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STUDENT CREED

I will work to improve my mind, my body and my attitude through positive actions.

I will develop self-discipline to help me reach my Potential.

I will use my skills with respect and responsibility to help myself and others.

I will train with intensity and focus!

END OF CLASS PLEDGE

As a Dedicated student of the Martial Arts, I will live by the Principles of Black Belt.

Honor * Integrity * Respect * Compassion
Self Control * Dedication * Courage * Indomitable Spirit

What's our goal? Black Belt Excellence - Sir!

How Do We Lead? By Example - Sir!

Thank You Class! Thank You - Sir!

KENPO CREED

“I COME TO YOU WITH ONLY KARATE, EMPTY HANDS.
I HAVE NO WEAPONS, BUT SHOULD I BE FORCED
TO DEFEND MYSELF, MY PRINCIPLES, OR MY HONOR;
SHOULD IT BE A MATTER OF LIFE OR DEATH, OF RIGHT OR WRONG;
THEN HERE ARE MY WEAPONS, KARATE, MY EMPTY HANDS.”

INTRODUCTION

Most people are totally oblivious to danger, convinced that danger will never be a part of their life. However, whatever your attitude might be, be realistic and ACCEPT the fact that dangers do exist, and consider them seriously. Once you ACCEPT the existence of these potential dangers, and realize that logical measures of prevention can help to avoid them, you have inherently armed yourself with a prime weapon against attack.

You must then create the DESIRE to do something about it, have the CONVICTION to begin your study of preventative measures, and instill the WILL POWER to see your desire to completion.

Whatever the attitude, so is the response. When in or out of class, treat your fellow students with respect. Belittle no one, encourage all, and become an inspiring example. Develop a **positive attitude** at all times. Avoid being averse to changing **your** attitude. Be willing to learn, to think, to accept challenges, to explore, and to share the knowledge learned. As you grasp the elements of the Arts, be creative! Do not just solve problems, but discover what they are! Subsequently, do not criticize others unless you have established solutions. **Problems without answers serve no purpose.** Cultivate flexible thoughts. They help to expand your **Vocabulary of Motion**. Developing flexible thoughts inevitably leads to increasing your ability to **alter and tailor**.

Areas of Testing

Knowledge: Students must know the entire curriculum necessary to progress to the next level. Each student should have Curriculum Requirement Sheets as part of their notebook. Although effort is rewarded, more so at the beginning levels, students must be able to perform all movements in their belt's curriculum at an acceptable level of skill.

Basics and Application: Good basics are the foundation of a good Martial Artist. Therefore we expect students to perform basics competently at all belt levels. Students should also be able to demonstrate an understanding of the application of the movements they are learning.

Spirit and Energy: Students are expected to perform their moves with high energy! "Kia's" and intensity of movement can demonstrate this.

Fitness: Students are expected to improve their fitness as they progress. This can be demonstrated by doing good push-ups and other calisthenics, as well as by performing the movements and forms with good endurance.

Attitude and Protocol: Students should demonstrate a positive and respectful attitude in and out of the Karate Class. Respect is to be shown at all times to Parents, Teachers, Friends and Instructors. Students should also follow the protocols of the school, such as bowing as they enter and leave the school, remembering their Sirs and Ma'ams and keeping their belongings in the proper place (shoes in the shoe bins, clothing hung up in locker room.).

FORMALITIES

Whenever tradition can complement the present, as well as influence the future, we should not hesitate to adopt it. Formalities and ceremonies associated with the Martial Arts have and still serve an important role. Because of their positive qualities they are stressed and emphasized at Aurora Martial Arts and all classes taught by Mr. D. Through adherence to formalities and ceremonies, discipline and respect become ingrained in the students. It must be emphasized that tradition, formalities and ceremonies followed in training focus on a philosophy of Respect and Personal Responsibility.

1. UNIFORMS: Students' at LBCC shall dress down for every class in athletic pants and an appropriate T-Shirt. This "uniform" should be maintained in a clean and sanitary condition.

