



FIRST ANNUAL SPRING WORKSHOP

April 7-9, 1999

AKRON CENTER FOR THE MARTIAL ARTS

<u>SESSIONS</u>		<u>COSTS</u>	
Thursday:	Arrivals	Seniors	\$75.00
Friday:	AM - Meetings	Juniors	\$50.00
	7:00 to 8:30 pm		
Saturday:	9:30 am to 12:00		
	1:00 to 4:30 pm		
Sunday:	10:00 am to 1:00		



一九九九 關武院

ジョージ・アンダーソン



INTERNATIONAL MARTIAL ARTS SYMPOSIUMS

ASIAN MARTIAL ARTS UNIFIED THROUGH THE KWANMUKAN

AKRON, OHIO - FRIDAY NOV. 5 THRU SUNDAY NOV 7, 1999

HISTORY - PHILOSOPHY- ANALYSIS - PRACTICE

*Karatedo Taekwondo Kobudo Bong Sool Manchurian Kenpo Kwan-Bup
Kobudo Edged Weapons Aiki-Jitsu Jujitsu Judo International Kata
Kata Bunkai Sports Karate*

Vital information for all, instructors, students, kyu & dan grades



Kwanmukan International Symposiums

Check out our World Wide Web sites at

<http://www.kwanmukan.com> <http://www.wkf.org> <http://www.usakarate.org>

KWANMUKAN INTERNATIONAL WORKSHOP
Friday, April 7 thru Sunday, April 9, 2000
USAKF National Training Center

"International Headquarters: 1300 Kenmore Blvd, Akron, Ohio 44314
(330) 753-3114 Fax (330)-753-6967 eMail: usakf@raex.com

VINCIT QUI PATITUR - HE WHO ENDURES CONQUERS

The Kwanmukan does good things for American karate. We keep our most excellent combat arts connected to accepted traditional values within the American tradition of improvisation, improvement, and continual development.

The theme of the Spring 2000 Seminar is the application of destructive technique. Pop, snap, poke, and whatever works are the keywords. Speed, accuracy, and the possibilities of continued action are prime directives.

The major precepts of karate attacks are: *Surprise, Quickness and Speed, and the Violence of the Action.*

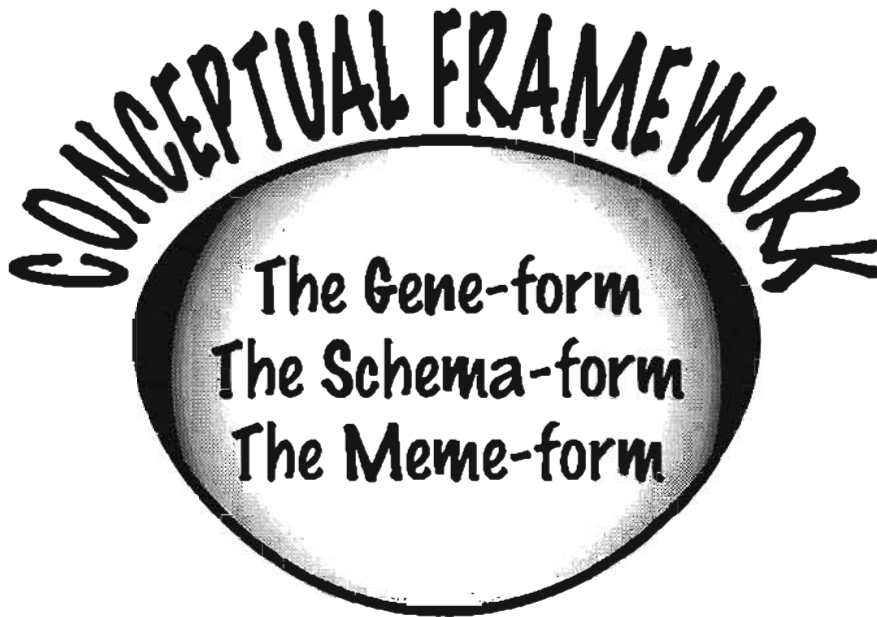
We will study the high level interpretation (bunkai) of the traditional forms handed down from the Shotokan and the Shudokan styles of karate. We plan on covering kata from Pinan (Heian) 1 through 5, Jion, Bassai-dai, and if we have time, some of Kongsangoon in both the standard and high levels.

