



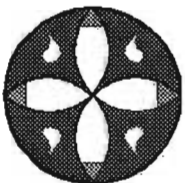
4TH ANNUAL INTERNATIONAL SYMPOSIUM

NOVEMBER 5-7, 1999

AKRON CENTER FOR THE MARTIAL ARTS

SESSIONS

Thursday:	7:30 pm to 8:30	General training session
Friday:	10:00 am to 12:00	
	1:00 to 5:00 pm	And short session in evening
Saturday:	9:30 am to 12:00	
	1:00 to 4:30 pm	Reception in evening
Sunday:	10:00 am to 12:00	
	1:00 to 3:00 pm	



ACADEMIC STUDY TOPICS

- 1. Introductory Comments**
A brief overview of the introductory essays and discussion of teaching arrangements for the symposium
- 2. History of karate, jujitsu, and related arts**
Relationships between the arts and the reasons for the many cognate forms that we have today
- 3. History of the Kwanmukan, founders and reasons**
- 4. Genealogical roots of the Kwanmukan**
Our family tree
- 5. The psychological philosophy of the Kwanmukan**
Cartesian, athematical, and Gestaltist logic
- 6. The conceptual framework of the Kwanmukan**
The resulting cognitive restructuring, and corresponding virtual reality induced by our learning methods
- 7. Expanding concepts of leadership within the arts**
Educational methods and grading criteria
- 8. Core knowledge requirements for our related arts.**
 - a. Understanding of the core-knowledge curricula for our related arts.
 - b. Karate - Taekwondo
 - c. Tai-ki
 - d. Ju-jitsu - Judo
 - e. Kwon-Bop - Chuan-Fa - Kempo
 - f. Kobudo - Weaponry
- 9. Values of special training drill in the Physical Training Curriculum**
 - a. Yoga
 - b. The kwonpo (kwon-bop) relationships
 - c. Miscellaneous drills

SCHEDULE

Thursday - Nov 6 Hombu Class 7:30 pm to 8:30

Arrivals and a general meetings as necessary, including evening workout

Friday -Nov 5 Session 1 10:30 am to noon

Preliminary Discussions - Academics - History - Understanding of Our Styles
Connections - Kwanmukan Standards: (Instruction Methodology , Regulations,
Procedures, and Protocol) - Overview of Physical training, Nutrition, Weights
Exercise

Friday -Nov 5 Session 2 1:30 pm to 5:00 pm

Physical training: Waza and Kata Bunkai using Kawashi, Kuzushi - Practical
Gripping and Shoving Responses - Flexibility exercises.

Friday Viewing Videos at Hanshi Anderson's in evening

Saturday -Nov 6 Session 1 9:30 am to noon

Review of the previous day - Physical Training: Morning exercises - Study of
the standards of the Kwanmukan - Kumite Study (Developmental -
Demonstration, Competition) - Waza (Ippon, Sanbon, and Self-Defense) - Kata -
Bunkai, and Ordinary and High Kata methods - Chanbara Training

Saturday -Nov 6 Session 2 1:30 to 5:00 pm

Review previous information- Weapons/Kobudo/Bong Sool - Crisis Intervention
Techniques — Working with and motivating young people - Jujitsu/Aikijitsu -
Flexibility exercises - Movement drills - Kwan Bop Relationship Technique -
Kwanbu drills, line kicking - Kenka techniques

Saturday Reception at Hanshi Anderson's Home - - 7:15 pm

Sunday Nov 7 9:30 am to finish after noon

Review of all material --- Practice and study of applied power and sensitivity
hand drills, Kwan-Kong Chung-Kwon pattern

1999 Kwanmukan Symposium, Akron, Ohio

Our efforts are dedicated to these great masters who have led the way.

Grandmaster Chull Hee Park, Director, Kang Duk Won Association, Seoul, Korea
Grandmaster Nam Suk Lee, Director, Chang Moo Kwan, Seoul, Korea
Grandmaster Il Joo Kim, Akron, Ohio, Director, Taekwondo Association of Ohio
Grandmaster Robert A. Trias, 10th Dan, Director USKA (Deceased)
Grandmaster Masafumi Suzuki, 10th Dan, Nippon Seibukan (Deceased)
Professor S. Nakabayashi, 8th Dan Kodokan Judo (Deceased)

I wish to that the following Kwanmukan Yudansha for their valuable assistance.