2. VERBAL RESPECT: Black Belts and instructors should be addressed as "Mr." (Miss or Mrs. if the instructor is female) and then by their last name. This generates respect to those of higher rank. It helps to acknowledge their skill, experience, and time devoted to the Art. Since we address older men of the community as "Mr." as a means of showing our respect for their ability, wisdom, age, and experience, so should we show respect to those with more experience in the Art.

3. LATE STUDENTS: If a student is late for class, they must stand at the edge of the training room, be recognized and acknowledged by the instructor. The student will return the instructor's acknowledgement with a salute and a set of push-ups, before being allowed to join the class.

4. CREED & PLEDGES: The CREED has become an accepted Code for many Martial Artists. It denotes the Martial Artist's way of life in today's environment. Equally as important, the Creed acts as a guide to the Martial Artist in developing a keen sense of justice.

5. BOW / SALUTE OF RESPECT: Whenever a student enters or leaves the training area, he is required to bow. Bowing to the training area demonstrates respect for the Art as well as the area where others have trained before him. Bowing is done to inanimate objects, a salute (hand gesture) is always done to show respect to an instructor or individual. Like a handshake it is a sign of respect and friendship. Through such practice, students learn humility, to be courteous to others, to develop patience, as well as appreciate their instructor's efforts. The bow should stem from an attention stance. When you are bowing, bow your head for a period of two seconds before returning to an attention stance.

6. MEDITATION Before a class actually commences, students are required to meditate in a horse stance, with their backs erect, head bowed, eyes closed, and their left open hand covering their right clenched fist. This position is also assumed at the end of the training session. The purpose of this practice is to have the students clear their minds of all outside activities prior to starting their class. In the event they feel stress or anger, they should clear their minds of such thoughts to prevent them or fellow students from possible injury. With a calm and serene mind, they will be able to absorb new material more readily, become more conscious of their every effort, and crisp in their actions. In short, it prepares the mind and body to receive or reflect on the knowledge obtained.

When meditating at the conclusion of class, students are to ponder over the knowledge received and make a personal commitment not to ever misuse the new (or old) knowledge. They are to constantly reflect upon the preciousness of life and the Creed which they are to follow.

7. PERSONAL CONDUCT: At all times you are to act with respect toward yourself, others, and your school. Absolutely no smoking, drinking, or abusive language is allowed on the training floor or on any occasion involving you and/or other members of your school, and certainly not while in uniform. Be respectful to your training center; help keep it clean at all times for the benefit of all.

8. KENPO KARATE: A simple translation of Kenpo Karate would be "Law of the Fist and the Empty Hand". Chinese instructors of Kenpo were imported by the Okinawans to teach them the art of Kenpo. The Okinawans then developed the "Karate method of Kenpo". When Mr. Parker first began learning with Mr. Chow, Mr. Chow was calling the art, Kenpo Karate. This choice of words was due to the public familiarity with the word Karate. Today we refer to our art as Ed Parker's American Kenpo.

ED PARKER

Mr. Ed Parker (March 19, 1931 – December 15, 1990) was the foremost authority and creator of American Kenpo Karate. In the United States he was known world-wide as "Mr. Karate". He is the "Founder of American Kenpo", the president and founder of the Ed Parker Kenpo Karate Studio chain, as well as the International Kenpo Karate Association. He is the Father of American Karate having originated the first American version of Karate. He commenced teaching professionally in Provo, Utah in 1954. He opened his first professional Karate studio in the United States in Pasadena, California in 1956.

He has been featured in National and International magazines: Time, Look, Strength and Health, Show Business Illustrated, Iron Man, Action Karate, Black Belt, Karate Illustrated, Official Karate, Inside Kung Fu, American Karate, and Karate/Kung Fu Illustrated; in newspapers nation-wide; Martial Arts' magazines world wide; articles in the World Encyclopedia and many others.

He has appeared in dozens of movies and television shows, including Revenge of the Pink Panther and The Curse of the Pink Panther. In addition, he has taught Karate to nearly every big name actor and actress in Hollywood -- including, Robert Culp, Joey Bishop, Jose Ferrar, Rick Jason, Nick Adams, Frank Lovejoy, Robert Wagner, Elvis Presley, Natalie Wood and Elke Sommer, to name a few. He has also been a technical advisor for motion pictures and T. V.

