGE 8</i>
◆ <i>SENSEI BARRY LANE AND WADO KAI</i>	<i>PAGE 9</i>
◆ <i>RULES AND REGULATIONS FOR THE DOJO ..</i>	<i>PAGE 12</i>
◆ <i>THE ESSENCE OF WADO KAI</i>	<i>PAGE 15</i>
◆ <i>THE WADO KAI DOVE</i>	<i>PAGE 18</i>
◆ <i>THE FIVE PRINCIPALS OF TEACHING</i>	<i>PAGE 20</i>
◆ <i>WHAT IS A SENSEI?</i>	<i>PAGE 21</i>
◆ <i>THE BLACK BELT QUEST</i>	<i>PAGE 22</i>
◆ <i>HOW TO TIE THE KARATE BELT</i>	<i>PAGE 24</i>
◆ <i>THE BASIC TRANSLATIONS</i>	<i>PAGE 25</i>
◆ <i>THE BEGINNERS MIND</i>	<i>PAGE 124</i>
◆ <i>GRADING PROGRESSION (RANKING)</i>	<i>PAGE 26</i>
◆ <i>KATA PROGRESSIONS</i>	<i>PAGE 27</i>
◆ <i>KATA EXPLAINED</i>	<i>PAGE 28</i>
◆ <i>A CHAMPION ON KATA</i>	<i>PAGE 29</i>
◆ <i>HIAN POWER KATA</i>	<i>Kata CD folder</i>
◆ <i>THE PINAN KATA'S (PEACEFUL MINDS)</i>	<i>Kata CD folder</i>
◆ <i>PINAN SHODAN (1ST PEACEFUL MIND)</i>	<i>Kata CD folder</i>
◆ <i>PINAN NIDAN (2ND PEACEFUL MIND)</i>	<i>Kata CD folder</i>

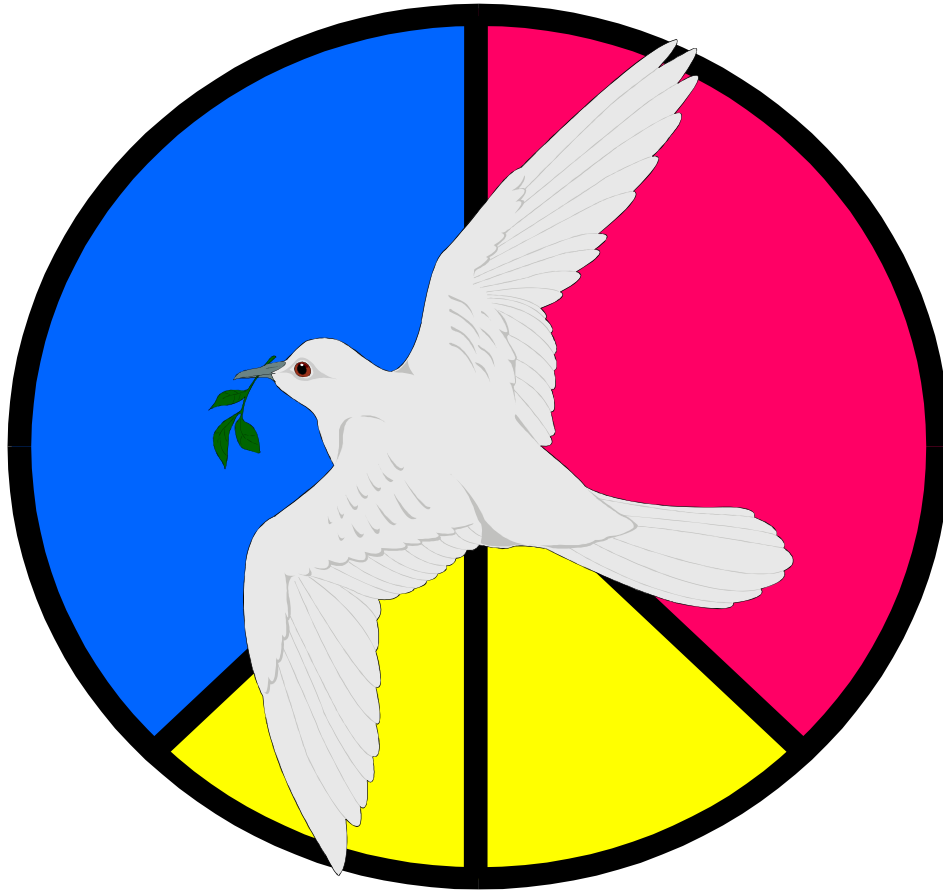
Table of contents

◆ <i>PINAN SANDAN (3RD PEACEFUL MIND)</i>	<i>Kata CD folder</i>
◆ <i>WADO KAI CHONAN KATA</i>	<i>Kata CD folder</i>
◆ <i>WADO KAI CHONAN SHODAN KATA</i>	<i>Kata CD folder</i>
◆ <i>KUMITE (SPARRING TECHIQUE)</i>	<i>Kata CD folder</i>
◆ <i>QUESTIONS AND ANSWERS FOR THE DOJO ..</i>	<i>PAGE 54</i>
◆ <i>JAPANESE CALLIGRAPHY</i>	<i>PAGE 56</i>
◆ <i>THE JAPANESE NUMBER SYSTEM.....</i>	<i>PAGE 57</i>
◆ <i>THE WADO KAI CIRCLE</i>	<i>PAGE 59</i>
◆ <i>THE KARATE UNIFORM</i>	<i>PAGE 60</i>
◆ <i>THE PROPER PUNCH (ZUKI)</i>	<i>PAGE 61</i>
◆ <i>MAKING A PROPER FIST</i>	<i>PAGE 63</i>
◆ <i>STEPS IN PERFORMING A FOREFIST PUNCH ..</i>	<i>PAGE 64</i>
◆ <i>THE KNIFE HAND STRIKE (SHUTO UCHI).....</i>	<i>PAGE 65</i>
◆ <i>KARATE STANCES (DACHI).....</i>	<i>PAGE 67</i>
◆ <i>POSTURE IN STANCES</i>	<i>PAGE 68</i>
◆ <i>THE BASIC BLOCKS (UKE)</i>	<i>PAGE 71</i>
◆ <i>THE BASIC KICKS (GERI).....</i>	<i>PAGE 73</i>
◆ <i>BODY SHIFTING (TAI SABAKI WAZA)</i>	<i>PAGE 74</i>
◆ <i>MUSHIN (EMPTY THE MIND).....</i>	<i>PAGE 77</i>
◆ <i>ETIQUETTE IN THE DOJO</i>	<i>PAGE 78</i>

Table of contents

◆ <i>THE BASIC JUDO THROWS</i>	<i>PAGE 79</i>
◆ <i>SELF DEFENSE</i>	<i>PAGE 84</i>
◆ <i>PROMOTIONS AND GRADINGS</i>	<i>PAGE 86</i>
◆ <i>BREATHING AND THE KIAI</i>	<i>PAGE 88</i>
◆ <i>KARATE'S NATURAL WEAPONS</i>	<i>PAGE 89</i>
◆ <i>BREAKING TECHNIQUES</i>	<i>PAGE 92</i>
◆ <i>THE SPIRITUAL BREAK</i>	<i>PAGE 93</i>
◆ <i>POSITIVE THINKING FOR THE MARTIAL ARTS</i>	<i>PAGE 96</i>
◆ <i>FAILURE IS ONLY A WORD</i>	<i>PAGE 98</i>
◆ <i>HUMBLENESS</i>	<i>PAGE 99</i>
◆ <i>WINNING</i>	<i>PAGE 100</i>
◆ <i>RESPECT</i>	<i>PAGE 101</i>
◆ <i>VITAL BODY POINTS</i>	<i>PAGE 103</i>
◆ <i>HIGHLAND MEMORY LANE</i>	<i>PAGE 105</i>
◆ <i>WHITE BELT EXAMINATIONS</i>	<i>PAGE 107</i>
◆ <i>YELLOW BELT EXAMINATIONS</i>	<i>PAGE 112</i>
◆ <i>ORANGE BELT EXAMINATIONS</i>	<i>PAGE 119</i>
◆ <i>TRAINING REQUIREMENTS WHITE</i>	<i>PAGE 110</i>
◆ <i>TRAINING REQUIREMENTS YELLOW</i>	<i>PAGE 116</i>
◆ <i>TRAINING REQUIREMENTS ORANGE</i>	<i>PAGE 123</i>

Wado -Kai

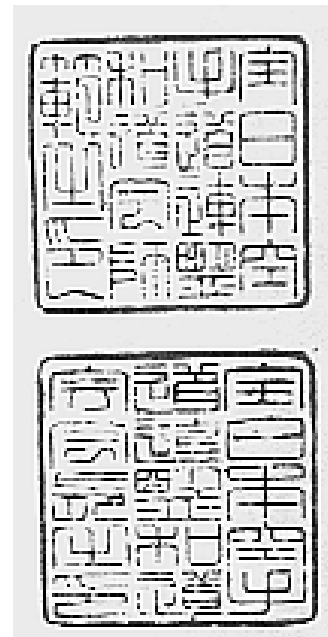
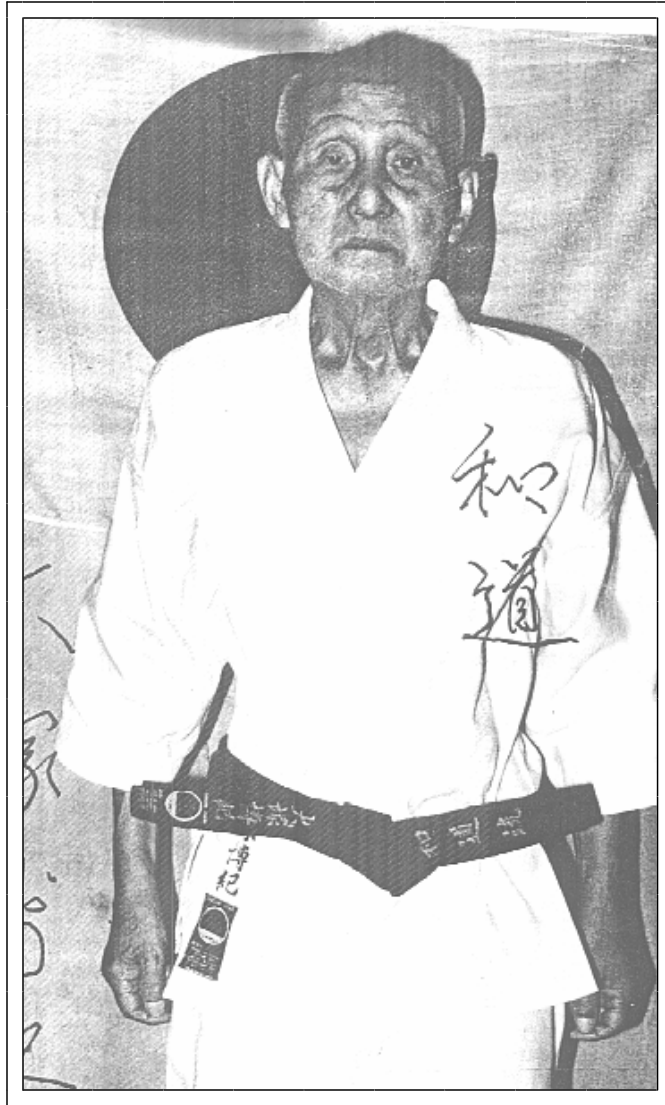


和道会

Wado - Kai: The Spirit Of The Way Of Peace

Master Hironori Otsuka

The founder of Wado - Ryu Karate and President of
The All Japan Karate - Do Federation till 1982



Hironori Otsuka - 1892 - 1982

Our style of martial arts is dedicated to Master Hironori Otsuka and my Sensei Masaru Shintani, in their honour and image. I hope that all black belts that come after them will fall into their footsteps as I have tried to do. For them and myself karate do became a way of life or a way to find the true meaning of our lives.

Sensei Barry Lane

Hironori Otsuka and the History of Wado Kai

The information here is common knowledge, I have had it told to me by my teacher or have read it in my studies of Wado-Kai Karate. Otsuka Sensei is the FIRST GENERATION of Wado.

The Wado system is one of the most efficient styles practiced today. Using time tested movements, the system provides the speed of karate and the balance of jujitsu, creating a balanced style of defense and attack. This comprehensive system takes years in development, teaches attack only after defense from an attack has been employed.

As it exist today, the Wado system is the culmination of a life work by its founder, Sensei Hironori Otsuka. Sensei Otsuka, a former head master of the Shindo-Yoshin Jujitsu Ryu, studied karate under Master Ginchin Funakoshi. With his background in jujitsu, Sensei Otsuka was able to combine the karate and jujitsu movements into a unique style of karate. While some might have been content with this new concept, Sensei Otsuka was not. His work toward furthering the art of karate was a never ending struggle.

In 1943, he developed rules and regulation for free fighting (kumite) within the Wado system. For his outstanding contribution to karate, the Japanese government awarded him with the Fifth Order of Merit. In 1972, Sensei Otsuka received the highest award that can be given by the emperor of Japan, the Hanshi Award. With this came the honour of being ranked at the head of all martial arts systems within the All Japan Karate-Do Federation.

In 1922, the Japanese Ministry of Education invited Ginchin Funakoshi to give a karate demonstration during the 1st Sports Festival in Tokyo. It was here that Sensei Ohtsuka, then 30 years old, heard about this Okinawan form of martial art and chose to pay Funakoshi a visit. After introducing himself to Funakoshi, Ohtsuka explained his martial arts background in Atemi style jujitsu and asked to be trained by Funakoshi. From that night Otsuka practiced regularly.

Hironori Otsuka was born in Shimodate city of Baragi prefecture on June 1st, 1892, the first son of Tokujiro Ohtsuka, a medical doctor. He was training in Shindo Yoshin ryu under Sensei Nakayama. Yoshin ryu, started by Yoshitoki Akiyama, was a form which relied heavily on strikes to vital points of the body.

As a young man, Otsuka went to China to study medicine, and there he learned the vital point striking techniques. After returning to Japan, he developed a unique form of jujitsu, he sought to emulate the yielding nature of a willow tree bending its branches under the weight of the freshly fallen snow, combined with the striking atemi techniques. At 29, Ohtsuka received his Shindo Yoshin ryu certificate of mastery and within a year he encountered Funakoshi.

In a short time, Otsuka became one of Funakoshi's top disciples. In his daily training, not only was Otsuka trying to absorb what Funakoshi showed him, he was always attempting to find a way to blend his atemi style jujitsu with Funakoshi's karate. In those days, a typical Funakoshi class consisted of lecture, basics, and kata training. A large part of the class time was spent on lecturing to the students on philosophy and ethics of karate. Funakoshi did not believe in sparring practice. He felt that sparring was much too dangerous and unnecessary. He believed that if one practiced kata diligently, the kumite would naturally follow. His students earnestly trained in the fifteen katas which made up Funakoshi's curriculum.

In 1929, Otsuka slowly started introducing ippon and sanbon kumite into the curriculum. Otsuka was taking over some of the teaching responsibility and felt that the students were simply getting bored with kata. In 1929 Ohtsuka founded the karate club at Tokyo University and followed this with clubs at Rikkyu, Nihon, and Tokyo Dental College. During this period other karate men immigrated to Japan, Chojun Miyagi of Goju and Kenwa Mabuni of Shito ryu. Ohtsuka sought out these instructors and studied with both men.

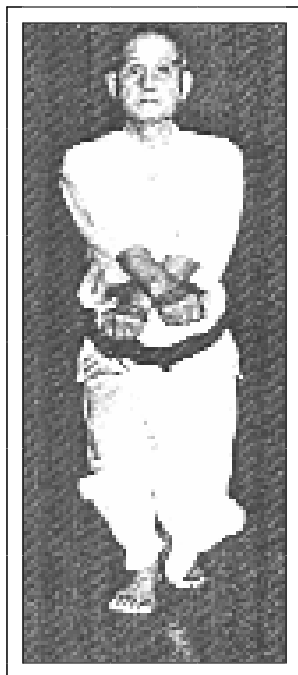
It was only a matter of time before Otsuka formally broke away from Funakoshi, on April 1st, 1934, he officially inaugurated a unique style of karate to the Japanese government under the name of Karate Promotion Club.

In 1940, when Butokukai requested that all martial arts organizations register themselves. Otsuka submitted the following, Style: Wado, Founder: Hironori Otsuka. Wado literally means the way of harmony. According to Eriguchi, a senior member in the Wado organization, the ancient word for jujitsu contained the character 'Wa' (harmony), so Otsuka took the wa for his jujitsu roots and added the 'Do'

One of the differences that sets Wado apart from other styles is the emphasis on deflection rather than blocking. Nagashi, or deflection, has its basis in the notion that the fundamental problem for Japanese martial arts was how to defend against the sword. The sword was the weapon of choice for the warrior class of Japan and many jujitsu type martial arts were devised to neutralize the swordsman.

The ESSENCE of Wado can be summed up in three basic concepts: NAGASU - to deflect the oncoming attack, INASU - to shift the body in order to remove oneself from the line of attack, and NORU - to strike the opponent before his forward momentum has come to a stop. Noru literally means to ride. If we strike an opponent after he has stopped his forward movement, then we strike him with our own strength, but if one can strike before the opponent stops moving, the damage is greater by the factor of him moving into the punch. In a sense we 'ride' his body.

Master Otsuka performing kata movements

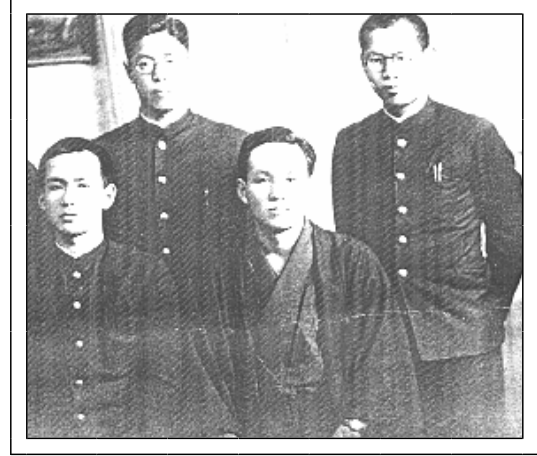


“Have no regard for martial aspects (when training), but rather adhere to the way of peace (harmony and tranquillity).”

Otsuka sensei



Otsuka Sensei front row centre in his earlier days of the martial arts in Japan.



Otsuka Sensei receiving the Hanshi Award in his later years.



Otsuka Sensei in 1943, developed rules and regulations for kumite. The Japanese government awarded him with the Fifth Order of Merit. In 1972 he received the highest award that can be given by the

Emperor of Japan, the Hanshi Award. With this came the honour of being ranked at the head of all martial arts systems within the All Japan Karate Do Federation.

Otsuka Sensei - "The martial arts are as vast as the universe."

MASARU SHINTANI AND THE HISTORY OF CANADIAN WADO KAI



和道会

Sensei Shintani has studied karate for 47 years. He also holds ranks in Jujitsu, Judo, Aikido, Kendo and Shindo.

While competing and eventually winning the championship in the large All Japan Karate Do Federation tournaments in Tokyo Sensei Shintani met and began to train under Sensei Ohtsuka. During the 1970's Sensei Ohtsuka placed Sensei Shintani in sole charge of the teaching of Wado Kai in North America. Shintani Sensei the second generation of Wado.

The Wado Kai system was founded in Canada by my teacher and friend Masaru Shintani. He is the founder and President of the Shintani Karate Federation of North America and Founder and President of the Shintani Shindo Federation of North America.

Shintani Sensei has reached the level of 9th Dan Black Belt in the Wado Kai system and has the highest rank in Japanese Karate in North America.

Masaru Shintani was born in 1927 in Vancouver, Canada. His family included four sisters and a brother. His mother Tsuruye Matsumoto immigrated to Canada in 1918.

Pure Japanese, she came from the Matsumoto clan, who's father was a samurai. A clan that all Japan knows about. Shintani Sensei's grand father was a true samurai and this is the foundation of what his mother stood for. She instilled into him the purity of the person that samurai stands for.

Masaru Shintani trained with his Canadian instructor, Sensei Kitigawa in the 1940's. Shintani Sensei claims that karate of today should be more like the early training and not what it has developed into. Pulling for the opponent, winning with scores, but winning with all the savageness that karate could possible give you, and yet clean. The higher the rank the more the precision, the pin point of explosion but still the pin point of technique. When he sparred with some of the students under Kitigawa Sensei it was fierce. Every time you were on the floor it was life and death. Knowing it was good for him he thanked his teacher many times for the experience.

Between the ages of twenty five to thirty five Shintani Sensei thought that his teacher's ways were very brutal and yet after the 2nd world war, after the war time camps, he stayed humble because of his mother's teaching. Through the brutality it taught him good lessons of survival. Sensei learned many lessons in the war time camps under Kitigawa. He learned to protect and preserve his life.

In 1956 Shintani Sensei returned to Japan to visit his teacher Kitigawa Sensei who had returned home because of medical reasons. Here Shintani Sensei met the founder of the Wado-Ryu system Sensei Hironori Ohtsuka and became a member of this unique style of karate. He looked at Ohtsuka Sensei as a father he never had and their relationship became very strong.

Shintani Sensei's goal is to live the life the way Ohtsuka did and to faithfully carry on his teachers work and dedicate himself to the true traditions of Wado-Kai. He has mirrored the image of the Wado system as Ohtsuka would have wanted him to. This tradition has been imbedded into his own students, such as myself, who will pass on the true sincerity of Wado-Kai. His system can be summarized into five words, "Character", "Effort", "Sincerity" "Etiquette", and "Self Control".

Barry Lane And The History Of Highland Wado Kai

The Highland Wado Kai Karate - Jujitsu Organization of Canada is affiliated with the Shintani Wado Kai Karate Association of North America. The head instructor for the Wado system in Canada and United States is Masaru Shintani 9th degree black belt. Members of the C.K.O. - Canadian Karate Organization affiliated with the W.K.O. - World Karate Organization.

Headquarters for The Highland Wado Kai Karate - Jujitsu Organization of Canada is located in Dundas, Ontario. The head instructor for Highland Wado Kai Karate is Sensei Barry Lane 6th Dan black belt. Sensei Lane is also the President and founder of Highland Wado Kai Karate. Other instructors involved actively in the organization are Sensei Wayne Martin, Vice President and 5th Dan black belt. Sensei Jim Petrie 3rd Dan & Assistant Head Instructor for Dundas Dojo, Sensei Glenn MacKay 3rd Dan, Sensei Troy Ashbaugh 3rd Dan, Sensei Dave Webb 3rd Dan, Sensei Walter Cobb 3rd Dan, Sensei Anthony Turner 3rd Dan, Sensei Jim Christie 2nd Dan, Sensei Lindsay Higgins 2nd Dan, Sensei Cindy Shaw 2nd Dan, Sensei Dave Boynton 2nd Dan, Sensei Lynn Vogan 2nd Dan, Sensei Shirley Scott 2nd Dan, Sensei Shane Allaby 2nd Dan, Sensei Raphael Ronen 1st Dan, Sensei Romey Friedman 1st Dan, Dave Cope 1st Dan, Dion Martin 2nd Dan, Jamie Martin 2nd Dan, Sean Skarratt 2nd Dan and Inis Comeau 2nd Dan.

Wado Kai meaning the spirit of the way of peace or harmony. Karate, kara meaning empty and te meaning hands. The Wado Kai system consist of techniques of blocking, punching, striking or kicking. The modern art of karate was developed out of a more thorough organization and rationalization of these techniques. We divide the system today into three branches, a physical art, as sport, and as self defense. All three are based on these fundamental techniques mentioned above. Wado Kai karate in Sensei Lane's system is very popular for its high stances, short distance power and small circle techniques.

As a physical art, karate is almost without equal. Since it is highly dynamic and makes balanced use of a large number of body muscles, it provides excellent all around exercise and develops Co-ordination and agility. Many girls and women have taken up karate, since in addition to its usefulness as self defense it is especially good for maintaining muscle tone and weight control. It is widely practiced by both children and older people as a means of keeping in top physical shape.

The Highland Karate Organization emphasizes its character building aspects, in which comes respect for ones opponent or sportsmanship. The maxims which they teach to their students can be summarized in the following five words, 'character', 'effort', 'sincerity', 'etiquette', and 'self control'.

The Wado Kai system was founded by Hironori Ohtsuka in 1927. Ohtsuka was a student of Ginchin Funakoshi the founder of Modern day karate in Japan. Ohtsuka was a Master of Karate and Jujitsu. From these styles and his training with many masters of the martial arts he set up his own style with permission from his seniors in the art. The original system was formed and operated as 'Wado Ryu', 'THE WAY OF HARMONY OR PEACE'.

The Highland Wado Kai Karate was founded by Sensei Barry Lane who presently holds a 7th degree black belt. Sensei Lane has 32 years of experience in the Martial Arts and holds black belt degrees in other styles of karate and weaponry. He graduated to his black belt after two years of training in 1971 in the Chito Ryu system and also that same year to his black belt in the Wado Ryu Organization. Sensei Lane has trained under instructors such as Master Masaru Shintani, Master Rick Joslin, Master Allen Howell, Sensei Bud Loft, Sensei Bill Holland (Chito Ryu). Master George Kawasaki (Judo) Master John Howall (Judo & Jujitsu) Master Kebuoshi (Kendo, Judo & Aikido) Sensei Lane was active both in tournament competition and kick boxing and was also a member of the 1974 and 1975 Wado Kai light weight team champions.

Sensei Lane also coached the 1997 / 98 Canadian World Team competing in Germany & Bermuda.

Sensei Lane over the years has developed his own style of karate which involves Judo, Jujitsu, Aikido, Self Defence, Kick Boxing and Wado Kai karate techniques.

Sensei Lane is the main instructor for the Highland dojo in Dundas where he resides.

Sensei Lane is involved with teaching children's classes for karate and street wising, he also teaches the black belt membership club, black belt classes, teaches high school courses each semester, runs adult karate and jujitsu classes, teaches breaking techniques, runs black belt advanced classes and is also involved in teaching weapons and shindo techniques.

Sensei Lane is still active in tournament competition at his age not only as a coach but as a competitor. Along with the teaching of the Martial Arts he believes that life skills should be taught.

Sensei Lane's most important victory however will be that he be allowed the time to pass on to the next generation of black belts his skills and knowledge of which he has laboured for over the years, both mentally and physically. Sensei Lane, the third generation of wado.