Mr. Patrick Hickey, MA. BA. CLU, Stow, Ohio, President USA Karate Foundation
Mr. Robert Saal, Rootstown, Ohio
Mr. John Linebarger, Tucson, Arizona
Sheriff Larry Overholt, Ashland County, Ohio
Mr. Carl Wilcox, Asheville, North Carolina
Mr. Jeff Ellis, Strongsville, Ohio
Mr. Michael Bukala, Cleveland, Ohio, President World Kobudokan
Mr. David Ames, Akron, Ohio
Mr. Jerry Andrea, Cuyahoga Falls, Ohio
*Dr. Michael Dunphy, Ph.D, MS, BS - Chmn. of Dept. of Natural Sciences - Walsh University,
Canton, Ohio*
Dr. Brian Pendleton, Ph.D, BS - Professor of Sociology - University of Akron, Akron, Ohio
Mr. Mike Piaser, Twinsburg, Ohio
Lt. Colonel David George Anderson, Ph.D, JD, CPA, CIA, (USAF ret) Niskatuna, NY,
Lt. Colonel Bruce Bethers, US Army, Reno, NV, President USJJ
Maj. James A. Caldwell, (USAF ret), President International Shudokan Association
Dr. James Dussault, President, Global Martial Arts

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<http://www.anderson-usa.com>

PERSPECTIVES OF THE MARTIAL ARTS

This brief essay is a treatise on the Kwanmukan perspective on the various martial arts. I have begun with an imaginary conversation between the great masters of yesteryears who originated the modern cognates.

The setting is a meeting between those great masters who came together to discuss how they might live in a comodus manner and how to expand there influence.

“Why don’t we use our heads and double our business? Let’s invent some differences between TKD and Karate, and then why not between Jujitsu and Judo, and also between Jujitsu and Karate? Then we can structure it so we will need to learn only half as many techniques. That will give us an added bonus of having to demonstrate only what we are fully prepared for.

And while we are at it, let’s reinvent Oriental Philosophy. Let’s read some commentaries on Zen and reword them to sound mysterious and arcane, and know only to the initiated, and then release them to our students. And if all that sounds good, why not also incorporate the ideas of Confucian about how to keep order in a society and to keep the troops in line? Don’t the concepts of filial piety, obedience to the seniors, and all of that sound like what we need?

But we must be careful not to restructure this elite knowledge in favor of the majority. It must be a senior esoterata and we must be able to change it at any time.

I am afraid that the above is not too far from the truth if you were to remove my insertion of motive. However, all the great masters of yesteryear cannot be so excused.

Nearly all martial arts should be considered as a group because, when considered individually, nearly all have common threads: group survival and betterment and whose purpose, reason, and being start with the creation of an ability to punish aggression up to the awarding of the finality of death.

Getting the maximum benefit from the arts requires dedication and study, both uncommon these days. Using Mark Twain’s words we can say that “Thousands of [karate] geniuses live and die undiscovered - either by themselves or by others.” Undiscovered talents are lost because they expect the arts to be fun and entertaining. The values and rewards of repetition and tireless practice are missing by default. Attitudes that create first class martial artists must be internalized and then demonstrated through personal actions. Great leaders accept nothing less that a clear demonstration of respect, sincerity, dedication from their students.

With the popularity of the arts in today's culture, there are many choices available to people interested in training. The unformed think that martial arts disciplines are separate and unique from each other; that one chooses to practice karate, jujitsu, taichi, etc. for exclusive benefits that each one appears to promise.

The truth is that all the martial arts are built from the same cloth and should convey similar benefits. Unfortunately, many practitioners use their art as a study in itself, sport karate athletes are a good example. Marshal McLuhan, the noted scholar on communications who wrote "*Understanding Media*" complained that the media was becoming the message and penned a short book called "*The Medium Is The Message*." The importance of practice is not the practice itself (which does have a certain physical value) but instead is the message conveyed. Viewed in this way, karate users often confirm the existence of a *zero knowledge proof*, showing that karate can have form and not content.

I have taught karate in over 56 countries. Each group gets something different from the lectures depending on the culture and each person something different depending on the capacity to understand. Your capacity to understanding depends upon the way that you process information, connect concepts to previously known material, and the rigidity of previously held ideas.

You are in the arts, the martial arts, and specifically the disciplines of karate, taekwondo, jujitsu, judo, aikido, tae-ki, kwan-bop, kung-fu, kobudo, and yoga. Add wrestling and bladed weapons to this and you obviously have a lot of things to tie together.

