

# RGV SHOTOKAN CLUB

## BEGINNER HANDBOOK

### *DOJO KUN*

訓  
一、人格完成に努むること  
一、誠の道を守ること  
一、努力の精神を養うこと  
一、礼儀を重んずること  
一、血気の勇を戒むること

SEEK PERFECTION OF CHARACTER  
BE FAITHFUL  
ENDEAVOR  
RESPECT OTHERS  
REFRAIN FROM VIOLENT BEHAVIOR

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## **SAFETY WARNING**

The practice of karate techniques, like other physical activities, can be dangerous under certain circumstances and may result in personal injuries to the participants. It is therefore recommended that the karate techniques described in this booklet be performed only in the atmosphere of proper control and understanding. Additionally, it is recommended that the karate techniques described in this book be practiced under the supervision of an instructor or parent/guardian. The individuals who were involved in the production of this booklet accept no liability or legal responsibility of any kind whatsoever for any accidents or personal injuries that may result from the practice of karate techniques described herein.

# INTRODUCTION

Welcome to the RGV Shotokan Club. This handbook should be used by both parent and student to help their development in karate. Since karate is not a traditional American sport, this book will help to understand the terminology and expectations of karate.

## Classroom Etiquette

- 1) Be in uniform and ready to work at scheduled class time.
- 2) A plain white uniform should be worn. Sleeves and pants should cover elbows and knees, but not wrists and ankles. Uniform should be washed at least every two classes.
- 3) A plain white T-shirt may be tucked in and worn under uniform.
- 4) Long hair should be pulled back securely. No jewelry, watches, etc. during class.
- 5) Good hygiene:  
Clean, trimmed, and filed fingernails and toenails.  
Use “antibacterial” soap three times a week.  
Brush/rinse teeth and keep mouthpiece clean.
- 6) All sparring equipment should be wiped down with a disinfectant of some kind once a month.
- 7) Listen and be attentive during class.

## Classroom Protocol

- 1) Bow when entering and leaving the class. This shows respect for the school and the hard work you do here.
- 2) If you are late to class put away your things and sit in *seiza* by the door until the instructor acknowledges you.
- 3) Line up at the beginning and end of class to bow in.
- 4) “Oos” is the proper response for letting the instructor know you understand the given instructions.
- 5) Line up according to rank, unless otherwise instructed.

## Japanese Numbers

1	Ichi	6	Roku
2	Ni	7	Sichi
3	San	8	Hachi
4	Shi	9	Ku
5	Go	10	Ju

Adding Japanese numbers together is easy. Look below and then see how high you can count.