Sensei Lane With The 'Fourth Generation'

"A student looks to the past"

"A teacher looks to their students"

"A master makes principalities of teachers"

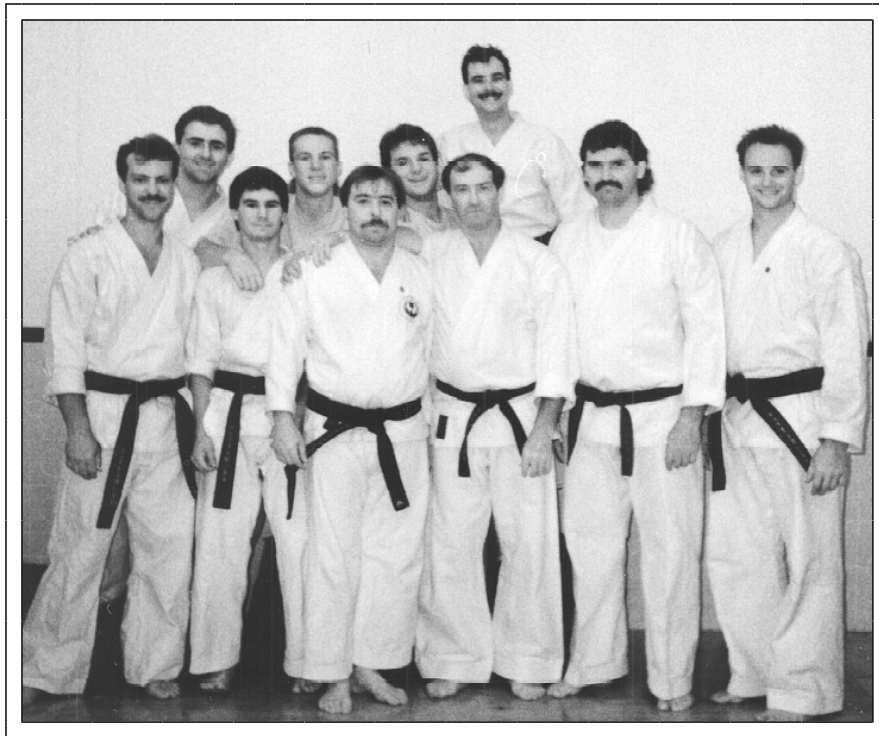


Photo taken of the black belts at Highland dojo in 1992. Back row left to right Sensei Don Owen, Sensei Adam Lane, Sensei Jim Petrie, Sensei Gord Leger. Front row Sensei Glen MacKay, Sensei Shane Mussche, Sensei Tony Turner, Sensei Barry Lane, Sensei Wayne Martin and Sensei Troy Ashbaugh.

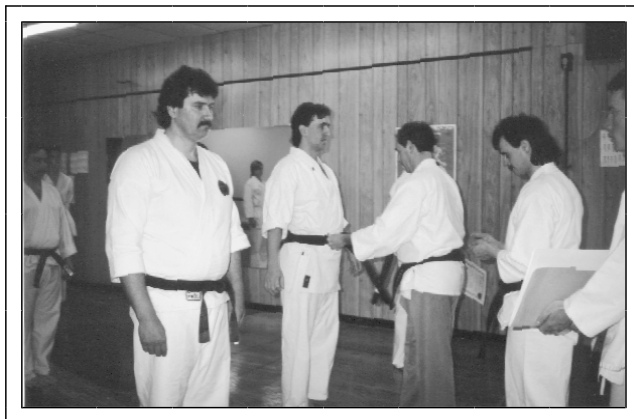
Sensei Barry Lane



Sensei Lane posing with his son Sensei Adam Lane in the Highland Dojo in Dundas with some trophies and awards that they have accumulated in competition.

**“No one can make a master of anyone in a short period of time.
A true teacher expects nothing of his students but waits for the proper
time to teach everything.”**

Sensei Barry Lane



**Sensei Martin receiving his fourth dan black belt at the Highland Dojo from Sensei Lane.
Sensei Martin now holds 5th Dan rank and is the Vice President of Highland Wado Kai Karate.
Sensei Don Owen also in the photograph receiving his 1st Dan rank.**

General Rules and Regulations for Highland Karate Dojos

Each student must thoroughly understand the code of conduct, the tenants and club ethics, as follows

Students must arrive and be dressed before each class starts (lateness disrupts students in the process of training). If you are late please obtain permission from instructing black belt to enter the dojo floor.

Bow before entering and leaving training area. Tachi rei, standing bow, (this pays your respect to the dojo, teacher and fellow students).

If the sensei or instructor is not present, the senior student will start the class when it is time to begin, no sparring will be allowed until the instructor for the class is present. (This process helps the instructor if they are busy, shows self motivation for the student and keeps the class on schedule).

All students must follow the instructions of higher belts as if they were the sensei. Please take any complaints to the immediate instructor when time permits. (This maintains club discipline and lower belts can learn from those who can pass on their knowledge).

During the training session, students must work with a serious attitude. No horseplay with karate techniques. Silence and seriousness during a session are two rules which must be followed if a high level of training is to be sustained. (Serious attitude stops injury in the dojo, quietness lets others learn and not be disrupted by noise and helps in the concentration of karate techniques).

Movement is an essential part of the training, even if it pertains to lining up on command. This habit of moving quickly without wasted motion and effort will keep the class moving and working smoothly. (Students are paying for the time, the more of it they waste the less training time others receive).

No student may leave the classroom during the session or during break time unless they receive permission from the instructor. (This allows the instructor to maintain control of all students and the dojo at all times).

No free style sparring is to take place at any time unless protective equipment is worn and there is a black belt present to referee. This rule is effective at all levels and all safety equipment must come up to the safety standard of Highland Karate.

Students should attempt to find answers from senior students before going to the sensei. This seniority rule gives the other students a chance to use their training abilities and gifts in helping others. If a problem can be solved in this way, the answer will become permanent knowledge. The sensei should be consulted only as a final resort.

If a class is in progress the instructor in charge must stop his class and bow in a senior black belt who has entered the dojo area. This only has to be done once to show respect to the instructor.

The motto of our karate is to practice hard in education while learning and upholding good moral values.

Usage of self defense techniques should be refrained from outside of the dojo. The techniques are taught for self defense purposes only. How you reflect to others as an individual is how you present your entire dojo.

A true karateka should show respect and courtesy to others at all times.

Each student is responsible for filing an accurate application form and must return it back to the club secretary before any karate training can be taught.

Tournament competition entered by any student must be sanctioned by the head instructor of the Highland Wado Kai Karate - Jujitsu Organization Of Canada.

The kata and dress code for tournaments are required to meet approval of the Highland Wado Kai Organization. Nothing is to be added or stricken from either kata or the Wado dress code.

If a sensei cannot be present at tournament competition, the senior student or student appointed must comply with accepting the responsibility for the club and individual competitors. He must report to the head sensei of the tournament and be ready to represent the club in case of an emergency.

Jewelry of any type must be removed before each class starts, this is to prevent injury to other students.

If a student is injured at any time during class please report it to the instructor immediately. Remember no injury is too small to report.

It is the responsibility of the class instructor and all students in attendance to make sure that the dojo is left clean and tidy. At the end or beginning of each class the instructor may ask certain students to sweep or clean an area. All equipment used in the dojo must be put back where it was taken from. It is mandatory that the washroom areas be kept clean at all times. Those who abuse this privilege will be disciplined by being given a clean up detail in the future.

The use of bad language or cursing in the dojo is strictly forbidden, remember that cursing is a lack of intelligence for something else to say.

It is the students responsibility to keep up with all the club activities by reading the newsletter put out once a month.

Note: Highland Karate closes down for stat holidays Christmas vacation. Because students pay by the month and not by accumulated weeks over the training year there are several months where students receive extra weeks of training time. Because of these weeks that are not charged for, Highland Karate offers no refund or credit on monies to students in any way for vacation time.

Note: Contract renewals will only be put on hold if the student is going to be absent from training one month or more. Each student is responsible for reporting to the club manager or head instructor before this hold can be put on your personal contract. This time is not refundable.

Note: Each student must report to the club manager or instructor if they are going to miss several classes temporarily. If you don't and you receive a phone call it is because we care.

Note: Highland Karate will not be held responsible for any lost or stolen items from the dojo. If you have anything of value lock it up with the club manager or even better, leave it at home.

Note: Gradings and equipment that are supplied by the club must be paid for in advance, either by cheque, visa, direct access or cash before purchasing or grading can take place. When a student is being up graded to a higher level they will be notified at the beginning of each month and are required to write a test. This written examination must be returned one week before the grading date. There is a charge for each one of these gradings. Youth gradings are \$45.00 and adult grading are \$50.00. This grading fee must also be paid in advance of the grading.

Note: All students will be required to pay an annual registration fee to the Highland Wado Kai - Jujitsu Organization of Canada. The total fee will be paid along with the students first initial contract fee.

Note: All contract renewals must be resigned within seven days of expiry date by the student. All students under the age of nineteen must have contract renewals signed by a parent or guardian. Failure to do so will result in non-membership in Highland Karate. The student will not be allowed to enter the dojo premises under any circumstances and must register with Highland Karate again for membership renewal.

Note: All above monies mentioned in these regulations are not included in the agreement or application for the club.

Note: All students must purchase a uniform and crest upon becoming a member of the club. The uniform for all new members is a white traditional uniform.

Note: There is a G.S.T. service on all monies mentioned above.

Note: All black belt gradings have a grading fee of \$350.00 for Shodan and above.

Note: Seldom, under extreme situations club discipline has to be taken. Any student who falls under this will be asked to come up in front of a black belt committee. At Highland Karate this committee is headed by Sensei Barry Lane, Sensei Troy Ashbaugh, Sensei Tony Turner, Sensei Cindi Shaw, Sensei James Christie and Sensei Dave Boynton.

Note: For any suspension given to a student for violation of dojo ethics, there will be no refund for their loss of time in monies or credit.

IF YOU HAVE ANY QUESTIONS REGARDING THESE RULES PLEASE CONTACT THE CLUB MANAGER, HEAD INSTRUCTOR 628-2269 OR TALK TO A DOJO INSTRUCTOR FOR MORE INFORMATION.

Work with a serious attitude!

No sparring without a black belt present!

Sparring gear is mandatory for free style sparring



Formulating the Essence of Wado

NAGASU: to deflect the oncoming attack.

INASU: to shift the body in order to remove oneself from the line of attack.

NORU: to ride and strike the opponent before their forward momentum has come to a stop.

The origins of karate can be traced back as far as the Greek Olympic games of 776 B.C. An event called the Pankration, which was a mixture of wrestling and boxing, usually resulted in the winner being alive at the end of the match.

Alexander the Great's conquest of India led to this type of contest influencing Buddhist Missionaries who saw the potential of unarmed combat as a way of protecting themselves on their travels without the use of forbidden weapons.

As Buddhism spread into China, other sects grasped the essence of the 'Empty Hand' and modified it according to creed and temperament. Karate spread through China, across the Ryū Kyū Islands and finally to the chain's main land-mass, Okinawa. Wado - Ryū origins can actually be traced to a Chinese Monk, Chin Genpin, who is reputed to have introduced Kempo (fist art) into Japan in the 17th century.

Later the Shindo Yoshin-Ryū system set the basis for the Wado-Ryū style. It is unique amongst the other ju-jitsu systems as it stresses the art of Atemi or striking the vital and vulnerable parts of the body rather than the traditional jitsu of throwing or locking the limbs. The originator of this style, Master Yoshitoki Akiyama, developed the underlying principal after visiting China to study medicine. While he was there he started training in a form of Atemi. On his return to Japan he continued his practice of Atemi but feeling a Spiritual emptiness embarked upon a period of intense meditation in his search for enlightenment. At the end of a period of 100 days of rigorous meditation he happened to gaze upon a willow tree. It was snowing at this time and Akiyama was struck by how the branches of the tree would bend as the weight of the snow built up on them and how the snow would slide off once the bough was loaded with enough weight. Had the tree not yielded to the weight of the snow the branches would surely have snapped. This seemingly mundane observation enthused Akiyama and he used it as the basis for a new theory of Karate.

There were other Sensei's who developed the theory as time went on until Master Hinori Ohtsuka formulated the Wado-Ryū techniques; but the underlying system remains the same - a basic philosophy of non-confrontation, either physically or mentally.

Karate did not come to mainland Japan until 1912 when the Okinawan Master, Ginchin Funakoshi, traveled there.

Hinori Ohtsuka the founder of Wado-Ryū was an accomplished Ju-jitsu Master who had received his license to teach from Tatsusaburo Nakayama (the head of the Shindo Yoshin Ryū style). Hinori Ohtsuka made the pilgrimage to train with Master Funakoshi in the new art of the Tode (Karate) which Funakoshi had brought from Okinawa. Ohtsuka was so adept and quick to learn that Funakoshi could not believe that Ohtsuka had not trained in Karate before. He so impressed Master Funakoshi that he seconded him in many demonstrations in Japan to promote the new art.

It was in 1935 that the Budo Arts, Japan's National Governing Body for the martial arts, recognized the style Wado - Ryū and the way of Peace style was born.

The Essence of Wado Kai



NAGASU - To deflect the oncoming attack. (Figure 1)



INASU - To shift the body in order to remove oneself from the line of attack. (Figure 2)



NORU - To ride and strike the opponent before their forward momentum has come to a stop. (Figure 3)

Friendly Reminder



**DON'T BE LEFT OUT
OF THIS PICTURE !**

At Highland Karate we ask our students and parents of students to remember that we have an overhead to take care of each month. We would like to remind you that it is very important to keep your contract renewals up to date. Our policy at Highland Karate is to allow for seven days past your contract renewal date. After this time students will not be allowed to train in the dojo for 'insurance purposes'. All contract renewals past this date will also result in another charge for registration to set up students records once again. Please do not hesitate to call us if there are any problems with renewals so we can try to help you resolve the situation.



**DON'T GET BEHIND ON YOUR
TRAINING !**

**DON'T LOOSE YOUR GOAL
TO BLACK BELT !**



The Wado Kai Dove



The symbol for the Highland Wado Kai Karate - Jujitsu Organization of Canada is the 'Dove', who's wings are aloft and enclose a closed hand or fist. The dove and fist are black and set on a white circular background. This black and white symbolizes the existence of hard and soft. The white engulfs the black which shows that the passive side is in control.

The dove symbolizes speed and gentleness while the fist represents hardness, power and experience. The wings enclosing the fist show us that the passiveness is in control over the hardness but this can be released and become strong and defensive for self preservation.

THE DOVE IN THE WADO KAI SYSTEM REPRESENTS THE WAY OF PEACE AND HARMONY

Make Decisions For Yourself!

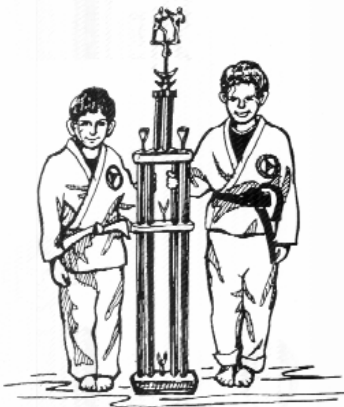


**“IT HELPS MY BODY AND I FEEL GOOD,
WHY SHOULD I QUIT ?”**

Never let yourself be influenced by others about starting or quitting your martial arts training. Always, when joining a club go and watch or participate in a trial class. Find out what the club has to offer you as a student and what you will be getting for your money. Again, never quit a club that you enjoy going to and are learning about the martial arts. Some clubs are not for everyone, but remember that classes you attend should be meaningful and structured. Make sure that you find out the experience of the instructor or instructors, what style of karate is taught, what organization does this club come from and what is the rank of the head instructor? Check the age of the head instructor, young teachers cannot be 4th, 5th or 6th degree black belts unless they have been in the martial arts for fifteen to twenty some odd years.

If the dojo has children’s classes then make sure that the club has a life skills program that you can read about and see materials that are given out to the children. Watch a class and spot check to make sure what is being taught to your children. Martial arts skills are a discipline to teach self discipline but also good morals and values should be going hand in hand with their training.

“DON’T DO IT FOR YOUR FRIENDS, DO IT FOR YOURSELF.”



**“I LIKE THE REWARDS OF
MY TRAINING!”**

**“DON’T BE INFLUENCED
AND REGRET IT.”**



Our Five Principals of Teaching

C

CARING: Nobody cares what you know until they are certain you care about them.

B

BELIEF: Every success comes about because someone believes in you. If you believe you will succeed, you will. Success is just not martial arts but life.

C

CHALLENGE: In order to succeed you must know how to overcome challenges. Meet challenges with optimism and confidence and they will become something to enjoy. Small challenges prepare for larger goals.

R

REWARD: Picture the rewards that you are working towards. Make rewards tangible. Remember the best reward is praise.

P

RAISE: There is no better reward than praise from someone who cares about you, your effort, your attempts, and your success. Giving praise to a person is like life-giving sun and water to a plant. No one can grow and succeed without praise. Don't punish to bring out the best in students. Praise them.



WHAT IS A SENSEI ?

Out of every 10,000 students who enter into the martial arts 'ONE' will succeed to the title of 'SENSEI.' Out of every ten who become a sensei only one becomes a true 'teacher'.

An old saying that I have for this is that "many dare, several attempt but only a few succeed."

A sensei is said to be one who has 'kokoro chikara do', spirit strength way, 'anshin', peace of mind and 'jensei' follow the course of life.

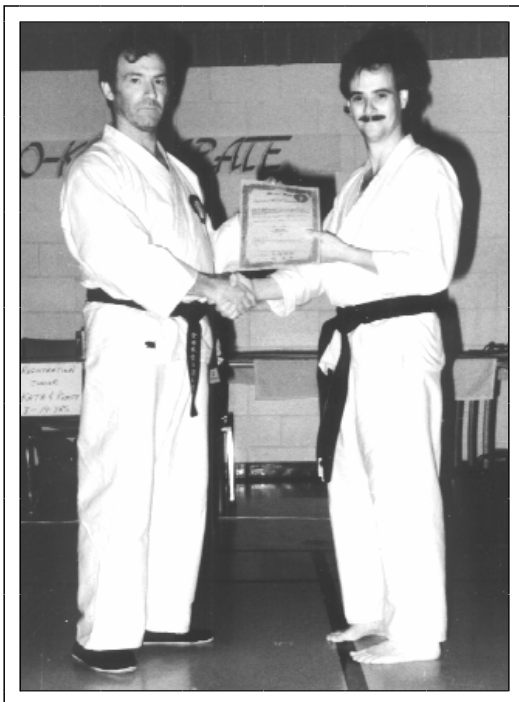
A true sensei is one who has bared their true self at the beginning of their training, of their attitude, practices and behavior patterns. They survive the intimidation and the repetition of practice which comes at first. This training makes them want more than what they are. They learn to make decisions and take action. The training becomes compulsive to this person. The practice is and becomes more difficult. With free time there is only training. This person eats, sleeps and breathes in practices. This person goes beyond their own individuality, they learn to control desires. The training goes beyond technique, here the practice ends and the art begins. One who reaches this level of dedication is surely titled sensei.

A true sensei is one who cares and believes in themselves and their students. Their success is not measured by just martial arts but by life.

A true sensei knows and teaches how to overcome challenges. Small challenges taught well prepare their students for larger goals.

A true sensei pictures rewards for themselves and their students and makes them tangible.

A true sensei does not punish students, they praise them. Praise will bring out the best in students. Praise is the best reward anyone can have.



This page is dedicated to Sensei Gord Leger, least we as black belts forget his dedication, courage and martial arts from the heart. He was truly the spirit of Wado Kai and I will always remember that indomitable spirit he displayed in everything, for the rest of my life.

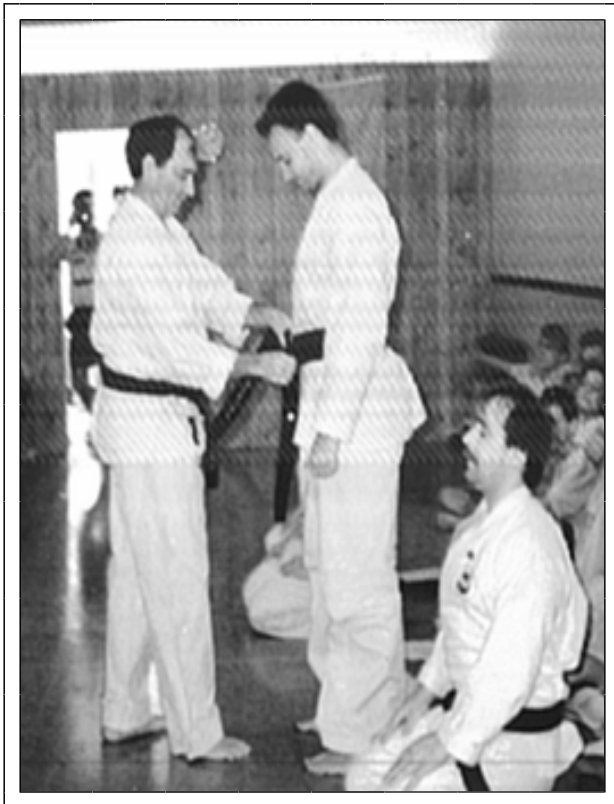
Sensei Lane presenting Sensei Leger with his 1st Dan black belt in June of 1990. Sensei Leger also received his 2nd Dan in June of 1992 shortly before his death. He was one of the 1st pioneers of Highland Wado Kai in Dundas and will be missed by all that knew him.

The Black Belt Quest

The path to the Black Belt is a journey to adulthood that trains a student's hands, head, and heart. The first step on the journey is commitment to achieving the Black Belt. This is different from "attending martial art classes" The formal commitment to the Black Belt Quest begins with the student's response to an invitation. Martial arts instructors select students who have demonstrated commitment, ability and determination during the entry-level program. The young man or woman who earns the Black Belt must be physically prepared, mentally alert and morally committed to achieve success in the complex world of the 21st century.

The Black Belt program requires enough physical proficiency in the martial arts to give the student the confidence to respond to physical threats or surprises with integrity. Before the Black Belt is awarded, the student will also have shown perseverance in study and dependable mental habits.

The Black Belt honour is awarded only to those students who consistently demonstrate an indomitable spirit in their daily lives.



Sensei Troy Ashbaugh and Sensei Anthony Turner on the day they received their black belts. Receiving the black belt is a day that one will never forget the rest of their life.

“I came only to conquer the day, but found I had gained something for life.”

Sensei Barry Lane (Shichidan)

The Black Belt Quest

Hands of The Black Belt

The mystique of the well-trained martial arts Black Belt is legendary. The Black Belt is strong, self-confident, assured, clean, and self-disciplined. Rigorous physical training instills personal pride in maintaining the high standards of the martial arts. Students develop precision, discipline and control by training in the Black Belt Club.

Head of the Black Belt

Mental ability is essential for success in the coming century. The ability to respond to problems intelligently, and with flexibility and persistence, will be the hallmark of success. By expecting both dependability and high scholastic achievement, martial arts instructors will prepare students selected for the Black Belt Club to meet these challenges.

Heart of the Black Belt

Only by instilling the values of loyalty, justice, kindness, respect and service in others do our instructors fulfill their deepest responsibilities. We develop in our students an indomitable spirit and all the virtues necessary for success in Black Belt training. Men and women who complete the program and receive the Black Belt, deserve and receive the highest respect for their accomplishment.

Sensei Jim Petrie demonstrating the 'Hands of a Black Belt.' Sensei Petrie is a 4th Dan Black Belt in the Highland Wado Kai Karate - Jujitsu Organization. He presently holds the record in the Highland organization for his concrete break of 16" with a hand break."

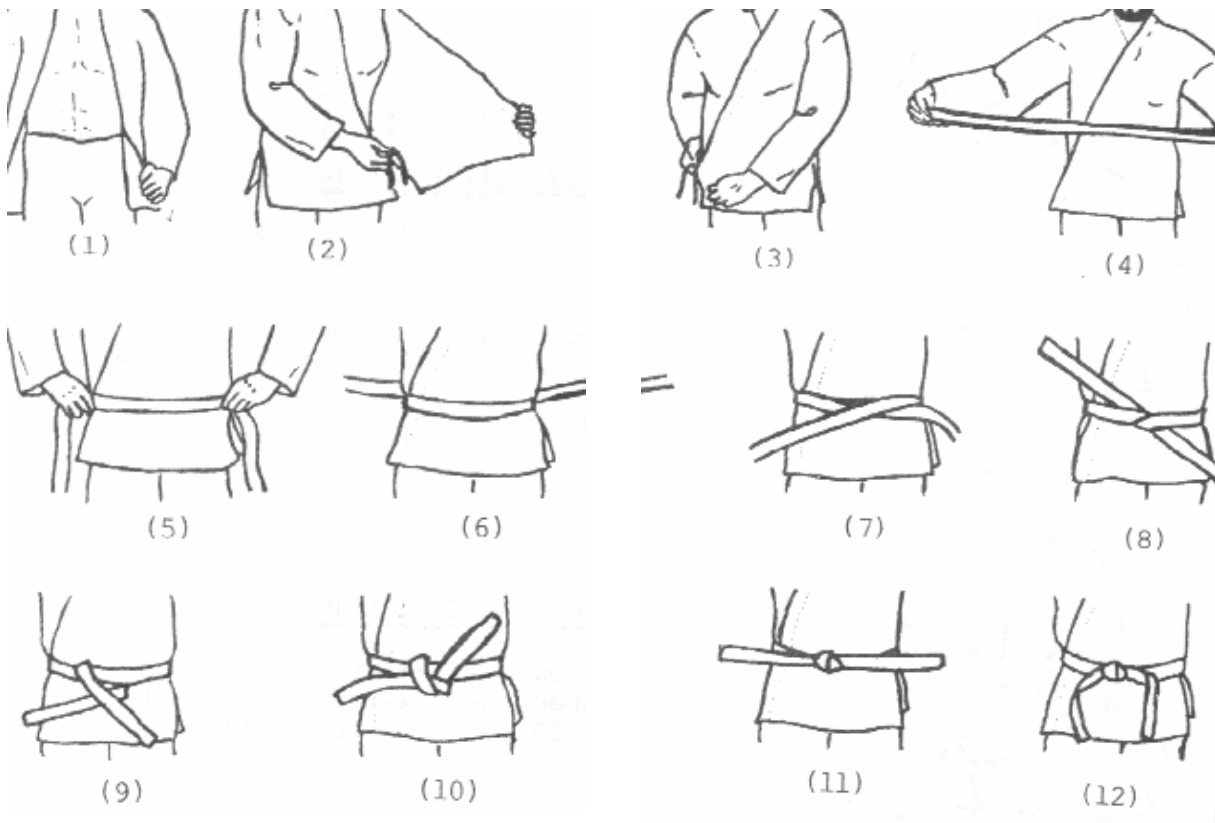


"MOST PURE THOUGHTS DIRECTING YOUR COURSE, WILL NOT COME OF THE MIND, BUT OF THE HEART"

Sensei Barry Lane (Shichidan)

How To Tie The Belt - Obi

The belt or obi is tied in a square knot. When first tying the belt make sure that your uniform or gi ties have been tied and properly secured as in fig. 1, 2, and 3. This will prevent your uniform from coming out constantly and saving you from having to retie your belt constantly during class. Find the centre of the belt by folding it in half as in fig. 4. Place the centerpoint of your belt at the front of your waist as in fig. 5. Carry each end around the back of your body fig. 6. Then continue the ends to the front fig. 7, and tie the knot as shown, From there draw the overlapping ends of the belt up between the jacket and the belt, left end over right end and under both belt strands fig. 8. Complete the knot as shown, right end over left end under and through the hole formed by the belt fig. 9 and 10. Pull the belt tight with a quick snapping action of both ends with the hands. The belt ends should be equal after the square knot is tied and secured fig. 11 and 12.



