1ST BROWN BELT MANUAL

Think with clarity.

Move with purpose.

Act with love.

BUSHIDO MARTIAL ARTS

Congratulations once again. You're only two belt tests away from Shodan. It's easy at this point to devalue your brown belt ranks, but take some time to celebrate. Second brown is no small accomplishment.

That said, you've no time to rest. Eight months or so from your black belt test, your goals and accumulations begin to loom somewhat. Remember you can talk to any of your instructors, or black belt fellow students, about the requirements of realities of your impending test. We're all here to help you take that next step.

Sincerely,

Jason W. Brick

President, Bushido Martial Arts

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I will apply myself to the study of karate.

I will push myself consistently
to develop my mind, spirit and body
beyond what I once believed
to be my limits.

I will think with clarity.
I will move with purpose.
I will act with love.

I am a martial artist.
I will achieve these goals.

1ST BROWN BELT MANUAL

Black Belt Path—Adult

	Time	Material	Concepts
White Belt	Commitment	Basic Stances 2 Techniques	Continuing evolution in Basics Movement Coordination Combative Theory Artistry Self-Defense Grappling Physical Fitness Physical Awareness Mental Acuity Philosophical Knowledge Ethical Consideration Historical Understanding
Yellow Belt	2 - 3 months	13 Techniques 1 Kata	
Orange Belt	3 - 4 months	16 Techniques 1 Kata	
Purple Belt	3 - 5 months	16 Techniques 1 Kata	
Blue Belt	3 - 5 months	16 Techniques 1 Kata	
Green Belt	3 - 5 months	16 Techniques 2 Kata	
Advanced Green Belt	4 - 6 months	20 Techniques 2 Kata	
3rd Brown Belt	4 - 6 months	20 Techniques 2 Kata	
2nd Brown Belt	4 - 6 months	20 Techniques 2 Kata	
1st Brown Belt	4 - 6 months	20 Techniques 2 Kata	
Black Belt	4 - 6 months	30 Techniques 2 Kata	

Black Belt Path—Junior

	Time	Material	Concepts
White Belt	Commitment	Basic Stances 2 Techniques	Continuing evolution in Basics Scholarship Coordination Self-Confidence Artistry Citizenship Self-Defense Self-Control Physical Fitness Physical Awareness
Yellow Belt	2 - 3 months	6 Techniques 1 Kata	
Orange Belt	3 - 4 months	6 Techniques 1 Kata	
Purple Belt	3 - 5 months	6 Techniques 1 Kata	
Blue Belt	3 - 5 months	6 Techniques 1 Kata	
Green Belt	3 - 5 months	6 Techniques 2 Kata	
Brown Belt	4 - 6 months	6 Techniques 2 Kata	
Black Belt	4 - 6 months	Teaching Techniques 2 Kata	

Junior Black Belts go on to get their Adult ranking in each belt level of the Bushido Kenpo system, picking up the more mature and complex concepts normally reserved for our adult and teen students.

ESSAYS

Opening Comments

By now you've grown used to committing yourself to your training. Now it's time to allow your training to commit itself to you. By allowing your training to grow as a part of yourself, you open up a means of personal expression as powerful as music, painting, poetry or dance.

They're called martial *arts* for a reason. Like any art, you spend time on the basics. Your blocks, strikes and stances are you meter, brushstrokes and steps. Having gained proficiency, you moved on to imitating previous skilled practitioners through learning kata and techniques.

As in other arts, the final step is one of creation. Whether you add your own angles and insights to existing works, or create your own forms and techniques, creation is a necessary step in your evolution as a martial artist.

Historical

The most recent chapter of Bushido Kenpo is the history of our own organization. Bushido Martial Arts grew organically as black belts Jason Brick, Dave Coffman and Kelly Dodge found themselves training under Milt Guinette. All four were frustrated by the internecine politics of many of the more established kenpo organizations. They decided to pool their knowledge and experience to form their own organization.

Bushido International is a growing organization that supports martial artists and martial arts instructors in five states and three countries. By providing legitimacy for rank and curriculum without the interference of political favor, it is our hope to produce talented and principled students and instructors. By organizing events we hope to improve communication in the martial arts as a whole. Bushido International is an exciting organization and we're glad you've become a part of it.