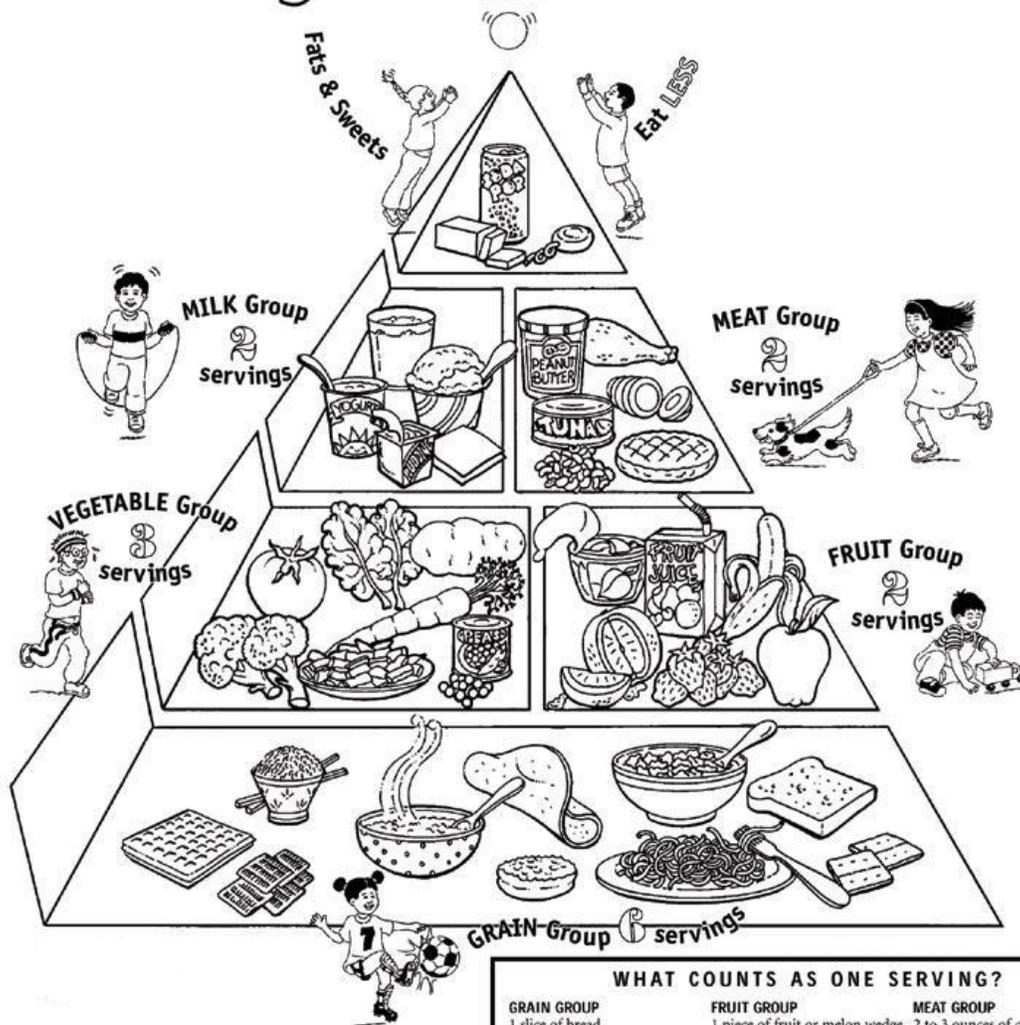
10+2=12	Ju Ni	10+8=18	Ju Hachi
20	Ni Ju	20+5=25	Ni Ju Go

## Fueling the Tiger

What are you putting in your body? Physical and mental performance is directly related to foods that are introduced into our body. Use the food pyramid below to help determine which foods would be helpful to your training.

# FOOD Guide PYRAMID

## for Young Children



**FOOD IS FUN** and learning about food is fun, too. Eating foods from the Food Guide Pyramid and being physically active will help you grow healthy and strong.

### WHAT COUNTS AS ONE SERVING?

<b>GRAIN GROUP</b> 1 slice of bread 1/2 cup of cooked rice or pasta 1/2 cup of cooked cereal 1 ounce of ready-to-eat cereal	<b>FRUIT GROUP</b> 1 piece of fruit or melon wedge 1/2 cup of juice 1/2 cup of canned fruit 1/4 cup of dried fruit	<b>MEAT GROUP</b> 2 to 3 ounces of cooked lean meat, poultry, or fish. 1/2 cup of cooked dry beans, or 1 egg counts as 1 ounce of lean meat. 2 tablespoons of peanut butter count as 1 ounce of meat.
<b>VEGETABLE GROUP</b> 1/2 cup of chopped raw or cooked vegetables 1 cup of raw leafy vegetables	<b>MILK GROUP</b> 1 cup of milk or yogurt 2 ounces of cheese	<b>FATS AND SWEETS</b> Limit calories from these.

# EAT a variety of FOODS AND ENJOY!

# CLASS ITENIRARY

This will give an overview of our class training schedule. All of these should be practiced at home with adult supervision on a regular scheduled basis.

## **Bowing In**

Students line up next to each other in ready stance and prepare to bow in.

*Kyoski*- Attention stance

*Seiza*- Kneel. Place left knee down first and fold feet underneath body. Boys should have knees separated two fists apart. Girls should have knees together. Students should place hands on top of thighs.

*Mokuso*- Close eyes and breathe in through the nose and out through the mouth. *Yame*.

*Shomen rei*- Place left hand on the floor right. Form an inverted 'V' with hands and place forehead down until instructed to sit up.



## **Physical Training Exercise**

This is to warm up the muscles and consists of basic exercises (jumping jacks, push-ups, crunches). These should be practiced every day at home. Students should take time to practice and increase the number they can complete. Attention should be taken to perfecting form and technique.