We maintain our direction by the use of our conceptual framework and the guiding principles of the Kwanmukan. We search for balance, harmony, and appropriateness, which together we call congruity.

All successful people determine their guiding principles and goals and follow them religiously. Successful organizations do the same and the Kwanmukan is no exception. We have our principles ranked in order of importance and clearly stated goals. Our goals are in line with our principles and have a time schedule for completion.

The foremost guiding principle of the Kwanmukan is to maintain a strong, consistent, internal standard, that is quantifiable, integrated, and related. Another our guiding principle is - beware of foolishness.

We use kata analysis and synthesis (bunkai) incorporating circle and point methodology to set the foundation of the kata and then we structure the values needed to fulfill the form. This avoids the limitations of linear paths and enables the quantification of integrated practice.

Peripheral things must be set back and the vital issues brought forward. We have identified a core-knowledge common to all the arts and we use it. We speak the universal language of the arts and can travel as we wish through the various disciplines.

Our black belts are determined to reach preset goals and know where they are going. Jerry Ford made a statement some years ago: "If you don't know where you're going, any road will get you there." We have principles and know them. Being unprincipled means that you either don't have any or that you don't know your principles. Worthy goals a coordinate with principles.

Our black belts study orderly and integrated standards minimizing the limitations of the linear paths. We integrate the concepts of circle and point in our practice. If we cannot do that exactly, we can at least get a picture of the possibilities. We pursue this concept both in the technical standards and in creating a *Gestaltist* viewpoint which guides our practice. This is the way the arts were originally: merging form and function.

Some years ago, a perceptive advertising executive noted that "*The brain is an organ of survival, like fang, claws and talons; doesn't search for, truth but for advantage; doesn't use facts, but relied on beliefs; and uses emotions in place of logic.*"

The tools of thought and the manner in which we used them have changed in the last several centuries. We have moved from the liturgy of religious erroneonisms through rationalism to the current form of mathematical logic. Notwithstanding all the new methods of education, presentation, and logic, most of us still think by having a conversation with ourselves. It is still possible to judge a subjects depth of thought by examining the ability to articulate and present those thoughts.

Our English language has an orderly syntax with sequential lettering combined with an exact denotation which makes universal understanding possible. Unfortunately for the martial arts, most historical information was written in a completely different form. Precise understanding cannot be exact for anyone except maybe the group from which it arose. Confusion also arises because a lot of the information available to us was oral at first, then was written, then read and interpreted, then respoken, so cycled over and over. Warped mutated understandings are the result. These understandings are then used as a foundation for discrimination, causing all kinds of incongruity in our arts.

It is difficult to understand where we are, what knowledge we have inherited, and what we are to do if it is not authentic and full of historically errors. In that case, it would defy informed evaluation and critical analysis. Minimizing this problem calls for study of the major errors of historical reporting. We should recognize and deal with questionable reporting. Some basic errors are as follows:

1. **The Error of Exact Quotation** - This arises from interpretation problems caused by mistranslation, translations set in incorrect cultural context, and translation by a person who was not the compiler.

2. **The Error of Selective Compilation** - This arises from the compiler holding personal opinions which causes a stressing of select points. For example, the inability to detach from one's native language or the favored recognition of those ideas one finds interesting. In selective compilation, ideas are taken out of context and opposing views diminished or eliminated, even though compilers consider themselves unbiased.
3. **The Error of Fiction versus Facts** - This arises from receiving stories told by reputable sources as factual, when in fact they may be elaboration by the source, or perhaps repeats of stories heard and accepted by the source as factual. Hearsay is to be regarded with suspicion and noted as such.
4. **The Error of Cultural Biases** - This arises from ascribing one cultures behavior to another cultures actions.
5. **The Error of False Assignations** - This arises from incorrectly attributing or misplacing sources and categories. When citing a source, the originator must be clearly identified and if not, it should be so noted. For example: I once commented that if speed is vital to performance it is part of the technique. It was later attributed to me but I actually was quoting was quoting Geof Gleeson, a famous British Judo coach who in turn was quoting someone else. This is a common error and, for example, Black Belt Magazine is often cited as a reference source when the fact is that the writer is really quoting from unqualified source who might be entirely inaccurate. So the information is built upon over and over again and is cited and used as reference, and at its origin may have lacked validity.
6. **The Error of Attributions of Purpose** - This arises from authors attempting to determine the reasons and purposes for the information and in doing so, inject their opinions.
7. **The Error of Observer Bias** - This arises from authors attempting to determine bias on the part of the originator.
8. **The Error of Mixed of Homonyms** - This arises from authors confusing homonyms by thinking that a word means the same thing as another word that may be written the same or sounds exactly the same. This is especially true when foreign languages with different writing scripts have been Romanized into English type print. If A equals B, and B equals C, it does not stand that C must equal A.