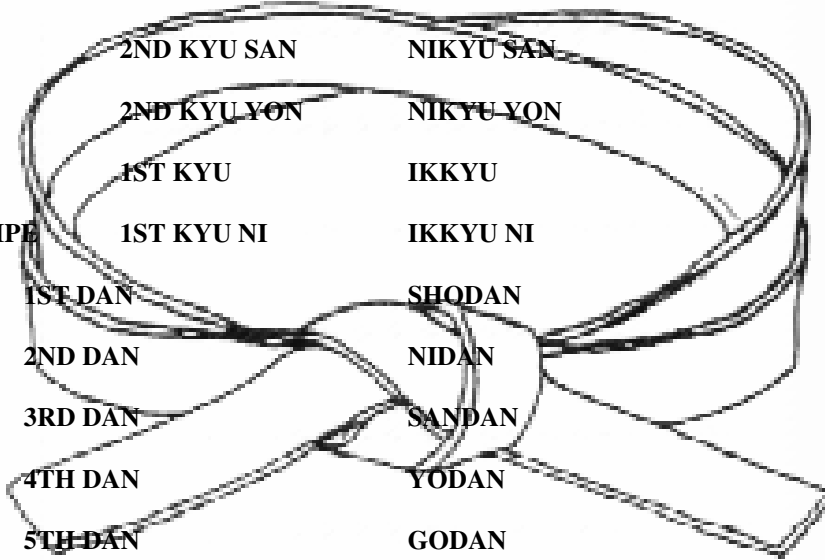
THE BASIC BEGINNER TRANSLATIONS

BLOCK	UKE	SENSEI	TEACHER
STANCE	DACHI	KARATE	EMPTY HAND
KICK	GERI	REI	BOW
PUNCH	ZUKI	YAME	STOP
STRIKE	UCHI	YOI	READY
		HAJIME	START
INSIDE BLOCK	UDE UKE	KIME	FOCUS
OUTSIDE BLOCK	SOTO UKE	DOJO	TRAINING HALL
RISING BLOCK	JODAN AGE UKE	KIAI	SPIRIT MEETING
DOWNWARD BLOCK	GEDAN OTOSHI BARI UKE	OBI	BELT
KNIFE HAND BLOCK	SHUTO UKE	GI	UNIFORM
RIDGE HAND BLOCK	HAITO UKE	KATA	FORM
PALM HAND BLOCK	TEISHO UKE	KUMITE	SPARRING
HAMMER FIST BLOCK	TETTSUI UKE	WADO	PEACE WAY
		RYU	SCHOOL
FORWARD STANCE	ZENKUTSU DACHI	JODAN	HIGH
BACK STANCE	KOKUTSU DACHI	CHUDAN	MIDDLE
STRADDLE STANCE	KIBA DACHI	GEDAN	LOWER
CAT STANCE	NEKO ASHI DACHI		
ATTENTION STANCE	MUSUBI DACHI		
REVERSE CAT STANCE	GYAKU NEKO ASHI DACHI		
NATURAL STANCE	SHIZEN HONTAI		
FRONT KICK	MAE GERI		
SIDE KICK	YOKO GERI		
BACK KICK	USHERO GERI		
ROUND HOUSE KICK	MAWASHI GERI		
SPINNING BACK KICK	BOSKEI USHERO GERI		
FOREFIST PUNCH	SEIKEN ZUKI		
REVERSE PUNCH	GYAKU ZUKI		
DOUBLE PUNCH	MOROTE ZUKI		
TRIPLE PUNCH	SAN BON ZUKI		
RISING PUNCH	JODAN AGE ZUKI		
BLOCKING PUNCH	ZUKI UKE		
KNIFE HAND STRIKE	SHUTO UCHI		
RIDGE HAND STRIKE	HAITO UCHI		
SPEAR HAND STRIKE	NUKITE UCHI		
HAMMER FIST STRIKE	TETTSUI UCHI		



GRADING PROGRESSION FOR WADO KAI KARATE

WHITE	6TH KYU	ROKKYU
YELLOW	5TH KYU	GOKYU
YELLOW STRIPE	5TH KYU NI	GOKYU NI
ORANGE	4TH KYU	YONKYU
ORANGE STRIPE	4TH KYU NI	YONKYU NI
GREEN	3RD KYU	SANKYU
GREEN STRIPE	3RD KYU NI	SANKYU NI
BLUE	2ND KYU	NIKYU
BLUE STRIPE	2ND KYU NI	NIKYU NI
RED	2ND KYU SAN	NIKYU SAN
RED STRIPE	2ND KYU YON	NIKYU YON
BROWN	1ST KYU	IKKYU
BROWN STRIPE	1ST KYU NI	IKKYU NI
BLACK	1ST DAN	SHODAN
BLACK	2ND DAN	NIDAN
BLACK	3RD DAN	SANDAN
BLACK	4TH DAN	YODAN
BLACK	5TH DAN	GODAN
BLACK	6TH DAN	ROKUDAN
BLACK	7TH DAN	SHICHIDAN
BLACK	8TH DAN	HACHIDAN
BLACK	9TH DAN	KUDAN
BLACK	10TH DAN	JUDAN



**** NOTE:** All stripe belt ranks are only issued to those students under the age of sixteen.

Highland Wado Kai Karate - Jujitsu Kata Progression

White Belt Kata
Shito Hian Kata **

Pinan Shodan **
Chonan Kata

Yellow Belt Kata
Pinan Nidan **
Chonan Shodan

Orange belt kata
Pinan Sandan **
Shopei

Green belt kata
Pinan Yodan **
Teisho



** - Mandatory Kata

1. Remember your karate movements in steps of five and repeat.
2. Understand the movements of the kata (bun kai).
3. Put the movements together while doing the kata, to defend against an opponent.
4. The ultimate level in knowing the kata is to meditate while being in the motions of the kata.

Kata - Exercise Form

Kata plays a very important role in the art of karate. It cannot be left secondary to other parts of training, such as sparring, basics or breaking. Kata involves all the principals of karate, such as blocking, punching, striking and kicking. Kata is progressive and should be learned slowly in this progression. As a student develops in technique and skill then they should advance to the next form. Kata is unique as it enables one to practice alone, no equipment is needed, a large area is not necessary for practice and all the muscle groups of the body are exercised.

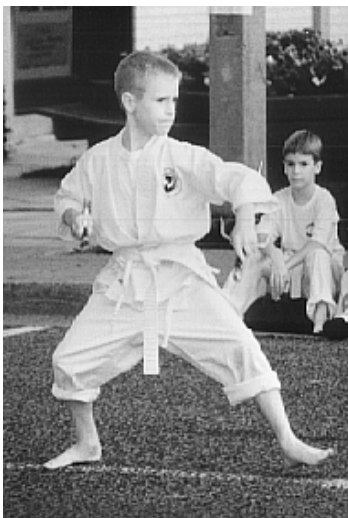
Kata provides excellent practice in the adaptation of the various hand and foot techniques to various kinds of situations that you may get into. Because of the short duration of some of the katas, they are not exhausting but provide a great deal of exercise, particularly after the techniques have been mastered, so that each one can be strongly focused. Kata can be categorized into two groups, one group emphasizing physical development and the other reflex reaction for timing and speed.



“THE ULTIMATE GOAL OF KATA IS MEDITATION IN MOTION.”

“KATA IS THE HISTORY BOOK THAT CAN REFER TO ALL YOUR MARTIAL ARTS TECHNIQUES.”

“WITHOUT KATA ONE THIRD OF KARATE IS LOST.”



Justin Christie

Justin is the longest training active student at Highland Karate in Dundas, Ontario. On the left as a yellow belt performing his sai kata and on the right as a brown belt still practicing his skills. Justin has won numerous trophies, awards and medals over the years representing Highland Karate in tournament kata. Justin with his rare quality of dedication to the martial arts has made us proud of him. His ability to perform any kata he has been taught over the years with precision and focus upon demand is very unique.



Training to Win in Kata - Sensei Wayne Martin 5th Dan

Twenty four years ago, when I first started karate, my sensei told me. “In karate you must have a balance between sparring, techniques and kata.” He said, “in order to have good sparring techniques you must understand and practice your katas.” “The basis of karate is in your katas.”

I have never forgotten his advice. He taught me four steps for excellence at kata.

- 1. Learn the moves of your katas, learn what moves to do. Watch the position of your feet and hands. Understand the directions you must turn. What stances do you have to use?**
- 2. Understand the kata. Know what each technique is for and understand the power needed to perform the technique properly. Know where to put the dynamics and where to hesitate in your moves.**
- 3. Perfect the kata. Look at each and every stance. Ask yourself if you are low enough. Make sure your legs are in the proper position. Check to see if your knees are correct. The position of your feet must be correct. Where do I put the emphasis of power in my strikes? Where should I put the proper speed? Do I have good facial expression to convince the people watching?**
- 4. Go back to #1 and learn the kata over again. You should practice the kata you want to perfect at least twice a day.**

To win in kata, one should first choose the kata they wish to do. Usually one that is most suited for your body structure and that will help to show your strength's through the kata. Follow the four steps as mentioned above. Once you know and understand the kata, practice, practice, practice. I know some national champions in kata who practice their form 50 times per day. That is why they are champions. They are always looking at what will appeal to the judges.

The judges for kata will be looking for these following things in your form;

- 1. Focus and concentration**
- 2. Stances, nice low and square stances**
- 3. Effectiveness of technique**
- 4. Power and execution of techniques**
- 5. Breathing pattern throughout the kata**
- 6. Realism in convincing the judges that the technique in your kata is real and capable of defeating an opponent. You should perform the kata for the judges as if you were defeating an opponent. Show good facial expression or acting the kata.**
- 7. Show confidence in your kata. Being uncertain will cause you to falter and you will lose points in competition kata for this.**

“Remember, with desire, determination and hard work, you will be a winner. You will be a champion! All have to do is believe in yourself.”

Sensei Wayne Martin

Sparring - Kumite in Wado Kai

Sparring (kumite) in karate gives the student the opportunity to practice the accumulation of techniques they have learned, while facing an actual opponent. Because karate in its early days was used in fighting actual armed enemies and was itself perfected into a dangerous weapon, it wasn't until it became associated with the other Japanese martial arts that the concept of focusing the techniques just short of contact with the opponent was developed, making sparring possible. Mutual trust between opponents which is said to be an important feature of the morality of Japanese martial arts is expressed in the rules of free-style sparring, where any attack which actually strikes a vital point of the opponent is forbidden.

Besides giving the student practice in hand techniques, foot techniques, and body shifting, sparring also trains him in distancing (keeping the proper distance between oneself and one's opponent necessary for the execution of the technique as well as courage and composure).

There are two types of sparring: one in which the mode of attack is determined and agreed upon in advance; and the other free-style, in which nothing is predetermined. Within the former are basic sparring and semi-free sparring.

In basic sparring, the two participants face each other from a fixed distance and take turns attacking and defending. In every case, the mode of attack and target are predetermined. It could appropriately be called a formal exercise in sparring (kihon kumite kata). The purpose of basic sparring is to train beginners in the principles of applying techniques.

As in basic sparring, in this practice technique the mode of attack and the vital point to be attacked are prearranged. However, both attacker and defender assume relaxed ready positions and move about. The attacker must find an opening and create the proper distance from his opponent before attacking. The defender must watch for the attack and be ready to defend himself. As soon as the attack comes he must block or dodge then counterattack.

This type of sparring approaches the more advanced free-style sparring. The student should apply dynamically the examples given in basic sparring. This is a midway step between basic and free-style sparring. It gives excellent training in distancing, finding an opening, and correct and speedy use of techniques in action. Both attacker and defender must attempt to distance properly, one for the purpose of defending. After the student has acquired a degree of proficiency in this type of sparring, a more advanced variation is to predetermine the attacker and defender, but to attack at any point and in any way desired.

The next step in kumite is completely free form sparring in which neither the form of attack nor the defence are prearranged. It resembles sparring in boxing, except that the attacks are pulled just short of contact with the target. The rules of free-style sparring strictly prohibit any needless action which is liable to injure the opponent, such as stamping his instep more strongly than is necessary, or striking with great force an arm which is not attacking. Obviously, there is danger of serious injury if one of the participants actually strikes one of his opponent's vital points with a focused attack. However, one of the tests of proficiency in karate is the ability to focus even the strongest technique just short of contact with the target, so this danger is minimized. Because it contains elements of both competition and uncertainty and can be played in earnest, free-style sparring has steadily gained in popularity among karate enthusiasts in Japan. However, for beginners, besides being dangerous, it actually impedes them acquiring skill.

It has been found that the best order of training is first of all practice in essential basic sparring, one blow semi free sparring, and finally free style sparring. The on guard position in free style sparring is one of watchful, though relaxed, preparedness. The actual sparring consists of a free exchange of blows, blocks, and counterattacks, until one of the players gets in a focused attack at a vital point of his opponent. Participation in free style requires expert use of hand and foot techniques, blocking, shifting, distancing,

timing , responding, courage, composure, tactics - in other words, all aspects of advanced karate. When the opponent in free style sparring is securely on his guard, it is very difficult to get in a focused attack. It is only when there is an opening in his defense that a successful attack can be made. Tactics in karate thus consists of finding or creating such an opening and taking best advantage of it. The following shows the breakdown of openings in karate:

OPENINGS

Active - (without waiting for opponent to attack)

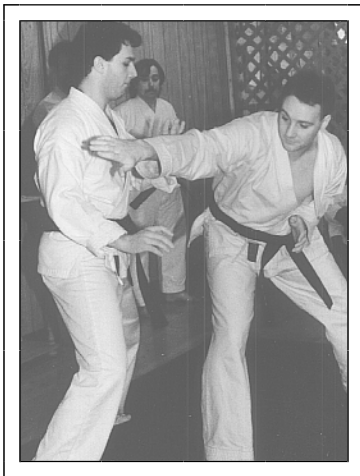
- finding openings
- creating opening by feinting

Passive - (after opponent attacks)

- finding openings
- creating an opening

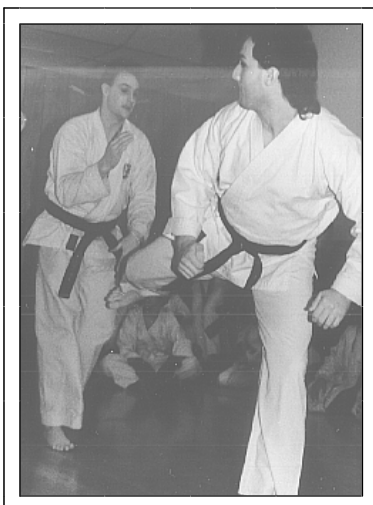
Finding an opening in opponent's defense depends on training and experience and can hardly be explained here. The best way to take advantage of an opening once found or created depends on the proper application of various techniques.

FIGURE A



In figure A Sensei Troy Ashbaugh Nidan is demonstrating a thrusting technique in basic sparring practice. Sensei Jim Petrie Sandan is avoiding the technique with a prearranged technique involving a side diagonal shift with a palm block to the arm of the opponent. This technique prevents direct confrontation and puts Sensei Petrie in a position of advantage to counterattack.

FIGURE B

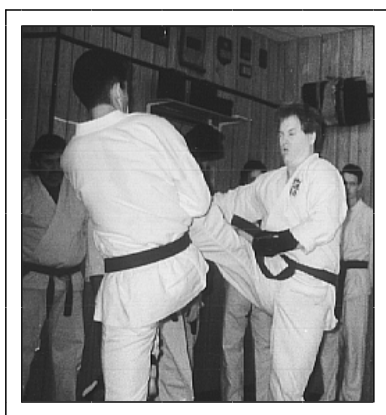


In figure B Sensei Ashbaugh and Sensei Petrie demonstrating free style sparring. A double block is being established by Sensei Ashbaugh to cover the attacking leg of Sensei Petrie and also to cover for the possible backfist strike to the side of the head after the kick. Sensei Petrie's kick can be used to score with or set up for his next technique.

Sparring Techniques - Basic

This list of techniques are but a few that will be seen in your karate career, and are basic but yet effective techniques when put to use in kumite.

- - grasping block with reverse punch. Grab and move opponents forward hand and punch.
- - lunge punch followed by front kick
- - front kick followed by lunge punch
- - reverse punch followed by roundhouse kick
- - front kick followed by reverse punch
- - back fist followed by a side kick
- - side kick followed by a back fist
- - fake punch to midsection back fist to head
- - grasping block followed by back fist to head
- - reverse punch followed by a back fist
- - back fist followed by reverse punch
- - fake back fist, jump in roundhouse kick
- - roundhouse kick followed by a reverse punch
- - downward block followed by double punch
- - roundhouse kick followed by a back kick
- - back kick followed by a roundhouse kick
- - front kick followed by a roundhouse kick
- - revolving back fist strike
- - front kick followed by a shuto strike
- - front kick, roundhouse kick, double punch
- - fake back fist, reverse punch, roundhouse kick
- - step over back fist, roundhouse kick, spinning back kick
- - back fist, side kick, back kick, close punch
- - outside crescent kick, spinning back kick
- - inside crescent kick, roundhouse kick
- - jump front kick with downward shuto strike
- - back fist, roundhouse kick same leg to hook kick
- - jump in hook kick, spinning back kick, spinning back fist strike
- - hook kick to roundhouse kick
- - reverse punch followed by hesitation roundhouse kick
- - crescent kick to side kick
- - back fist strike followed by hook kick
- - back fist followed by midsection roundhouse flip kick



Sensei Christie Shodan, thrusting a front kick into Sensei Prodger, Shodan. The kick demonstrates high knee lift in the thrust and good body posture. Sensei Prodger has the Iron Wall block into effect with a leg lift and a arm cover. From this position it is hard to tell the outcome of the kick.

Questions and Answers

Who is Sensei ?

In Wado Kai the title of Sensei or teacher is given to a person who has earned the right to wear a black belt and proven that they can teach. If the dojo has more than one teacher the head instructor, if he has the rank of 5th dan, is usually called by his last name and then sensei will follow or the head teacher can be called O-sensei. Most of the time sensei is said with the black belts last name or just sensei. It is a title that has been earned and said in respect by students.

What do you do if a black belt enters the dojo while students are training ?

The student or teacher who is teaching at the time should bring the class to attention if the black belt entering is a higher rank. This need only to be done once during the training session, not every time the black belt comes and goes from the dojo. It is also a courtesy that the teacher bow the class to a visiting black belt who has come to share his time and respect to your dojo.

Who runs a sparring session ?

An instructor who is qualified to teach should always be on the floor when sparring takes place. Never take it upon yourself to start a sparring session without permission or a black belt present.

Who runs a class ?

Most of the time a black belt who is trained and qualified to handle groups will run the dojo workouts. If a black belt is not present at start time the senior qualified belt or sempei will start the workout. It is not disrespectful to inform the black belt of your intentions if he is busy. It is also common place that senior belts soon to be black belts must teach classes to prove they have the potential to be a sensei.

Should I wear a crest on my uniform ?

All black belts who train should have their dojo symbol on their uniforms. This shows pride in their style of teaching, respect to their teacher, and passes on a good example to their students that they can be proud to display their style at all times. All students should follow this example with pride and let others see where their skills come from.

Why should I be registered with the Wado Kai ?

Everyone who is to become a black belt must pay an annual fee to The Highland Wado Kai system, this registers them with the Shintani Wado Kai Karate Federation of North America. Without being registered Highland Karate cannot award a certification of black belt to any student.

Should I learn other Martial Arts ?

This question brings up a lot of pros and cons. The Wado Kai style of karate is very complex with its entire structure. Its system takes one a life time to learn through study and practices. To learn other styles would take great dedication to the martial arts. It is however important to relate to other styles of martial arts for the best of what can be used to improve or help a student develop and what will help their own individuality.

What's the purpose of having a dojo newsletter?

The newsletter comes out to all students at the beginning of each month. It covers all the events for that month that students need to know, gradings, tournaments, seminars, special classes available to students, upcoming general events, karate stories and dates that the dojo will be closed.

Can I go to tournaments ?

Yes, all students can attend tournaments. New students should wait for the permission of their teacher to see if they are ready to attend competition at this level. There is also a competition team that students can join to get extra training for tournaments. Going to tournaments helps support your dojo, lets your teacher see how you compare with other clubs and helps make improvements with teaching style. It also allows students to set goals for improvement. Actual tournament competition will prepare a student well for when they may need to use their karate as a defense system for self preservation.

How often should I train ?

Twice a week is sufficient for training. If a student wishes to train more they may do so. Staggering your training will cause slow development in improvement in the martial arts. For a student to become good and reach the level of black belt the training should be constant without long breaks.

What should I be doing with karate outside of the dojo ?

Karate is for defense purposes only. It is only to be used as a last effort in self protection from attack. It should not be used outside the dojo by students to impress or harm an individual. Remember that what you do reflects back to your dojo.

When can I learn to use a weapon ?

Usually a student will be able to train with a weapon such as the bo when they have reached the level of green belt. At this rank a student should have a clear understanding of the basics in karate and be mature enough to understand the weapon as an extension of their own empty hand techniques.

When will I get graded ?

Every month there is a posting for those who may attempt promotion to their next rank. There is a minimum time frame for all gradings, but gradings depend also on attendance, effort and accumulated knowledge. The instructors are the ones who will determine when it is the proper time for a student to be promoted. Remember everyone is unique and not all will advance together. It is frowned upon to always ask when your next promotion will be.

Why should I learn Japanese terminology in my training ?

Wado Kai has a standard in its training for traditionalism, the learning of the language and its symbolism gives us a better understanding of Japanese culture and how it relates to life.

Why do I need to wear protective equipment in an controlled art.

Safety equipment is mandatory at Highland Karate when sparring. Techniques are controlled but striking is allowed to certain parts of the body. The equipment provides protection if an accident should occur when striking and also prevents injury when blocking. Head gear is very important if a student falls and strikes their head.

Japanese Calligraphy

Karate Do

空 **Empty**
手 **Hand**
道 **Way**

Wado Ryu

和 **Harmony**
道 **Way**
会 **School**

Staff

杖

Weapon

兵

Kai

免 練

Kokoro (inner)

心

Chikara (strength)

力

Man

人

Male

男

Woman

女

Moon

月

Water

水

Eye

目

Die

亡

Sun or Day

日

Bo

木 舟

The Japanese Number System

Japan possess two number systems, one of which is native in origin, the other Chinese. The Japanese numbers are used in statements concerning age, and when discussing quantities of objects. The Chinese numbers are used for measures, money and distance. Beyond ten, only Chinese numbers are used.

	<u>JAPANESE</u>	<u>CHINESE</u>
1.	hitotsu, hito	ichi
2.	futatsu, futa	ni
3.	mittsu, mu	san
4.	yotsu, itsu	shi, yon
5.	itsutu, itsu	go
6.	muttsu, mu	roku
7.	nanatsu, nana	shichi
8.	yattsu, ya	hachi
9.	kikonotsu, kokono	ku
10.	to, to	ju

Because in Japanese (shi) is the root of a word meaning death, the Chinese (shi) for four is rarely used, more commonly employed is the Japanese (yon). The use of the two systems is complex, but the karateka will generally get by with a knowledge of the ten basic Chinese forms.

The Japanese Number System

ichi (1)



ni (2)



san (3)



shi (4)



go (5)



roku (6)



shichi (7)



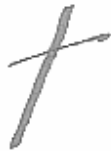
hachi (8)



ku (9)



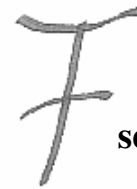
ju (10)



hyaku (100)



sen (1000)



This page in the manual has been numbered in Japanese calligraphy to allow each student the opportunity to become accustomed to the lettering and be able to use it on a regular basis that it may prove helpful in your daily life with reference to the martial arts.

“The craving to learn new things gives one knowledge. This knowledge is the doorway to power. Power used wisely brings peace.”

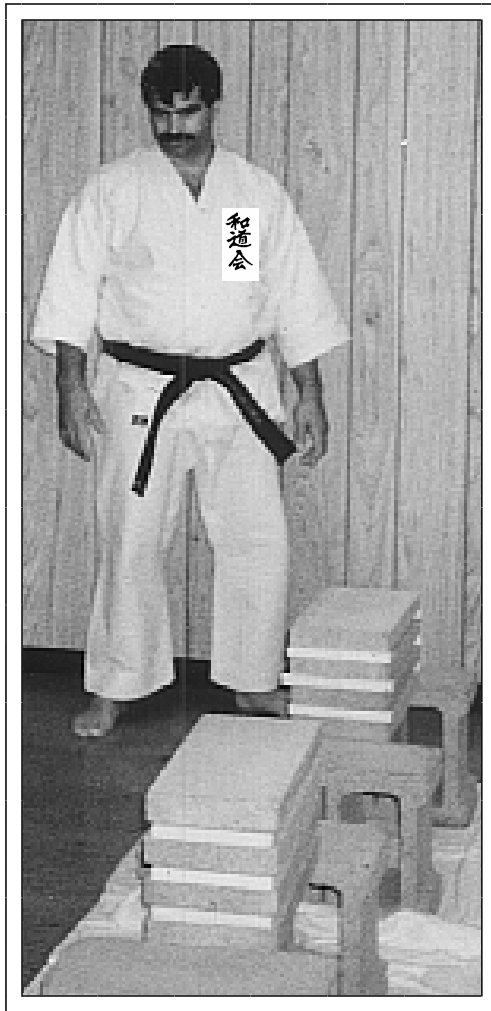
Principle of the Wado Circle

The small circle principle used in the Wado-Kai system is given the meaning open or unfinished circle "en". The circle is the essence of the strategy and movements in Wado Kai. The infinite points on a circle represent the unlimited positions we move to and counter from in meeting an opponent. The circular movement that takes one out of a line of attack and into a position for counterattack is the basis of Wado technique.

The circle is an open circle. It is not complete, although it strives to be. It represents the idea that our challenge is never finished, although we are always working towards making it so. This unfinished state reminds us that perfection is to be aimed for even if it cannot be achieved.

The Karate Uniform

The karate uniform or 'gi' is a traditional uniform worn throughout martial art styles. In the Highland Organization a traditional gi is an all white uniform that is crested on the left side of the uniform. The uniform has a belt that designates the student rank of seniority in the dojo. A new student entering the dojo is to wear an all white gi to show their purity in the the martial arts. At any grading a white traditional gi must be worn with a crest of your club.



(Sensei Rob Butler Nidan, in his traditional uniform and crest)

Highland karate dojo has several specialty groups that practice more than just for their karate classes. Therefore different colours will be seen in the uniforms to represent these groups. Students who have been training for several months in the martial arts may find it necessary to invest in another uniform or even one that is of a better quality because of their practice skills. Middle weight and heavy weight gi's are available for more rugged use.

The official colours at Highland Karate are Red and White. Students that have been training at a few levels of rank are then allowed to wear the red bottoms representing team dedication and competition status.

Uniforms are to be kept clean & tidy for all classes. To come to class in a dirty or soiled uniform that is all wrinkled shows disrespect for yourself and your dojo. Uniform appearance is very important at competitions in kata, it can aid or take away from your score.

All uniforms should be loose to allow flexibility in all your karate physical functions.

During the summer months at Highland Karate a white T-shirt is allowed to replace the gi top for training at the dojo. The T-shirt must be completely white or a Highland Karate T-Shirt. Students will not be allowed to train wearing any other type of T-Shirt with colours or writing material of any kind on them. This is not considered traditional dress. Students are allowed to wear T-Shirts from May till October.