## **Running Exercise**

The purpose of these exercises is to increase the student's heart rate and develop general hand-eye coordination. The duration of this cardio activity should help raise the student's stamina and allow them to work longer without getting tired. Students can practice this at home, by playing outside and running. Simple games like tag and chase help build a high level of endurance.

## **Stretching**

These stretches are done at the beginning of class. These are ballistic stretching exercises, which means they do not fully extend the muscle and have a slow bounce to them as you stretch. This is to further warm the muscle, not lengthen it. Never should the students force this kind of stretch. Deep stretching to lengthen the muscle should be done at the end of class when the muscles are warm and pliable.



### **Basics-Kihon**

Do not let the term “basics” fool you. The development of anything is based on the strength of the foundation. Karate is no different. Strong and technically sound basics serve to create a superior *karateka*. Even on the days when a student does not attend class, they should allow 30 minutes to practice their basics at home. Just like music and academics, the student’s body should be maintained with practice time apart from instructional time in the studio.



### **Training Drills**

This will vary from class to class. These drills are geared to the age and rank of the students. Training drills will help to apply karate technique to sport and practical application.

### **Bowing Out**

Students line up next to each other in ready stance and prepare to bow in.

*Kyoski*- Attention stance

*Seiza*- Kneel. Place left knee down first and fold feet underneath body. Boys should have knees separated two fists apart. Girls should have knees together. Students should place hands on top of thighs.

*Mokuso*- Close eyes and breathe in through the nose and out through the mouth. *Yame*.

*Shomen rei*- Place left hand on the floor right. Form an inverted ‘V’ with hands and place forehead down until instructed to sit up.

*Dojo Kun*- the five main rules of Shotokan karate

- 1) Seek perfection of character.
- 2) Be faithful.
- 3) Endeavor.
- 4) Respect others.
- 5) Refrain from violent behavior.

*Otagani rei*- Final bow closes class.



# TECHNIQUES- WAZA

This section of the handbook helps define the techniques of Shotokan karate. This is an introduction to these techniques and it will take constant practice to become proficient with each. All techniques should be practiced with powerful intent and vigor.

## Stances- *Dachi*

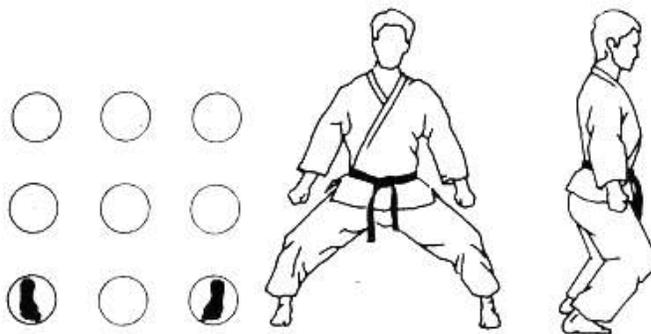
Stances are extremely important in the development of the student's karate. Stances develop leg muscles and build a strong base for the student to learn from. Japanese names are provided in italics. Students will be required to know these at the green belt level.

### Ready Stance- *Heiko dachi*

Feet should be parallel and shoulder width apart. Hands should be in fists and slightly out in front of the body.

### Attention Stance- *Mosubi dachi*

Heels should be together and toes slightly apart making a 'V' shape. Hands should be in knife-hand position at the side of your legs.

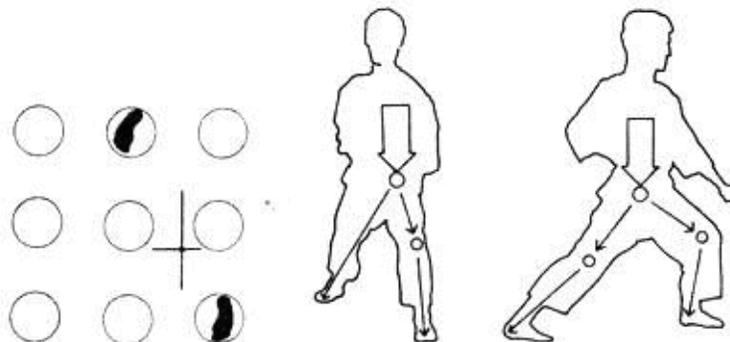


### Horse Stance- *Kiba dachi*

Horse-riding stance should have feet twice the width of your shoulders. Feet should be parallel, and knees should be bent with your back straight. Both fists should be out to each side of the body. Student should imagine they are holding to buckets of water without allowing them to hang down.