9. **The Error of Fallacious Grouping** - This arises from authors clumping persons or ideas into groups and attributing special values to the entire group. It is especially egregious to ascribe the norms of one group to another set selected under different criteria. One example given is the question—Is Franklin Roosevelt a demagogue or a man of the people? An analytically correct response would be— Is that all the choices I get?

In closing, I strongly urge student of the arts to pursue the study of critical thinking throughout their progress and be skeptical about unstudied information. Also, be aware that human memory constantly rewrites history, and that some people remember the future and imagine the past. You should make many notes and record your ideas. In later years, you can pick up these notes and study them. It is certain that you will be amazed that you could have been so blind when you were younger. At what time were you closest to the truth? Does truth change with your perspective?

Its a matter of perspective,

Geof Gleeson, in answering “What is Judo” writes a comment that all martial artists should read.

If I tried to make a comprehensive 'shopping list' of all the qualities I think a 'good' judo competitor should have, I would be bound to omit some. Worse than that, I would be implying that if the individual did not have all, or most, of those qualities, he could not be a 'good' judo fighter. The truth is, a champion makes the best of what he has; that may be most of the qualities I would list, or very few of them. One of the purposes of training is to exploit develop of whatever innate qualities the ambitious competitor already has, for the maximum effect in the minimum amount of time.

After all, top performance is frequently a matter of compensation. If an individual lacks some supposed essential characteristic, he will deliberately cultivate some other unique characteristic of his which will more than outweigh the supposed benefits of the traditional factors. For example, several years ago flexibility was said to be the essential quality of a top judo man. At that time, Brian Jacks and David Starbrook were contemporaries in international competition; because Jacks was much more flexible than Starbrook, it was often said that he was therefore the better judo man- in spite of Starbrook's formidable successes. Even Starbrook's coach tried to make him more flexible, and in doing so possibly made him less effective. Starbrook's 'inflexibility was , in more ways than one, his strength. It was an essential part of his skill. Change it and you risked weakening that skill altogether.

PSYCHOLOGICAL PHILOSOPHY

A CONVERSATION FROM A PREVIOUS SYMPOSIUM

1. Never accept anything as true except what is evidently so.

a) We begin by *analysis*, conducting the examination by beginning with the most simple matters and proceeding to the more complex. In karate, the most simple and fundamentally actions that we do are found in the basic one step fighting. We assemble them in those drills and reexamine them for grouped validity. That is *synthesis*. We must always make expert calculations and circumspections so as to be confident that nothing essential has been omitted. *Analysis* is taking a complex problem and breaking it down into smaller components and studying one component at a time. *Synthesis* is putting the parts back together again.

b) Lets look at this again. Orderly, related, integrated practice -- which is *synthesis*. *Quantification* is what - its *analysis*. *Bunkai* permits the *analysis* and *synthesis* of practice allowing us to identify and avoid the errors (in our point of view) linear limitations. Now, we can state further that the analysis can be said to be a prerequisite to quantification and synthesis of orderly and related integrated practice. What are the second and third principles of Descartes' philosophy?

What did Descartes do - he created the *Cartesian* coordinates - didn't he? He was also the first person to really postulate modern philosophical logic. He was the first person to apply mathematical logic to metaphysics and was the first of the rationalists line of mathematical philosophers. The term *rationalist* refer to the concept of determination by thought and that you can understand it by logic and not show the empirical proof.

c) There are many mathematical symbolisms you can use as a tool for thought. Consider the logic of empiricism versus rationalism, which is like planning you work versus working your plan, Plato's complaint about how we can no so much and Orwell's counter-complaint about our knowing so little also are a case in point.

So once again we are back at the start of this discussion. Now, what we went over tonight is very complex. Our physical study was planned though rationalism and carried out under the empirical philosophy. Black belts should grasp these ideas clearly.

THE MARTIAL ARTS MIND

Psychological philosophy contains the concepts that I find best suited for analysis of martial arts thinking.