We will review the conceptual framework of the Kwanmukan and the concepts of virtual reality as applied to all the martial arts.

If we have time, we may review classical ippon kumite as it relates to the high level forms of kata interpretation.

Notes and writing from this work session will be reviewed and edited for inclusion in the revised Kwanmukan Manual.

**WE MUST BE ABLE TO SHARE
THE FIERCENESS OF OUR ANTECEDENTS**



*The Gene-form, Schema-form, and Meme-form
are internalized by the*

Standards

the correct presence of which is displayed by the

Indicators

the desired outcome is the development of a positive

Cognitive Restructuring

THE RELATIONSHIP OF KATA BUNKAI TO VITAL ATEMI

Advanced Kwanmukan practitioners must know how to defend themselves and their families. They must be able to create destructive force and have the wisdom to comprehend the context in which it is to be applied. In other words, advanced Kwanmukan practitioners must be experts in *poking* atemi, backhand slaps, ridge-hands, shudos, single-knuckle fists, etc., any of which can induce life-threatening trauma.

When training situations are not really realistic, your approach should be your *safety* and *mind control*. (This is also applicable to animal control.) Attempts to design your training to what you think are your abilities is not good. You must rely on an experienced and knowledgeable instructor.

In drastic situations, departures from ordinary defenses are necessary. For bad situations you must stun, stop, or destroy the attackers capacity to continue attacking. In serious life threatening confrontations, the higher levels of the martial arts violence must be considered. In such situation, **surprise**, **quickness**, and **violence of action** are the supreme directives. The social and legal ramifications of violent actions must be inculcated in the student prior to the actual instruction in the techniques themselves. Teachers should be certain of the character of the persons to whom they teach dangerous techniques and for those violent, uncontrollable students with a short fuse, knowledge of dangerous techniques must be prohibited.

Serious training in deadly techniques is only available at the Kwanmukan symposiums and must always be accompanied by a lecture on vicarious liability. Because of the dangerous and vital nature of the techniques, it is only available to persons of good repute who are properly vouched for. It is always accompanied by close inspection, due consideration and is presented within the context of extensive academy instruction. Normally, senior instructors are nervous about revealing vital techniques to student who have not practiced for a long time because lower grades are generally considered unable to exert the proper self-control. This is due in some part to the mind numbing repetitions used to inculcate proper body actions in the beginner courses. Advanced grades escape that numbing of the mind and during their long-time practice have revealed their characters so teaching them is not so dicey. However, elders and seniors often lack the physical assets required for the application of technique and inadvertently draw younger more agile student into the forbidden area because they need good partners for demonstrating throws and other rough techniques.

High level courses are mandatory for advancement through the arts and for those who do not receive this type of training, most just develop an advanced imagination.—they imagine they have advanced. This is true for all applied and performing arts and in the military, for all officers of rank special training is mandatory.

Kwanmukan yudansha should spend plenty of time under advanced instruction. One indicator of having received such instruction is the demonstration of an understanding of the differences between normal kata and high form and the principles of their related interpretations. Each method introduces interesting opportunities, but the study of those in the high form are required for advancement in grade and the failure to understand them will, in time, result in a

denial of promotion for high qualifications. The concepts of ancient karate lie in the high form and all highly graded student must know them.

At the beginner level, the context is narrow; at the senior level, the context is broad. At the beginner level, the choice of techniques is broad; at the advanced level, the choice of techniques is narrow, especially in dire situations. The use of weapons and the current craze for grappling options further muddy the understanding of possibilities.

Traditionally, the puzzle of how to merge beginner and advanced training groups has been dealt with by simply ignoring the matter. Usually, it becomes a question of what master teaches and which students train. If the instructor is bored and the students losing interest, the teacher often interject serious techniques as a entertainment to all. This is very bad and any Kwanmukan teachers risk the loss of there license if caught doing this.

Karate is not a way of life, it is a way of living. Instructors are advisors in how to live and as such confront complicated questions such as:

Who knows what to teach? Who can offer sound advise on the creation of a well-directed life? Who understands the ethics or morality of physical confrontations? Who has really fought (many people have fought only in a reconstructed memory)? Against whom? Repeatedly? Who can perform? Against what? In what circumstance? Who can teach? What is their experience? Where does this experience lie, in memory, in imagination? How was it obtained, books, stories, movies? Who qualified you? Did you check yourself off? Who qualified your qualifier and who approved that person?