### Forward Stance- *Zenkutsu dachi*

Legs should be shoulder width apart. Step forward the length of two shoulder widths. Front leg should be bent so that student can only see the top of their toes, with foot pointed straight forward. Back leg should be straight with toes angled slightly out (no more than 45 degrees). Students should practice walking forward and backwards in this stance. Rear foot should form a crescent as it draws up to meet the lead foot and then goes out again to step forward. This technique is called 'crescent stepping' and is a pivotal movement in the development of this stance.

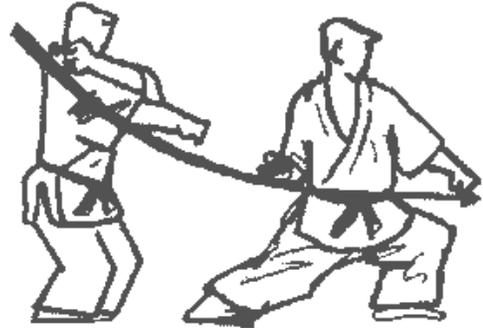


## Blocks- *Uke*

Blocks should always be practiced with the proper preparation (wrap) position. Full range of motion should be used at this level.

### Downward Block- *Gedan barai*

Blocking hand should start at opposite ear. Other hand should be pointing towards area to be blocked. Fists should be closed and wrists should be in line with forearms at all times. Blocking hand moves downward in a sweeping motion. Finished block should be one fist above the knee and slightly outside to ensure a complete block. Opposite arm should be pulled back above the belt at the same time block is performed.

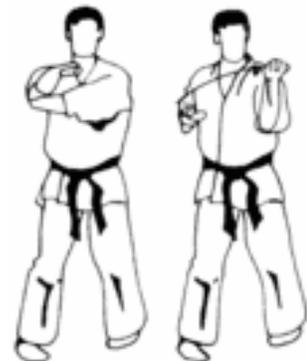


### Rising Block- *Jodan age uke*

Blocking arm should start parallel to the belt in front of stomach. Opposite arm should be in rising block position. Fists should be closed and wrists should be in line with forearms at all times. Blocking arm rises in front of student all the way above forehead. Forearm should be above head (wrist and hand should never be in front of face). Arm should be angled so that water would run down from the wrist to the elbow. Opposite arm should be pulled back above the belt at the same time the block is performed.

### Outward Middle Block- *Uchi (ude) uke*

Blocking arm should start parallel to the belt. Opposite arm should be extended forward (similar to a punch). Fists should be closed and wrist should be in line with forearms at all times. Blocking arm draws a circle away from the middle of the body (like drawing a sword from the waist). Finished position should have inside knuckles facing student at shoulder level. Block should be slightly outside body to ensure a complete block. Opposite arm should be pulled back above the belt at the same time the block is performed.



### **Inward Middle Block- *Soto (ude) uke***

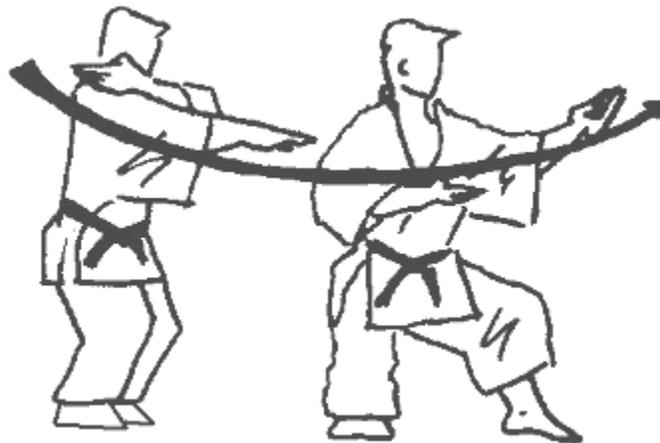
Blocking hand is in position next to ear on same side of body. Knuckles are facing the opponent. Fists should be closed and wrists should be in line with forearms at all times. Opposite arm should be extended forward (similar to a punch). Blocking arm sweeps across the middle section of the student with inside knuckles facing student. Finished position should be shoulder height of the student and go all the way across their body to ensure a complete block. Opposite arm should be pulled back above the belt at the same time the block is performed.