The seven ethical principals of Bushido include truth, bravery, courtesy, compassion, sincerity, discernment and loyalty. Put all together, Bushido is a challenging, but empowering way of life.

Bushido is a positive philosophy, based on encouraging action rather than denying action. In Bushido, it is not enough to think 'I must not kill'. A warrior must instead ask 'in what ways am I actively being compassionate?' This may seem like splitting hairs, but it does demand a much deeper commitment to the core values of Bushido. Such a commitment can be intimidating, but taking on that level of responsibility carries with it a strong sense of personal power.

In daily life, there is a simple way of applying Bushido to everyday decisions. Simply put, when considering a course of action, does it pass the Bushido test? Ask yourself, is this action brave, truthful, courteous, compassionate? Does it demonstrate discernment, sincerity and loyalty? If you can answer yes, then it is the right action and you can move forward without further doubt.

Bushido is also self-reinforcing, creating what you might call an ethical synergy. Bravery permits us to act with Loyalty and Truthfulness where without it we might fail. Courtesy and compassion will temper the harder edges of truth and sincerity so we can stay true to our values without alienating friends. Each principal of the whole that is Bushido can support you if another becomes difficult to uphold on its own.

If you're interested in the history and context of Bushido, pick up Nitobe's text *Bushido, the Soul of Japan*. For an excellent treatise on the application of bushido, read Cleary's *The Code of the Samurai*. Even the fiction work *Shogun*, by James Clavell, gives the reader a reasonably accurate view of how Bushido worked within the society of feudal Japan.

Another philosophical construct central to martial arts is Zen. Like Taoism, Zen is not a religion, despite its strong association with Buddhism. Zen is a way of viewing the world. Specifically, Zen places importance on the ideas of Presentness and Awareness.

Flip sides of the same coin, Presentness and Awareness celebrate life by encouraging us to live in the present moment. By stripping away fears of the future and regrets of the past, these ideas open a door to effectiveness and happiness.

Often, we live in a sort of temporal blur with our attention divided between now, then and soon. But we've all experienced moments when all that existed was the here and the now, a time of great clarity and focus. That feeling, called *satori*, is a mental state Zen teaches us how to reach.

Two stories represent these concepts remarkably well.

An old monkey was walking through the jungle when a tiger leapt out and began to chase him. The monkey fled, but was unable to escape. The tiger chased him relentlessly until the monkey was forced over the edge of a cliff. The Monkey barely caught a branch and hung by one hand. Above him, the Tiger clawed and slashed at him, barely missing with its long arms. Below him, the cliff dropped hundreds of feet to a raging river. Just then, a rat came out from a hole in the cliffside and began gnawing at the Monkey's branch. As the branch began to break, the Monkey noticed three ripe berries growing on the branch. They were the best berries he had ever tasted.

Two monks, one young and one old were returning to their monastery during a rainstorm. At one crossing, they found a beautiful young woman who was afraid to cross the now swollen stream. The older monk picked her up and carried her across. The younger monk was infuriated; monks were forbidden to converse with women, let alone pick them up and carry them. The younger monk was so angry he didn't speak to the older monk at all until they stopped to rest for the night. Then he berated the older monk. "How could you touch that woman? You know it's forbidden!" The older monk replied "I set that young woman down at the side of the stream. Why are you still carrying her?"

As with Taoism or any other philosophy, this essay can merely scratch the surface of Zen. For further reading, consult *Zen in the Martial Arts,* by Joel Hyams, *Zen Flesh Zen Bones,* by Paul Reps and *Peace Is Every Step,* by That Nhich Han. Another interesting read is *Coming Home*, also by That Nhich Han, a book which explores the deep similarities between Zen and Christian thought and ideals.

Chi can focus and heal. Chi can also destroy. The viper uses chi as a sort of metaphorical 'poison' to add power and destructiveness to its strikes.

There are many charlatans out there who will try to tell you about the use of chi as a literal poison that can kill or harm with a light touch, or even from a distance. Though many things are possible, there is no evidence to really support these claims. It's an intriguing possibility and interesting subject, but definitely to be taken with a grain of salt.