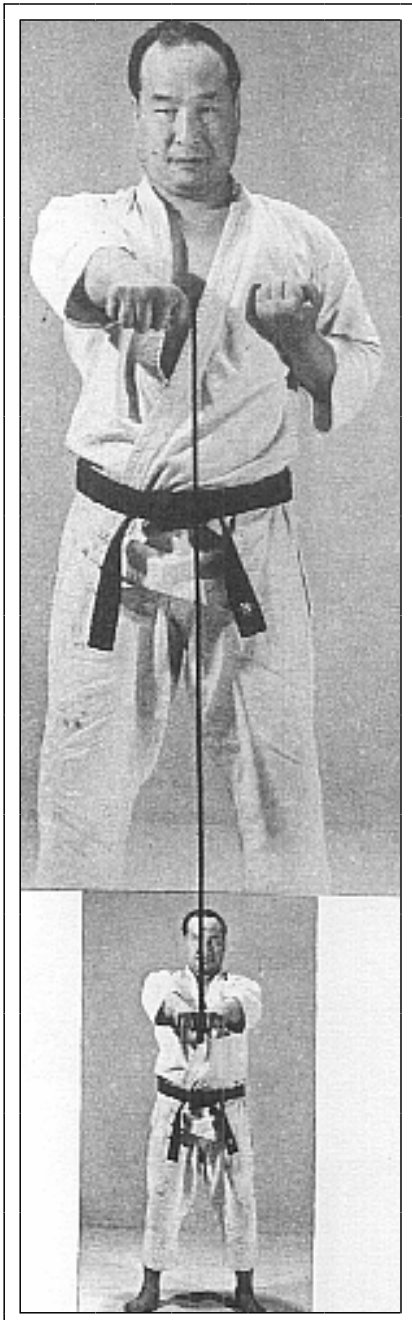
White T-Shirt and Wado Dove on the back is considered traditional dress from May to October.

The Proper Punch

A proper punch cannot be effective unless it travels the correct route to its target. The route is a straight line from the fist in the ready position to the target, which is the shortest possible distance.

At the start of the punch the elbow should just lightly brush the side of the body. As the elbow starts to pass in front of the body the forearm starts to twist inward until the knuckles of the fist are eventually turned upward before the fist reaches the target.

The power of the punch should not change direction during the delivery route. This has great meaning in timing of the punch.



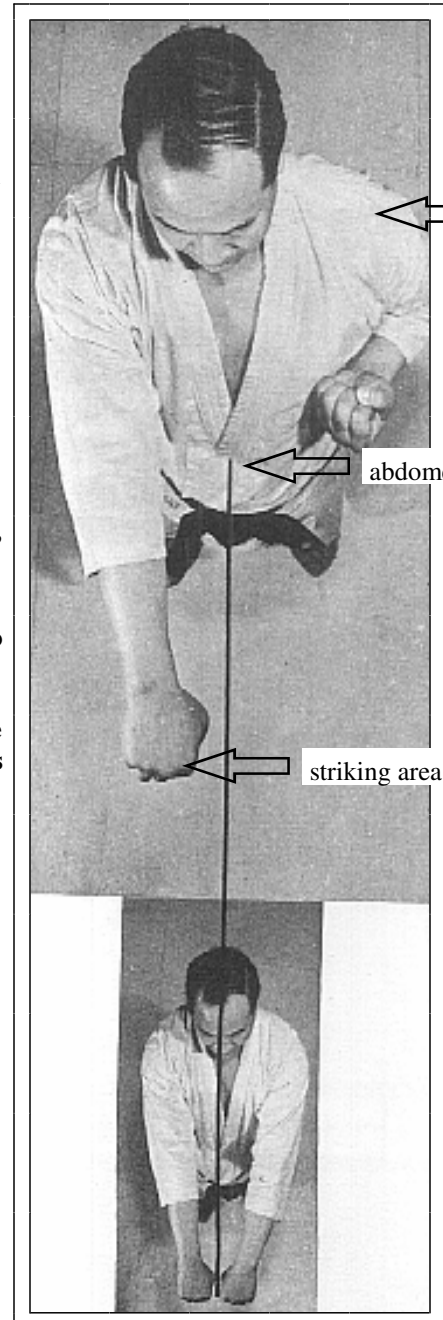
Master Masutatsu Oyama demonstrating the proper punching form that should be used in karate.

“Thrust with both hands stretched forward at the angle at which they would be if your open hands met.”

“The places to tense in thrusts are the abdomen, the deltoid muscle, and the striking areas.”

“The people who hold that any thrusting method is all right, do not understand the essence of karate, and are making a great error. Because the punch is the heart of karate, if your punch is incorrect, your karate will be also.” - Oyama

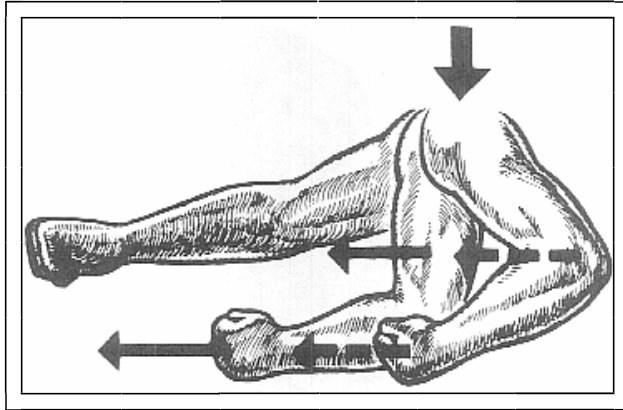
和道会



deltoid

abdomen

striking area



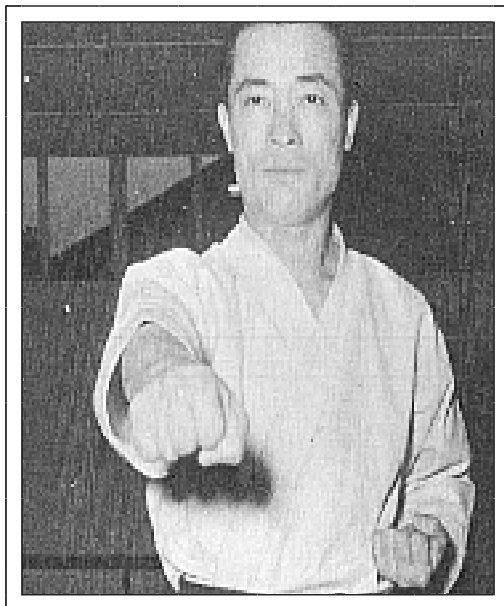
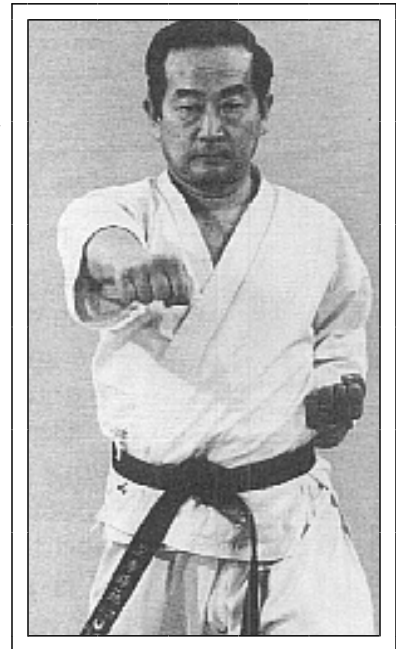
Twisting The Foreman - Twisting the forearm aids greatly in the effectiveness of the punching technique. Twisting the forearm during the punching technique also adds to the true course of the the punch. This twisting gives better direction and greater impact. Twisting the forearm concentrates the power and amplifies it. This is true because the twisting action causes all the muscles being used in the technique to tense.

Master Masatoshi Nakayama - 9th Dan and Chief Instructor of the Shotokan Karate Organization demsontration the proper fist position of a punch after the twisting action has taken place. The punching arm is always inside of the shoulders for greater effectiveness in the punch.

“ In punching, the twisting of the forearm begins when the elbow leaves the hip and ends when the fist meets the target.”

“Karateka of advanced ranks will begin the twisting motion an instant before the fist reaches the target. This is very effective.”

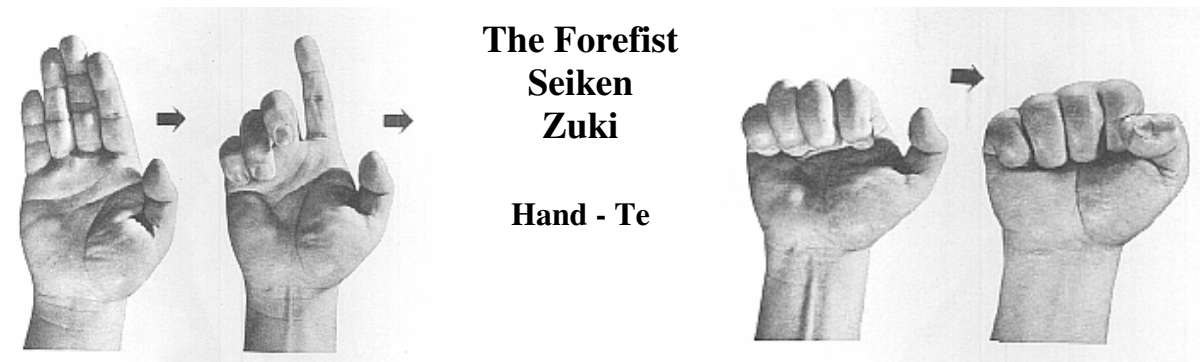
“As in any sport, timing in karate do is one of the most critical factors. Whether it is a decisive technique, punching, kicking, blocking or counter attacking, and no matter how strong or accurate the technique may be otherwise, timing must be precise. Being the least bit early or the least bit late is nothing but a mistake.” - Nakayama



Master Tatsuo Suzuki - 9th Dan Wado Ryu Stylist and student of Hironori Ohtsuka. Master Suzuki is the President of the All Britain Karate Do Association and is widely looked upon as the successor to being the highest Wado Ryu stylist in the word.

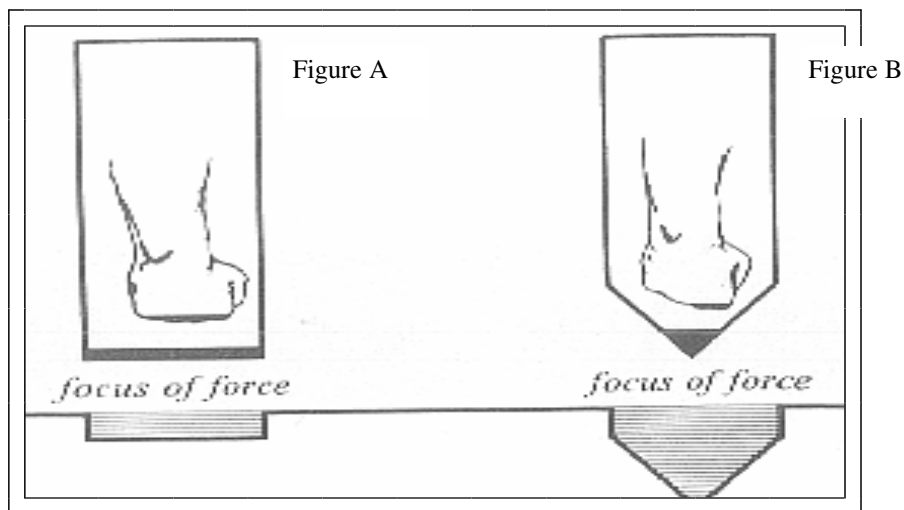
“The withdrawing hand (hiki-te) leads the rotation of the hips. When executing a technique, the withdrawing hand must move strongly, quickly and sufficiently. If not, the technique will not reach its maximum effectiveness. Another important point is that both arms must move at exactly the same time. - Suzuki

Making A Proper Fist In Karate



To grip your hand into a proper forefist, the most frequently used and important of the karate weapon position, fold all four of your fingers in as tight as you can starting with the small finger first and working toward the larger. It is improper to bring all the fingers in at the same time. Extend your foreknuckles upward with the fingers still closed and bring the hand back into a fist. This forming makes for a better fist and gives strength to the wrist and forearm by tensing the muscles. Clamp your thumb down on top of them hard. By folding your fingers in firmly you both protect the joints at the fingers bases and give tension to your wrist as previously stated. Pay particular attention to the little finger, which has a tendency to dangle and separate from the fist.

In figure A the focus of the force applied is dissipated over a flat surface and is not as effective as in Figure B where the force is concentrated in a smaller area making the focus of the force more efficient at the instant of contact.

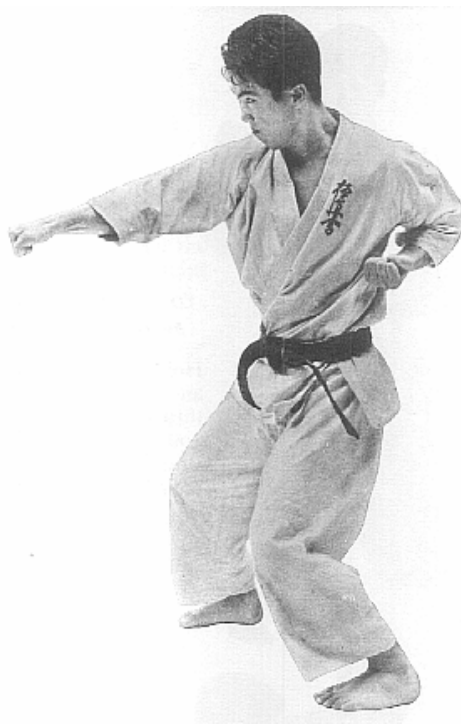


The striking edge, or the part of the forefist that contacts the object to be struck, is the most important area. We always strike with what is called the head of the fist (ken-to), that is, the base knuckles of the forefinger and middle finger. This is the basic theory of the forefist.

The Steps In Performing A Forefist Middle Punch

1. Turn the back of your withdrawn hand down and bring it to your side area.
2. Your fist should be facing as it would be if you stretched both hands straight out in front of you and joined your fingers. Your fist should be at about the height of your own stomach.
3. Be relaxed before the punch begins. In the course of the punch, twist your arm so that the back of the punching hand is up.
4. Put all your strength into your fist at the instant of contact.
5. Bring your hand to a quick halt at the spot at which it makes contact.
6. At first, your withdrawn hand should be in the beginning position, but during the punch it should turn so the top of the hand faces down. Draw this hand in as close to the body as possible for speed and strength in the punching fist.
7. Relax your shoulders, put the shoulder of the punching arm slightly forward, and hold your body so that it does not twist. Tense the

Seiken Chudan Zuki



“It is more effective not to extend your arm fully, as you see in the photograph, when you perform a forefist punch. A slightly bent arm on contact aids the power as it has further to go. An effective expression for striking a target is, not too but through.”

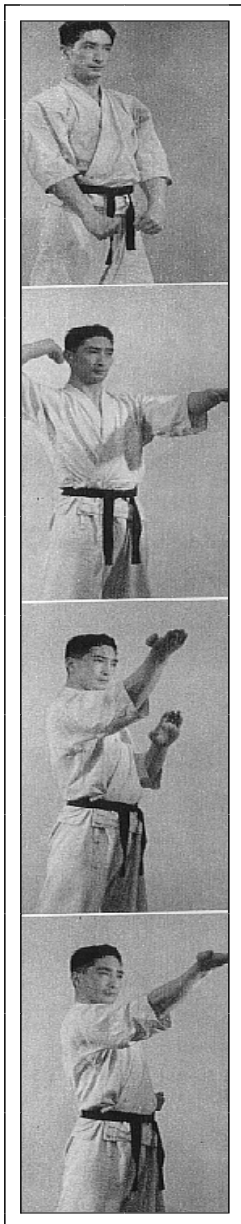
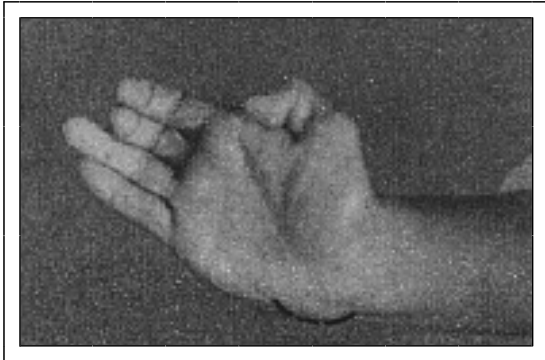
- big toes and the solar plexus. If the solar plexus is stable, so will the upper half of the body be. Keep your hips balanced.
8. Tuck your chin in, and always keep your line of sight directed straight at where an opponent's face would be, even though there may be no opponent.
 9. Practice at first with one hand at a time, right then left, then right, then left. Gradually, as you make progress, you will practice with series of double punches. Pay particularly close attention to mastering a single punch first. This basic punch technique is almost the same as many other techniques.

“A seizuki (normal punch) is not effective by just using the arm. It is necessary to incorporate the twisting of the body in order to make this punch effective. The training of a basic punching technique is the training of the twisting of the body.”

Master Shingo
Ohgami - 8th Dan
Wado Ryu.

The Knife Hand Strike - Shuto Uchi

Figure a

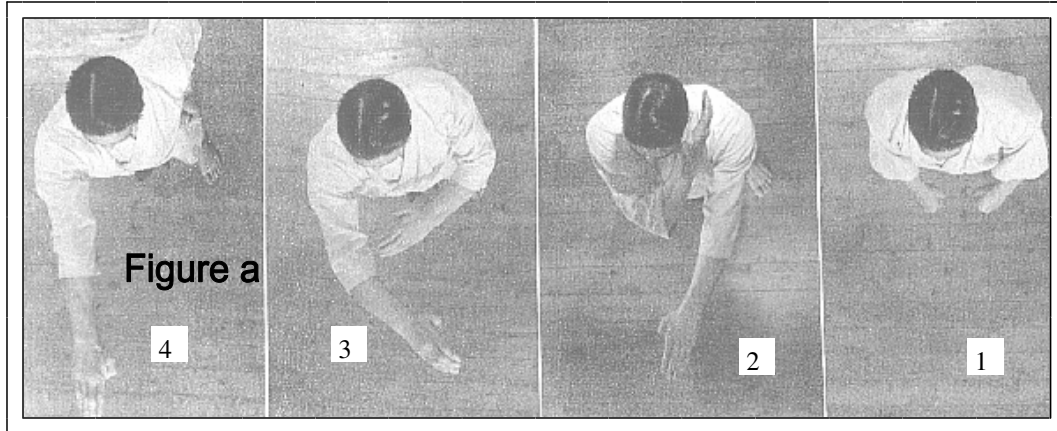


The Outside Shuto Strike

“The Knife Hand (shuto): Press inward with the thumb and small finger. Keep the tips of the fingers even. Used mainly in blocking, but can also be used in attacking the temple, neck, collar bone, ribs, etc. The shuto is a striking technique in which the snapping force of the elbow and the twisting of the wrist are used in blocking or counter attacking an opponent.” (Figure A)

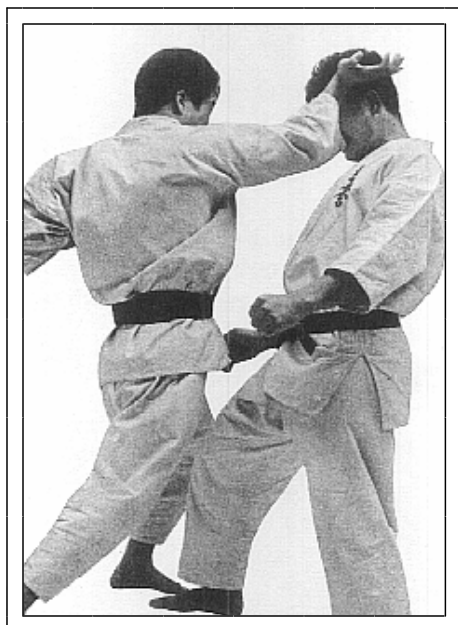
*The Outside Strike
Pass the hand smoothly to a point near the ear, with the elbow bent and pointing sideways. Swing the hand in a wide arc to the target. At point of impact, elbow should be in front of the body. (Figure B)*

THE INSIDE SHUTO STRIKE



For the inside shuto strike raise the striking hand smoothly forward in a wide arc to the target. Just before the point of impact twist the arm so that the palm is downward, focusing at a point directly in front of the body. Fig. A

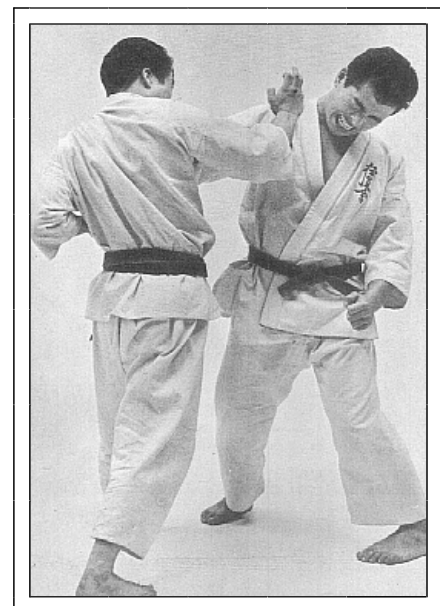
Figure b



Practical application for the outside knife hand strike (soto shuto uchi) in figure B.

Practical application for the inside knife hand strike (uchi shuto uchi) in figure C.

Figure c



Stances - Dachi

Stances are very important to any martial art because foot positioning affects balance and the overall effectiveness of technique. Various stances in karate are utilized to promote balance, mobility, and or stability for a compatible technique. The various stances in karate are based on the two factors of strength and agility.

attention stance (open toed)	- musubi dachi
attention stance (close toed)	- heisoku dachi
straddle-leg stance	- kiba-dachi
forward leg stance	- zenkutsu-dachi
back stance	- kokutsu-dachi
cat stance	- neko-ashi-dachi
natural stance	- shizen hontai

Attention stance and natural stance - are not a direct part of any karate technique, rather, they are natural postures of everyday use. One of the aims of karate training is to enable the student to move into offensive or defensive maneuvers from these natural positions.

Straddle leg stance - with heels planted firmly on the ground and toes pointing straight ahead, spread legs a distance about twice the width of the shoulders and bend knees outward. Weight is distributed evenly on both legs. Tighten all the muscles of the legs and hips. Keep back straight and push chest out. Knees should be directly over big toes. In this stance, if the legs are too close together, the center of gravity of the body will be too high and balance unstable. On the other hand, if the legs are too far apart, the muscles cannot be tensed properly, the stance is weakened, and speedy movement is hampered. These observations apply equally to the other stances shown later.

By holding the feet stationary and bending the knees outward the legs act somewhat like bows under tension, with the direction of stress pointing inward. This is a strong stance, particularly with respect to sideways movement. This principle of the bow is used in other stances as well.

Forward Stance - move one leg forward a distance about twice the width of the shoulders and about 30 degrees to the side. Front leg should be bent at the knee and forced outward, so that the knee is directly over outer edge of big toe. Keep back straight and extend rear leg fully. The toes of the front foot may point slightly inward. The front leg should bear 60% of the body weight and the rear leg 40%. Keep both feet flat on the ground.

Back Stance - bend rear knee and force outward the same as in the straddle stance. Move other leg out about twice width of shoulders, so that front leg supports 30% of the body weight and the rear leg 70%. The directions of the feet form a right angle. Do not point toes of rear foot backward.

Because the front leg supports little of the body weight in this stance it can be put into use easily, it is possible to close in on the opponent. Tensing the rear leg outward facilitates forward movement.

Cat Stance - tense rear knee inward so that it points diagonally forward and is in a position slightly beyond toes. With rear foot flat on floor and bearing most of the body weight, raise heel of front leg and point knee slightly inward. Keep back straight. Since the front leg bears practically none of the body weight, it is free for kicking. By moving into this stance from a wide-legged one, it is possible to keep a proper distance from the opponent. In order to obtain the maximum forward thrust, it is necessary to bend the rear knee and tense it as much as possible.

Posture in Karate

Without correct posture, it is impossible to perform correct karate techniques properly. The basic posture in karate is where the upper part of the body is straight and perpendicular to the ground. In general, if the upper part of the body leans forward or to the side, balance is weakened and correct techniques cannot be performed. However, there are a few rare postures in karate that are used to draw in an opponent with the disguise of weakness.

The postures in karate are front facing, half - front facing and side facing exceptions where a non - vertical posture is called for.

FRONT FACING: is used mainly for attacking purposes. The shoulders are parallel to the target.

HALF - FRONT FACING: is used mainly in defense. The shoulders face the target at a 45 degree angle.

SIDE FACING: is used in both defense and attacking. The shoulders are perpendicular to the target.

The following stances are taken from Introduction to Karate by Shingo Ohgami - 8th Dan Black Belt Wado Kai. Direct student of Otsuka Sensei. Figure A.

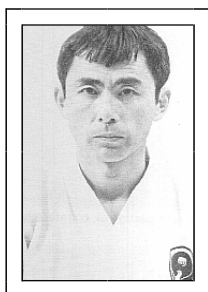


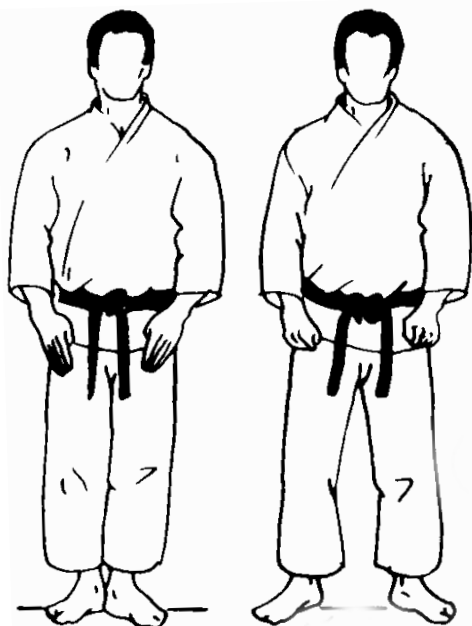
FIGURE A

Heisoku dachi - close toes stance. Fig. B

“good posture makes good karate techniques.”

FIGURE D

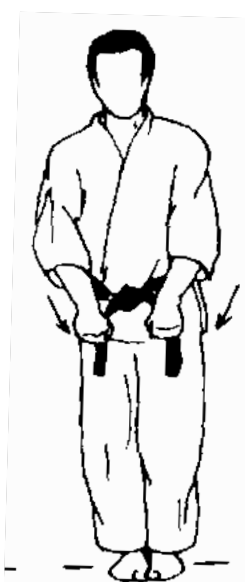
FIGURE C



Shizen Hontai - Natural Stance. Fig. C

Musubi Dachi - open toes stance. Fig D

FIGURE B



Zenkutsu Dachi - Front Stance

zen = front, kutsu = bent, dachi = stance. In this stance the front knee is bent and the rear knee is slightly stretched. About 60% of the weight is on the front leg. Zenkutsu dachi is used mainly for attacking techniques, but it is also possible to use for blocking. The straight rear leg supports the reaction which you receive by the impact when a technique is performed. By bending the front knee and putting weight on it, you accelerate your technique by weight shifting and or dropping energy. Zenkutsu dachi is used with jun zuki (forward punch), gyaku zuki (reverse punch), jun zuki tsukkomi (deeper forward punch), oi zuki (lunge punch) and gyaku zuki tsukkomi (deeper reverse punch).