### **Knife-hand Block- *Shuto uke***

Hand should be open with fingers together and thumbs tucked safely to the side of the hand (not inside the hand). Hands should be just slightly cupped. Wrists should be in line with forearm at all times. Striking portion is the 'blade' of the hand.

Blocking hand should cup the opposite ear by wrapping around the body. Opposite hand should be pointing towards the blocking area with palm facing downward. Blocking hand should turn outward while the elbow of that arm stays tucked into the side to protect the ribs. Blocking hand should finish with the tips of the fingers even with the shoulder. Opposite hand should pull and rotate upwards to protect the solar plexus (soft-tissue area just below the sternum).



## Strikes

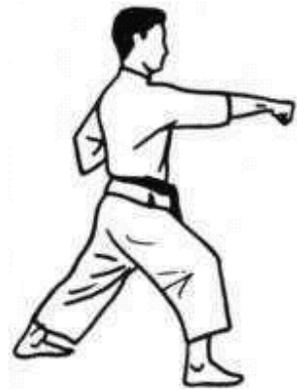
There are many different strikes in Shotokan, but the following are the basic techniques that need to be learned and practiced by the beginning *karateka*.

### Forming a Proper Fist

Start with palms facing up and make sure to start by closing the two smallest fingers first. Next, close the two strongest fingers (index and middle fingers). This should leave the two primary knuckles exposed the most. The thumbs should be pulled in so that they lay across the fingers between middle and the last knuckle.

### Forward Punch- *Oi tsuki*

This punch is performed while moving in forward stance. Fists should be closed and wrists should be in line with forearms at all times. The punch should come straight from the chambered position at the hip. Punching hand starts at belt with knuckles facing upward and elbow tucked against body. As the punch is extended the wrist rotates with the inside knuckles now facing down. Finished position should have the punching hand and the lead leg matching. Opposite hand should be pulled back to the chambered position next to belt. Make sure knot in belt finishes facing straight forward with square shoulders.

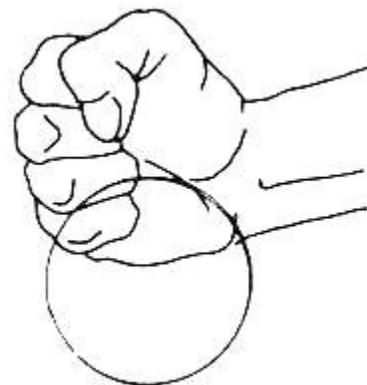


### Reverse Punch- *Gyaku tsuki*

This punch is performed while moving forward or standing in forward stance. Reverse punch is performed like forward punch, but the lead hand is no longer used. While in a forward stance, the rear fist is used to deliver the punch. Lead hand should be pulled back to the chambered position next to belt. Make sure knot in belt finishes facing straight forward with square shoulders.

### Hammer Fist- *Tettsui*

The striking hand starts with the fist pulled up by the ear on the same side. Knuckles are facing the opponent. Opposite arm should be extended (similar to a punch). Striking fist should drive downward like a hammer hitting with the bottom of the fist. Finish position for striking fist should be head or collarbone level (depending on instructor's directions). Opposite hand should be pulled back to the chambered position next to the belt.





**Back Fist- *Uraken***

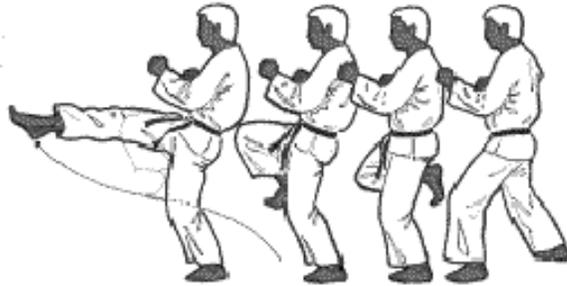
The striking hand starts with the fist wrapped around to cover the ear on the opposite side. Opposite arm should be extended (similar to a punch). Striking fist your extend striking with the back of the fist. Wrist should be slightly tilted down as if holding a mug containing an ice cream float! This strike is always head level. Opposite hand should be pulled back to the chambered position next to the belt.