In reality, the use of chi to empower attacks is another application of focus. Practice kicking. As you kick, visualize your personal energy extending a foot or so beyond the kick. This won't give you a magical ability to kick beyond the tip of your foot, but it will make your kicks that much stronger. Board breaking exercises rely on this level of focus and extension.

The second half of the snake stylist is the aspect of the viper. The fangs of the viper are visible in precise, penetrating and deadly strikes.

Choice of target is central to the viper. We do not strike the face. We hit the eyes, the throat, and the hinge of the jaw. We do not strike the torso. We strike the groin, the solar plexus. We hit the knee, not the leg.

Choice of weapon is also key. A viper uses hand forms that deliver deep penetration in a small surface area. Finger spears, middle knuckles and half fists comprise the viper's arsenal.

The venom of the viper is chi, or extension. It helps to visualize and aim deep into the target. Do not strike the throat, but rather strike into the throat. Strike not only with the power of your body and the knowledge of your mind, but with strong focus of intent and desire. Poison your enemy with your commitment.

The viper stylist never enters into a fight. A fight implies conflict. The viper chooses to attack, then delivers quick debilitating strikes to the most vulnerable areas. He then leaves the engagement. Hit fast, hit hard and then go home.

TECHNIQUE DESCRIPTIONS

Gun threat from 6:00.

1. Pivot clockwise into right front twist stance facing 5:00.
   Right outward waiter's block.

2. Left steps forward into left neutral bow facing 6:00.
   Right grabs enemy's gun hand.
   Pivot clockwise into horse stance facing enemy.
   Left uppercut motion hyperextends gun arm.

3. Left hand grabs right shoulder.
   Right steps forward into right neutral bow facing 7:00, buckling leg.
   Right hand strips gun.

Notes:

4. Right upward pistolwhip chin.
   Figure eight motion to downward pistolwhip through throat.

5. Right foot steps back to left neutral bow facing enemy.
   Left foot steps back to right neutral bow facing enemy.
   Point gun at enemy.

6. Finish encounter.

Notes:

Right uppercut from

1. Right steps back slightly into left cat stance.
   Left hand circles for left inward hooking parry.
   Right downward block.

2. Right checks at midsection.
   Left sweep kick shin.

3. Right side kick left knee.
   Right backfist temple.

4. Right sweeps enemy's right leg, spreading legs.
   Right finger hook eye.

5. Plant right to 10:00 in twist stance.
   Unwind for left sweep both legs.

6. Finish encounter.

Notes:

Club thrust from 12:00.

1. Step left to 11:00 into left neutral bow.
   Left inward block.

2. Right steps through to 11:00 into right front twist stance facing enemy.
   Right raking elbow through ribs.

3. Pivot counterclockwise into left neutral bow.
   Left rear elbow to solar plexus

4. Hop back to 11:00 landing in left supporting crane stance facing enemy.
   Right palm face.
   Right knife-edge side kick, planting forward.
   Right claw face, circle counterclockwise to claw groin from rear.

Notes:

5. Left hand presses on enemy's shoulders.
   Right hand yanks on groin, effecting takedown.

6. Finish encounter.

Notes:

Gun threat from 12:00.

1. Left foot slides to 2:00 into left twist stance.
   Left outward block converts to grab.

2. Left pulls gun hand past your body.
   Right front kick groin.
   Right eye strike.

3. Right plants to 11:00 in right neutral bow, buckling knee.
   Right hand grabs gun.
   Pull gun forward and down.
   Right flapping elbow under chin.

4. Strip gun.
   Right steps back into left neutral bow.
   Right downward pistolwhip head.

Notes:

5. Figure eight motion to strike and capture back of head.
   Right rising knee.
   Push enemy away.

6. Finish encounter.

Notes:

Destructive Kneel

Step through punch from 12:00.