Mr. Parker has spoken, lectured or put on his exciting demonstrations at: high schools, colleges, civic clubs, clinics, tournaments, church groups, youth groups, etc. He is a highly sought-after speaker and his Karate demonstrations are famous nation and world-wide. He is in great demand throughout the world to put on his blinding demonstrations of speed, skill and power along with his picturesque analogies when explaining the Art so all can understand. He frequently puts on Seminars and Demonstrations in Australia, England, Spain, Ireland, Chile, Venezuela and has many worldwide government officials as his students.

Throughout the years Mr. Parker has authored many books: Basic Karate Book, Kenpo Karate, The Women's Guide to Self Defense, Secrets of Chinese Karate, A Guide to Law Enforcement, Home Study Karate Workshop Course, A Guide To The Nunchaku, Infinite Insights into Kenpo (Volumes 1-5), The Zen Of Kenpo, Kenpo In The Streets, Speak With A Knife, Speak With A Club, Everyday Gestures That Can Save Your Life, Answers To Multiple Attacks On The Street, Inside Elvis, Accumulative Journals (Yellow - 5th Black), and his revolutionary Encyclopedia of Kenpo. Instructional video tapes are also products of his endeavors to enlighten others of the merits of Kenpo.

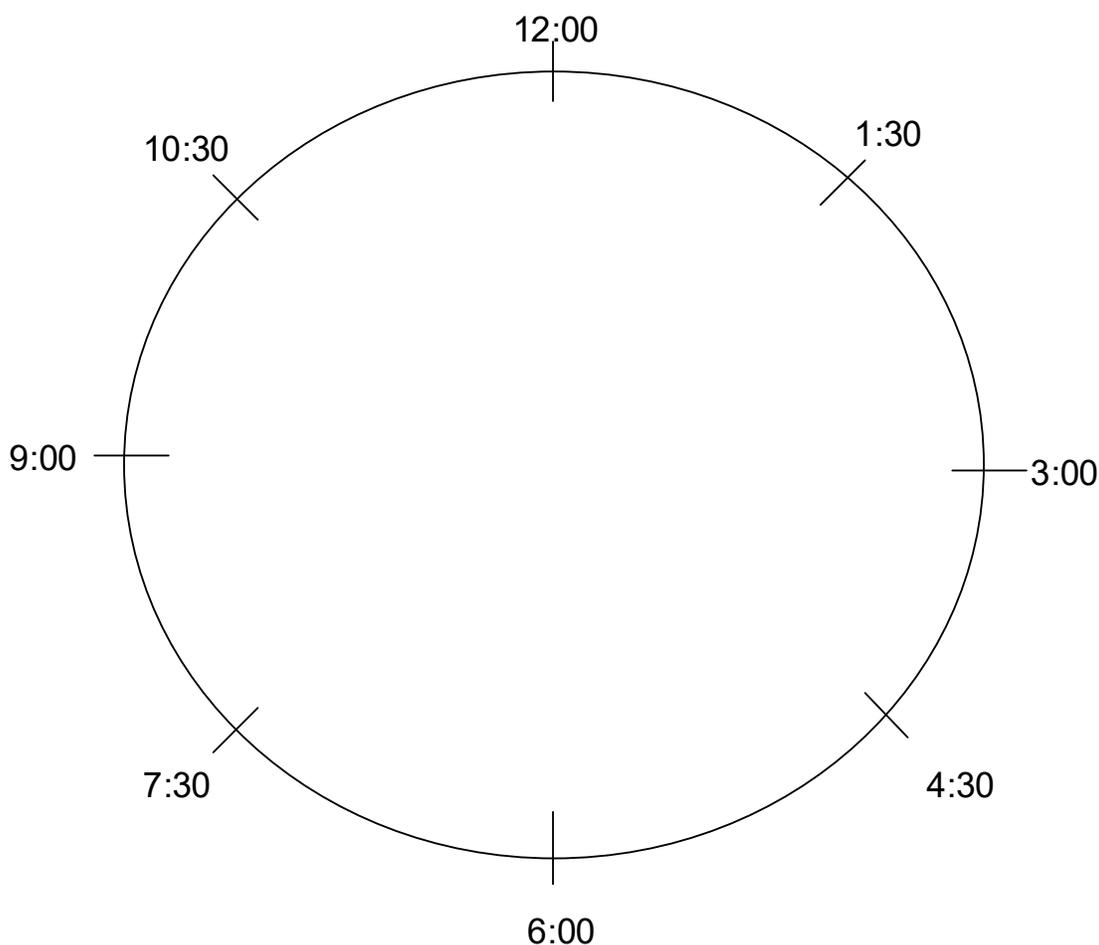
He is a graduate of Kamehameha High School (1949), Honolulu, Hawaii where he was born and raised. Mr. Parker has a B.S. Degree from Brigham Young University (1956) with a Major in Sociology and Psychology, and a Minor in Political Science.