Can Instructors really answer the above questions sincerely and with good conscience. Students also expect their senseis to have adequate experience to advise them fairly on these question. If the senseis cannot answer from reality and have experience only through their imaginations, then at least the master instructor must able to to lend assistance. It is a truism that if the instructor staff doesn't know and lives only in fantasy, then the students also will not know, and will likewise live in their imaginations. Fantasy is the mark of a very weak instructor staff.

Adherence to the principles of reality and the principles or conceptual framework of the formed reality can be loosely referred to as *style* and more correctly noted as *family*. Grandparents and masters were seen to have real knowledge and exerted it by determining who accomplishes what, when, who did it benefit, and what was that benefit? The great-grandmasters who set down the regulations for the application of dangerous techniques were influenced by their martial arts families and their personal culture. Conflicts with persons from different families or from different or unknown cultures require great understanding, the presence of which can determine the result of any confrontation.

In this culture, we value peace, tranquility and the rule of law; our higher-class citizens would rather go to court than fight. Accordingly, our karate classes must teach accepted social values and provide a safe environment, avoiding unnecessary stress and physical roughness. But that is not the way of the Oriental arts. The way is what it is and should not be altered by any instructor to fit commercial needs.

Most serious students want to be real martial artists and not just trained athletes: somewhat

of a boxer or somewhat of a wrestler. Good loose legs and high stretching abilities help create sham karateka who find their home in teaching and rely on demonstration only. We all understand that a lack of serious muscle tone often allows the demonstration of higher kicks and we, in the Kwanmukan, see through this and offer correct and true opportunities. Serious students make the correct choices, those that are fooling around choose, if they can, to bask in the pleasure of being an admired. Who doesn't want to be able to create a stunning picture that leads people to believe they possess fantastic abilities?

As previously noted, general classes do not really strengthen your abilities because of the mind numbing repetitions. This mind numbing repetition is important for things like body development and the inculcation of patterned breathing, but will not instill the essence of the arts. Reciprocal actions, weapon chambering, strong kicks, punches, and blocks are good basics but are not, in themselves, the essence of the martial arts. Character maybe, but not technique.

Understanding how we get our karate knowledge and the accuracy of that information is a real problem for advanced practitioners. We often justify the presence of some particular knowledge just because we have it on hand and really cannot show that information's source or accuracy. Realizing that it is not enough to just have information I steadfastly lecture on the Kwanmukan family tree and direct the information I present to what I deem to be the proper source.

The superior student understands that people, including themselves, usually defend their currently held knowledge. The superior student tries to clarify sources and is wary of implanting unidentified knowledge. In any case, the superior student's mind remains open to further learning, including the possibilities of changing closely held concepts whenever further study may show them to be false or misleading.

In the Kwanmukan, we try to integrate knowledge with the learning methods within our conceptual framework. The concepts of *schema*, *memes*, and *gene-form* (the body) sets the base for our study. This lies in sharp contrasts with those groups who have read or heard something and then go searching for pieces of information that justify or support that something. We really make an attempt to understand why, how, when, and the big if we should include information into our study. We also try to understand the same for the exclusion of study material.

Let's take the study of kata and its corresponding *bunkai* as an example. How in the world did we get the idea that what is presented for meaning in kata contains any degree of such? How in the world do we get the idea that what we learn in basic training will aid or ensure our survival in serious conflicts? How in the world do we learn that may not be true? How in the world can we learn the correct information? ? How in the world can we recognize the correct information?

We all went through basic training and much non-functional information was implanted. How do we accomplish the un-implantation and replace that non-functional habits with those that are fully functional?

Basic kata and its interpretation (*bunkai*) are often incorrectly presented as *high form* and *advanced interpretation*. The strongest clue to technical mediocrity is the poor selection of targets for the applied atemi and the weak selection of control techniques. Maintaining peace and

tranquility are, of course, high principles, but self-preservation trumps all. And, if control is desired, then the actions must indeed control. Punching the body with your fist is an example of a weak target and grasping an opponent's one arm with both hands while the opponent's other hand is left free is an example of poor control which violates safety precepts.