1. Left steps to 11:00 in left neutral bow.
   Right outward block, convert to wrist grab.

2. Pivot clockwise to right close kneel.
   Left knee buckles back of right knee.
   Left palm to back of elbow.

3. Pivot counterclockwise to left close kneel.
   Right knee buckles right knee.
   Left backfist ribs, right claw face.

4. Left hand grabs head.
   Right hand grabs shoulder.
   Pull enemy back into left rising knee to spine.

5. Left foot plants to 9:00 in right neutral bow.
   Slam enemy's head into ground.

6. Finish encounter.

Notes:

Entwined Lance

Knife thrust from 12:00.

1. Right steps back to left front twist stance.
   Left outward block, hooking over wrist.

2. Right steps to 11:00 into horse stance facing 9:00, buckling right knee.
   Left captures wrist.
   Right palm chin.

3. Right leg steps around and behind enemy's right foot.
   Left hand maintains grip.
   Right vertical elbow to shoulder socket.

4. Takedown as in Falling Falcon.

5. Finish encounter.

Notes:

Entwined Maces

Left-Right punching combination from 12:00.

1. Left steps back into right neutral bow.
   Right hand blocks both punches with inward-outward figure eight.

2. Shuffle advance.
   Right hand hooks enemy's right arm and presses down.
   Shift clockwise into right forward bow, left vertical punch face.

3. Pivot counterclockwise into right neutral bow, right outward chop throat.
   Left hand checks right arm.

4. Left rear crossover into twist stance facing 10:00.
   Unwind counterclockwise and right leg bar.
   Right ridgehand to back of head converts to throw.

5. Finish encounter.

Notes:

Right punch from 7:00.

1. Right hops to 1:00 into right cat stance.
   Left rear kick to enemy's knee.

2. Left plants to 7:00 into horse stance facing facing 10:00.
   Spin counterclockwise with right sweep to beck of right knee.

3. Right plants to 8:00 into right neutral bow facing enemy.
   Left steps forward to 8:00 into left neutral bow.
   Right grabs shoulder.
   Left vertical punch.

4. Left hand grabs chin.
   Right hand maintains shoulder grab.
   Left steps back to right neutral bow facing enemy.
   Throw enemy's head to floor.

5. Finish encounter.

Notes:

Escape from the Storm

Right overhead club attack from 12:00.

1. Right steps to 2:00 into right neutral bow.
   Left inward parry.
   Right palm to jaw beneath left arm.

2. Left steps forward into left close kneel.
   Right knee buckles enemy's leg.
   Left hand checks.

3. Right rising elbow through ribs.
   Circle right arm for claw to groin.

4. Right hand snakes down to grab ankle.
   Left hand grabs back of knee.

5. Right circles clockwise into left forward bow facing 7:00.
   Pull and spin enemy's leg for takedown.

6. Finish encounter.

Notes:

Right-left punching combo from 12:00

1. Left steps back into right neutral bow.
   Right inward block.

2. Shuffle forward.
   Right outward extended block.
   Left vertical punch.

3. Right inward chop neck.
   Left hand checks.

4. Left front crossover.
   Right circles counterclockwise to check and drop enemy's arms.

Notes:

5. Pivot clockwise and step right to 10:00 into right forward bow with back to enemy.
   Right rear elbow.

6. Pivot counterclockwise into right reverse bow.
   Right reverse hammer groin.

7. Finish encounter.

Notes:

Marriage of the Rams

Two men close in grabbing shoulders on either side.

1. Right steps back into left neutral bow.
   Both arms circle back and forward to trap elbows.
   Twin backfists to groins of both enemies.

2. Right steps forward into right neutral bow.
   Bring arms forward and together, driving enemies into one another.

3. Right rising knee between heads.
   Right plants back into left neutral bow.

4. Both hands trace down enemies' legs to find ankles.
   Stand upright and pull.
   Right steps back into left neutral bow, assisting takedown.

5. Finish encounter.

Notes:

Piercing Lance

Knife thrust from 12:00.

1. Right steps back to left neutral bow, turning body clockwise to become parallel to line of attack.
   Right outward block converts to wrist grab.
   Left palm to elbow converts to elbow grab after hyperextension.

2. Right foot slides clockwise to 1:00, pivot clockwise into left neutral bow facing 7:00.
   Left maintains hold on wrist.
   Right rear elbow ribs.