We have to be able to measure what we are doing. There has to be some kind of fixing of our present position for us to consider proceeding further. To make sense of our subjective and abstract ideas, we should make use mathematical of symbolism or at least tell stories that conjure up the right ideas.

Most people think by talking to themselves. If you want to listen to their thinking, listen to their speech. Thought processes are pretty much defined by one's ability to talk to one's self.

Our current technical age has brought a change of philosophical methodology. There is a distinct shift from *Cartesian Rationalist* thought to the use of mathematical logic. However, I still find the rational philosophy of *Rene Descartes* useful. In the arts, I think it is the most useful.

Start with the idea of a line having a beginning and an end, The argument can be very simple: For example, we can start our inquiry by asking: What is the opposite of everything? Of course, everything doesn't have an opposite. The term *opposite* is a *null operator*, just the same as a misused relationship in computer talk, such as a misapplied symbol for greater than, lesser than, or equal to. If everything had an opposite it would be included in everything. You can't have an opposite to nothing, can you? So now if I say what was before the beginning, how would you answer? If you said there was anything before the beginning, it wouldn't be the beginning. So the next question would be: How far back is the beginning? It is said that it is as far back as one can measure. The next question would be— How far can you measure? That depends on the ruler, and the past masters of mathematics noted that if you go halfway back, it could be that your ruler would shrink by half. They suggested that as you go towards the end, the epi, you keep shrinking and that you can never get there.

So, if we start at this moment, now, we can look forward to the future, an illusion at this point and backwards to the past, again an illusion. The first lies in imagination and the later in the delusion of memory. The only reality is the here and now, and it is impossible to show the now. Moving from the past of memory to the imagination of the future and back to memory is called consciousness. Avoiding the trip from end to end and staying in the now is called the *mind of no mind* and is the mind in which you can operate free from fear of result and free from memory of past pains and failures. This is the state of mind much sought after by advanced martial artists.

The further back in your memory you go the less accurate it becomes. The further you go forward in your imagination the less accurate it becomes. So, you can't imagine your birth, you can't imagine your death. Our ability to measure changes radically as it moves towards the extremes. People can't stay in the here and now and are forced to rely on either imagination or memory. Your memory depends on your imagination and your imagination depends on your memory. We all live in a imaginary world.

In the evaluation of systems there are

Individual Qualities

Distributive Qualities

Cumulative (additive) Qualities

ON THINKING

A basic understanding of the way the mind discriminates in the formation of value judgements leading to a selection of choice is critical for you as a martial artist. The adage for comparison has been: Black should be defined in terms of white and white in terms of black; good in terms of bad and bad in terms of good. This is simplistic at best and requires a knowledge of all possible alternatives. In the black and white the extremes are clearly perceived, the middle ground is unidentifiable and undefinable.

A short parable can be used to demonstrate a common error of such comparisons. --- Many times I have had people tell me that their style of karate was superior to my style of karate. My reply was: "Oh ! Then you must know my style? So tell me about my style." Well, it is doubtful if people outside my style can know what it is about, and thus any attempt to make a valid comparison must fail. I spent years learning my style and when I finally arrived, I also learned that complete comprehension had to be set in the context of other martial arts. More learning was in order. When knowledge is finally gained, it is evident that even those that know really must certainly doubt their knowledge. Now, since I took at least ten years of direct practice to learn my style, how can anyone who has not practiced it claim to understand it well enough to make any kind of valid comparison? And conversely, how can we make a critical comparison of others?

Understanding how other people discriminate between what is good and what is not so good is also important. For example, to determine the validity of a point, I need to understand why other people qualify it as valid or invalid. In karate, for example, to understand pushing away (hitting) you must understand pulling (grasping); kickers study punchers and punchers kickers. It is confusing to say that my style does this and your style does that or that my style is superior and your style is inferior. We must know from our own practice that different situations call for different applications.

Proper comparative analysis demands research. First, the point must be understood in the context of the pros and cons. Ideas should be defended on both sides and sources should be cited correctly, trying to note the viewpoint of any defense. How people have attacked and defended the issue in the past should be researched. If you don't know how the issue has been successfully or unsuccessfully attacked in the past, you are not prepared to argue your point.

Scholarly research attempts to assemble data supporting both sides of an issue and then let the conclusion be drawn from what is shown. It's almost like the legal system where you have the lady with the blindfold holding two scales in her hands. You put data on one side, put data on the other side, and that data which carries the most weight, wins the point. Many really sound philosophical arguments have been defeated

because the loser contested with less skill than the winner. Losing the contest does not mean that your position was less valid.