Kata practice and related bunkai do not show vulnerabilities from different angles of attack or the possible arrival of other hostiles. These are commonly referred to as time and positional constraints. If grappling occurs, problems can arise from focusing on a single opponent and going to the ground for subduing techniques while ignoring the possibilities of other combatants entering into the fight. Failure to recognize the presence of potential weapons is a serious mistake.

Techniques used in sport martial arts are nearly useless in serious confrontations, with the exception of the power, fury and brute force gained in training (no small matter). Of course, punches and kicks and other fundamentals of techniques such as waist flexibility and properly hardened strike weapons must all be of good quality to support any kind of defense.

Advanced techniques of a serious nature are multipurpose, that is to say that defenses can be turned into attacks and vice-versa, and efforts can be redirected to another angle of attack. Weapons can be substituted for open hands and are really useful in multiple opponent attacks

Serious training must stress possible life threatening attacks and techniques must be somewhat compatible with the basic inculcated techniques, but still must not impede further learning. We do want to build on the basics, it is just that the basics and the advanced technical instructions must be coordinated. If the advanced techniques are not known, then coordination is clearly impossible. Furthermore, techniques must be compatible with hand held weapons such as the club, knife, and cane, and it is also a good idea to consider the movements used in fencing.

Vital atemi starts with the choice of target areas and sound training should not habituate poor choices. Vital targets such as the eyes, throat, and groin should always be the primary choice whenever your survival is in the balance. Your own vital areas must be defended in all confrontations, and must not be positioned in such a way that they are jeopardy if matters might take a dangerous turn. In less than dangerous situations, feigned or flicking attacks to the eyes, throat, and groin can provide important distractions that sometimes tip the balance.

The vital strike capacity stressed in advanced bunkai practice also minimizes the need to consider cold weather apparel factors such as heavy overcoats, jackets, gloves, scarves, hats because you are poking at areas not covered with clothing, except for the certain degree of eye protection gained by wearing glasses.

Kwanmukan vital atemi conforms to these operational maxims:

Success and survival depend on:

1. Surprise, Quickness and Speed
2. Violence of the Attack
3. The destruction of an attackers ability to continue an attack

**"If the only tool you have is a hammer,
then every problem looks like a nail!" Anon**



You must stun, stop, and destroy the ability of your opponent to continue attacking.

Control techniques are not usually vital and must only be applied in situations that clearly will not turn life-threatening. Destructive techniques are not necessarily vital techniques. A ha-ha example of this might be when a person is strangling someone you don't want strangled and you have a hammer available and want to do something about it. Just strike the strangler really hard on the instep two or three times with the hammer. I am sure that you can picture the destructive side of that action and appreciate the measure of control that you have gained over the strangler's action, all without applying vital atemi.

However, vital destructive force would have been called for in the Richard Speck case in Chicago some years ago. This guy tied up about a dozen nurses and shot them to death one by one. If one of the nurses had applied vital atemi, such as sticking him in the faces with a pencil, some of the woman might be alive today.

Ordinary karate practice is for the physical health of ordinary people and is, in the normal sense, not vital. Healthy and alert people can be formidable people but health by itself does not lend the self-defense capacities available from advanced martial arts training. Knockout quality karate is often equated to vital karate but it is in reality a game which ignores the possibility of multiple opponents, dangerous bare hand atemi, weapons. Remember, truly deadly applications are not designed to deter, but to stop, stun, or destroy the ability of the attacker to continue the attack.

Many potentially good martial artists have training under a system that suffers from a lack of reality. We teach serious students of the Kwanmukan serious techniques. For example, one of the greatest aides in a serious fight is a hard wall behind the attacker. Consider carefully before you put your back to the wall. If you are body slammed into the wall, your head will probably slam into the wall also. The results are similar to falling to the floor and bumping your head on the floor. There have been several tournament deaths from just such an occurrence.

Making assumptions about an encounter can display another kind of lack of reality. Never assume. You should read the situation and understand what plays are possible, but don't assume anything. For example, many teachers of the arts direct their student to do thus or thus in a given situation: "If a person strikes at you, do a defend and counter" type of thing. That recommendation is ill advised as a broad mandate. I have often said that: "In a tricky situation, I really would like a sock full of rocks and icepick. The sock makes a good blackjack, the rock can be thrown, and the icepick sticks." Of course, I really don't want any attacker reading this and approaching me with that advice in mind. How do I know the attacker hasn't adopted the rock and icepick approach and plans on using it on me? Due consideration is the trick.