Kokutsu Dachi - Back Stance

ko = rear, kokutsu = bent, dachi = stance. In kokutsu dachi 60% of the weight is on the rear leg. Both knees are bent in this stance. This stance is mainly used for blocking or avoiding the opponent's attack, but is also possible to use for attacking. This posture is proper for blocks such as shuto uke (knife hand block) and ude uke (inside to outside block) by twisting the body in the opposite direction. Figure B.

Shiko Dachi - Sumo Stance

In this posture the knees are opened outward, the body is kept low and powerful. The feet are on the same line and directed outward 45%. Shifting into shiko dachi from other postures aids greatly in the energy of the block or attacking motion. Figure C.

Figure A

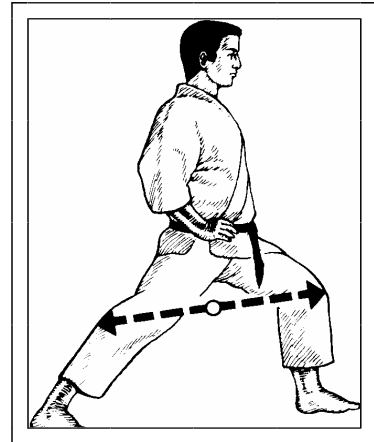


Figure B

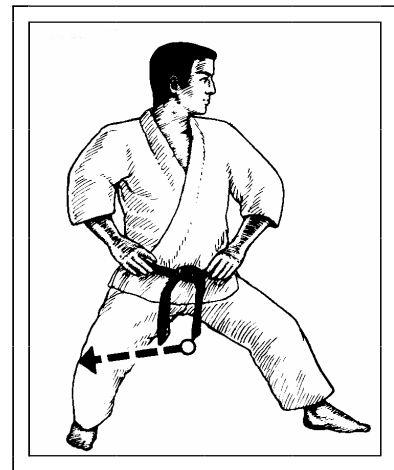
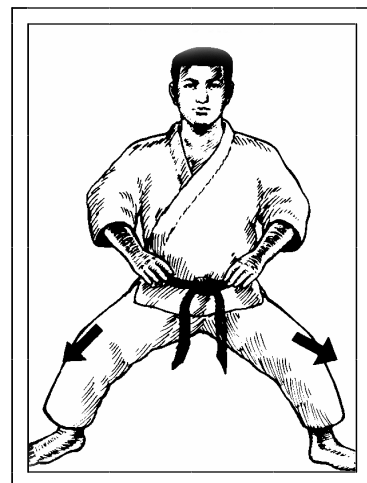


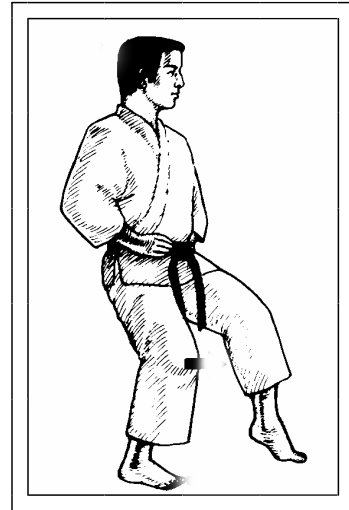
Figure C



Neko Ashi Dachi - Cat Stance

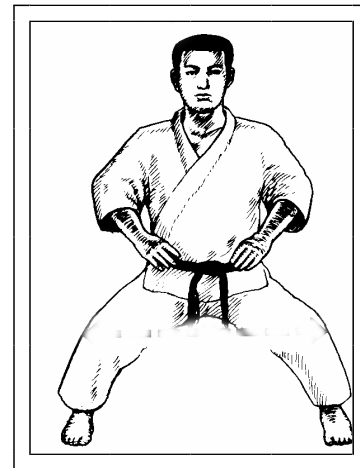
neko = cat, ashi = feet, dachi = stance.
In this posture more weight is on one leg that the other and the heel is raised a little slightly from the floor. The stance is named after the similarity to a light moving cat. The front foot is directed to the opponent while the rear foot is at an angle of 30%. In general 90% of the weight is put on the rear leg and 10% on the front. The body faces toward the front. This posture is used mainly when you twist your body in the same direction as the hand techniques: for example, when you perform your right outward block, and twist the body also to the right. Figure A.

Figure A



Kiba Dachi - Straddle or Horse Stance
This posture is used to help develop and train the leg muscles. The feet are parallel to each other. Open your knees outward. This is a very stable and powerful stance. Kiba dachi is used considerably in the martial art training as a stance to practice karate techniques from. It also aids in the strengthening the foot muscles that support our postures and help to secure the posture to the floor.

Figure B



The Basic Blocks - Uke

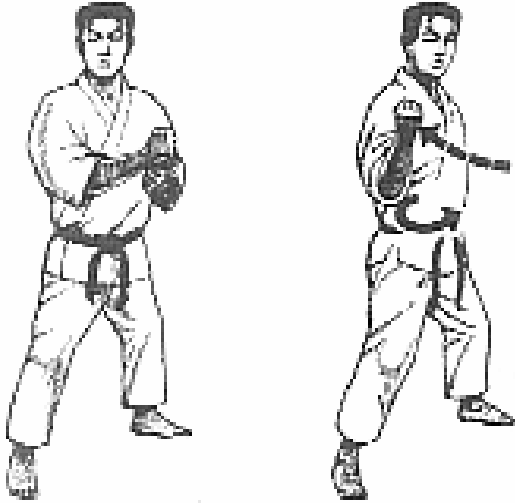


FIGURE A



Uchi Ude Uke - Inside Arm Block

uchi = inside, ude = arm, uke = block. This blocking technique is performed from the inside to the outside by using the radius part of your forearm. It is possible to use against an attack to both chudan (middle area) and jodan (upper area). This block gains acceleration by using the twisting of the arm (rotational energy). One way to perform the block is to twist the body in the same direction as your block and the other is to twist your body in the opposite direction. Training method is to practice in straddle stance and moving into forward stance and also shifting the body into cat stance.



FIGURE B

Soto Ude Uke - Outside Arm Block

soto = out, ude = arm, uke = block. This is a blocking technique using the ulna side of the forearm. It is possible to use against an attack to both the upper and middle area of the body. When you perform this block, accelerate the block by twisting your arms at the last minute and twisting your body sharply. Other than the fist, it is possible to have knife hand and palm hand. This block can be practiced from straddle stance and moving into forward stance and shifting into cat stance.

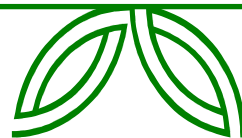




FIGURE C



Jodan Age Uke - Upper Upward Block
jodan = upper part, age = upward, uke = block. This block is used to stop an attack to the neck, face and head area. The block is performed by raising the arm upward by adding a twisting effect in the blocking arm (rotational energy). More energy can be added to the block by twisting the body in the same direction as the block. Keep the angle of the block at 45 degrees and the eyes must not be covered with this block. Figure C.

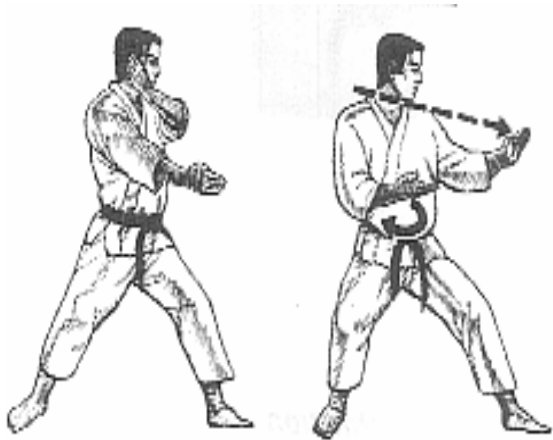


FIGURE D

Shuto Uke - Knife Hand Block

The hand doing the blocking is prepared vertically on the side of the face. Shuto block can be used in a rising block, inside block, outside block and downward block. The body is twisted in the same direction as the block adding energy to the block (rotational energy). The arm is also twisted during the block and is on a 45 degree angle. The practice of shuto uke is done in several different forms and with different body shifts and must be mastered with these double moves. Figure D.

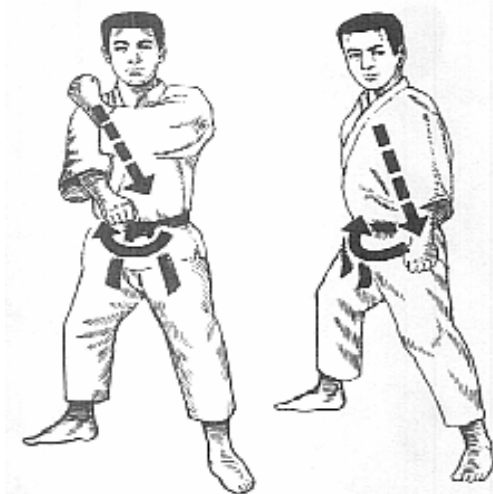


FIGURE E

Gedan Bari Uke - Lower Block

gedan = lower part, bari = parry. This blocking technique is used to parry an attack against the lower part of the body. It also can be used to block punches at chudan (middle part). Here the twisting action of the arm is used to accelerate the block (rotational energy) as well as the withdrawing of the other hand to the side to use the effect of momentum. Gedan bari uke can be used with the body twisting in the same direction and away from the block.



The Basic Kicks - Geri

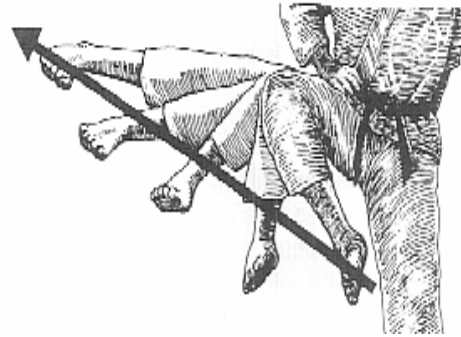


Front Kick - Mae Geri

The knee of the kicking leg is lifted according to the height of the target. The back support leg is slightly bent to give better balance and the foot of the support leg is pointing outward 45 degrees. The kick is swung up using the knee and pushed forward by the thrusting of the hips. The toes are turned upward so that the target is struck with the ball of the toes. The front kick is a very powerful kick and can be used to kick jodan, chudan and gedan areas of the body.

Side Kick - Yoko Geri

The knee is lifted the same as in the front kick. The supporting foot is turned on a 90 degree angle which accelerates the kick because of the twisting action of the hip and the shifting of the body to side facing position. The kicking leg is stretched outward to the target and the outside of the foot is used for striking the target. It is necessary to have good flexibility in the groin area to be able to perform this kick well. The side kick is used mainly for striking to chudan and the jodan area.



Round House Kick - Mawashi Geri



The knee of the kicking leg is lifted toward the side of the body parallel to the floor. The foot of the support leg is pivoted 90 degrees adding acceleration to the kick by the twisting of the hips and turning of the body. The kicking leg is stretched forward toward the target in a circular movement and the instep of foot is used for striking. The round house kick can be used in jodan, chudan and the jodan area. The ball of the foot can also be used to strike with when this kick is performed. Since the kick is done from the side it is easier to perform higher. The round house kick is a vary popular kick at lower kyu belt levels and is used extensively in sparring competition.

Tai Sabaki Waza - Body Shifting Techniques

The body shift in karate consist of stepping, sliding, turning and combinations of these.

It is very important that when performing body shifting that you maintain strong balance at all times, shift body weight smoothly, maintain correct posture, do not raise or lower your hips more than necessary, they should move more or less in a straight line. Do not raise your feet high off the ground or drag them, in either case you will lose speed and balance.

This sensei believes that in the event one must and can find no other alternative but to use their self defense mechanism, then shifting allows the practitioner the opportunity of escape rather than face a very physical confrontation from an opponent. It is obvious that the quickest distance between two points is a straight line. Introduce speed with good technique and this seems to be a very quick and efficient way of defending one's self. This system although effective can lead to a good students downfall. This is an aggressive way, in which to much physical punishment has to be taken by the defender. This seems senseless if it can be avoided by shifting.

Sabaki shifts gives the defender the opportunity retreat (set up an opening) and to counterattack at the same time. The shifting technique allows the defender the opportunity to promote a passive defense rather than an aggressive hard technique. Shifting gives the practitioner the ability to develop a mental attitude of avoiding a physical confrontation, which would be extremely in their favour. This is truly the goal in Wado-kai.

Forward diagonal side shifting is usually executed from back stance or straddle stance. The defender must time and distance the attack before the shift is employed. The defender has the opportunity to shift in either direction, this is done by using the back support leg much like that of a shock of a car. The weight distribution is usually 60-40 in favour of the back leg. The practitioner uses the return energy or push off of the compressed leg and moves forward rapidly with the front leg slightly off the floor. This forward movement is done on a 45 degree angle. This gives the

defender the position of being on the right or left of the attacker as he approaches with their technique. The defender must always remember that the rear leg after the shift does not stay stationary but moves with the shift leaving the defender in the same stance before the shift. The main concerns here are to remain calm, timing of the shift and watching the distance of the attack .

This is vital in Sabaki shifts to be effective, too soon of a shift gives the attacker the opportunity to follow and strike with his technique.

Shifting drills are set up for each kyu level and promotes speed, timing, distance control, develops good mental attitude in karate for defensive purposes only. Shifting gives a smaller person the element of surprise over straight line movement of a larger person and allows them the opportunity to escape without any physical contact. This system is not taught as the only means of self-defense but is a vital part of the Wado-kai system taught in the dojo.

The lower belt shifts were shifts taught to me by Sensei Allan Howell who was one of my instructors in the Wado system in the early 70's. The others were developed by myself to open the path for students to use their own imagination and skills in shifting patterns with the techniques that they are good with. These shifts practiced with free style kumite will make one an excellent competitor.

Sensei Barry Lane

TAI SABAKI WAZA - White through Orange

White Belt Shifts

1. Shift to the left with both hands on the hips avoiding attack.
2. Shift to the left with left soto uke.
3. Shift to the left with left soto uke and right gyaku punch.
4. Shift to the left with right shuto uke, pivot into kiba dachi with left seiken zuki.
5. Shift left with right shuto uke with right mawashi geri to attacker chudan area (midsection).

Yellow Belt Shifts

6. Shift to the left with left soto uke and right ura zuki.
 7. Shift to the left with left soto uke and move left block quickly into left teisho uke to attackers arm, perform a right outside shuto uchi to the bridge of the nose.
 8. Shift to the left with right shuto uke, quickly turn shuto uke into grasping block, pull attacker forward.
 9. Shift left perform a right shuto to grasping block, perform left teisho uchi to attackers elbow.
 10. Shift left perform right shuto uke, left reiken uchi to rib area.
-

Orange Belt Shifts

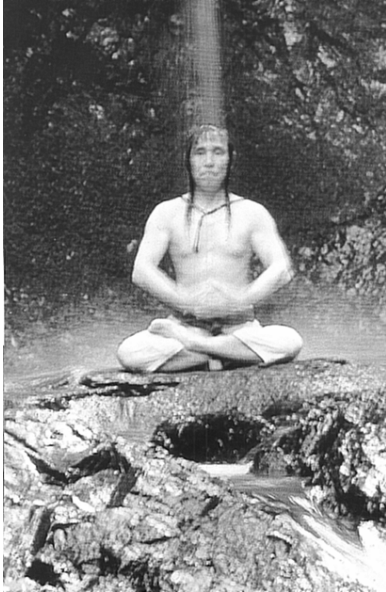
11. Shift left with left shuto uke, with right reiken uchi to the temple.
12. Shift left with a left teisho uke (palm block), shift into kiba dachi and perform a right kagi zuki (half punch).
13. Shift left with a left rising teisho uke and perform a right mae empi uchi (front elbow strike) to chudan area.
14. Shift to the left with a right shuto uke to a grasping block and perform a right knee strike.
15. Shift to the left, perform a right shuto uke to a grasping block perform a left soto ude uchi to attackers arm.



**“Remember students,
shifting is a true essence of
Wado Kai”**

**Inasu - shift
the body to
remove oneself
from the line of
attack.**

MUSHIN - EMPTY THE MIND



When one first enters into karate they are asked to empty their minds of all the things they know when training in class. Outside thoughts hinder your training and prevent the learning of the martial art concepts. Thus we can say Mushin is a state of mind. In the karate dojo Mushin is practiced before and after every training session. One sits and inhales deeply in through the nose and exhales through the mouth. This practice is done in all karate exercises to help keep the karateka from getting tired. In the breathing practice before class the student sits quietly with eyes closed and concentrates only on where they are now. All thoughts of the past and future are forgotten for this present time. This practice can be done in several ways and will be taught at higher levels. Mushin is an excellent practice at getting the job at hand done without distraction. It can be used to help focus in at work, school, sports and is a great aid for helping in boredom or things that are repetitious.

At the end of the training session Mushin is practiced in the same manner with the breathing and the student has to become calm and peaceful. While sitting quietly with eyes closed visualize something that will give them a cooling down of the body. Some people will concentrate on a nice cold ice cube, a relaxing swim in cool water, a refreshing cold drink, standing in a breeze of cool air, etc. This principle lets the student now come back to their thoughts but leaves with them what they have learned. (How to practice mental focus page 96).

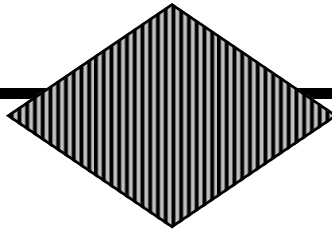
Understanding the Journey - This is a philosophy used to explain Mushin further by explaining the journey of a warrior on a pathway to uphold the honour of his master.

“One should never worry about where they have been on the pathway or where the pathway will take them.”

“The concern is that you understand the pathway you are on.” - Sensei Barry Lane

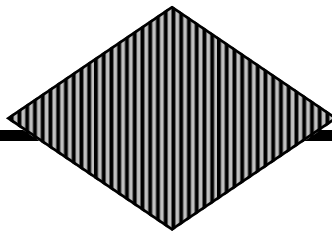
“Mushin dispels all irrelevant thoughts”





Etiquette in the Dojo

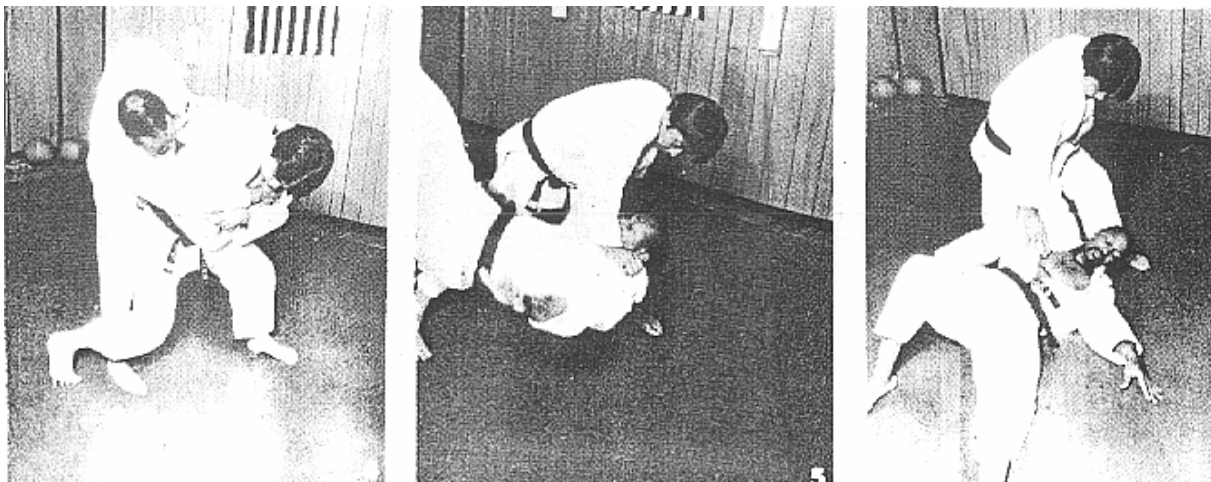
- ◆ *Always be courteous to everyone.*
- ◆ *Bow before entering and leaving the dojo.*
- ◆ *Always bow in respect to a teacher after you have asked a question .*
- ◆ *Never enter the dojo with your shoes on.*
- ◆ *Always ask permission to leave the dojo floor.*
- ◆ *Never bring food or drink into the dojo.*
- ◆ *Keep your attendance up for classes and do not be late.*
- ◆ *At all times respect the health of others.*
- ◆ *Never train sick or injured it will affect others and can cause further harm to yourself.*
- ◆ *Always give your best effort at everything you do.*
- ◆ *Always adhere to the rules and regulations of the dojo and allow the instructors to enforce these rules without interference.*
- ◆ *Do your part before and after every class to keep the dojo neat and tidy.*
- ◆ *Students should never criticize another when doing something wrong but help to correct .*
- ◆ *Never embarrass another student in front of others, isolate them to talk about the problem.*
- ◆ *Show respect at all times to the instructor in charge of the dojo. Move quickly on his direction and refrain from talking when he is giving direction to everyone.*

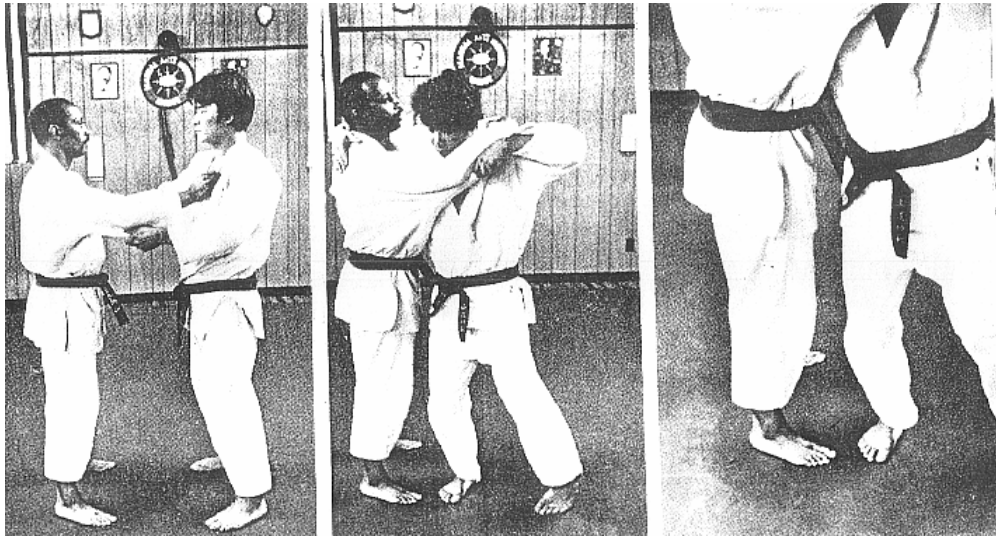


THE BASIC JUDO THROWS FOR SELF DEFENCE



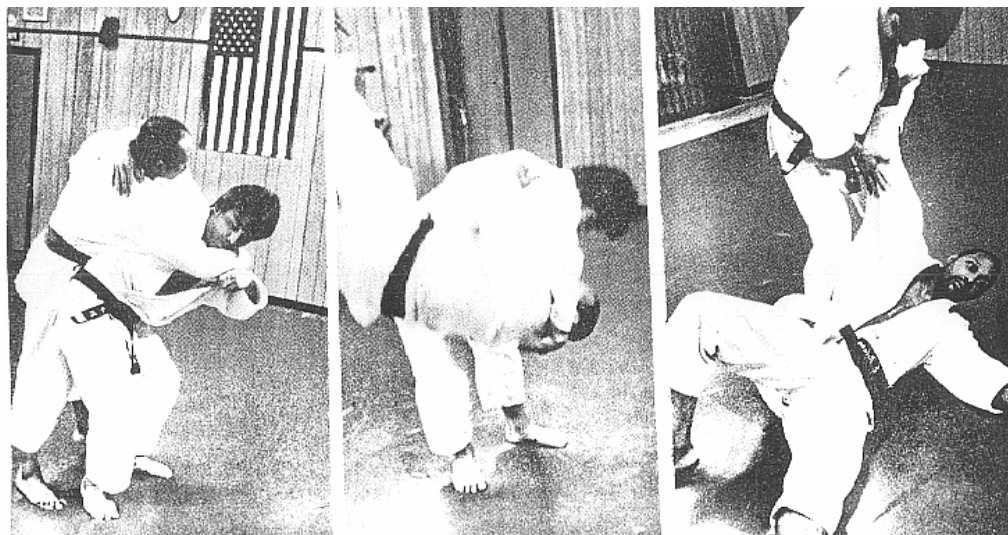
Tai Otoshi - Body Drop - This technique is effective when the attacker is attempting to push you backwards. As the attacker moves in a technique called over and under is performed on the arms of the attacker. The left palm is struck downward on the attacker right arm at the elbow and the right palm is struck to the attackers left elbow rising from underneath the attackers arm. This motion with the attackers forward momentum takes him off balance. The defender steps forward with the right leg and places it in front of the attackers right leg and pivots the body to the right side at the same time. Drop the body slightly and using a wheel like motion bring the attacker over your right leg. It is important that you make ankle contact only. Blocking higher will make it possible for the attacker to brace himself and resist the throw. Maintain your grip on the attacker right arm when you have him on the ground to keep control of your defense. It is important in this technique to use a strong pull on the attackers arms while twisting the body. This causes the attackers back foot to leave the ground and take him completely off balance.

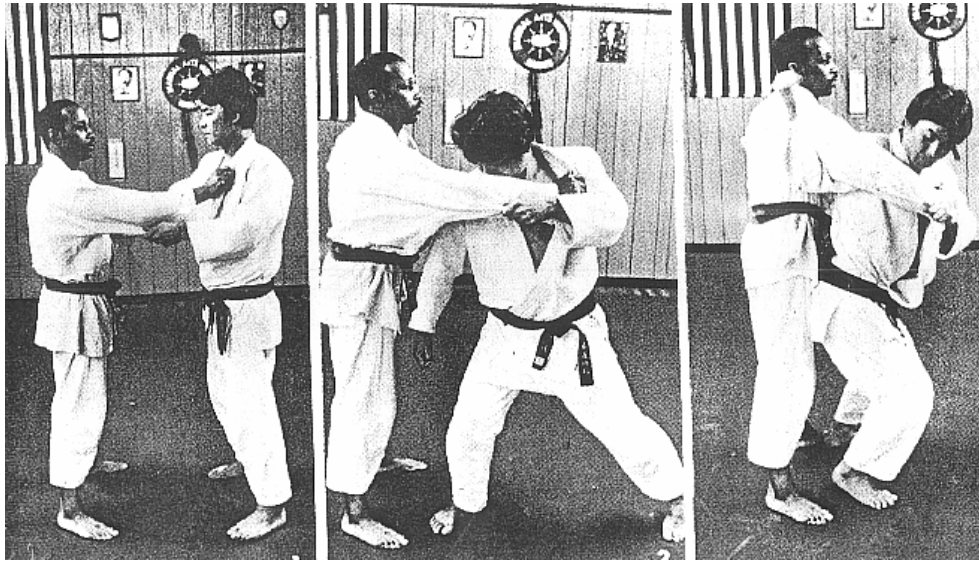




Kubi Nage - Neck Throw - This technique can be used to stop a strike or a grab. Block the right arm of the attacker with shuto uke or perform a grasping block under the arm and pull. At the same time use a right haito (ridge hand) to strike the attacker on the side of the neck just below the ear. Turn the body sideways to the attacker by stepping forward with your right leg and turn your haito hand into a fist. Lock the arm around attackers neck. You now step across the attackers body with your right foot so that it is parallel to the attackers right foot, toes pointing in the same direction. Your left foot slides back parallel to his left foot, lower your hips by bending your knees slightly and pull the attacker to you so that his body rests on your hips. With a circular motion of both hips and arms, you straighten your knees and throw the attacker to the ground keeping control of the right arm.

