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THE IDEAL MARTIAL ARTS ATHLETE: SPLITTING BIG AND SMALL ONES WITH THE SAME COLOR BELT

Roberto González Haramboure

In martial arts and with these words we are not minimizing at all the importance of technical level, mostly of the times the transcendence of belt color is magnified. We know that martial artists, after a time of practice and the development of several capacities, of course should be promoted to a higher rank. Consequently, we can see many persons with yellow, orange, green, blue, brown or black belt, as well as other several grades. Nevertheless, in competitions not always a person with a higher technical level achieves a better result, and also there are many persons with equal technical level with different place obtained. Those subjects make us think in a parallel system of classification besides technical level.

The first sport using a classification system based on competitive results was Chess, thanks to Arpad Elo. Also another sports such as Judo 1969 and Fencing 1972 made the same, in Russia, Romania and other European countries. In Cuba, since 1987, several system was used in Baseball, Gymnastics, Athletics, Weight lifting and others.

On that case, the main categories that the athletes can receive are:

- Master of sport in international class
- Master of sport
- Candidate to master.
- 1st category (A)
- 2nd category (B)
- 3rd category (C)
- Candidate to category

Based on those experiences, after analyzing positive and negative subjects from each system, we established the following categories.

Level	Categories
First	Great Master of Sport. (G.M.S.)
	Master of Sport. (M.S.)
	Expert of Sport. (E.S.)
Second	Diestro of Sport (D.S.)
	Advanced of Sport (A.S.)
	Advanced Beginner of Sport (A.B.S.)
	Talent of Sport (T.S.)

The normative or requirements for receiving each category are:

Categories	Competitive results
Great Master of Sport	Locate among the 1-8 places in the Olympic or World Championship
	Locate among the 1-3 places in the Continental Championship
	Locate among the 1-2 places in the Regional Championship
	Win to 4 competitors Great Master of Sport
Master of Sport	Being selected as a member of the Olympic or World Team

	Locate among the 4-8 places in the Continental Championship
	Locate among the 3-5 places in the Regional Championship
	Win to 2 competitors Great Master of Sport
	Win to 4 competitors Master of Sport
	Establish or repeat national record
Experto del Deporte	Being selected as a member of the Continental Championship Team
	Locate among the 6-10 places in the Regional Championship
	Locate among the 1-4 places in the National Championship
	Win to 2 competitors Master of Sport
	Win to 4 competitors Expert of Sport
Diestro del Deporte	Establish or repeat province or state record
	Being selected as a member of the Regional Championship Team
	Locate among the 5-8 places in the National Championship
	Locate among the 1-3 places in the Province or state Championship
	Win to 2 competitors Expert of Sport
Avanzado del Deporte	Win to 4 competitors Diestro of Sport
	Establish or repeat district or municipal record
	Being selected as a member of the National Championship Team
	Locate among the 4-8 places in the Province or state Championship
	Locate among the 1-3 places in the District or Municipal Championship
Principiante Avanzado del Deporte	Win to 2 competitors Diestro of Sport
	Win to 4 competitors Advanced of Sport
	Win to 2 competitors Advanced of Sport
	Win to 4 competitors Advanced Beginner of Sport
Talento del Deporte	Being selected as a member of the Province or state Championship
	Locate among the 4-8 places in the District or Municipal Championship
	Win to 2 competitors Advanced Beginner of Sport
	Win to 4 competitors Talent of Sport

Based on those requirements, the following chart show an example of classification of the athletes in the Junior Karatedo Cuba Team trained by the author during the time of 1994 – 1998.

Name	Result	Category
Beisy Quintana 1	Panamerican Champion	G.M.S.
Ma. Teresa Rodríguez		
Miguel Pérez	Establish National Record (win all the events)	M.S.
Alain González		
Andrei Silva		
Hirazet González	Nacional Champion	E.S.
Yoel Vázquez		
Yanelis Moreno		
Silvio García		
Nusdey Frómata		
Francis Wilford		

¹ En este caso la atleta podría haber recibo la misma categoría por dos vías diferentes, ya que en varias oportunidades derrotó a la competidora Gladis Eusebio, medallista de bronce a nivel mundial (potencialmente G.M.D.). (N. del A.)