Mr. Parker annually produced the world's largest and foremost Karate tournament, the International Karate Championships in Long Beach, California. Mr. Parker was also a consultant and advisor to numerous other Karate tournaments world-wide.

Mr. Parker's uniqueness rests in his continuous efforts to combat traditional restrictions binding progressive thinking. He is truly a creative genius because of his incredible ability to discover the problems within the Martial Arts. His contributions and innovations are endless, encompassing logic and reasoning not yet employed by others. His four decades of experience, contributions, and endeavors establish him as the Master of our system, the author of our training material, and the final voice of approval.

CLOCK PRINCIPLE

Throughout your lessons constant reference will be made to the face of a clock. This reference actually relates to angles used when teaching, to show you the proper positioning of your feet in the performance of your basics, self-defense techniques, freestyle techniques, forms, etc. For example, when starting a form (set), you should picture yourself standing in the middle of a large clock that has been placed on the floor. The direction you face when starting should always be 12 o'clock, to the right of you 3 o'clock, directly behind you 6 o'clock, and to your left 9 o'clock. Like an Air Force pilot, you should imagine the hour hand of the clock half way between the major clock positions to determine 1:30, 4:30, 7:30, and 10:30. As you move from your starting position, having knowledge of where other points on the clock are will help you perform your moves with a more definite sense of direction. This principle also applies when learning self-defense techniques; 12 o'clock will always be the direction you face when first starting regardless of where the attack stems - front, flank, rear, or otherwise. Still another example: when learning, you may be facing 12 o'clock with your opponent attacking from 3 o'clock and being asked to have your left foot step back to 9 o'clock as you face your opponent attacking from 3 o'clock. Three facets would have been involved here, the original direction in which you were facing (12 o'clock), the angle from which your opponent attacked you (3 o'clock), and the correct position of your foot (9 o'clock) which would have been necessary to thwart the attack. In short, the "Clock Principle" is a directional reference used to aid you in selecting the proper direction when attacked, retaliating, or working your basics.



TERMINOLOGY

ANGLE(S) OF ATTACK - The eight major directions from which you or an opponent can attack or defend.

BASICS - Simplified moves that comprise the fundamentals of Kenpo. They are divided into stances, maneuvers, blocks, strikes, specialized moves and methods, etc.

BLOCK(S) - A defensive maneuver used to hinder or check an attack; all defensive moves employing physical contact to check, cushion, deflect, redirect, or stop an offensive move.

CHOP - A cutting blow to an opponent or object, which generally employs the knife-edge of the hand as the weapon.

CLASSICAL - A term used to describe the so-called pure systems of Karate or Kung Fu. Many of the movements associated with these systems are not practical in our present environment, since their methods were created for the types of defense found prevalent during their particular time of history.

CLAWING - Striking action employing the fingertips to scratch or rip with. Such action may employ two or more fingers.

CLOCK PRINCIPLE - A method used to help students visualize the direction in which they are to move. Students are generally asked to think of themselves as being in the middle of a big clock facing 12 o'clock, with 6 o'clock to their rear, 3 and 9 to their right and left, and all other numbers in their respective locations.

COMBAT- Realistic fight which excludes control and rules.

CORKSCREW PUNCH - A torquing, twisting punch that strikes with the palm down.

DRAG - The sliding of one foot toward the other while either moving forward, backward, or to the side.