3. Right steps in front to 8:00 into twist stance.
   Left hand slides to wrist, right hand grabs throat.
   Unwind clockwise and kneel to throw and break arm over knee.

4. Finish encounter.

Notes:

Ram and the Eagle

Two men, one grabbing rear collar from 6:00, one with right punch from 12:00.

1. Right steps back into left neutral bow, buckling rear enemy's leg.
   Folding arm block with right raking hammerfist through nose.

2. Right steps to 11:00 into right neutral bow.
   Right raking backfist through front enemy's nose.

3. Pivot counterclockwise into left neutral bow facing 6:00.
   Left backfist to rear enemy's ribs.
   Right loops clockwise to clear front enemy's arms.

4. Right front kick to rear enemy.
   Plant forward in right neutral bow.
   Perform Five Swords on rear enemy.

5. Use takedown at end of Five Swords to throw rear enemy into front enemy.

6. Finish encounter.

Notes:

Reprimanding the Bears

Two men. Bear hug pinned in back. Right punch from 12:00.

1. Left steps into horse.
   Left hand rises to pin rear enemy's arms.
   Right kick front enemy's groin.

2. Right plants to 7:00 into left neutral bow, buckling rear enemy's leg.
   Right hand claws, grabs and squeeze rear enemy's testes.

3. Right rear backfist to rear enemy's face.
   Reach upward with both hands and grab rear enemy's head.
   Pull head downward into right rising knee.

4. Right plants forward in right neutral bow.
   Left side kick front enemy's knee.

5. Finish encounter.

Notes:

Two men, each grabbing either shoulder.

1. Right steps back to left neutral bow.
   Circle both arms up and back.
   Right steps forward into right neutral bow.
   Pressure elbows to bring enemies forward.

2. Double hammerfists to groin.

3. Unwrap arms up and forward, grabbing backs of enemies' heads.

4. Bring heads forward and slam together.
   Left rising knee between heads.

5. Left plants in right neutral bow.
   Hands trace enemies' legs to grab ankles.
   Right steps back into left neutral bow, assisting takedown.

6. Finish encounter.

Notes:

Thrusting Lance

Knife thrust from 12:00.

1. Right steps into right neutral bow, pivoting trunk parallel to line of attack.
   Right inward block grabs wrist.
   Left foot slides clockwise to 4:00.

2. Shuffle forward.
   Left palm to enemy's groin.

3. Left hand grabs wrist.
   Right steps to 6:00 into right neutral bow facing 7:00.
   Both hands twist knife hand clockwise creating lock and forcing enemy to drop knife.

4. Left kick to knee.

5. Collect knife and finish encounter.

Notes:

Step through left punch from 12:00.

1. Left steps toward 3:00 into left front twist stance facing 12:00.
   Left extended outward block.

2. Step right to 1:00 into right neutral bow.
   Left checks attacking arm.
   Right overhead looping backfist to mastoid.

3. Right checks attacking arm.
   Left inward elbow ribs.

4. Left arm returns to checking.
   Right hammerfist to left kidney.

5. Right hand palms to grab at small of back.
   Left palm chin, creasing body.

6. Finish encounter.

Notes:

Twisted Rod—Page 1

Gun threat from 12:00.

1. Step left into left neutral bow, turning body parallel to line of fire.
   Right outward parry barrel of gun.
   Left grabs wrist.

2. Right steps forward and outside into right neutral bow.
   Press gun up and back, pointing at attacker.

3. Pivot counterclockwise int o left forward bow facing 7:00.
   Both hands grip, twist and takedown with gun hand.

4. Hands retain grip on weapon hand, pointing barrel away from your body.
   Right stomp point of shoulder for dislocation.
   Right stomp face.
   Right plants on right side of enemy.

Notes:

5. Drop to left kneel stance to drive knee into face and neck.
   Right eye poke.
   Left continues to point barrel away.

6. Right grabs barrel along with left.
   Right circles clockwise to 1:00 into left neutral bow.
   Yank gun to strip weapon and break finger.

7. Left steps back into right neutral bow.
   Cover enemy with weapon.

8. Finish encounter.

Notes:

Left punch from 5:00.