Misreading situations and following flawed procedures also causes problems. For example, consider a fellow teaching knife defense with a slip, block, and control approach. For me, as an attacker, I could attack with the sheath and then stab with the knife. As a matter of fact, one time an instructor was teaching a class on how to disarm a knife wielding attacker when I stepped in to see what he would do with my ideas. I started the Kwanmukan knife pattern and when he appeared about to interrupt, I threw the knife, the point hitting him in the chest, and then slit his throat with the other knife (figuratively speaking of course).



QUALIFICATION VERSUS CERTIFICATION

A perplexing problem with the acquisition and dissemination of knowledge is trying to figure out where it is, and from whom is it available, and how do you go about getting it.? Who is it that is *qualified* to teach, how were they *authorized*, how did they learn the material and how can we be sure that they remember correctly?

Spending a long time as an apprentice does bestow qualifications. Practicing without an instructor does not bestow critical knowledge. Practice, most cases, does not make perfect. It is merely a step in the right direction.

Now, let's consider the classifications of *achievement*, *authority* and *seniority* commonly held in our arts. We have:

1. Dan grade
2. Teaching grade
3. Sempai factor
4. Seniority factor
5. General specialties such as:
 - a. Coaching
 - b. CPR
 - c. First aid
 - d. Referee license
6. Kata check offs
7. Kobudo check offs
8. Ju-jitsu check offs
9. Others

All the above are divided into the categories of:

1. Authority designations
2. Course completions
3. Diplomas of accomplishment

Further critical analysis divides the designations into:

1. Fixed date examinations
 - a. Attesting to performance on a fixed date
 - b. Attesting to passing of an examination on a fixed date
2. Moving date status
 - a. Attesting to the status at any specific time
 - b. Designate authority for a specific time and place.

As you can plainly see, some of the designations are *what was* and others are *what is*. Dan grades can be either, but at the moment in which they are awarded, they are a certification at a fixed time and place. Many dan grades holders study to upgrade their certifications through further promotions and so sometimes these certificates are qualifications.

Teaching grades usually are what is and if not, should be so noted, such as in case when the teacher retires. The title sensei usually refers to a teacher in a dojo under a shihan under an organization. Thus, they are a *qualification*. Sempai and seniority factors are specific items that are classed as *moving certifications*. Special Licenses are, of course, *date specific certifications*. Check offs are *date specific qualifications*.

Serious martial artists should make an effort to develop all certifications to the level of qualifications. You must realize that a date specific certification does not convey an indefinite qualification nor indicates continued study. Certifications can, in some sense, consider factors other than actual performance such as disabilities, age, occupation, etc. Some are somewhat person specific, such as high ranking law enforcement personnel. Qualifications, on the other hand, are what you are and what you can do: if you cannot do, then you are not qualified. The performance of kata, regular, high forms and all three variations of Bunkai are good examples.



STANDARD WORK OUT PROCEDURES

A healthy body without muscular imbalance allows optimum training development and reduces the threat of injury. Most people have some part of their body that is out of balance with the other muscles in a specific area and so cannot fully appreciate their potential. Periodic injuries occur in normal training and so they limit their goals because they think the injuries are from overtraining. They don't understand the underlying cause of their pain is a physical imbalance and usually attempt to alleviate the problem by a heavy stretching, which, although valuable, addresses only a part of the problem.

Any inherent muscular imbalance is detrimental to the quick and powerful application of martial art techniques. Strong and stable physical structures are the foundation of power and speed and are basic to the arts.

Repetitive blocking actions, punches, and kicking drills are important and necessary stabilization exercises but these exercises are not continued by advanced students. These basics, taught to beginners, reveal physical problems to be corrected, stabilize the body, and help avoid training injuries. Teaching the class, training in kata, and the random demonstration of techniques do not by themselves provide good body stabilization; high level techniques do not provide much in the way of body conditioning. Most advanced practitioners would benefit from some type of aerobic drills (for many, this is the point of free-sparring) and weight and yoga training.