## Kicks- Geri

Balance should always be maintained while practicing kicks. Legs should never be allowed to just 'fall' to the floor. Each kick should always be returned to the chambered position before allowing the foot to return to the floor. Always remember that proper technique is more important than how high you can kick.

### Front Snap Kick- *Mae geri*

Back should remain straight as the knee is drawn up towards the abdominal area. Kicking knee should brush against opposite inside thigh when being drawn to the chambered position. Knee should be directly in front of body. Kick should snap forward striking with the ball of the foot and return to chambered position before stepping back into stance or stepping forward.



### Side Snap Kick- *Yoko keage geri*

Back should remain straight as the foot is drawn up and tucked by the knee of the opposite leg. The knee should be pointed out, to the side of the body, in the direction of the kick. Hips stay in line and do not rotate. The kick snaps out and strikes with the 'blade' of the foot. The foot should then return to the chambered position before setting back down.



### Side Thrust Kick- *Yoko kekomi geri*

Kicking knee draws up to the chest and hip points in the direction of the kick. Opposite foot pivots with heel pointing toward target, hips turn, and leg pushes straight out driving the heel into the target. Foot returns to chambered position, hips re-align, and supporting foot pivots back to starting position. Set the kicking foot back into stance.

### **Roundhouse Kick- *Mawashi geri***

Kicking knee draws up in a circle (imagine lifting your knee over a chair). Hips completely rotate in the direction of the kick. Foot snaps out striking with the ball of the foot or instep. Kicking leg returns to chambered position (pull your heel quickly back until heel makes contact with your bottom). Hips return to forward position before foot returns to stance of steps forward.

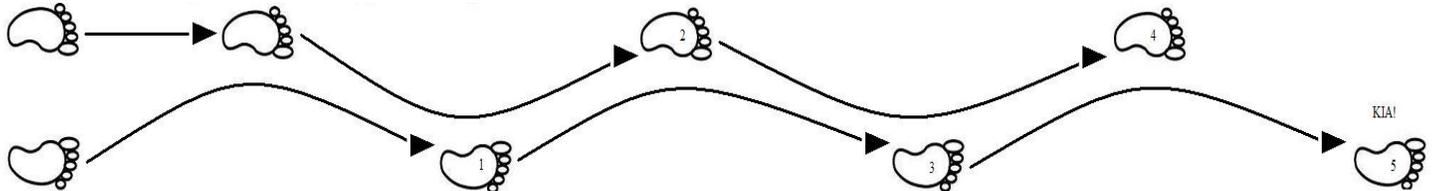


# BASICS- *KIHON*

## Punching from Horse Stance

Students should practice punching from a horse stance. Shoulders should stay in line. Fists should return to chambered position by the belt when not punching. Make sure to rotate fist all the way over when punching, and all the way back when fist returns to belt. Maintain a strong deep stance with thighs parallel to the ground as you practice ten punches. Count each one by practicing you Japanese numbers.

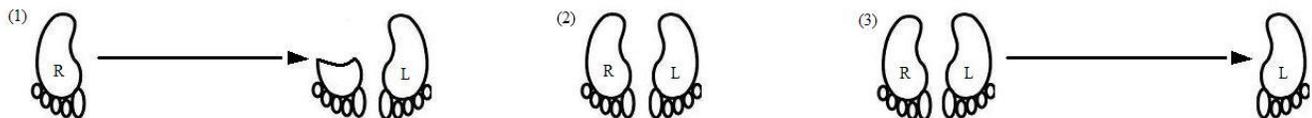
## Crescent Stepping- Moving in Forward Stance



Students should practice walking in this manner. This will help them become comfortable and well balanced in their walking drills. Knees should stay bent and head level the same as the student practices these movements. Rear foot should never drag on the floor. Step together and then out into a deep forward stance. This movement will play an important role in advanced techniques as the student develops, such as throws and self-defense techniques.