1. Hop to 10:00 onto left leg.
   Right knife edge side kick enemy's left knee.

2. Right plants to 5:00.
   Bring left foot up, replacement right front kick ribs.
   Right plants to 5:00 in right neutral bow.

3. Left swings counterclockwise into left neutral bow, buckling near leg.
   Left backfist kidney.

4. Right hammer sternum, completing takedown.
   Right kick chin with punting motion.

5. Finish encounter.

Notes:

FORMS

Set 1: Stationary Set 1

1. Left arm extends palm up at shoulder level at 12:00.
   Circle arm upward and backward until hand returns to shoulder level at 12:00.
   Turn hand palm down, reverse direction and circle arm to shoulder level at 12:00.
   Palm strike to 12:00, palm strike to 3:00, palm strike to 6:00.
   Palm strike to 12:00 four times, return left hand to chamber at left hip.

2. Right arm extends palm up at shoulder level at 12:00.
   Circle arm upward and backward until hand returns to shoulder level at 12:00.
   Turn hand palm down, reverse direction and circle arm to shoulder level at 12:00.
   Palm strike to 12:00, palm strike to 9:00, palm strike to 6:00.
   Palm strike to 12:00 four times, return right hand to chamber at right hip.

3. Left reverse punch, return to chamber.
   Right reverse punch, cowl right over left at left hip.
   Right backfist, return to cowl.
   Right backfist, return to chamber at right hip.
   Heel-toe-heel-toe into horse stance facing 12:00.

Notes:

Set 1: Stationary Set I (cont.)

4. Open hands fingers down as in Begging Hands.
   Turn hand fingers up in palm strike form.
   Three double palm strikes at waist level.
   Raise hands over head and deliver twin dropping claw strikes.

5. Cross arms with left in front.
   Hands form graduated finger spears and cock above shoulders.
   Left palm to 9:00.

6. Cross arms with right in front.
   Hands form graduated finger spears and cock above shoulders.
   Right palm to 3:00.

7. Cross arms with left in front.
   Hands form graduated finger spears and cock above shoulders.
   Left palm to 9:00.

Notes:

Set 2: Walking Strikes I

1. Cowl left over right on right hip.
   Pivot counterclockwise into left forward bow facing 9:00.
   Left outward block, right reverse punch.

2. Cowl right over left on left hip.
   Right steps forward into right forward bow facing 9:00.
   Right outward block, left reverse punch.

3. Cowl left over right on right hip.
   Left steps forward into left forward bow facing 9:00.
   Left outward block, right reverse punch.

4. Cowl right over left on left hip.
   Shift right foot slightly towards 6:00. Pivot clockwise into right forward bow facing 3:00.
   Right outward block, left reverse punch.

5. Cowl left over right on right hip.
   Left steps forward into left forward bow facing 3:00.
   Left outward block, right reverse punch.

6. Cowl right over left on left hip.
   Right steps forward into right forward bow facing 3:00.
   Right outward block, left reverse punch.

Notes:

Set 3: Walking Strikes II

1. Right foot shifts slightly, pivot counterclockwise into horse stance facing 12:00.
   Right reverse punch to 12:00.

2. Left L-step forward into horse stance facing 3:00.
   Left vertical punch to 12:00.

3. Right L-step forward into horse stance facing 12:00.
   Right reverse punch to 12:00.

4. Left L-step forward into horse stance facing 3:00.
   Left vertical punch to 12:00.

5. Right L-step forward into horse stance facing 12:00.
   Right reverse punch to 12:00.

Notes:

Set 3: Walking Strikes II (cont.)

6. Right L-step backward into horse stance facing 3:00.
   Left vertical punch to 12:00.

7. Left L-step backward into horse stance facing 12:00.
   Right reverse punch to 12:00.

8. Right L-step backward into horse stance facing 3:00.
   Left vertical punch to 12:00.

9. Left L-step backward into horse stance facing 12:00.
   Right reverse punch to 12:00.

Notes:

Set Four: Dual Wielding Set

1. Right foot steps to feet together, pivot counterclockwise to face 9:00.
   Right hooking punch into open left palm at waist level.
   Left steps to 9:00 into horse stance facing 12:00.
   Right palm strike to 12:00.