Every technical argument has to be seen in the light of later discovery. Many sound ideas have been dismissed with ridicule and later proven correct when the fitting tools of measurement and argument appeared. A formulator of sound discrimination methods was Lord Bertrand Russell, whose possessed an outstanding ability for critical thinking and whose books on mathematical analysis principles set the stage for modern mathematical logic.

To return to the main point of this essay, making judgments regarding the technical superiority of one group over another or one style of another is difficult and if done without the proper knowledge, foolish. It is similar to making judgments on one's ability to think.

Karate people tend to drift into metaphysics based on emotion and stay unconnected to discernible facts of any kind. This argument is epitomized by the story of the great master who claimed he could draw energy out of the Universe for his karate techniques. Metaphysical sounding or not, where else would he get it?

Analyzing karate is in some degree similar to driving down a line of closely placed telephone poles. If you look at them all together you see a blur, you look at each one individually you don't see the others. You have the choice observing them in context to observing them individually. (This is the famous Forrest for the Trees story) In this case, we will use ideas and words in lieu of forests and trees.

Many of the concepts of karate have been passed on by words. Words from one part of the country can mean something different in another part, especially, psycholinguistic words such as free time, tough, educated, etc. Even the meaning of body language change with the geography of another culture. How are meanings transferred from one area to another, from completely different cultures and civilizations and to different ages, and to completely different languages?

And if words don't really have the meanings that we think that they do, if they really are mistranslated, how can we rely on the accuracy of historical standards. If you cannot determine the meaning of what is said to you or what are saying, how can one even begin to connect what is done here to what is done there?

Educational systems use the imposition of conceptual frameworks, guiding principles, approved and accredited courses, and the insistence on functional and valid standardized certifications. To standardize concepts within the martial arts community is, of course, impossible, to structure and standardize the Kwanmukan is within our grasp.

Miscellaneous Notes

The Kwan Kong Cheungkwan is straight forward pattern that should be done with feeling and at emotion, and at the same time, calmness and serenity. When you allow your muscles and your eagerness to overwhelm the flow of the motion and you become excited and hyped up during the performance of the form you lose the benefits of the practice. Don't make faces, breath erratically, going bam-bam-bam-bam and rush to the finish. Try to simply walk through the form, examining the natural rhythm, balance, and dynamics and solving the imbedded conflicts.

Principles of the Kata Jion: On the linear throw, the hara locus is flat and snappy with the proper waist cant, on the lateral movements, the body does not throw but drops and rises to the stance providing a different rhythm and distancing method. All techniques are thrown from the hara and the stance drivers, the knees do not shift to favor the hand techniques.

Comments on the Shoto System

1. Proper stances, back and front, and relationship of best back stance to longest allowable front stance.
2. Moving from far back to far front slowly, the big muscles first and then with a powerful snap, maintaining a flat hara
3. Moving the hara as far as possible without displacement of the supporting knees, feet or ankles
4. Locking the middle connection from the hara to the armpit (in the JKA particularly)

The four conceptual kata training methods

1. Slow and with pressure "legato"
2. Fast and with full power-staccato
3. Fast and loose, relaxed for rhythm
4. The form at the proper tempo

SHIHAN OF THE KWANMUKAN

	<u>Age</u>	<u>Grade</u>	<u>Dans Held</u>	<u>Seniority Factor</u>
Anderson, George	.68	.50	52	.99.8
Hickey, Patrick	.50	.31	42	.71.1
Saal, Robert	.59	.34	33	.68.3
Ellis, Jeffrey	.47	.31	37	.68.8
Bukala, Michael	.47	.30	37	.65.7
Linebarger, John	.46	.30	37	.65.6
Overholt, Larry	.59	.34	35	.65.3
Wilcox, Carl	.60	.41	32	.63.1
Dussault, James	.45	.25	37	.63.0
Ames, David	.44	.24	36	.61.8
Dunphy, Michael	.43	.29	35	.61.2
Hickey, Pamela	.45	.30	34	.60.5
Andrea, Jerry	.48	.31	33	.59.9
Feldman, Larry	.57	.28	31	.58.5
Pendleton, Brian	.50	.32	31	.58.2
Piaser, Michael	.42	.27	60	.55.9
Caldwell, James	.45	.20	28	.53.5
Smith, Curtis	.47	.25	27	.53.1
Del Garbino, James	.41	.20	27	.52.1
LaBrecque, Brian	.40	.25	22	.46.5
Jones, Raymond	.50	.13	15	.40.3
Stephens, Danny	.48	.32		
Meusal, Alfred	.47	.33		