Once an inconsistency, weakness, or fundamental imbalance has been determined, the practitioner should develop a plan to correct it, and when it is corrected, a further plan to prevent its reoccurrence should be implemented. Stretching is all right but a correctly designed regimen of exercise is more rewarding. Exercise must be structured to develop a body that can tolerate violent actions without injuring itself. Doing the morning drills is not enough but it is a start. They are simply a way to tune the body-mind for a beneficial and enjoyable day, and are a bit of insurance against an untimely strain.

Most black belts want to develop their kata and their understanding of theoretical techniques, neither of which help the body a lot, but unfortunately, instructional duties put conditioning and technical research on the back burner. Another problem arises if the majority of time spent in training is dedicated to basic drills. Stabilization is accomplished, but what time is left for the learning of advanced techniques. If advanced techniques are the point of concentration, there goes the body conditions.

Because such complications preclude advanced dojo instruction, the shihans must push their junior instructors to attend the important Kwanmukan training sessions, where technical matters are stressed.

Every work out should include a short and standard warm-up workout, one that is usually forgone in the constant rush to learn newer and more exotic techniques. The basic drill for all karateka should proceed as outlined below. The general repetition order is three forward in a front stances and three backwards in back stances.

The following is a suggested schedule.

1. A brief warm up exercise (such as jumping jacks.
2. Morning exercises when applicable
 - b. Rises and wiggles
 - c. Leg swings
 - d. Squat extensions
 - e. Toe walks
3. Different defends done individually while stepping forward
4. Different defends followed by attacks
5. Front leg lifts while stepping forward
6. Various kicks done individually while stepping forward
7. Side leg lifts while stepping sideways
8. Side kicks while stepping sideways
9. Side or round jump kicks - skipping to the side
10. Two of the relationships
11. One lightly done Pinan kata
12. Weapon hardening - makiwara practice

It is critical that the body section to be used as a weapon should be hardened to the point that it is actually a weapon. Makiwara use is mandatory and to achieve the results that you want, you must understand that just pounding the board will not do the trick. Beginning and advanced use of the forging boards and bean, salt and heavy bags are very different. Advance students obviously prefer the advanced methods (if they know them) because they apply the basic concept of high form, that of throwing the technique and having it stopped by the target. Fixed stopping initiates a potentially harmful biomechanical action, both in the training sense and in technical applications. It is hard to come to knowledge about hand training by watching a someone hit the forging post. The manner of striking is not clearly visible to the eye and the uninitiated usually sees only the striking of the board and the forming of the hand, completely missing the manner in which it was struck. Competent instruction can reveal the difference and set beneficial training in place. This is not one case where you can look and learn.



SOME CONSIDERATIONS FOR TRAINING

If you have bad knees or hips all wrestling techniques; grabbing, grappling and turning techniques should be avoided.

The use of the knees in driving into the thigh, hips, or lower side is important but for people with certain types of inherent instability these are to be avoided.

Stances are not really important, except that they must permit easy movement in all the normal positions and not restrict the turning of the waist. (Some really deep front stances so restrict the full turning of the waist.)

Familiarization with the use of small hand augmentation weapons is a prime consideration. Yawara sticks, ice picks, small knives, scissors, etc. can all be aids to survival.

Because of the terrible injuries resulting from "whacking," senior martial artists should understand how to apply emergency treatment for trauma they might cause and learn to treat their own bodies injured when they are used as violent atemi weapons. Here is a more that a hint that whatever weapons you plan on using should be adequately trained and hardened.

Morning drills, yoga and weights provide protection against basic imbalance and inherent weakness and are mandatory for every advanced student. Auxiliary aids such as the proper use of weight training and yoga provide corrective body balance

THE SQUAT THRUST STRETCHES

This series of drills presents an alternative to the infamous peacock stretch that has caused so many knee problems for martial artists. People with really bad knees can also utilize these drills by sitting on a very low stool and going through the routine. In the classical peacock stretch, strengthening of the legs is merged with stretching. In the squat thrust drills, the stretching can be separated from the leg strengthening or knee loading action. At the beginning, working with a partner is helpful. For the extended kicking exercises, you can use a bo (staff) as a training aid if you like, it helps a lot if your stretching ability is poor or you have an initial stiffness.