DRAG STEP - The sliding of one foot forward, backward, or to the side before having the opposite foot step away from it. It is one of the four categorical methods of **SHUFFLING**.

EMBRYONIC BASICS - Simple basic movements that are generally single in action and purpose. Although primitive in nature they form the basic roots of Kenpo.

FORM - Is literally a short story of motion. It consists of basic movements of offense and defense incorporated into a dance-like routine for purposes of exercising, training without a partner, or training at home. It is an index of movements that gives specific answers, as well as speculative interpretations to combat situations

FREESTYLE - A term used in Karate for sparring. As in boxing, it is a combination of offensive and defensive moves used extemporaneously. To state it differently, it is a combative method of freely expressing yourself physically.

GUARD - Defensive positioning of the arms and legs in preparation for an attack. See **FIGHTING POSITION**.

HEEL/KNEE LINE - Method of determining the proper depth of a neutral bow and forward bow stance. Here, if you have proper depth to your stance, the heel of the forward foot should just touch the knee of the rear leg if you pivot forward on your toes and kneel.

KICK(S) - Generally refers to method(s) used when striking with the foot. It also includes striking with the shin, calf, peroneus longus, knee, or other parts of the leg.

LOCK OUT - It is a type of check that is used to briefly detain the action of your opponent. It involves striking a target with a natural weapon, and having the weapon remain on the target for a time before retrieving it.

MECHANICAL - Refers to those whose movements are very staccato in execution and appearance. Sequence of movements which look as if it is being done by-the-numbers. Movements are robot-like in appearance.

MOVE - (1) A command used when teaching to cause a student to react during a particular exercise. (2) The traveling of any object from one point to another.

NATURAL WEAPONS - The use of body parts as offensive weapons. This includes using parts of the hand, arm, foot, leg, head, etc.

OVER-REACH - To over-extend oneself with a blow or kick needlessly, or to reach beyond or above a certain point unnecessarily. Target exposure is the result of such action.

PARRY - Redirecting a blow or kick by riding or going with the force.

PIVOT - Is the changing from one stance or position to another while in place. This is done without moving the foot from the spot it is.

POKE - Refers to the thrusting of the tips or joints of the fingers to particular target areas on an opponent's body. The primary targets are the eyes.

PRACTICAL MOVES - Realistic moves that are functional in combat. Moves that not only work during practice, but on the streets as well.

PUNCH - Primarily refers to the methods used when striking with the front portion of the fist.

PUSH-DRAG - A type of SHUFFLE requiring your forward or rear leg to raise slightly before having the supporting leg push forward or back. The pushing leg must then drag toward the opposite leg so that the distance between them returns to its original depth. Once the original depth is reestablished you are ready to resume the next PUSH-DRAG SHUFFLE. This is just one of four methods of SHUFFLING.

SET - An appendage to a FORM. See definition of a Form. This term is also used by Western Chinese to describe a FORM.

SHUFFLE - A foot maneuver used to close or increase the distance between you and your opponent. In Kenpo there are four methods that accomplish this; push-drag, drag-step, step-drag, and pull-drag. All four methods are categorized as foot maneuvers.

SNAP(PING) - A method of execution requiring the natural weapon to strike out and back with a greater magnitude than the action of a **WHIP**. See WHIP.

SOPHISTICATED BASICS - A single basic move that produces multiple results.

STEP-DRAG - The stepping forward, or back, with one foot and the dragging of the other foot so that the distance between them returns to their original depth. This is another of the methods of shuffling.

STEP THROUGH - The execution of full steps, by either moving forward or back. In the case of a step through kick, it means kicking with the forward foot and planting it to your rear, or kicking with the rear foot and planting it to your front.

STRIKE(S) - Methods used to execute NATURAL WEAPONS. VITAL TARGETS can be punched, kicked, chopped, poked, hammered, etc.

SWITCH - In place exchange of lead legs while facing the same direction. This is done by exchanging foot positions from one spot to another. Three alternatives can be used in making the exchange, (1) you can step back to front (2) step front to back, or (3) jump in place.

TARGETS - VITAL AREAS on your or your opponent's body which can be damaged when struck.

THRUST - A particular method of execution used to propel a strike. It resembles an explosive push type action.