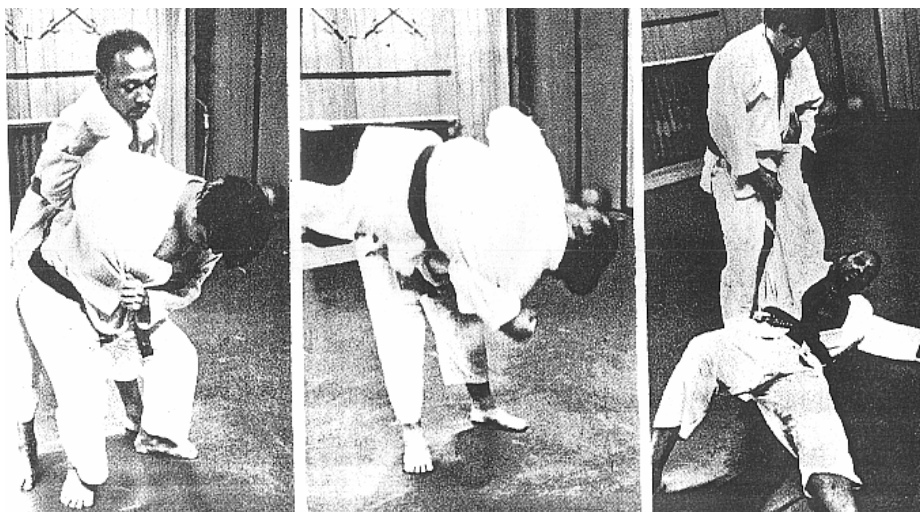
The neck throw can also be done without using the hip by stepping across the attackers body with your right foot and placing it in front of his forward or right leg. The movement here is the same as the body drop pulling the attacker forward while turning the body, taking him off balance and the turning motion pulls the attacker over the right leg and off of his feet.

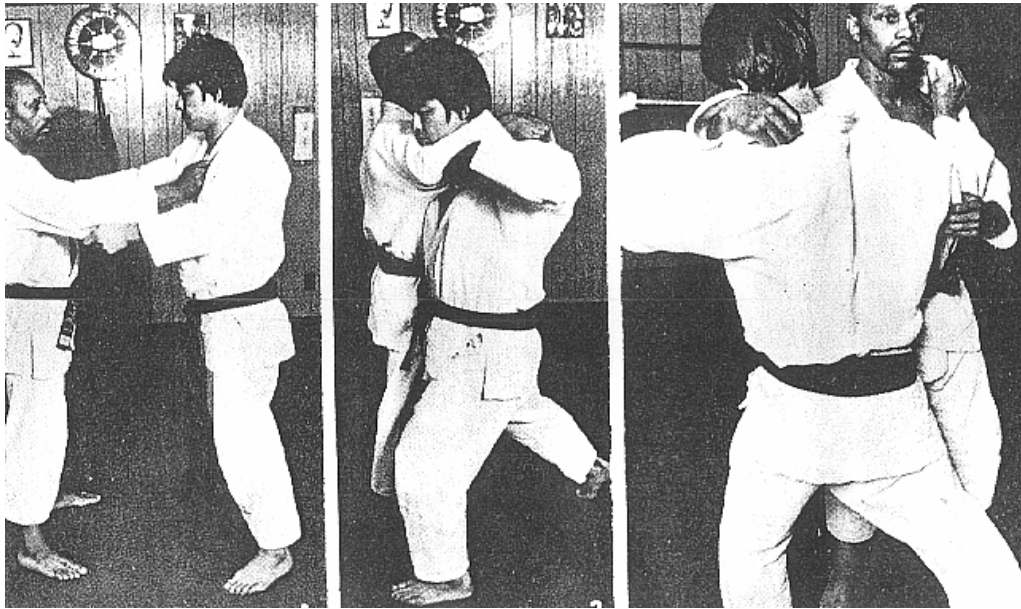




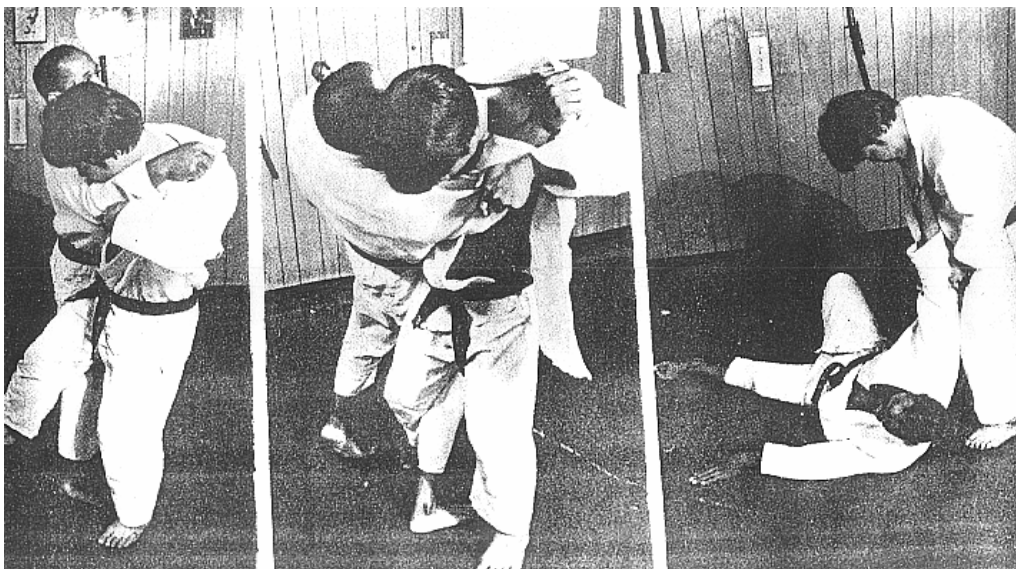
Ipponseoi Nage - Shoulder Throw - This technique can be used against a swinging arm attack or a grab. The right arm striking or grabbing of the attacker is blocked with shuto uke a grasping block is applied to the attackers arm on top or on the bottom of the arm. The technique can be done again in two ways, one using the hip and shoulder to throw with or using the leg and shoulder to throw with. The purpose of the technique is to get your back and hip under the opponent or your back and leg in front of opponent and throw him over your shoulder.

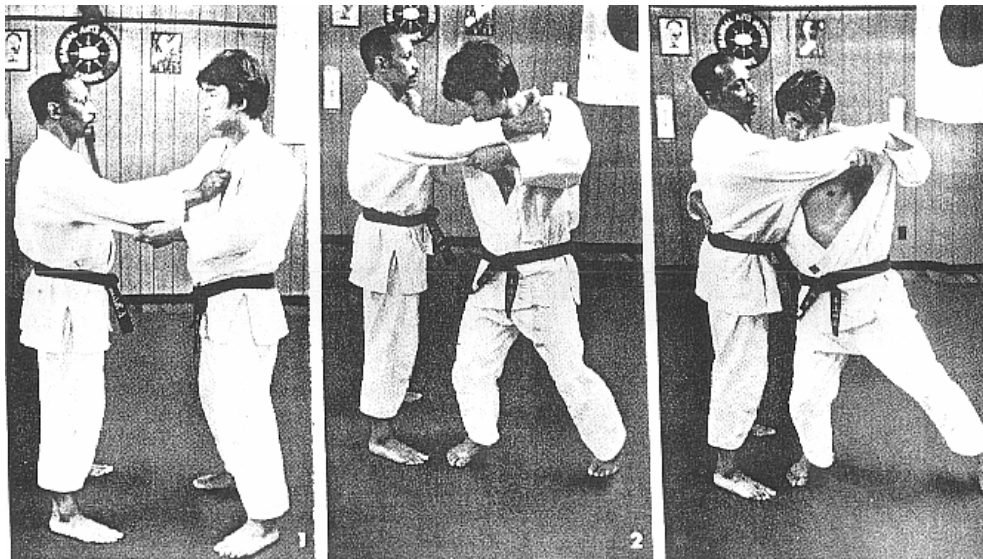
After you have made the shuto uke and grasping block on the attackers right arm step move across the attackers body as in the neck throw for using the hip or the leg to take the attacker off his feet. Either way of throwing the attacker the right arm of the defender as you step across the attackers body with your right leg strike the attacker trapped arm with a forearm strike under the elbow joint. Have your legs slightly bent while performing this move. Stand upward just before performing the throw and lock the arm of the attacker with your right arm. If the lock is not done properly the attacker can resist the throw and move backwards.





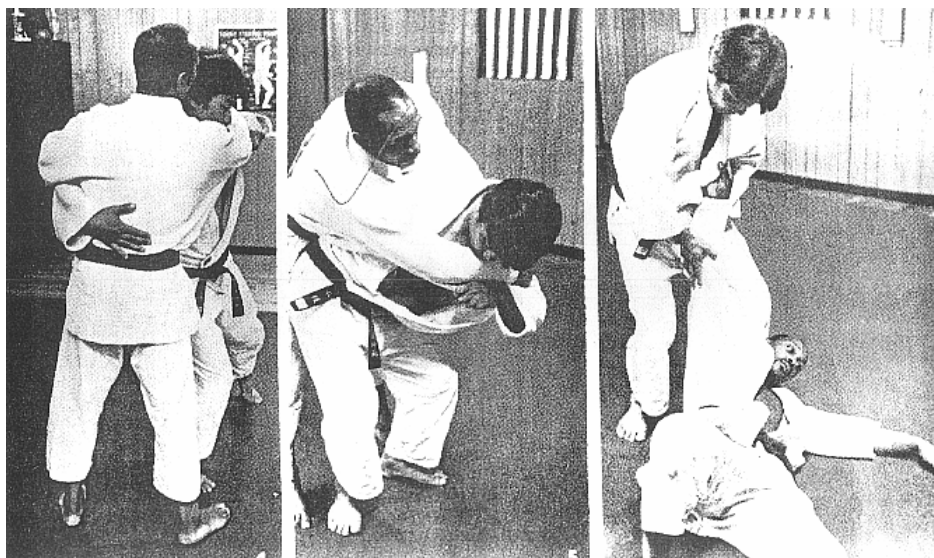
O Soto Gari - Major Outer Reap - This technique can be used against a charging technique or a grab. One of the best judo self defense techniques, it requires that you get quite close to the attacker no matter what direction he may be moving in. As the attacker moves in grasp his right arm with your left hand and his left shoulder with your right hand. Bring the attackers right shoulder to your right shoulder by moving close. Once close, your left foot slides past his right foot and you lean to the left, pulling your attacker of balance so that his weight falls heavily on his right foot. Your right leg now goes behind his right leg and you bend and sweep, throwing him over your right leg onto his back. Keep control of the attackers right arm once he is on the ground.





O Goshi - Major Hip Throw - This technique can be used against a striking attack or a grab. If the opponent grabs move forward slightly and strike with the foreknuckles of both hands to the attackers floating rib area on each side. If the attacker strikes with his right arm block with shuto uke and perform a grasping block on the arm. Work your right arm around the attacker waist and grab tightly. With your left hand holding his right arm, pull so that he takes a step forward with his right foot. You now step across his body with your right foot so that it is parallel to your opponent's right foot, toes pointing in the same direction. Your left foot slides back parallel to his left foot, you lower your hips by bending your knees slightly and you pull the attacker to you so that his body rests on your hips. With a circular motion of both hips and arms, you straighten your knees and throw the attacker to the ground. Maintain control of the attackers right arm while on the ground.

These five basic judo throws will be done mainly at white to orange with the leg instead of using the hip, except for the major hip throw. At higher levels the variations on each throw will be taught and using the opposite side. Also the counters to the throws will be taught at a higher level. White belt level must be able to perform the body drop and the shoulder throw. At yellow belt level add the neck throw and orange add the major hip throw and the major outer reap.



What is Self Defense ?

Self defense is a means of self preservation that uses weaponless combat to ward off an attacker.

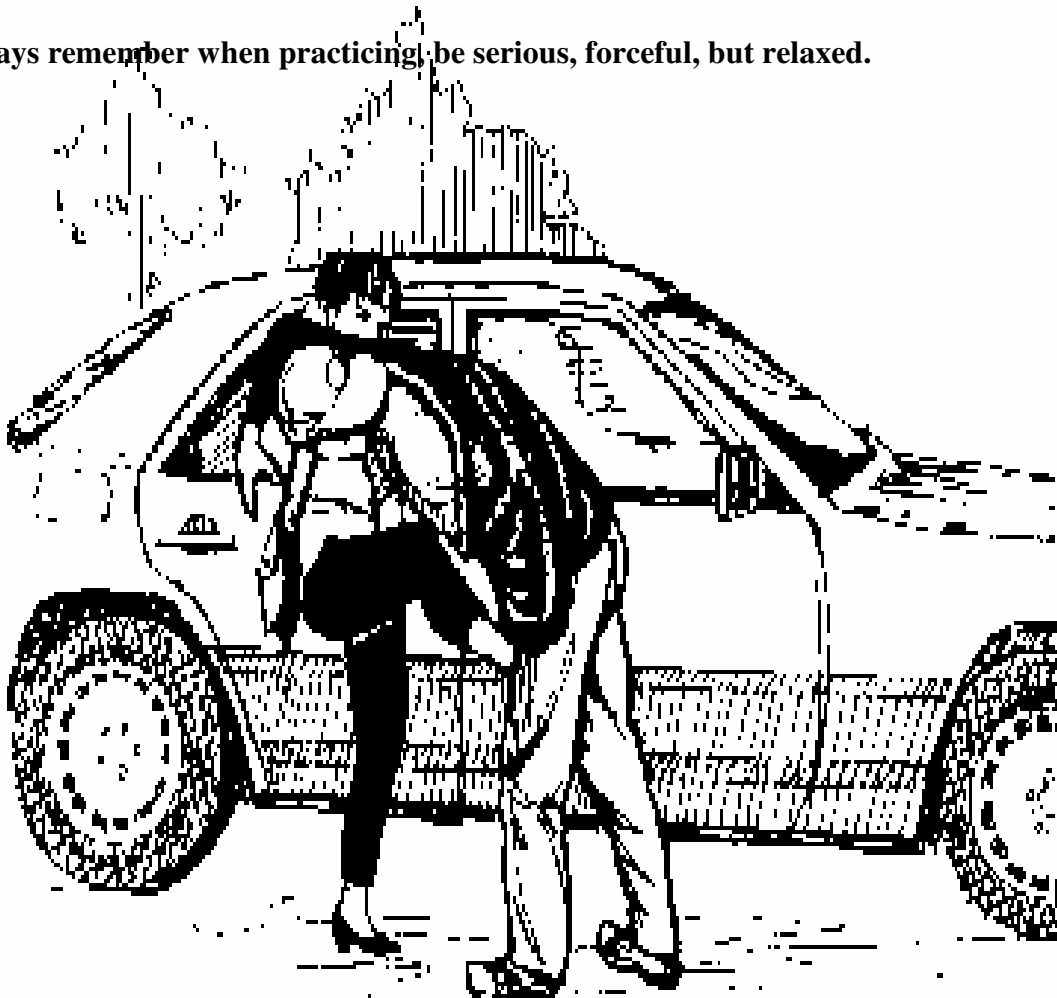
A person experienced in self defense is at an advantage, as they can use arms and legs as four separate weapons, making it difficult for the attacker.

Self defense is a way to defend yourself from a dangerous situation in order to escape, "Fight and Flight."

There is no such thing as "instant" self defense. It must be practiced constantly for it to become automatic and effective.

Remember, timing is important when trying to escape.

Always remember when practicing, be serious, forceful, but relaxed.



SELF DEFENSE TECHNIQUES FOR WHITE BELT LEVEL

HAND TAKEDOWNS

1. **Attacker:** Steps in with right leg into forward stance and performs a right forward punch.

Defender: Performs a left diagonal body shift with a right knife hand block to a grasping block. Draw the attacker toward you with the right hand and at the same time pivot your body to the left performing a left palm strike to the attackers elbow. Lifting the left knee slightly and stepping into left forward stance with the palm on attackers elbow should take him off balance and to the ground.

2. **Attacker:** Steps in with right leg into forward stance and performs a right middle forward punch.

Defender: In a left front facing stance draw the forward leg back into cat stance or side natural stance to draw back from the punching technique. At the same time perform a downward X-block over the arm of the punching attack.

Defender: Step out slightly to the left and bend your left leg to take the attacker off balance pulling his arm downward. Rotate the thumb of the right hand back toward your body and placing your thumb on the back of the attackers hand and your fingers around the wrist. Quickly lift the attacker arm up and over your shoulder while you bring your right leg forward into a high stance. Twist the attacker hand so that the palm of the hand is upward, draw the hand down and inward toward your chest (goose neck lock). This technique should have the attacker bent over or on the floor. If the attacker is still on his feet and resisting a round house kick to the solar plexus can be used or the left hand can be used to back up the right hand hold on the attacker by applying more pressure.

LEG TAKEDOWNS

1. **Attacker:** is in a left facing sparring stance.

Defender: is in a left facing sparring stance.

Defender: (A) shift forward quickly with both legs and with your left hand grasp the attackers left arm and push the arm away from you. At the same time bring the right leg forward and with the bottom of the your foot sweep the attackers forward leg. Keep the sweep low or the attacker may resist the takedown.

Defender: (B) shift forward quickly with both legs and with your left hand grasp the attackers left arm and pull him toward you. At the same time perform the sweep as in (A).

Defence in (A) draws the attacker off balance and away from you preventing him from using his other arm to strike or grab at the defender. Defence in (B) pulls the attacker off balance in the direction of the sweep and makes the takedown easier but leaves the defender vulnerable to a hand attack still.

2. **Attacker:** Steps in with right leg into forward stance and performs a right forward punch.

Defender: Performs a left diagonal body shift with a right knife hand block to a grasping block. Move the attackers arm turning his shoulder away from you and at the same time bring the right leg forward and perform a stamping side kick to the back of the attackers forward knee. Keeping control of the attackers arm draw him back toward you pulling him off balance and to the floor.

These self defence techniques are but a few that will be taught at white through orange belt level. Everyone is unique in what will work for them in a defence system. Not all the techniques will work for you because of weight, body shape and other physical conditions. Because of this each student will be eventually given personal attention as to what they are good at and these techniques or body movements will be put to self defence techniques that will work for you. Remember that self defence is not memorized but natural movements that your body wants to do when your mind tells it to respond. In karate we call this the harmony, body and mind working together.

Highland Wado Kai Karate - Jujitsu Organization of Canada

Sanctioned by Masaru Shintani 9th Dan Wado Kai
Affiliated with The Shintani Karate Do Federation of North America

HIGHLAND KARATE RANK PROMOTION - GRADINGS

Grading procedures will take place on a designated night of each month. a Grading will not be done in class, this will allow more attention and interest to each students grading. a grading at Highland Karate to a new level of rank are considered very important and serious to all instructors. Students will be given a better opportunity to show their new found skills to instructors and parents. These special grading nights will prove to produce a better quality of student. All gradings will take place only on the designated date, there will be no exceptions to this rule to give fairness to those who have studied and work hard for their grading day. Those unable to attend grading dates will be scheduled at a future time.

All gradings will be posted at the beginning of each month with the grading date.

Grading students are responsible at that time to pick up their written examinations from the Club Manager. All examinations must be returned to Club Manager for scores at least one week before designated grading date. All students must obtain a score of 70% to continue to the next testing phase. Those students not obtaining a passing mark or have not returned their test back in time will be removed from the grading list and posted again at a future date at the instructors discretion.

All students attending the grading must be in attendance on time, once grading starts there will be no admittance to the dojo for late students.

All students in attendance at a grading must remove any jewellery that may cause a injury to others or themselves.

All students attending the grading must be in a traditional white karate uniform with club crest on the left side of the gi top. All uniforms must be neat and clean. No T-shirts will be worn at any grading.

All students will be required to act in a quiet and respectful manner at all times.

Students will be tested on effort, knowledge, technique, kata and kumite. At some levels students will be tested by breaking boards or concrete to show power development and focus.

All students will be tested by a Black Belt committee. Each student will be marked by instructors on their own ability for their skills at their belt level.

Gradings are important. Students are expected to display what they have learned to the best of their ability. Remember when attending any grading come prepared.

All students attempting rank promotion must have a clean white traditional gi, sparring equipment, and mandatory safety equipment.

All students will remain in the dojo during grading to be dismissed by Black Belts at the closing ceremony.

All grading sheets by Black Belts will be turned into the head instructor for that night. These will be evaluated by the head instructor of the dojo at a later date.

No promotions will be announced the night of the grading, all those scoring over 70% will be awarded their next level at the end of their next attending class.

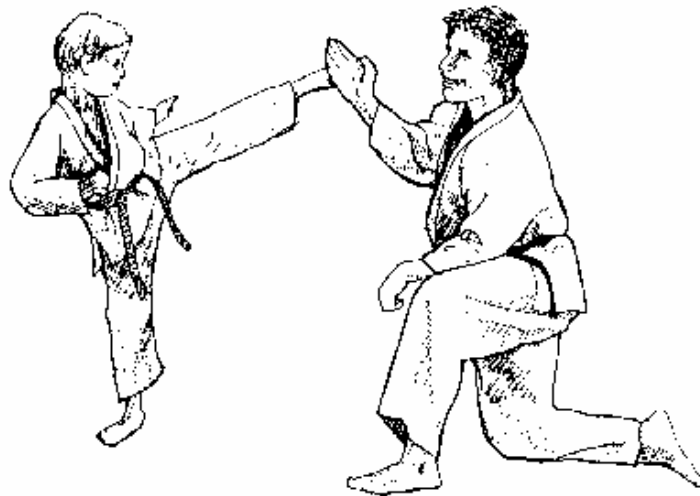
Those not scoring 70% in their effort for promotion will be notified and given a detailed report of their grading marks. Students not scoring high enough to pass will be not allowed to attempt their next promotion for a minimum of two months. Remember it is not a failure if you did not receive your promotion, find out what you did wrong and work hard in the dojo, or on your own, to correct it. Don't get angry, get better.

All monies accepted by Highland Karate for unsuccessful attempts at promotion will be awarded to the next attempt, no monies will be refunded.

Yours in Wado Kai

Sensei Barry Lane: President of Highland Wado Kai Karate - Jujitsu Organization of Canada
6th degree black belt Wado Kai - Jujitsu - Shindo

Sensei Wayne Martin: Vice President of Highland Wado Kai Karate - Jujitsu Organization of Canada
5th degree black belt Wado Kai -Jujitsu - Shindo



“At your grading come prepared, well dressed and give the instructors your attention and best effort”

Breath Control and the Kiai

Proper breathing in the martial arts and self defence is very important. The inhalation of air gives us oxygen which is converted in the body to allow us to live. The exhaling of air gives off carbon dioxide which is waste from the body.

The deep breathing exercises practiced in our training is call ‘Sanchin.’ This breathing can be practiced anytime to get control over one’s emotions and body.

A natural response when in the middle of emotional stress while performing an extreme physical exercise is to hold your breath, this is wrong. The body is starved of oxygen and quickly drained of energy. If you were attacked and fought back holding your breath you would tire very fast.

It is well known that exhaling aids in contracting the muscles, while inhaling tends to relax the muscles. This finds direct application in self defence, where the breath is sharply exhaled during the execution of techniques and inhaled after their completion.

If attacked the victim should immediately exhale or shout loudly, this tightens the muscles and allows them to absorb a strike.

Practice your breathing during training, this will allow you to get the harmony of your breath with your counter attacks to an assailant. Always inhale your breath through your nose and exhale through your mouth.

The yelling or shouting in class practice when execution self defence techniques is called ‘KIAI’ or ‘meeting of the spirit.’ One should use this until it becomes automatic part of your self defence system. Shouting or yelling when attacked is an important part of getting away. It gives your more strength and is very intimidating to the attacker. The kiai can catch an opponent of guard long enough to give you time to counter attack and flee.

Figure A shows Master Ueshiba Morihei, founder of aiki-do meditating with breath control at the age of 76 years old. Figure B shows students in basic training punching the air. While running the students utter the kiai with their techniques.

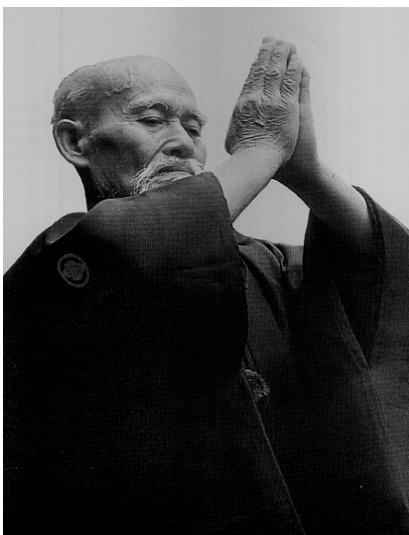


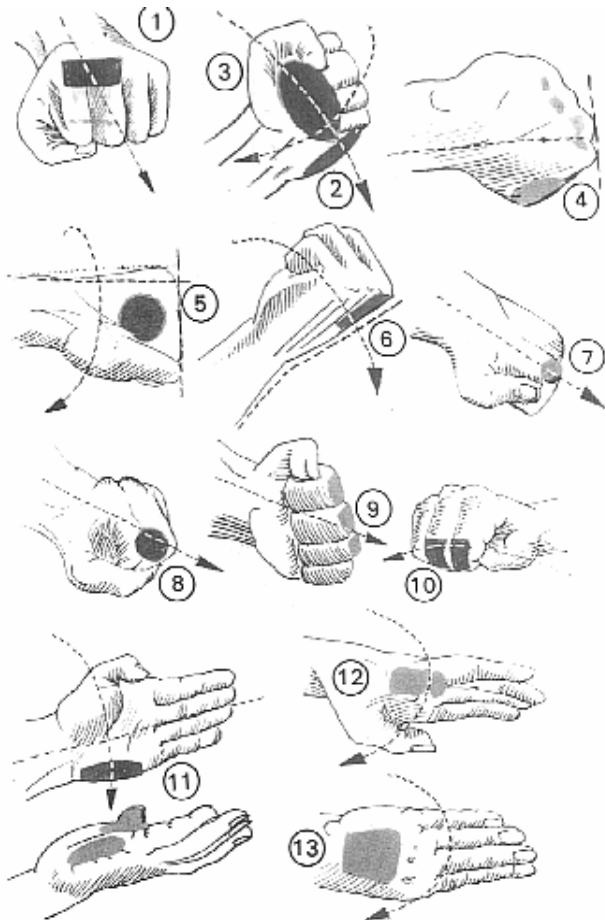
FIGURE A



FIGURE B

Karate's Natural Weapons

(The drawings 1 to 34 are taken from Roland Haversetzer's book : karate published (in French) by Marabout.)