Mayke Guzmán			
Jairamí Ondares			
Zoe Ramos			
Yasser García			
Calixto Mitjans	Nacional Sub Champion		
Julio Aguilar			
Yunaiki Arencibia			
Pebet Paret			
Yoel Díaz			
Onay Núñez			
Fidel Sánchez	3rd place in National Championship		
Yasleidy Cabrera			
Dunia Hernández			
Damián Triana			
William Delgado			
Raidel Mengana			
Manuel Suárez			
Luisel Airoso			
Mabel Pérez	Province Champion		
Nubia Montes	Province Sub Champion	D.S.	
Suinin Yera			
Harold Pérez			
Yohan Díaz			
Yumisley Madden			
Leduan Hernández			
Carlos Rodríguez			
Ana Ivis Hernández	3rd place in Province Championship	D.S.	
Luis Luján			
Kenia Infante			
Galia Núñez			
Eduardo Delgado	4th place in Province Championship	A.S.	
Yasser Sánchez			
Alejandro Martínez			
Erly Hildalgo			
-	-	A.B.S.	
-	-	T.S.	

According to these categories, and the reality of each territory, the athletes will deserve the following privileges.

Categories	Privileges
Great Master of Sport	Regular competitors in the National Team
Master of Sport	First reserve competitors in the National Team
Expert of Sport	Second reserve competitors in the National Team
Diestro of Sport	Regular competitors in the Province Team
	Third reserve competitors in the National Team
Advanced of Sport	First reserve competitors in the Province Team
	Second reserve competitors in the National Team
Advanced Beginner of Sport	Regular competitors in the Municipal Team
	Third reserve competitors in the National Team
	First reserve competitors in the Municipal Team
Talent of Sport	Regular competitors in the Dojo Team
	Second reserve competitors in the Municipal Team
	First reserve competitors in the Dojo Team

The use of this system, already validated, allows to establish a difference among persons with similar technical level (color belt) but different trajectory. With the words before we don't want to magnify our system, because it is only our help to improve some negative situation. For

that reason, the author will be pleased to receive any suggestions about it, in order to go on with its improvement.

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RANKING EXAMINATION IN MARTIAL ARTS: A WAY TO AN EXCELLENCY EVALUATING CULTURE.

Roberto González Haramboure

“The sight should always learn from the reason.”
KEPLER, J.



For any martial arts practitioner is a secret that, no matter they assure self defense, psychological security, avoid stress and over weight; they also are mainly a way to a social improvement of persons. For that reason, the first rules to follow inside them are pedagogical ones, belonging to the educative sphere.

On that subject all education process has an important part that assures the information about goal achievement or not. It is known as evaluation, defined with the following words: “Continuous and permanent process in which validations are made to formal and real curriculum, in internal and external subjects, involving either academically and administrative functions form institutions; and help the feed back to improve design and practice.”²

About this subject Zartsoirsky, V. (1989) explained that all process should be based on metrology, known as the science of measures and which duty is to: “assure the unity and accuracy of measurements.”³

On the other hand, in martial arts we can see a great arbitraries in evaluation, even more when in mostly of examination requirements is declared a “general sense” that support the decision of approved or not, avoiding any objective normative necessary for the case.

² Martínez, R., (Ob. Cit.) P 20.

³ Zartsoirsky, V., “Metrología deportiva.” Editorial Pueblo y Revolución. Ciudad de La Habana. 1989. P 8.