TOE/HEEL LINE- Method of determining the proper width of a *neutral bow* and *forward bow stance*, where the toe of the forward foot is in line with the heel of the rear foot.

TORQUE - Twisting and rotating action used to position your body and muscles to work at maximum efficiency. See ROTATING FORCE.

VITAL AREAS - The major weak points of the body.

WEIGHT DISTRIBUTION - The apportionment of weight related to a particular stance. It may vary, fifty-fifty, sixty-forty, ninety-ten, etc.

SAYINGS FOR WHITE BELT

Distance is your best friend.

Whatever the attitude, so is the response.

When blocking on the inside of an opponent's arm, do so below the elbow, never above it.

When blocking on the outside of an opponent's arm, do so at or above the elbow, never below it.

Deflection; then respond with appropriate technique and intensity!

All sayings provide logical and useful insights into Kenpo. The application of many may be extended into other facets of your daily life and others provide practical insights into the way real survival encounters are.

SYNONYMS

Hammer	Side of Clenched Fist (Hammer Portion of Hand)
Mace	Fist
Sword	Side of Open Hand (Chop or Hand-sword)
Twig	Arm

The synonyms used in the self-defense techniques were developed for several reasons. Their usage makes the names of the self-defense techniques more colorful, descriptive, and interesting. Secondly, the name often indicates the attacking weapon or your response to the attack.

REQUIRED BASICS FOR WHITE BELT

STANCES

Attention
Guarding Stance
Ready Stance
Horse Stance
Neutral Bow
Forward Bow
Cat (45 degree)

STRIKES

Front Punch (Snapping)
Back Punch (Thrusting)
Inward Hand-sword
Outward Hand-sword
Inward Horizontal Elbow
Hammer-fist
Softening Techniques

FORMS & SETS

Star Block
Basic Striking Set
Short Form # 1

BLOCKS

Upward
Inward
Extended Outward
Downward
Vertical Outward

KICKS

Front Snap – (Ball)
Side Thrust – (Heel)
Step Through Kicks
Optional - Front Round Kick (Roundhouse)

FOOT MANEUVERS

Drag-Step
Step-Drag
Step Through
Rear Crossover

GROUND COVERING

White Belt Combination -
Front Side Kick, Front Punch,
Back Punch, Back Leg Front Kick

REQUIRED TECHNIQUES FOR WHITE BELT

Series One

Self Defense

- ___ Delayed Sword
Right Hand Grab to Left Shoulder
- ___ Alternating Maces
Front, Two Hand Push
- ___ Sword Of Destruction
Front, Left Punch
- ___ Deflecting Hammer
Right Back Leg Front Kick
- ___ Captured Twigs
Rear, Bear Hug Arms Pinned
- ___ Grip Of Death
Left Flank, Right Arm Headlock

Combinations

- ___ White Belt Four Basics
(Front Punch - Back Punch - Front Kick - Side Kick)

Sets and Forms

- ___ Star Block
- ___ Short One

Series Two

Self Defense

- ___ Delayed Sword
Right Hand Grab to Left Shoulder
- ___ Checking The Storm
Front - Right Step Through Overhead Club
- ___ Mace Of Aggression
Front - Two Hand Lapel Grab, Pulling In
- ___ Attacking Mace
Front - Right Step Through Straight Punch
- ___ Sword And Hammer
Right Flank - Left Hand Shoulder Grab
- ___ Circling Wing
Rear - Two Hand Choke, Arms Bent

Combinations

- ___ White Belt Combination
(Side Kick, Front Punch, Back Punch, Back Leg Front Kick)

Sets and Forms

- ___ Striking Set
- ___ Short One

(CATEGORICAL BREAKDOWN)

GRABS & TACKLES

1. DELAYED SWORD
2. MACE OF AGGRESSION

PUNCHES

1. SWORD OF DESTRUCTION
2. ATTACKING MACE

HUGS & HOLDS

1. CAPTURED TWIGS

WEAPONS

1. CHECKING THE STORM

PUSHES

1. ALTERNATING MACES

KICKS

1. DEFLECTING HAMMER

LOCKS & CHOKES

1. GRIP OF DEATH