## Side Stepping- Moving in Horse Stance

Students should practice stepping together and out in horse stance. This will help to develop leg strength and agility. Knees should stay bent and head level the same as the student practices



these movements. Students will later use this movement to gain distance in both offensive and defensive techniques in sparring and self-defense. Repeat sequence three times and then turn and step to the right.

## Basic Walking Drills

Remember these drills should be practiced with intensity and vigor. Encourage yourself to try hard and do better each time you do these drills.

- (1) Student steps forward into left forward stance combined with left-hand low block. This is always the first movement in this type of walking drill.
- (2) Practicing crescent steps, student steps forward five times performing forward punch.
- (3) *Kia* on fifth step.
- (4) Go back to starting position and repeat sequence using each of your techniques. (strikes, blocks, & front-snap kick)

## Walking Drill No. 1

- Student steps forward into left forward stance with left hand low block and *kia*.
- Crescent step forward with five *jodan* level forward punches. *Kia* on fifth punch. *Mawate* (back leg turns to face left forward stance with left hand low block).
- Crescent step forward with five *chudan* level reverse punches. *Kia* on fifth punch.
- Crescent step backward with rising block. *Kia* on fifth block.
- Crescent step forward with outside middle block. *Kia* on fifth block. *Mawate*.
- Fists out to sides (imagine holding two buckets of water by the handles). Five front snap kicks stepping into forward stance each time. *Kia* on fifth kick. *Mawate*.
- Five front snap kicks stepping into forward stance each time. *Kia* on fifth kick. Back leg slides back to make horse stance. Student faces left side.
- Side-stepping, student performs three side-snap kicks with left leg. *Kia* on third kick. Student looks to the right side.
- Side-stepping, student performs three side-snap kicks with right leg. *Yame* (close to ready stance.)

## Walking Drill No. 2 (Always *kia* on last technique)

- Crescent step forward, left hand low block with a *kia*.
- Crescent step forward using forward punch at *jodan* level five times. *Mawate*.
- Crescent step forward using reverse punch at *chudan* level five times.
- Step backwards using rising block five times.
- Crescent step forward using two techniques. Lead hand performs outside middle block followed by rear hand reverse punch. Perform this five times and *kia* on final reverse punch. *Mawate*.
- Crescent step forward using two techniques. Lead hand performs inside middle block followed by rear hand reverse punch. Performs this five times and *kia* on final reverse punch.
- Step backwards into back stance. Lead hand performs knife-hand as rear hand protects the solar plexus. Perform this five times.
- Fists out to sides, away from body. Perform five front snap kicks. *Mawate*.
- Fists out to sides, away from body. Perform five roundhouse kicks. Back leg slides back to make horse stance. Student faces left side.
- Side-stepping, student performs three side-snap kicks with left leg. *Kia* on third kick. Student looks to the right side.
- Side-stepping, student performs three side-snap kicks with right leg. *Kia* on third kick. Student looks to the left side.
- Side-stepping, student performs three side-thrust kicks with left leg. *Kia* on third kick. Student looks to the right side.
- Side-stepping, student performs three side-thrust kicks with right leg. *Kia* on third kick. *Yame* (close to ready stance).

# COMPUSOLRY FORMS- KATA

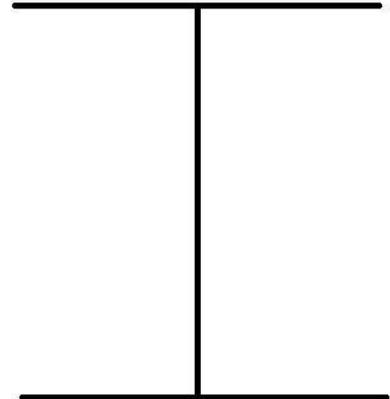
Kata is a set of movements that a student practices. These movements should simulate an imaginary encounter with an opponent of the same height and size as the student. Students will need to perform kata at proficient level before testing.