About mistakes in evaluation in martial arts personnel Sánchez, T. identify the origin in the: “bad interpretation of normatives” 4. The author explained that: “it is a responsibility of institutions to rule coherent and accuracy normatives”⁵ Another criteria was offered by Premru, G. when said that: “it is our desire to define and give titles from and objective (measured) position, in spite of a political (forced) position) This will require the use of known standards in order to achieve the goals.”⁶ On that same idea Sánchez, J. refered that: “Certain subjects (...) sometimes are not clear enough, even for many professors, and important points are in doubt because the less information we have about themselves.”⁷ Also Fraguas, J. explained that: “we can say that there is a great difference of criteria very strong. A right grading system should always be equal for everybody, in the same way one meter is one meter everywhere. (...) Great institutions should establish normatives that everybody will be able to follow.”⁸

Based on all those criteria showed before, and others we will explain our point of view for improve the mistakes about evaluation in martial arts, on it case by the system used in our Karatedo Haramboure ryu, style created by the author, and designed from experiences in Gimnastics and other sports.

The main subjects to evaluate are:

- Physical and technical: general aesthetic of performance, respecting also the structure of each movement.
- Tactical: To join in a creative way the movements and stances⁹.
- Cognitive and affective.¹⁰

Mistake	Small (- 5 points)	Medium (- 10 points)	Great (- 20 points)
Physical preparation	When de development of capacities can be better, but don't affect the right performance of movement	When the poor development of capacities affects the right performance of movements	When the poor development of capacities doesn't allow to perform the movements
Technical and tactical preparation	Poor performance of movement structure, even when it doesn't affect the efficacy of actions	Poor performance of movement structure, even when it doesn't affect the efficacy of actions, but decrease its effectiveness	When there is no possibility to perform the movement, or when the performance put the person in danger

- Level requirements: To use those ones involved with the present rank and join them with the first ones¹¹.

⁴ Sánchez, T., Los grados y diplomas. <http://www.galeon.com/jlgarcia/grado.htm>

⁵ Sánchez. T. (Ob. Cit.)

⁶ Premru, G. Okinawan karate federation. www.okf1956.org

⁷ Sánchez, J. <http://www.ucv.pe/judo/Info%202005/gandoy1.htm>

⁸ Fraguas, J. Significado del cinturón negro. <http://www.galeon.com/jlgarcia/negro.htm>

⁹ Debido a que en el estilo en particular no existen katas prestablecidas, sino sobre la base de los movimientos enseñados y unas indicaciones cada alumno construye la suya. (N. del A.)

¹⁰ Mediante observación estructuralizada y otras pruebas psicométricas. (N. del A.)

¹¹ Debido a que en el estilo en particular, para la construcción de las katas de cada grado existe una cantidad específica de movmientos y tiempo de duración. (N. del A.)

- Bonus for outstanding performance.

Among them, in the present article we will explain only physical, technical and tactical subjects. On that case, according the mistakes that a student made, a jury can reduce his points in the following way

For a better understanding, we show a list of example of mistake situations. It is consider a small mistake:

To bend the head to the floor, raise the shoulders; do not extend complete the arms or legs while attack, don't locate the proper arm in hikite, feets out of line, change the high while moving, etc.

It is consider a medium mistake:

Actions out of balance even without fall, fighting stance guaranteeing a poor protection, knees out of line, etc.

It is consider a great mistake:

To close the eyes, give the back to opponent, actions out of balance with fall, move the fighting stance during actions, etc.

It is important to clear some specific situation that wont be consider a mistake, such as:

When a person twist the body to perform ushiro mawashi geri, it is necessary a time of temporary lost of view from the opponent that is not a mistake.

According those mistakes, and consequently the points decreased, we will be able to decide the option of approved or not in the following way:

Belt color	Yellow	Orange	Green	Blue	Brown	Black
Minimum points to decrease	40	35	30	25	20	15
Dan level	Only 10					

As every evaluation we won't see only negative subjects but also the positive ones. On that case there are bonus for outstanding performances (change rhythm or direction, jumps, twists, etc) that will always have the value of 10 points.

The use of this system already validated allow to establish a justice and accuracy. Because of it the jury not only will be able to decide which student can be promoted or not, but also identify the subject necessary to improve. On that case, evaluation in being used besides as a teaching and educative strategy.