2. Left foot steps to feet together, pivot counterclockwise to face 9:00.
   Right hooking punch into open left palm at waist level.
   Right steps to 3:00 into horse stance facing 12:00.
   Right palm strike to 12:00.

3. Left foot steps to feet together, right inward block.
   Left steps forward into left neutral bow facing 12:00.
   Left upward block, right uppercut.

4. Right steps forward into right neutral bow facing 12:00.
   Right upward block, left uppercut.

Notes:

Set Four: Dual Wielding Set (cont.)

5. Left steps forward into left neutral bow facing 12:00.
   Left upward block, right uppercut.

6. Left steps backward into twist stance facing 12:00.
   Left palm-downward block.

7. Unwind counterclockwise into right neutral bow.
   Right steps backward into twist stance facing 12:00.
   Right palm-downward block.

8. Unwind clockwise into left neutral bow.
   Left steps backward into twist stance facing 12:00.
   Left palm-downward block.

9. Pivot counterclockwise into right reverse bow.
   Right reverse hammerfist to 12:00.
   Pivot clockwise into left reverse bow.
   Left reverse hammerfist to 12:00.

10. Circle right foot clockwise into a right front twist stance facing 12:00.
    Arc both hands in a wide figure eight, ending in guard stance with fists closed.

Notes:

Set Five: Stationary Set II

1. Unwind counterclockwise and step right into horse stance facing 12:00.
   Left spinning backfist, right inward block.
   Left inward block.
   Right reverse punch.
   Left reverse punch.
   Right reverse punch.
   Left reverse punch.
   Right foot steps back into left forward bow, right reverse punch.

2. Pivot clockwise into right neutral bow facing 7:00.
   Supported right outward block converts to claw.

Notes:

Set Five: Stationary Set II (cont.)

3. Pivot counterclockwise into left neutral bow facing 11:00.
   Supported left outward block converts to claw.

4. Right steps forward into right neutral bow facing 1:00.
   Both hands arc outwards, twin palm strikes to 1:00.

5. Left steps forward into left neutral bow facing 11:00.
   Both hands arc outwards, twin palm strikes to 11:00.

6. Circle right foot clockwise into a right front twist stance facing 12:00.
   Arc both hands in a wide figure eight, ending in guard stance with fists closed.

Notes:

Set 6: Boxing the Compass

1. Shift left foot around clockwise to feet together facing 12:00.
   Right backfist, left hammerfist to 12:00.

2. Left front snap kick, right reverse punch.
   Land feet together facing 12:00.

3. Right front snap kick, let reverse punch.
   Land in right neutral bow facing 12:00.

4. Right foot shift clockwise into right neutral bow facing 2:30.
   Right upward block, left uppercut.

Notes:

Set 6: Boxing the Compass (cont.)

5. Left shifts forward, pivot counterclockwise into left neutral bow facing 10:30.
   Left upward block, right uppercut.

6. Right shift backward, pivot clockwise into right neutral bow facing 7:30.
   Right upward block, left uppercut.

7. Left shifts forward, pivot counterclockwise into left neutral bow facing 4:30.
   Left upward block, right uppercut.

8. Right steps forward into right neutral bow facing 12:00.
   Left steps behind into twist stance facing 9:00.
   Cross arms right in front.
   Low right claw to 6:00, high left claw to 12:00.

Notes:

Set 7: Walking Strikes III

1. Left steps into left neutral bow facing 12:00.
   Left upward block converts to left circling backfist, right reverse punch.

2. Right steps forward into right neutral bow facing 12:00.
   Right upward block converts to right circling backfist, left reverse punch.

3. Left steps forward into left neutral bow facing 12:00.
   Left upward block converts to left circling backfist, right reverse punch.

4. Left steps backward into right neutral bow facing 12:00.
   Right horizontal backfist, right reverse punch.

5. Right steps backward into left neutral bow facing 12:00.
   Left horizontal backfist, left reverse punch.

6. Left steps backward into right neutral bow facing 12:00.
   Right horizontal backfist, left reverse punch.

Notes:

Set 7: Walking Strikes III (cont.)