KARATE TECHNICAL EXAMINATION

Name: _____
 ss#: _____
 Shihan: _____

Date: _____
 Grade Applied for: _____
 Examiners sign on the back of this sheet

Work Session Attendance: When you attend the Kwanmukan workshop for the kata specified, Hanshi Anderson will approve your Shihan marking the appropriate box with an X. You cannot achieve a Black Belt without attending a work session on all Kata not marked with an (*).

A score of 5 based on a 1-10 standard must be achieved in all categories of technique. For the Academics a minimum score of 70% correct is passing. The test will be written and verbal.

	Work Session	PASS ✓ Test Grade
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ACADEMICS

Genealogical Line of Kwanmukan	<input type="checkbox"/>	<input type="checkbox"/>
Style Line of Kwanmukan	<input type="checkbox"/>	<input type="checkbox"/>
Conceptual Framework	<input type="checkbox"/>	<input type="checkbox"/>
Kwanmukan Style Relationships	<input type="checkbox"/>	<input type="checkbox"/>
Cartesian Logic	<input type="checkbox"/>	<input type="checkbox"/>
Empirical Logic	<input type="checkbox"/>	<input type="checkbox"/>
Errors of Historical Research	<input type="checkbox"/>	<input type="checkbox"/>

PARTICIPATION

Does the applicant attend Kwanmukan Training Sessions or the KMK Symposium.? Explain.

KARATE TECHNICAL EXAMINATION - INDIVIDUAL TECHNIQUES

Name: _____

Date: _____

ss#: _____

Grade Applied for: _____

Shihan: _____

Examiners sign on the back of this sheet

Grade Passing X ✓	Notes
Hachiju-dachi - - - -open-leg stance <input type="checkbox"/>	_____
Zenkutsu-dachi - - - -front stance <input type="checkbox"/>	_____
Kokutsu-dachi - - - -back stance <input type="checkbox"/>	_____
Kiba-dachi - - - -straddle stance <input type="checkbox"/>	_____
Shika-dachi - - - -sumo stance <input type="checkbox"/>	_____
Nekoashi-dachi - - - -cat stance <input type="checkbox"/>	_____
Fudo-dachi - - - -immovable stance <input type="checkbox"/>	_____
Mae-geri - - - -front kick <input type="checkbox"/>	_____
Yoko-geri - - - -side kick <input type="checkbox"/>	_____
Mawashi-geri - - - -roundhouse kick <input type="checkbox"/>	_____
Age-uke - - - -high defend <input type="checkbox"/>	_____
Chudan-uke - - - -middle defend <input type="checkbox"/>	_____
Gedan Barai - - - -low defend <input type="checkbox"/>	_____
Juji-uke - - - -X-block <input type="checkbox"/>	_____
Shuto-uke - - - -knifehand defend <input type="checkbox"/>	_____
Soto-uke - - - -outside-inside defend <input type="checkbox"/>	_____
Empi - - - -elbow <input type="checkbox"/>	_____
Gyaku-tsuki - - - -reverse punch <input type="checkbox"/>	_____
Nukite - - - -spear hand <input type="checkbox"/>	_____
Oi-tsuki - - - -lunge punch <input type="checkbox"/>	_____
Seiken - - - -regular fist <input type="checkbox"/>	_____
Shuto - - - -sword hand <input type="checkbox"/>	_____
Sonoba-shuto Uchi - -knifehand <input type="checkbox"/>	_____
Sonoba-tsuki - - - -basic punch <input type="checkbox"/>	_____
Uraken - - - -back fist <input type="checkbox"/>	_____
Jump front kick - - - <input type="checkbox"/>	_____
Jump side kick - - - <input type="checkbox"/>	_____
Jump round house kick <input type="checkbox"/>	_____
Jump back kick - - - <input type="checkbox"/>	_____
_____ <input type="checkbox"/>	_____