With the words before we don't want to magnify our system, because it is only our help to improve some negative situation. For that reason, the author will be pleased to receive any suggestions about it, in order to go on with its improvement.

1. En este caso la atleta podría haber recibo la misma categoría por dos vías diferentes, ya que en varias oportunidades derrotó a la competidora Gladis Eusebio, medallista de bronce a nivel mundial (potencialmente G.M.D.). (N. del A.)
2. Martínez, R., (Ob. Cit.) P 20.
3. Zartsoirsky, V., "Metrología deportiva." Editorial Pueblo y Revolución. Ciudad de La Habana. 1989. P 8.
4. Sánchez, T., Los grados y diplomas. <http://www.galeon.com/jlgarcia/grado.htm>
5. Sánchez. T. (Ob. Cit.)
6. Premru, G. Okinawan karate federation. www.okf1956.org

7. Sánchez, J. <http://www.ucv.ve/judo/Info%202005/gandoy1.htm>
8. Fraguas, J. Significado del cinturón negro. <http://www.galeon.com/jlgarcia/negro.htm>
9. Debido a que en el estilo en particular no existen katas preestablecidas, sino sobre la base de los movimientos enseñados y unas indicaciones cada alumno construye la suya. (N. del A.)
10. Mediante observación estructuralizada y otras pruebas psicométricas. (N. del A.)
11. Debido a que en el estilo en particular, para la construcción de las katas de cada grado existe una cantidad específica de movimientos y tiempo de duración. (N. del A.)

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TIPS FOR A SUCCESSFUL MARTIAL ARTS CLASS

Roberto González Haramboure

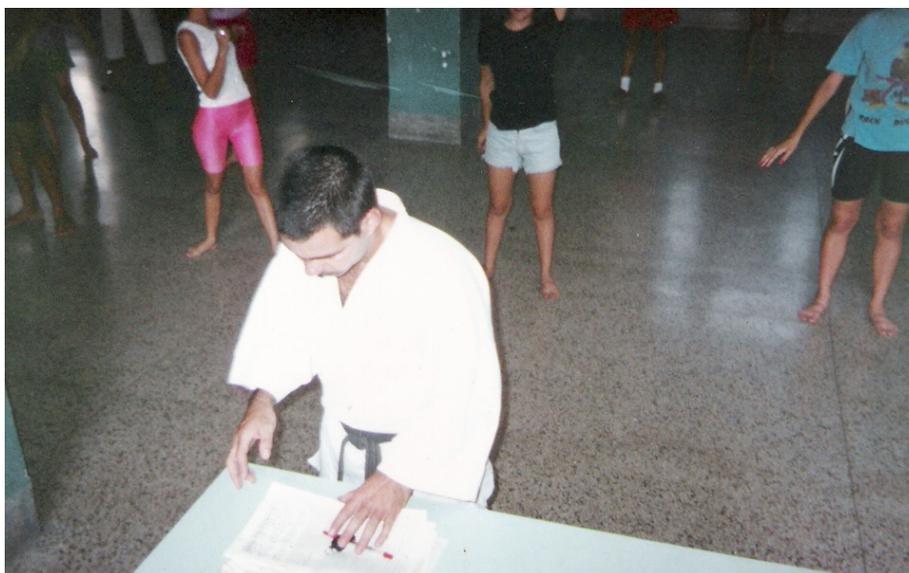
As we always express in our writings, in the martial arts context there are two spheres in constant fight for supremacy: tradition and development. On that same sense we had explained many times that, if we know the right essence of both spheres, we can realize that they can be used in a parallel way and improve each other.

Nevertheless many masters use to think in a contrary way and, even with the best purpose of keeping traditions alive, don't take into account about several important subjects for a right process of learning, development and education. This decision causes the necessity of a bigger and harder work to achieve the goals, and occasionally function against this achievement.