1,4 - direct hit: using the front part of fist but only the knuckles of the second and third metacarpal bones and not the whole surface (kento), seiken.

2 - Hammer fist blow, tettsui.

3 - Punch using all the fingers (tate)

5 - Hammer thumb blow

6 - Reverse thrust, Ureiken

7,8 - One finger punch, ippon ken

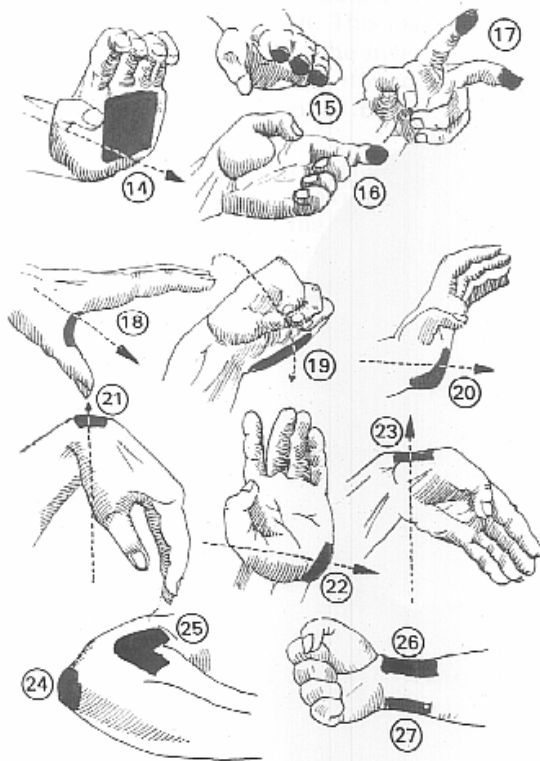
9,10 - Clenched fist punch, hiraken.

11 - Edge of the hand, shuto.

12 - Edge of the thumb chop, haito.

13 - Blow with the back of the hand, haishu

**karate's NATURAL
WEAPONS
CONTINUED**



14 - Blow with the palm of the hand, teisho.

15 - Fingertip thrust, nukite.

16 - One finger thrust, ippon ken.

17 - Two finger thrust.

18 - Cupped hands blow.

19 - Eagle beak blow.

20 - Blow with the base of the palm.

21 - Blow with the top of the wrist.

22 - Blow with the base of the hand's edge.

23 - Blow with the top edge of the wrist.

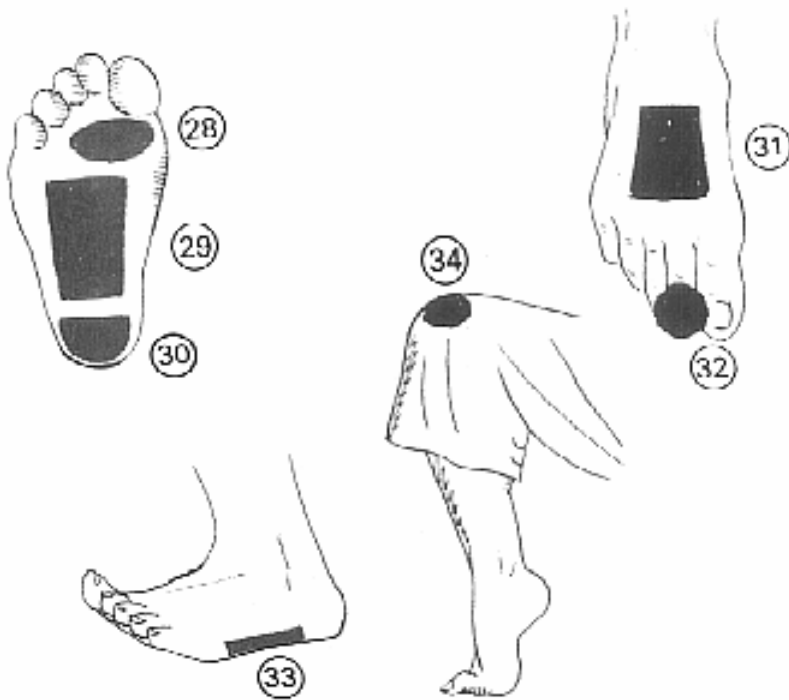
24 - The elbow.

25 - One can block more effectively with the fleshy part of the arm, either side of the elbow.

26 - Inside edge, thumb side.

27 - Outside edge, little finger side.

**karate's NATURAL
WEAPONS
CONTINUED**



28 - Ball of the foot.

29 - Sole of the foot.

30 - The heel.

31 - Top of the foot.

32 - Points of the toes.

33 - Side of the foot.

34 - The knee.

Great control or 'Sundome' should be applied when practicing techniques using these part of the body to strike with. Sundome is arresting the technique before it actually makes contact to the opponent. This system allows the karateka to practice with full power and yet not strike the actual target.

BREAKING AND KARATE

Breaking techniques are a part of the martial arts, they are not to be looked at as a goal to reach but must be a part of the total study of your martial arts experience.

Breaking techniques will help you master your martial art. By this I mean that breaking is very difficult, requiring accuracy, speed and power. These are the essential elements for breaking.

When we discuss accuracy in striking a target one must be exact, obviously your aim must go for the target and be exact. This will give the practitioner the opportunity to realize how effective your strikes are. It also makes one realize the potential they have to cause harm to a person.

Breaking techniques develop confidence but must be done at full contact and power. No matter how hard you strike an object, you will not damage it if it moves with the power of your punch. If your punch or strike moves faster than the target moves away, the target will break, it has no choice.

It is very important that you focus your strike exactly on the pressure point of your target. In breaking you have the opportunity and the obligation to hit the exact spot. After all you would not kick your opponent in the thigh and expect his knee to break.

An important feature in breaking is that your partner must learn, how to hold a board, as you must learn , where to strike a target. If you do not hit the right spot on a target you will be very aware of it. One must practice controlled striking. This will develop your focus.

An important feature to remember when breaking is that bricks or concrete have very little flexibility, wood and bones have a great deal of flexibility. The materials that have more flexibility are usually the hardest to break. Everything breaks only after it is pushed past the limit of how far it bends.

You must have the power and speed to push it past that limit before it has a chance to recover. You must aim for 'penetration'.

One can have weight and speed behind all their technique but without 'concentration', you will neither have focus or penetration.

If your mind is elsewhere, your concentration is also, your mind will not focus in on your target. Concern yourself only with the project at hand.

Good breaking techniques demand daily practice, concentrated focus, confidence and ability. You must have many martial art skills and be in good physical condition. Then you will find that power, accuracy, and speed are your best elements in the development of expert breaking techniques.

THE SPIRITUAL BREAK

An attempt at breaking can be well prepared physically, but if the student is not prepared mentally their break is an assured failure.

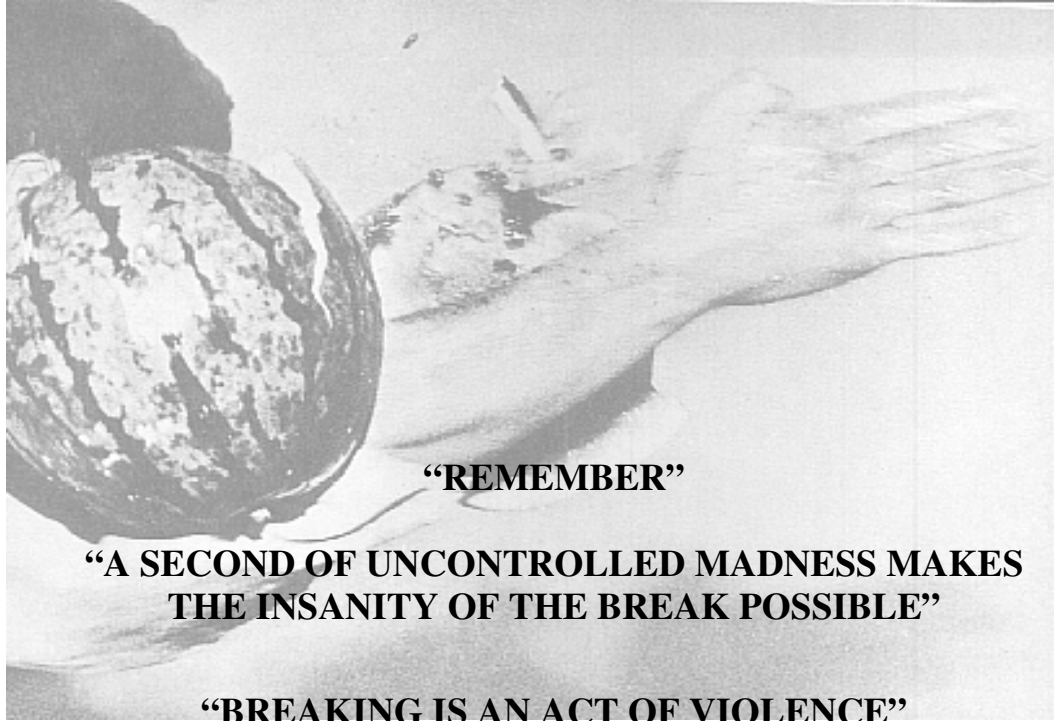
One must use 'MUSHIN' clear the mind of all thoughts but the break. Be of empty mind, visualize the break, leave the presence of anything that will cause a disturbance, go to your visualized safe place. There should only be one sound and one person, the breaker.

Breathing deeply while concentrating on the break gives the breaker calmness and keeps the physical body alert with power.

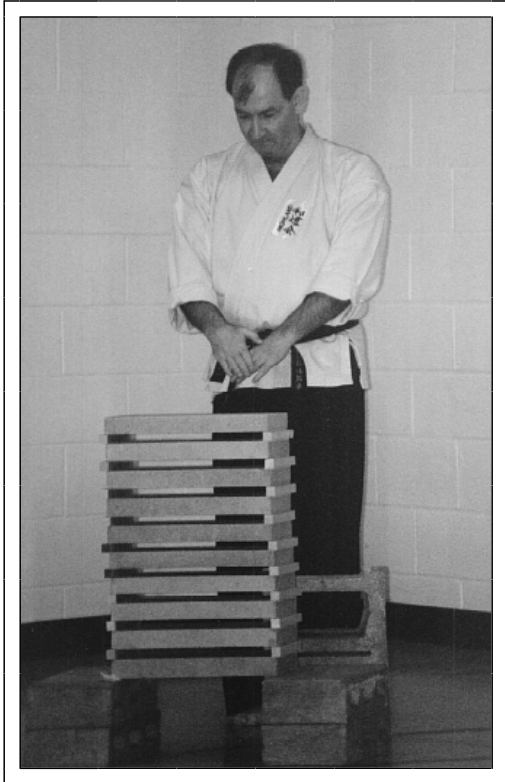
Visualize what you must to make the break, slowly with deep breath control 'SANCHIN', touch the target area several times building power and getting the harmony for the break. Breathing will increase to a faster rate just before the break.

The breaker must not tense too soon before the break, this will cause a drop in power because the acceleration will not be there.

Visualization is very important in the break. Be positive and see yourself being successful in the attempt at all times.



Written by Sensei Barry Lane



The Spiritual Break

BE PREPARED PHYSICALLY AND MENTALLY FOR THE BREAK.

THE MIND MUST BE CLEARED OF ALL IRRELEVANT THOUGHTS, MUSHIN.

PROPER BREATHING MUST BE OBTAINED FOR THE BREAK.

TOTAL CONCENTRATION ON THE BREAK.

VISUALIZATION OF COMPLETING THE BREAK WITH SUCCESS.

PROPER TECHNIQUE IN PRACTICE BEFORE MAKING THE FINAL STRIKE. THIS INCLUDES BREATH CONTROL, ACCURACY OF THE STRIKE, SPEED, AND DISTANCE.

THE FINAL STRIKE MUST BE RELAXED BEFORE THE HIT AND THE TECHNIQUE MUST HAVE PENETRATION OF THE TARGET BY THRUSTING PAST THE TARGETS FLEXIBILITY POINT.

SENSEI BARRY LANE 7TH DAN SHOWING MUSHIN BEFORE THE BREAK AND THE FINAL STRIKE. SENSEI LANE HOLDS THE RECORD FOR HIGHLAND KARATE OF 24 INCHES OF CONCRETE WITH A KICK.

“True karate techniques can be proven” - Sensei Lane

THE PICTURES SHOW MASTER MASUTATSU OYAMA AND TWO OF HIS BLACK BELTS DEMONSTRATING POWER BREAKING.

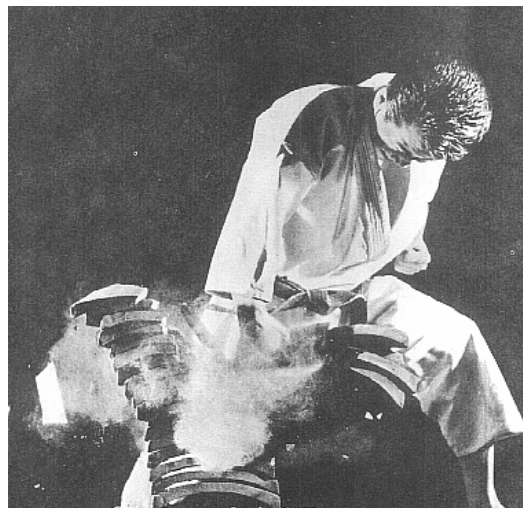
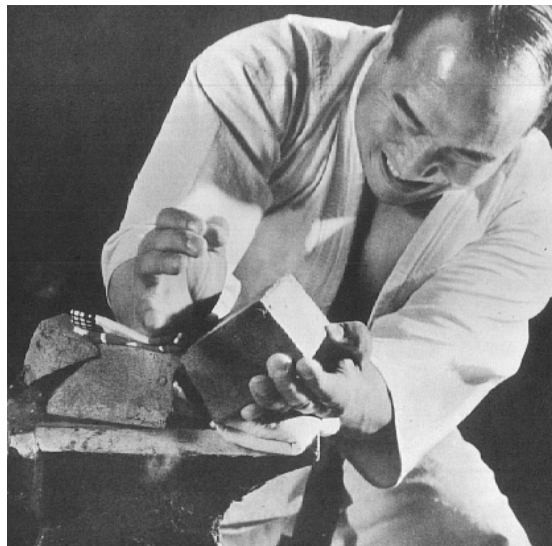
“WHEN YOU TRY THE SPEED AND STRENGTH YOUR DAILY TRAINING HAS GIVEN YOU IN BREAKING BOARDS, TILES OR BRICKS, YOU ARE DOING MORE THAN JUST MEASURING YOUR OWN ABILITY; YOU ARE ALSO GIVING YOURSELF A CHANCE TO REFLECT ON THE EFFECTS YOUR TRAINING HAS HAD ON BOTH MIND AND YOUR BODY. WHEN YOU SEE YOURSELF THAT YOU CAN BREAK THESE OBJECTS, YOU KNOW THAT YOUR BODY IS POSSESSED OF THE SPEED AND STRENGTH YOU WERE STRIVING FOR.”

“THE BREAKING TECHNIQUES PERMIT A SPIRITUALLY UNIFIED AND TRAINED MAN TO EXHIBIT FEATS OF MARVELOUS STRENGTH THAT THE ORDINARY MAN CANNOT IMAGINE.”

MASUTATSU OYAMA - VITAL KARATE.

****NOTE****

(THE DEMONSTRATION OF BREAKING IN THE PICTURES ON THIS PAGE WERE TAKEN FROM VITAL KARATE. THESE DEMONSTRATIONS ARE NOT TO BE ATTEMPTED BY THOSE WHO HAVE NOT BEEN TRAINED IN THE ART OF BREAKING).



Positive Thinking

**Those who identify with chi (inner strength)
are likewise welcomed with chi**

**Those who identify with power
are likewise welcomed by power**

**Those who identify with failure
are likewise welcomed by failure**

Why can't I mentally focus ?

In kumite I can't accomplish what I am told to correct

Why do I slip back into old habits ?

Candle focusing exercise

A QUICK AND EASY WAY TO LEARN HOW TO FOCUS YOUR MIND

- stare at a candle at the base of it's flame
- do not stare directly at the light
- focus your mind on your present feelings
- exclude all other thoughts
- focus your mind and body on your sensations
- If your mind wanders, bring it back to the present moment and feelings by saying to yourself:
"At this very moment the candle flame and I are at the centre of life, I focus on the brilliant light that enables me to feel peaceful and calm, that is all there is in this moment.

PLUS: (+) good thoughts

NEGATIVE: (-) bad thoughts

If you think negative, you invite bad things to happen.

If you think positive, you invite good things to happen.

Negative or bad thoughts create mental and physical resistance that hinders your performance. Thinking about not being able to do something makes it harder for you to do. Positive thinking produces better performance.



Thinking good thoughts about something you feel is hard to do becomes easier because you are not resisting your effort. If you hate doing something you will fail in your performance.

How good will you be if you have negative thoughts about kata, kumite, during a workout. How can you achieve anything if you invite negative thoughts and resistance into work you wish to accomplish.

Athletic achievements are reflections of your images. If you have images and thoughts of affirmation of your accomplishments you will get rid of or replace the negative inner chatter.

Get free of your negative labels that you feel you are weak at. Positive thoughts will help you achieve goals. Release those negative images and free your restrictions from getting to your goals.

Remember, you never reach a goal by looking down. Positive thinking moves you away from negative and into close harmony with reality of positive possibilities.

AFFIRMATIONS FOR POSITIVE THINKING

- I am in control and ready to roll
- Calm and confident I play well
- Expect success I'm one of the best
- Positive thinking will stop me from shrinking
- I see positive sides to all my outcomes

“ I train hard at karate and I deserve to be in the competition today. I see myself doing well.”



AFFIRMATIONS FOR POSITIVE SELF-IMAGE

- How I see me I will be
- I become what I imagine
- I imagine an unlimited self

Keep a record of accomplishments and success's you have had in your sport or field of work. Let the list grow on positive things that you have made for yourself. From an award to a pat on the back for a job well done. In times of self doubt read your accomplishments and re-create a feeling of your success by visualizing.

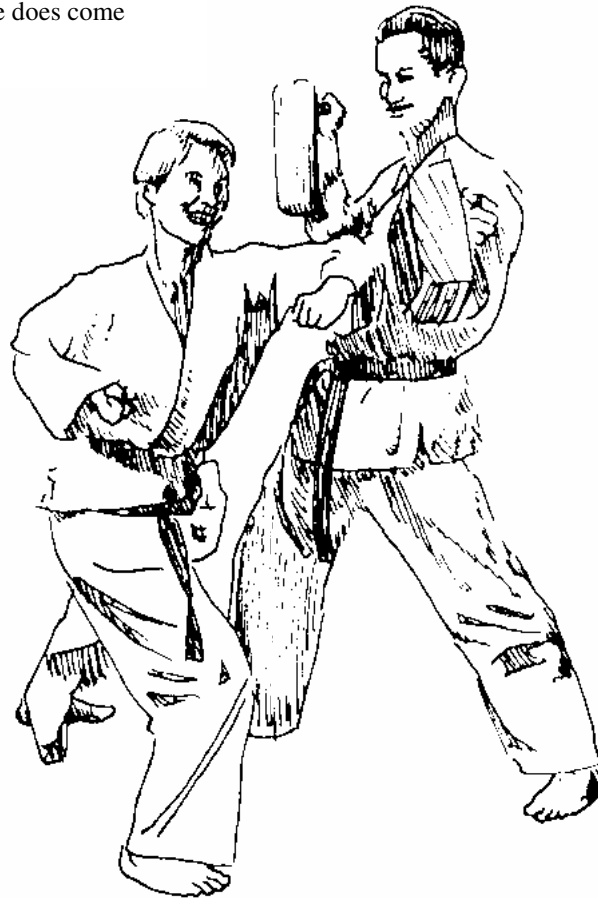
Failure

What is Failure?: Failure is only a word when one feels they have not come up to the expectations of other's or they have let others down as well as themselves. There is no disgrace in what a competitor thinks is failure !! But it is a disgrace not to get up and try again !! Teachers and fellow students should work with your competitors mentally, teaching them that if they gave one hundred percent of what they did, they did not fail they just didn't win.

At Highland Karate all students see that good hard practice and effort in all you do makes a quality student. Just because you practice hard all the time does not mean that you automatically will be first at everything you do. If you give everything and you try your personal best then you are striving for excellence. In anyone's eyes that is really being number one.

“Well sensei, I didn't win at the tournament but I did learn a lot about what I did wrong. I may not be # 1 right now, but if I don't practice I will never be ready when my chance does come along.”

“You may not understand it now Matthew but your already number one with your excellence.”



Humbleness

Stay Humble: A competitor who does not reflect this quality will eventually damage the reputation of their club or team. When a coach is given a handle that is negative because of one of his competitors attitudes it is a long process in the future to get back a good reputation. A good competitor who cannot get a grip on his humbleness may have to be let go from the team. A competitor who does not stay humble and see themselves through the eyes of others, will never know what mistakes need to be corrected.

A person who is not humble only thinks they are good !

**" Never tell anyone how good you are
Let them tell you, then you know it's true"**

"Hey coach, what do you think of the new uniform I designed for myself? After all I am the best fighter in the club."



THIS STUDENT IS NOT VERY 'HUMBLE'.

Winning Is More Fun !

Everyone likes to win
Coach is a hero
Competitor is happy
Easy to smile
You can face the public when winning

Students, please realize that winning is no simple manner, winning is an attitude, winners know they have the capacity to win, winning is contagious and winning infects others.

“Winning is Luck - Yes.”
“Luck is when opportunity meets preparation.”

“Thanks sensei I guess I was just lucky when I won.”

“Luck had nothing to do with it Lloyd. You have trained hard and were prepared . Great work.”



Respect

Webster's defines the word 'respect' as noun, courteous or considerate treatment. Verb, to show consideration or esteem." It goes on to give the synonyms of: Admiration, Consideration, Esteem, Regard, Courtesy, and honour. If everyone could learn the value of this one word what a wonderful world we would live in. Truly, it is the value of respect and how we apply it to ourselves, the people around us, and our environment that sets the tone of every aspect of our lives. Each of these elements directly effects the others as well. How can we possible learn to show respect for others and our environment if we do not respect ourselves? We learn initially from our parents or guardians about respect. Those first, "NO! Don't touch the stove." and "Be nice to the doggy." help us to realize that our actions affect the world around us. As we mature, we learn to socialize and interact with others outside of our families and respect plays an important role in how we look into the world around us. "Success Begins With Respect..."

For yourself, for Friends and Family, for Teachers and Coaches, for the Environment" enforce the importance of showing and earning respect. Can we get respect from others by demanding it? Can money buy respect? Can beauty? True admiration comes from respectable actions. Emphasis will also be placed on the importance of courtesy and how it relates to showing respect for others. Courtesy is much more than an obvious idea of having good manners. Courtesy involves aspects of civility, gentility and politeness that says a lot about us to those around us. We must be aware, though, that we need to make a conscious choice to be courteous and respectful of others. The choices we make determine how well we will interact with others and how comfortable we will be in life's day to day situations. Can we really be productive and content if we do not have "esteem, regard, and honour" in our lives for ourselves, others and our environment? No, we can not.

How does making someone feel special relate to the idea of showing respect? We will discover the answer to this in the lessons taught in classes. Building up others through words and actions plays a major role in showing and earning respect.

R. E. S. P. E. C. T.

Recognition

Praise

Encouragement

Caring

Trust

"Words to Live by."

Respect Attitudes

The respect attitudes that we refer to in Wado Kai training come on a multi level view. Respect is given for the system, the dojo, the instructor and finally for oneself.

In regards to the system one must have respect for its ethics, codes and morale values, knowing that the system has existed for a extremely long time without change to keep it at its purest form. "Remember, the system does not change, people change the system."

In respect for the dojo we refer to respect with caring. We should treat the dojo as we would are own home. All students should take on the responsibility of hygiene, tidiness, good repair and look to the dojo as a place of knowledge.

Respect for the instructor is earned not commanded. The teacher respect comes from their demonstration of caring, belief in his students, teaching them to overcome challenges, giving them tangible rewards and most of all giving praise to their students. Students should remember that all the training they do the sensei is one who has gone before them in everything. A teacher should be shown respect for their knowledge, experience, and labours of time so that they may unselfishly pass on Wado Kai. Respect your teacher with your acknowledgment to them or to others and always respect their mental and physical health. Always respect the discipline of your instructors when given direction. Their discipline to you teaches self discipline for the future and for the student who becomes the teacher. Use respect when you approach your teacher with a problem or a question. This respect will prove rewarding when you have reached that level yourself. You will see why the respect is important when teaching the skills under the disciplinary system we have in Wado Kai.

One must have self respect, just for placing yourself physically and mentally into a well disciplined system. Respect yourself for choosing this system and its instructors to be the one's to teach you not only karate but life skills as well. Respect yourself as a karateka for setting some goals that you can see yourself accomplishing. Respect yourself for the labours you will have to endure to advance in the martial arts and the attitude changes you will make to build your character as a person of peace.

Without this multi level of respect, the system, the dojo, the teacher and the self respect, the entire organization of Highland Wado Kai would fail.