KARATE TECHNICAL EXAMINATION - KATA

Name: _____

Date: _____

ss#: _____

Grade Applied for: _____

Shihan: _____

Examiners sign on the back of this sheet

FORM	Work Session	Exam Grade	Notes
Chang Kwang (Kwan Kong)	<input type="checkbox"/>	<input type="checkbox"/>	_____
Heian (Pyung-an) 1	<input type="checkbox"/>	<input type="checkbox"/>	_____
Heian (Pyung-an) 2	<input type="checkbox"/>	<input type="checkbox"/>	_____
Heian (Pyung-an) 3	<input type="checkbox"/>	<input type="checkbox"/>	_____
Heian (Pyung-an) 4	<input type="checkbox"/>	<input type="checkbox"/>	_____
Heian (Pyung-an) 5	<input type="checkbox"/>	<input type="checkbox"/>	_____
Chung Mu *	<input type="checkbox"/>	<input type="checkbox"/>	_____
Chang Kwang *(Tang Soo)	<input type="checkbox"/>	<input type="checkbox"/>	_____
Tekki (Chulgi) 1	<input type="checkbox"/>	<input type="checkbox"/>	_____
Tekki (Chulgi) 2	<input type="checkbox"/>	<input type="checkbox"/>	_____
Tekki (Chulgi) 1	<input type="checkbox"/>	<input type="checkbox"/>	_____
Tekki (Chulgi) 2	<input type="checkbox"/>	<input type="checkbox"/>	_____
Tekki (Chulgi) 3	<input type="checkbox"/>	<input type="checkbox"/>	_____
Empi (Yunbi)	<input type="checkbox"/>	<input type="checkbox"/>	_____
Jion	<input type="checkbox"/>	<input type="checkbox"/>	_____
Batsai Dai (Palsek-da)	<input type="checkbox"/>	<input type="checkbox"/>	_____
Palsek-so *	<input type="checkbox"/>	<input type="checkbox"/>	_____
Kwankudai * (Kongsangoon)	<input type="checkbox"/>	<input type="checkbox"/>	_____
Chinto * (Amhok)	<input type="checkbox"/>	<input type="checkbox"/>	_____
Sochin *	<input type="checkbox"/>	<input type="checkbox"/>	_____
Rohai *	<input type="checkbox"/>	<input type="checkbox"/>	_____
Seienchin *	<input type="checkbox"/>	<input type="checkbox"/>	_____
.	<input type="checkbox"/>	<input type="checkbox"/>	_____
.	<input type="checkbox"/>	<input type="checkbox"/>	_____

JUJITSU TECHNICAL EXAMINATION

Name: _____

Date: _____

ss#: _____

Grade Applied for: _____

Shihan: _____

Examiners sign on the back of this sheet

	GRADE	PASS	✓	Judo Grade _____	Grade	✓	Note
<u>TURNOVERS</u>				<u>THROWS</u>			
1			<input type="checkbox"/>		<input type="checkbox"/>
2			<input type="checkbox"/>		<input type="checkbox"/>
3			<input type="checkbox"/>		<input type="checkbox"/>
4			<input type="checkbox"/>		<input type="checkbox"/>
5			<input type="checkbox"/>		<input type="checkbox"/>
6			<input type="checkbox"/>		<input type="checkbox"/>
7			<input type="checkbox"/>		<input type="checkbox"/>
8			<input type="checkbox"/>	<u>CHOKES</u>		<input type="checkbox"/>
9			<input type="checkbox"/>		<input type="checkbox"/>
10			<input type="checkbox"/>		<input type="checkbox"/>
11			<input type="checkbox"/>	<u>BARS</u>		<input type="checkbox"/>
12			<input type="checkbox"/>		<input type="checkbox"/>
13			<input type="checkbox"/>		<input type="checkbox"/>
14			<input type="checkbox"/>		<input type="checkbox"/>
15			<input type="checkbox"/>	<u>HOLDS</u>		<input type="checkbox"/>
16			<input type="checkbox"/>		<input type="checkbox"/>
17			<input type="checkbox"/>		<input type="checkbox"/>
18			<input type="checkbox"/>		<input type="checkbox"/>
19			<input type="checkbox"/>		<input type="checkbox"/>
20			<input type="checkbox"/>	<u>ATEMI, PUNCHING & KICKING</u>		
21			<input type="checkbox"/>	Kicks		<input type="checkbox"/>
22			<input type="checkbox"/>	Punches		<input type="checkbox"/>
23			<input type="checkbox"/>	Strikes		<input type="checkbox"/>
24			<input type="checkbox"/>	Sparring		<input type="checkbox"/>