That's why in the present writing we will share the information about those general subjects that, based on many sciences, insures a successful martial arts class. More than that, this information will also be very useful to solve many troubles we had seen in martial arts classes around the world.

MAIN SUBJECTS.

An unfortunately very usual subject in martial arts is the **improvisation** of teaching. For that reason the first topic to be taken into account in previous **planning**. It will allow not only to achieve the goals, but also to achieve them with less time and resources.



Another subject with a great level of generalization in martial arts classes is the **repetition of activities**, it causes the decrease of motivation and development. In order to avoid this situation, remember that in every learning activity the student should receive **something new**.

About the teaching methods, in martial arts the most used is repetitions. On the contrary, it has been confirmed that games (even for adults) increase the motivation and intensify the actions.



SPECIFIC SUBJECTS.

On in case, first of all, remember that any class is organized into three parts:

INITIAL PART.

The time of this part of the class will be between the 10 and the 20 % out of the total.

Before start the performance of any movement, it is necessary to **explain the objectives to reach and the ways of work to do**. It will **insure the best understanding** of the activity. **In order to achieve an integral benefit of the class, the objectives should involve the following dimensions:**

- **Physical (biological):** related with the physical capacities and body functioning.
- **Instructive (Technique y tactics):** related with the learning or improving of movements.
- **Educative (psychological):** related with the ways of think and behavior.

PARTS	CONTENTS	BENEFITS
Lubrication	Show stretching without push, circle movements show and wide.	To increase mobility by releasing the sinovial liquid from joints.
General preparatory activities	Shot and show races, soft flexion, extensions, twists and others.	To establish an optimums state of excitation of the C.N.S and the motor capacities, as well as the increase of body metabolism and cardiovascular and respiratory systems.
Special preparatory activities	Related with the specific work to be done in class.	To increase the physical capacity at motor level, in order to improve the development of muscle activity



After that we should develop the preparatory exercises, involving the following requirements:



The most common methodological mistakes about the preparatory activities are:

- To omit one of its parts.

As we explained in the chart before, each part of the preparatory activities has a specific role, joined in a way that one follows the other. For that way it is **improper to omit any of them**, because you will be **jumping stages in the psycho-physiological preparation that guarantee a right and healthy performance in the main part of the class.**

- Over work one of its parts.

It is proved by several neurophysiological research that, in order to receive the right benefits of this activities, you only need to use the optimums time. In the case **of enlarge the work** in any of them, whatever it is, after consuming its useful time, if you go on working then **you won't receive any more benefit at all; besides this enlarging can cause fatigue or injuries.**

- The use of improper exercises.

As we explain in the chart before, each part of the preparatory activities has its own contents, relates with the satisfaction of a specific function. Usually, in a wrongly way, many persons use into the preparatory activities some exercises to develop capacities (such as jumps, intense races, strong throwing, complex techniques, abs, push ups and others. These contents belongs to the main part of the class, **on which we do work for development and** not to the initial part in **which what we are looking for in to prepare the body.** Therefore if we make those mistakes, it won't be possible for our students to reach the objectives of any of those parts of the class, **because they will cancel each other, as well as surely cause physical or psychological injuries (or both).**

- Dont respect rest.

It cause the **accumulation of an unnecessary fatigue** (improper of that part), which consequence will be that students began the main part of class or training with **physical or psychological disadvantage (or both)**

The main causes of those mistakes are:

- Ignorance

It is when the martial arts master haven't received the information mentioned before, or another fro the same subject, and doesn't have the chance to plan and use this activities in a pertinent way.

- Inadequate interpretation of bio-psycho-methodological fundamentals.

It is when martial arts masters receive the information but not in a pertinent way, either by a bad given course or any other autodidactic way as books or videos. On that case there is a great chance that the understanding is incomplete or unclear, and consequently the plan and use of the activities will have difficulty.

- Routine.

It is not hard to see that some masters use to make the same preparatory activities almost always, and the students make in a mechanical and standardized way. Regarding this situation, if we assume that not all classes are the same, and the preparation needs to be necessarily related with class, then how to understand the repetition of preparatory activities in different class? ON that case, of course, the preparatory activities won't be the most useful they should.