You should proceed with the sequence of stretch with a slow deliberate speed, attempting to hold each position for at least a few seconds. Posture is very important and you should attempt to keep your nose directly over your navel. If you are just beginning the exercises, place your hands on top of your head. In the side movements, advanced student push the opposite palm hand straight up with the finger in the same direction as the extended leg, and the palm hand toward the extension pushing down and with the fingers away. For the front and back drills, hold the hands on the head. When holding on to a staff, use your hands as you wish.

The exercises

Group 1

1. Squat on toes. Knees pointing 90 degrees apart and feet held about 12 inches apart
2. Maintaining an erect posture, extend the right foot to side and recover return to squat position. Do 10 times with each foot
3. Rise

Group 2

1. Squat
2. Maintain an erect position and extend left foot and repeat drill
3. Rise

Group 3

1. Squat
2. Maintain an erect position extend each foot to front 10 times
3. Extend left foot to front 10 times
4. Rise

Group 4

1. Squat
2. Maintain an erect position, squat, and extend each foot to rear 10 times
3. Rise

Group 5

1. Squat as before - set one foot to back, maintaining your forward position
2. Shift back and forward taking care not to rise
3. Squat as before - set one foot to side, and shift from side to side

Group 6 - Pole assisted kick drill -BO held by partner

1. Stand erect holding pole with left hand with pole directly on left side and chamber leg for front kick.
2. Touch middle palm foot to pole moving across and in front of the standing left knee, and then push the foot out knee held high to a heel thrust side kick directly to side
3. The body is held upright, the torso turning toward the foot and the butt pushed toward the target.
4. Shift to 3:00, then 6:00 then 9:00 and on around repeating the drill.

Variations of this drill

1. Double skip right kick and then side kick
2. Front kick, back kick and round house kick
3. Just plain round kick to the side completely



THE KWANMUKAN CONCEPTUAL FRAMEWORK

Tainting traditional beliefs by re-imagining history, perceiving it with a strict, narrow perspective, is near neo-paganism and at best is intemperate politics and totally narrows one's theological perspective. Understanding the criteria for the valuation of worth, in the sense of establishing priorities of preservation, and the subsequent duty of passing knowledge on to new generations, is vital in the formation of the standards for any strong philosophical institution, martial arts or otherwise.

Institutions of higher learning such as the universities of the west have long studied the implications of the understanding of values and concepts and the resulting discrimination and aberrations of culture arising therefrom. The philosophy used by the Kwanmukan to set the direction and goal for the training curriculum is similar to that necessary for the establishment of a university of learning. We, in the martial arts, should think and plan in the same manner as the universities, with the exception that we are more inclusive, in the Eastern sense. incorporating the body as a main facet of the mind.

The idea of a *conceptual framework* is not complex or difficult to grasp. Through proper study it becomes increasingly clear and relevant, and, in the end, vital; especially if the components are defined and understood in the context in which they are used. For example, the idea of a *schema* as a base for perception is defined in the propositions *Jean Piaget* in his presentations on *Developmental Schema*, referenced in the *End Notes of the Prefaces of the Kwanmukan Manual*.

Our *Conceptual Framework*; viewed through the study of the philosophical direction of the society; guides the establishment of our system and standards. The subsequent gradings and accompanying statistical analysis of our students advancement, lead to amplifications, diminishings, or corrections of our standards necessary to accomplish our strategic goals.

Because of this absolute need to develop philosophical direction and technical discrimination and thereby establish values worthy of our antecedents and culture, it is imperative that our teachers have a firm grasp of where we are and to where we are directed, even if they have to learn "it" by rote memory and regurgitate "it" later when a more complete understanding may be possible.

For this reason, some time ago, the following oblique tenet was accepted, which contains allusions that we hope will be completely understood in the light of future learning.

We use bunkai analysis and synthesis in the *Cartesian* manner. We incorporate circle and point concepts, avoiding the limitations of linear study paths. We enable the quantification of orderly and related integrated practice, pursuing non-sport related incrementalization and verification in grading. We form the foundations of kata through kumite, and structure the values needed to fulfill functional philosophy. Our *conceptual framework* consisting of:

1. The body - referred to as the (*gene-form*)
2. The schema- referred to as the (*schema-form*)
3. The body of shared knowledge - referred to as the (*Meme-form*)

The *gene-form*, the *schema-form*, the *meme-form*, taken as a group constitute a *conceptual framework*. This *conceptual framework* is manifest through *standards* and *indicators*.

The above should be studied until it is completely understood.