## *Taikyoku Shodan- First Cause*

This kata is the foundation for the first series of Shotokan kata that students will learn. This kata consists of three techniques:

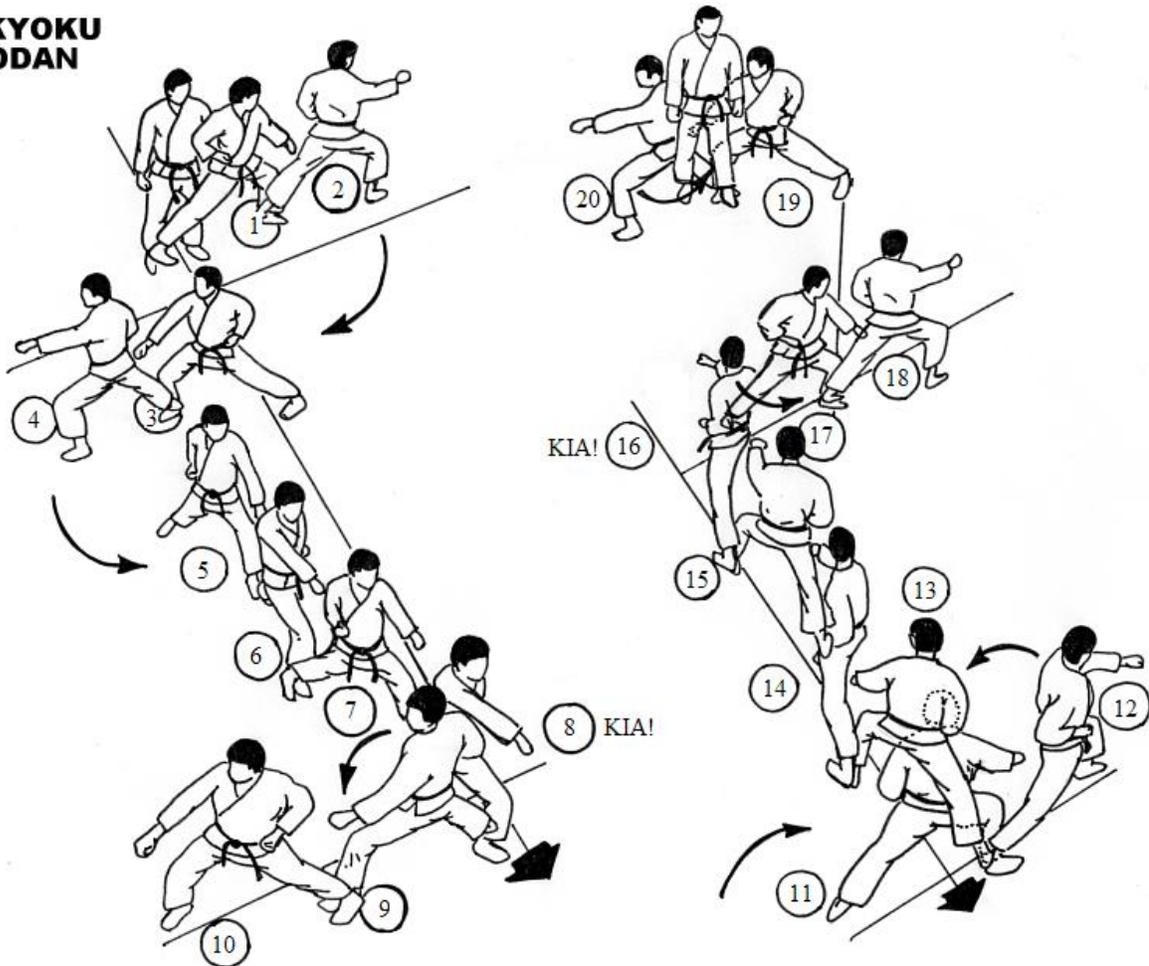
- (1) Forward Stance
- (2) Low Block
- (3) Forward Punch

Beginner kata follows the path of an "I" pattern shown here. Students will need to perform kata at proficient level before testing.



"I" Pattern for Beginner Kata

## **TAIKYOKU SHODAN**



# Heian Shodan- Peaceful Mind #1

This kata is the first in a series of five. The pattern of movement stays in the same "I" pattern, but new techniques are now forming combinations of blocks and counters.