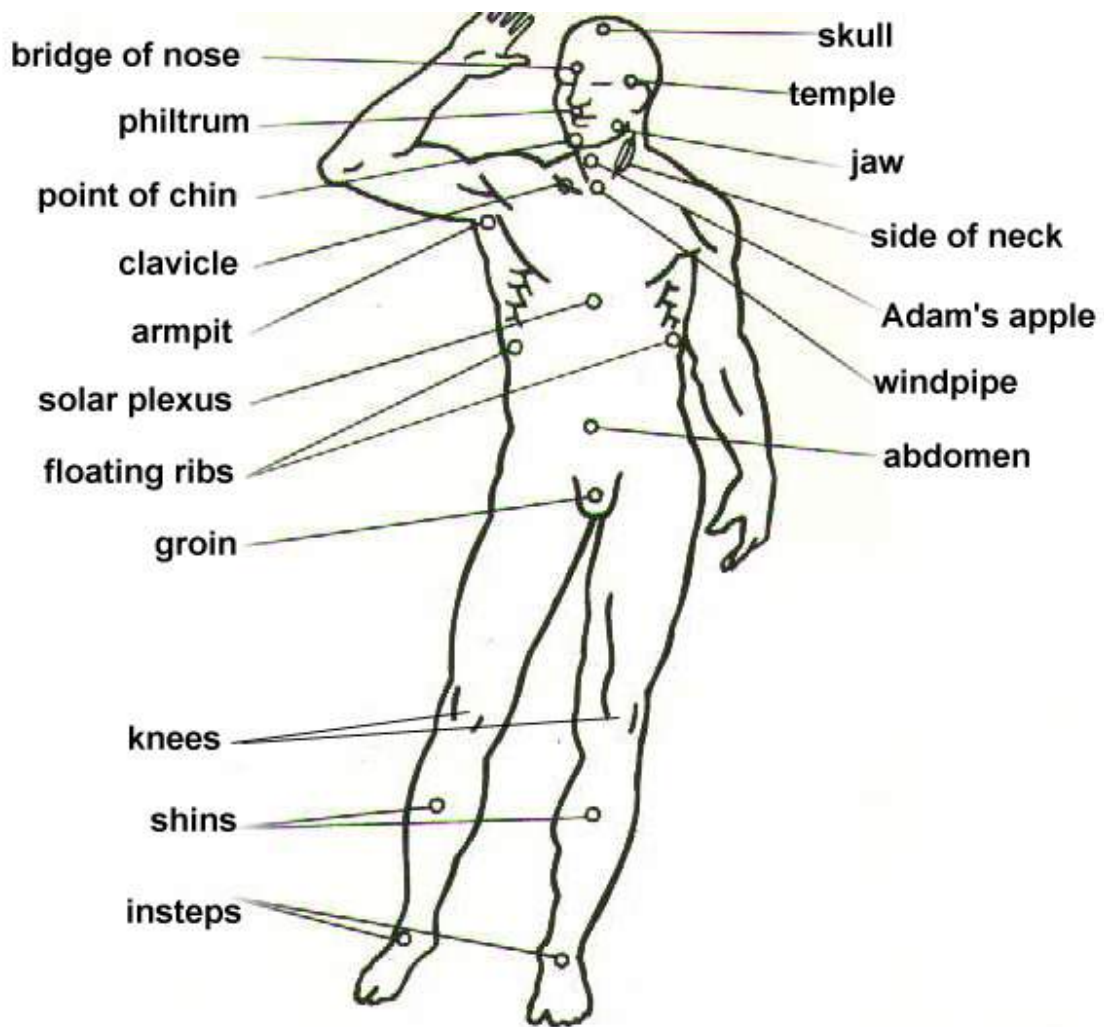
It is very important to all students and teachers that anyone in the capacity of instruction or representing Wado Kai anywhere in the world, as a member, must remember their projected image as a person, in or out of the dojo. This image that you present to others reflects the entire system of Wado Kai and the people it represents. Young lives and peers can easily be molded by students and instructors giving the proper reflection of humbleness, courtesy, self confidence, kindness, and respect for others gives growth to the Highland Wado Kai Karate - Jujitsu Organization Of Canada.

"The spirit of Karate-Do is lost without courtesy."

(Ginchin Funakoshi)

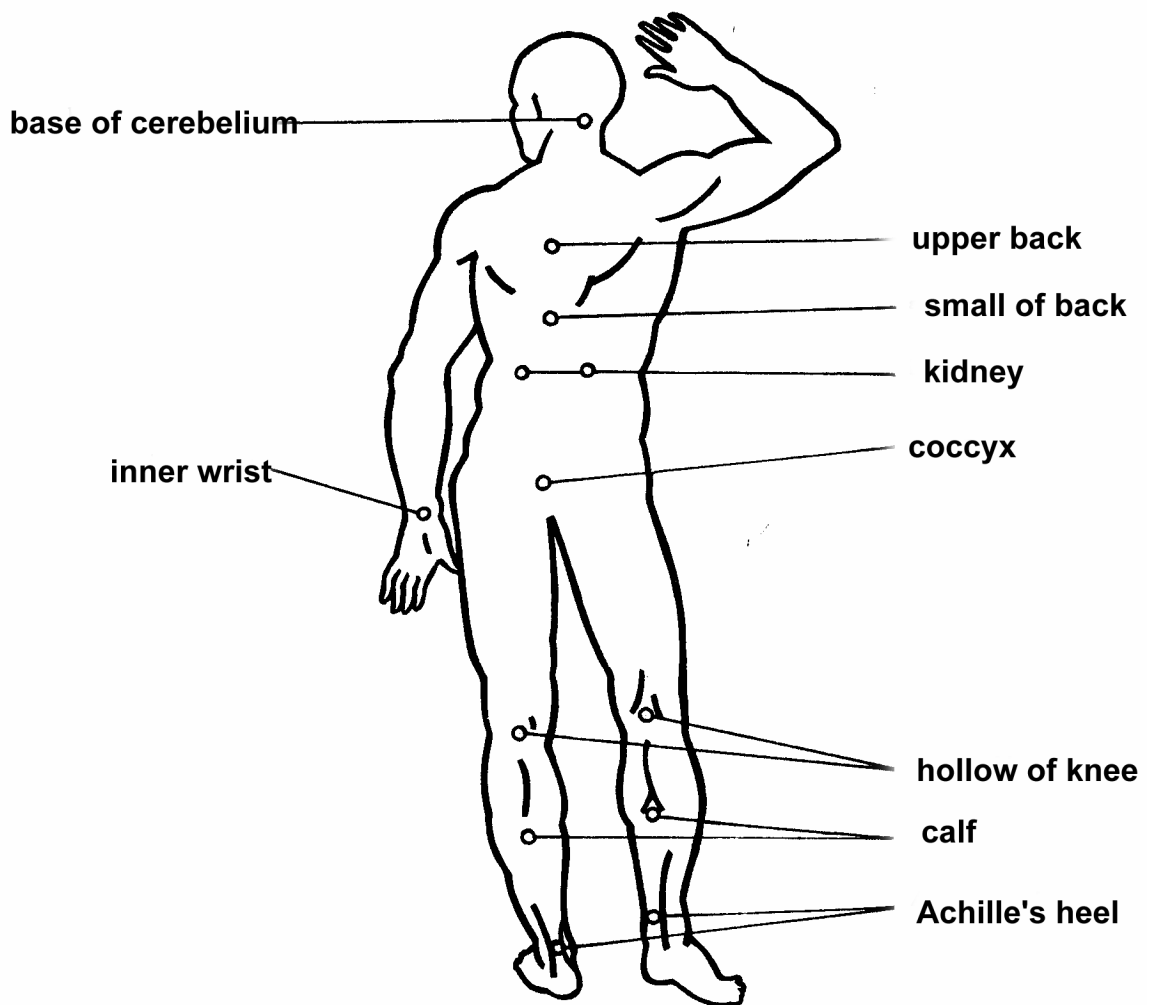
Vital body area's

front view



Vital body area's

rear view



HIGHLAND MEMORY LANE

Figure 1. Masaru Shinatani and a group of Highland students at Sensei's tournament in Hamilton.

Figure 2. Sensei Lane posing with the original Highland competition team.

Figure 3. Sensei A.J. Haygarth a member of the original team at Highland.

Figure 4. Sensei Cindi Shaw receiving her black belt.

Figure 5. Sensei Lynn Vogan and Sensei Shirley Scott.



FIGURE 5.



Figure 6. left to right Sensei Lindsay Higgins, Steve Pezzaniti, Sensei Steve Prodger and Sensei Rob Butler.

Figure 7. Sensei Glen MacKay Sandan Highland Wado Kai.

Figure 8. Sensei Pam Evans receiving black belt form Sensei Lane.

Figure 9. Sensei Petrie receiving his black belt from Sensei Lane. Sensei Petrie is presently now a Sandan in Highland Wado Kai and the Assistant Head Instructor for the Dundas dojo.

Figure 6.



Figure 7.

Figure 9.



Figure 8.



HIGHLAND KARATE (YOUTH) EXAMINATION FOR WHITE BELTS

Please fill in the answers to all questions that you know. Students are allowed to use their manuals and have their parents assist them in reading if necessary. Each student must remember that at their grading night some of the same questions may be asked by a black belt. Make sure to be prepared by reading over your test a few times after receiving your final mark.

1. What is the meaning of Wado Kai?
] The tough always win.
] The way of kicking.
] The way of peace and harmony.
2. Sensei means?
] Teacher
] Your uniform
3. Gi means?
] Headband
] Shoes
] Uniform
4. Sempei means?
] Warrior
] Black belt
] Senior belt
5. Single punch is called?
] Seiken Zuki
] Morote Zuki
6. Double punch is called?
] San bon zuki
] Morote zuki
7. Side kick is called?
] Yoko gari
] Mae gari
8. The style of karate that I take is called W - - - K - -
9. Write in the following names in Japanese.
kick _____ punch _____
stance _____ block _____
strike _____ empty hand _____
10. The name of the kata that I have learned at Highland Wado Kai Karate is H - - - KATA
11. Wado Kai is the way of peace, the symbol we use is the D - - -

NAME (PLEASE PRINT) _____ AGE _____ SCORE _____

7. List the first two Judo throws that you have learned?

8. Why is good posture important in your training?

9. What is the symbol of Wado Kai? Write in what you think the meaning of our symbol represents?

10. In your own words explain how you would throw a proper punch?

11. What have you learned in Wado Kai that has made you want to continue on in your studies?

12. Write in the Japanese terminology for :

- 1-
- 2-
- 3-
- 4-
- 5-
- 6-
- 7-
- 8-
- 9-
- 10-
- 100-
- 1000-

STUDENTS NAME (please print) _____

SCORING INSTRUCTOR _____

SCORE _____

HIGHLAND KARATE - ADULT EXAMINATION FOR WHITE BELTS

Please fill in the answers to all questions that you know. Students are allowed to use their manuals. Please remember that at your grading some of the same questions may be asked by a black belt. Make sure you are prepared by reading over your test a few times after receiving your final mark.

1. Write in the meaning for the following terminology.

karate -	kiai -	sempei -
sensei -	jodan -	chudan -
wado ryu-	wado kai -	gedan -
gi -	ski -	rei -
obi -	kata -	kyu -
uke -	karateka-	dachi -
uchi -	zuki -	geri -
shuto -		

seiken zuki -	morote zuki -
san bon zuki -	pivot punch -
side pivot punch -	lunge punch -
reverse punch -	inside block -
outside block -	rising block -
downward block -	knife hand block -
front kick -	side kick -
roundhouse kick -	back kick -
sabaki waza -	back fist strike -

2. What is the meaning of Sabaki Waza?

3. Name your first two katas that you have learned at white belt level and give the meaning for each kata.

4. If you are training at Highland Wado Kai Karate in Dundas you are the fourth generation from the founder of Wado Ryu. List the other three generations of instructors above you for forming their own Wado style.

5. Why is it important to breathe properly when training in exercise, kata or kumite.

6. Name all the blocks that are found in Pinan Shodan?

WHITE BELT TRAINING REQUIREMENTS

KARATE	- EMPTY HAND
DACHI	- STANCE
WADO KAI	- SPIRIT OF THE WAY OF PEACE OR HARMONY
ZUKI	- PUNCH
SENSEI	- TEACHER
UCHI	- STRIKE
GI	- UNIFORM
UKE	- BLOCK
DOJO	- TRAINING AREA
GERI	- KICK
KARATEKA	- STUDENT OF KARATE
JODAN	- UPPER
CHUDAN	- MIDDLE
GEDAN	- LOWER
TACHI REI	- STANDING BOW
SKI	- ATTENTION
KATA	- FORM EXERCISE
KIAI	- KARATE YELL - MEETING OF THE SPIRIT

STANCES - DACHI (DA CHEE)

MUSUBI DACHI	- FORMAL ATTENTION STANCE - TOES OPEN
SHIZEN HONTAI	- NATURAL MAIN BODY STANCE
KIBA DACHI	- STRADDLE STANCE
ZENKUTSU DACHI	- FRONT STANCE
KOKUTSU DACHI	- BACK STANCE
NEKO ASHI DACHI	- CAT STANCE
HEISOKU DACHI	- ATTENTION STANCE

PUNCHES - ZUKI (ZOO KEY)

SEIKEN ZUKI	- FORE FIST PUNCH
MOROTE ZUKI	- DOUBLE PUNCH
OI ZUKI	- LUNGE PUNCH
GYAKU ZUKI	- REVERSE PUNCH
SAN BON ZUKI	- TRIPLE PUNCH
SABAKI ZUKI	- SHIFTING OR PIVOT PUNCH
SABAKI YOKO ZUKI	- SHIFTING SIDE PUNCH
JUN ZUKI	- FORWARD PUNCH

BLOCKS - UKE (YOU KEY)

JODAN AGE UDE UKE	- RISING BLOCK
GEDAN OTOSHI BARI UDE UKE	- LOWER DOWNWARD SWEEPING BLOCK
SOTO UDE UKE	- OUTSIDE FOREARM BLOCK
UCHI UDE UKE	- INNER FOREARM BLOCK
SHUTO UKE	- KNIFE HAND BLOCK
MOROTE UKE	- DOUBLE BLOCK
NAMI ASHI UKE	- SNAPPING FOOT BLOCK
JUJI UKE	- X-BLOCK

STRIKES - UCHI (YOU CHEE)

REIKEN UCHI - BACK FIST STRIKE
SHUTO UCHI - KNIFE HAND STRIKE
NUKITE UCHI - SPEAR HAND STRIKE

KICKS - GERI (GARY)

MAE GERI - FRONT KICK
YOKO GERI - SIDE KICK
MAWASHI GERI - ROUND HOUSE KICK
USHIRO GERI - BACK KICK

KATA REQUIREMENTS (FORM)

SHITO HIAN KATA - POWER KATA
PINAN SHODAN - FIRST PEACEFUL MIND

TRAINING REQUIREMENTS

PERFORM TECHNIQUES FROM ANY OF THE ABOVE TERMINOLOGY

DEMONSTRATION AND THEORY OF FORMING A PROPER FIST

DEMONSTRATION AND THEORY OF PERFORMING A PROPER PUNCH

BODY SHIFTING: STEPPING, SLIDING, TURNING, AND DOUBLE STEPPING

DEMONSTRATION AND THEORY OF FORMING A SHUTO, STRIKE AND BLOCK

KNOWLEDGE OF THE GENERAL REGULATIONS OF THE CLUB

BREATHING - SANCHIN THEORY

KIAI - THEORY AND DEMONSTRATION

PROPER METHOD FOR BOWING AND TYING A UNIFORM BELT

BASIC DRILL DEMONSTRATION OF KIHON KUMITE

FREE STYLE SPARRING OR CONTROLLED SPARRING WITH A BLACK BELT

“remember, you are only as good as your practice”

HIGHLAND KARATE (YOUTH) EXAMINATION FOR YELLOW BELT TO YELLOW STRIPE

Please fill in the answers to all questions that you know. Students are allowed to use their manuals and have their parents assist them in reading if necessary. Each student must remember that at their grading night some of the same questions may be asked by a black belt. Make sure to be prepared by reading over your test a few times after receiving your final mark.

1. What is the meaning of karate
[] Empty hand
[] The way of kicking
[] To yell and kick

2. Dojo means?
[] Teacher
[] Training area

3. Kiai means?
[] Headband
[] Karate yell
[] Uniform

4. Jodan means?
[] Middle area
[] Black belt
[] Upper area

5. Triple punch is called?
[] Seiken zuki
[] San bon zuki

6. pivot punch is called?
[] Sabaki waza zuki
[] Morote zuki

7. Round house kick is called?
[] Yoko gari
[] Mawashi gari

8. The style of karate that I take is called W - - - K - -

9. Write in the following names in Japanese.

form _____	triple punch _____
stance _____	block _____
strike _____	punch _____

10. The name of the kata that I have learned at Highland Wado Kai Karate is P _____
S _____

NAME (PLEASE PRINT) _____ AGE _____ SCORE _____

YELLOW BELT TRAINING REQUIREMENTS

HAND	- TE
FORE ARM	- UDE
FIST	- KEN
BOTTOM FIST	- TETSUI
PALM	- TEISHO
FOOT	- ASHI
DOUBLE	- MOROTE
LEFT	- HIDARI
RIGHT	- MIGI
DEFLECT	- NAGASHI
RIDE	- NORU
SLIDE	- SURI
GRASP	- TSUKAMI
SNAP	- KEAGE
YOI	- PREPARATION / READY
FINGERS	- NUKITE
HOOK	- KAGI
CRESCENT	- MIKAZUKI
STAMP	- FUMIKOMI
THRUST	- KEKOMI
YASUMI	- FINISH
LUNGE	- OI
FORWARD	- JUN
DOWNWARD	- OTOSHI

RANKING SYSTEM TO BLACK BELT

White	6th kyu	Rokkyu
Yellow	5th kyu	Gokyu
Orange	4th kyu	Yonkyu
Green	3rd kyu	Sankyu
Blue	2nd kyu	Nikyu
Brown	1st kyu	Ikkyu
Black belt	Shodan	1st Dan

These belts are in the youth division not listed above for those under sixteen years of age.

Yellow stripe	5th kyu ni	Gokyu ni
Orange stripe	4th kyu ni	Yonkyu ni
Green stripe	3rd kyu ni	Sankyu ni
Blue stripe	2nd kyu ni	Nikyu ni
Brown stripe	1st kyu ni	Ikkyu ni
Red	1st kyu san	Ikkyu san
Red stripe	1st kyu yon	Ikkyu yon
Black/red stripe	Shodan Ho	Ikkyu go

STANCES - DACHI

Musubi dachi	- Formal attention stance- heels together toes outward
Heisoku dachi	- Attention stance - both feet together

HIGHLAND KARATE - (ADULT)

EXAMINATION FOR YELLOW BELT to orange belt

Please fill in the answers to all questions that you know. Students are allowed to use their manuals. Please remember that at your grading some of the same questions may be asked by a black belt. Make sure you are prepared by reading over your test a few times after receiving your final mark.

1. Write the meaning for the following terminology.

Preparation	-	Shodan	-
Downward	-	Ikkyu	-
Forward	-	6th kyu	-
Stamp	-	Dachi	-
Left	-	Shizen hontai	-
Right	-	Musubi dachi	-
Grasp	-	Heisoku dachi	-
Sumo stance	-	Juji dachi	-
Front stance	-	Tate zuki	-
Close punch	-	Jun zuki	-
Lunge punch	-	Gyaku zuki	-
Hook block	-	Shuto uke	-
X-block	-	Haito uke	-
Snap	-	Kekomi	-
Crescent	-	Soto Mikazuki geri	-
Stamping kick	-	Empi uchi	-

2. Explain in your own words how you would move from natural stance into front stance (zenkutsu dachi)?

3. Name the the katas that you have learned at yellow belt level and give the meaning for the kata.

4. Name all the blocks found in Pinan Nidan.

5. List the ranks from white belt to black belt two different ways.

6. List the first three judo throws.

7. What is the purpose of learning break falls?

8. Explain the principle of the reverse punch?

9. Name three ways to strike with the elbow?

10. What are the three parts to a high augmented block?

11. Draw a diagram of the foot and mark in the striking areas.

12. What is the difference between keage and kekomi?

13. Write in the Japanese calligraphy for one to ten.

STUDENTS NAME (please print) _____

SCORING INSTRUCTOR _____ SCORE _____

HIGHLAND KARATE - (YOUTH) EXAMINATION FOR YELLOW STRIPE TO ORANGE belt

Please fill in the answers to all questions that you know. Students are allowed to use their manuals. Please remember that at your grading some of the same questions may be asked by a black belt. Make sure you are prepared by reading over your test a few times after receiving your final mark.

1. Write the meaning for the following terminology.

Double block:

Side kick:

Punch:

Stance:

Front Kick:

Block:

Strike:

Karate:

2. Name the the kata that you have learned at yellow belt level and give the meaning for the kata.

P _____ S _____ means First P _____ M _____.

3. Name one block that you do in Pinan Shodan.

4. List the ranks from white belt to black belt.

5. Why did you start taking karate?

6. Write the name of these four Japanese blocks.

Ude uke:

Soto uke:

Gedan bari uke:

Jodan age uke:

7. Write in the name for reverse punch? _____.

STUDENTS NAME (please print) _____

SCORING INSTRUCTOR _____ SCORE _____

Natural body stance	- Shizen hontai
Straddle stance	- Kiba dachi
Front stance	- Zenkutsu dachi
Back stance	- Kokutsu dachi
Cat stance	- Neko ashi dachi
Cross over stance	- Juji dachi
Sumo stance	- Shiko dachi

Demonstration and theory of moving into Zenkutsu dachi.

PUNCHES - ZUKI

Vertical punch	- Tate zuki
Close punch	- Ura zuki
Hook punch	- Kagi zuki
Double punch	- Morote zuki
Forward punch	- Jun zuki
Lunge punch	- Oi zuki
Reverse punch	- Gyaku zuki

Demonstration and theory of the reverse punch.

Demonstration and theory of the lunge punch.

Demonstration and theory of the forward punch theory.

BLOCKS - UKE

Knife hand block	- Shuto uke
Palm block	- Teisho uke
Double block	- Morote uke
X-block	- Juji uke
Hook block	- Kagi uke
Spear hand block	- Nukite uke
Ridge hand block	- Haito uke

Demonstration and theory of the shuto grasping block technique.

Demonstration and theory of a three point augmented block, (block, strike and hook).

KICKS - GERI

Front snap kick	- Mae geri keage
Side snap kick	- Yoko geri keage
Front thrust kick	- Mae geri kekomi
Side thrust kick	- Yoko geri kekomi
Spinning back kick	- Boskei ushero geri
Inside crescent kick	- Uchi mikazuki geri
Outside crescent kick	- Soto mikazuki geri
Stamping kick	- Fumikomi geri

Demonstration and theory of snap kick and thrust kick.

Demonstration and theory of hesitation round house kick and spinning back kick.

UCHI - STRIKE

Elbow strike	- Empi uchi
Ridge hand strike	- Haito uchi
Palm hand strike	- Teisho uchi
Spear hand strike	- Nukite uchi
Hammer fist strike	- Tettsui uchi

Demonstration of elbow strikes. The rising, forward, side and back elbow strike.

SABAKI WAZA - BODY SHIFTING TECHNIQUES

Demonstration and theory of the first ten body shifting techniques.

Theory of breathing techniques in the martial arts and the effect it has on the body.

Knowledge of the rules and regulations for Highland Wado Kai.

Demonstration of the walking drills done at white belt level with double combinations to techniques.

YELLOW BELT KATA

Pinan Shodan	- Second peaceful mind
Chonan Shodan	- Middle strengthening

KUMITE - SPARRING

Demonstration of free style sparring.

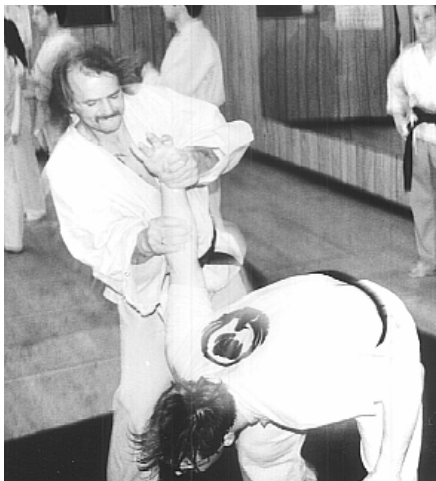
Demonstration of five free style sparring techniques.

JUJITSU & SELF DEFENSE

Demonstration of the first three judo throws.

Demonstration of break falls.

Demonstration of ten basic self defense techniques.



Sensei Dave Webb (Nidan) of Highland Karate demonstrates a simple self defense move taught at white belt level.

HIGHLAND KARATE (YOUTH)

EXAMINATION FOR ORANGE BELT TO ORANGE STRIPE

- Double block is morote uke
 morote zuki
 ni uke
- Kick is uke
 geri
 zuki
- Back kick is kiba
 zen
 ushiro geri
- Side kick is yoko geri
 mae zuki
 yoko sabaki waza
- Triple punch is yama zuki
 ni zuki
 san bon zuki

Name the kata that you have been training with at Orange belt.

Why do you take Karate?

- Karate means empty hand
 way of the foot
 fighting hands

Write in the following names in Japanese:

Sensei: Block: Punch:
Sempei: Kick: Stance:
Dojo: Strike: Shift:
Front kick: Side kick: Roundhouse kick:

Who is the founder of Wado Ryu Karate?: _____

Who is the head of Wado Kai in North America? _____

Who is the founder of Highland Wado Kai? _____

In Pinan Nidan the knife hand block is used. What is the name of this block in Japanese?

NAME: (please print) _____ Score: _____

11. Write in for the following technique in Japanese: Right front snap kick in left forward stance, left reverse punch, right haito strike.

12. Write in the following in Japanese for directions you may use in your karate:

Front:	Side:	Back:
Spinning:	Circular:	Reverse:
Forward:	Left:	Right:
Inner:	Outward:	Wheel:
Rolling:	Wave:	Crescent:
Rising:	Step back:	Downward:

13. Explain the philosophy of Understanding the Journey.

14. What is the meaning of Eyes Like the Moon?

15. What is the meaning of Mind Like Water?

STUDENTS NAME (please print) _____

SCORE _____

ORANGE BELT TRAINING REQUIREMENTS

At this level students are expected to ask questions of higher ranking belts on issues that you are unsure of. This shows confidence in yourself and a desire to reach the advance level of green belt. Some of the items that are on your examination or listed in the training requirements at orange level may not be in your training manual. This can easily be ascertained by reading through the manual and checking your examination you are required to write.

1. All the requirements for white belt and yellow belt testing.
2. Perform and explain the principles of a reverse, forward and lunge punch.
3. Perform and explain the principles of a front, side and roundhouse kick.
4. Explain and perform the principles of a three point augmented block.
5. Explain and perform the principals of a punching block. (zuki uke).
6. Explain and perform the principals of a hook, inside and outside crescent kick.
7. Performance of double kicking in combinations.
8. Demonstration of elbow and knee techniques.
9. Demonstration of the sabaki shifts one to fifteen.
10. Demonstration of the first five judo throws.
11. Performance of Pinan Sandan and Shopei kata.
12. Demonstration of free style sparring with added techniques from orange belt level.
13. Demonstration of twenty self defence techniques including hand or leg takedown other than the judo throws.
14. Demonstration of self defence against knife attacks.



**“there comes a time when
your support is only there
to watch”**

Sensei Barry Lane



undergo a change of heart - the beginners mind

When a student first enters the martial arts they are considered 'GYO', this is the individual as they present themselves when becoming involved with their new training. It is their attitude, practice and behavior patterns. Training will make them want to become more than this. After several months of training the student should see the difference in their training as to how they think about everything. At this stage the student is at a crossroads. A decision or action must be taken to advance in training skills.

Martial arts training is referred to as the 'Way' or 'Do', what the individual thinks is called 'Of the World'. The philosophy in the martial arts is that "If you are of the Way you are not of the World."

Kokoro o arata nisuru means to undergo a change of heart. One must empty the old vessel or their ways of thinking (substance) and refill it with the way or that which will bring a refreshment, a desire and a necessity that will prove worthwhile to them.

This refers to the new student who enters with his own individuality. As they study the system they leave some of their old ways behind, take on that which improves them. At first that which they absorb stimulates them further into the system. Later they strive to make the harmony of the body and mind work. It has to be accomplished for fulfillment in your training. The door is now opened, one just has to make it up the stairway and through. Once this harmony has been accomplished all the training one has been taught becomes part of their daily lives, becomes natural. Here we say, "the heart has changed."

The beginners mind: A young monk was sitting with his cup full of tea and was asking an elder monk to teach him his art. The elder monk picked up a pot of tea and started pouring it into the young monk's tea cup. The cup being full started overflowing immediately. The young monk jumped up and exclaimed his disbelief in what had occurred. The master smiling exclaimed to the young monk, "You are like the tea cup, full of all you know. If I try to train you it will be in vain. First you must empty your cup before I can fill it up from my vessel."

"the martial arts has a very strict disciplined philosophy for self preservation, just your opinion may not save your life on the street, where it counts."

Sensei Barry Lane