7. Right shifts toward 6:00, pivot clockwise into right neutral bow facing 3:00.
   Right outward block, left reverse punch.

8. Left steps forward into left neutral bow facing 3:00.
   Left outward block, right reverse punch.

9. Right steps forward into right neutral bow facing 3:00.
   Right outward block, left reverse punch.

10. Left shifts toward 6:00, pivot counterclockwise into left neutral bow facing 9:00.
    Left backfist, right raking hammerfist.

11. Right steps forward into right neutral bow facing 9:00.
    Right backfist, right raking hammerfist.

12. Left steps forward into left neutral bow facing 9:00.
    Left backfist, right raking hammerfist.

13. Pivot clockwise to face 12:00.
    Close with salutation.

Notes:

BASICS & CONCEPTS

KENPO GLOSSARY

adjust: a change to gauge the range and or angle of execution of a move
anatomical positioning: calculated striking of vital targets to force an attacker into positions that make the next target available
angle of disturbance: the angle of attack which will upset at attacker's balance
angle of execution: the angle of attack which will produce maximum impact when your technique is performed
awareness: the second stage of self defense: maintaining an alert perimeter
avoidance: the third stage of self defense: actively avoiding a dangerous person or situation
back up mass: power principal produced by placing body weight directly behind the action you wish to perform
block: any move which prevents an attack from making effective contact by stopping or redirecting the strike
body alignment: coordinating the body to create strong angles to support movement, produces back up mass
body momentum: using body weight to increase the force of an action
branch: leg
circular motion: moves that loop or follow an arcing pattern
darkness: coming from directly behind
destruction: the left side of the body

economy of motion: moving as little as possible while successfully accomplishing the goals of a technique
gift: false handshake
intent: the only difference between a block and a strike
glancing: striking through a target with minimal penetration
jamming: blocking in a manner which crowds an attacker's weapons or forces them back to prevent its working
lance: knife
leaves: fingers
linear motion: moves that follow a straight line
mace: closed fist
major moves: strong moves intended to cause great damage
marriage of gravity: power principal produced by using a controlled fall to add force to an attack
master key technique: a move or technique that can be used in more than one situation with equal effect
minor moves: secondary moves in a technique designed to set an attacker up for a major move
mumbling: motion that is not distinct and clear
object obscurity: using one limb to hide the motion of another limb
penetration: striking beyond the point of contact to produce greater effect
point of origin: the starting point of any movement
preparation: the first stage of self defense: making certain you are physically and mentally ready

related moves: technique or series of techniques that can be used against several different but inherently similar attacks
rod: gun
salute: palm strike
set up: conditioning your attacker to react in a manner that corresponds with your strategy—can be verbal or physical
slip: preventing an attack from being effective by moving out of the way
snakes: two attackers
strike: any move whose primary purpose is to damage or destroy part of an opponent
storm: club
survival: the fourth stage of self defense: having to use physical skills to survive and escape an attack
sword: hand sword or chop
tailoring: fitting or altering techniques to suit your body size, shape and strength
talon: wrist grab
torque: power principal produced by using rotational force
transition: the stage between two moves, often a moment of vulnerability
twig: arm
unintentional moves: accidental or unplanned moves which can cause you to be defeated

unuseful: movements that may or may not be useful depending on the situation
useless: movements that are not effective under any condition
vital targets: areas of the body which can cause injury, pain or damage when struck
wing: elbow

APPENDICES

BASICS & CONCEPTS

Kenpo Glossary

TECHNIQUES

Broken Rod	Capturing the Rod	Circling the Storm
Defying the Rod	Destructive Kneel	Entwined Lance
Entwined Maces	Escape from Darkness	Escape from the Storm
Fatal Deviation	Marriage of the Rams	Piercing Lance
Ram and the Eagle	Reprimanding the Bears	Snakes of Wisdom
Thrusting Lance	Twirling Hammers	Twisted Rod
Unfolding the Dark		

FORMS

Bookset Kata

SCHOLARSHIP

Understanding of principals explained in the curriculum manual.

ATTENDANCE

Minimum of four months (32 classes) in rank.
Minimum of 4 sparring classes.