On that same sense, the main consequences of those mistakes are:

- Objectives can't be reach.**
- Performance and benefits are decreased.**
- Injuries can appear.**
- The learning and improving process are affected.**

MAIN PART.

The time of this part of the class will be between the 60 and the 80 % out of the total.

Technique – tactics

About the **order** of teaching, remember that the brain controls the rest of the body. The nervous impulse goes out of the brain and travels by the spinal medulla to the all body. This travel has two directions:

- From up (head) to down (arms and legs)
- From inside (center of the body) to outside (limits of the body)

Following this principle, it is necessary **to work first with arms and after with legs.**

- When working with arms, **begin by the elbow, arms itself and finally hands.** On that same sense, remember that before performing **seiken (shoku) suki, we need to do first ushiro empi (hiji ate), gyaku ken, shita suki, tate suki and finally seiken (choku) suki.** Same than that, before performing **uraken or tetsui,** we first need to perform **yoko empi (hiji ate)**

When working with hands, it should be used it **first open and after closed** as a fist. Remember that hands, **on its natural stage are always open, and we need physical and mental energy to close them.** Therefore, contrary to many thoughts, **open hands are easier to handle than closed hands.**

When working with legs, **teach first how to use the knee, the leg and finally the feet.** On that case, remember that **before any knick we always need to perform hiza geri.**

Place of the professor for demonstrations and performances.

In almost every martial art class we can see the master in front of the students performing the same movement. As each one does it in the same direction, according them the trajectory is opposite.

Remember that brain function in a crossed way, and the left hemisphere controls the right part of the body and vice versa. **This is an unconscious process, but if the student see the master performing the same movement facing him and in an opposite trajectory, the** he will need to cross the information again, **it time in a conscious way. In order to avoid this mistake,** master should function as a mirror and work in the same trajectory of the student. **Therefore, if he wants the students to work to the left is “their” left not “his” left, and he should say left but work himself to the right. On this case the information and action flows in the same trajectory, improving the understanding and learning.**

About the same subject, in order to improve the visual contact, remember that:

Actions **to be performed forward or backward** should be **demonstrated from the side.**



Actions to be performed from the side should be demonstrated forward or backward.

Another important subject is that **mistakes should never be neither explained nor demonstrated**, because in an unconscious way **student affirm them in spite of fix them**. On the contrary, master should always **explain and** demonstrate what should be done, despite what shouldn't be done.

Physical

This work **should always be done after the techniques**, because on the contrary **with a tired body will be harder to learn or improve any movement**.

Human body is able to function because of several energetic systems such as:

Anaerobic (without oxygen) alactacid or Phosfagenus, characterized by actions with **intensity between 150 and 169 pulse rate per minute and performances until 20 seconds**. This system guarantees the development of maximum and

Anaerobic (without oxygen) lactacid or Glicolitical, characterized by action with **intensity between 170 and 189 pulse rate per minute and performances until 20 - 30 seconds**. It guarantees the development of strength and speed endurance.

Finally the aerobic (with oxygen) system is characterized by **intensity no more than 149 pulse rate per minute and performances until one hour**. It guarantees the development of aerobic endurance, flexibility, balance, rhythm and others.

It is very important to follow this dosage, because on the contrary we can face the following risks:

- To think that **we are developing one capacity, but actually being developing another less desired**.
- Not being **developing any capacity**.
- Being **causing some injuries**.

FINAL PART

The time of this part of the class will be between the 10 and the 20 % out of the total.

The class **should never finish with physical exercises or techniques**. It is necessary to perform another activities such as stretching, walks and others **that guarantee the body recovering**.

At end we need to make the **control questions to insure the comprehension and learning**, as well as to **explain the objectives of the next class to guarantee the cyclical and continuous understanding**.

Satisfying those subjects, as mentioned before, we guarantee the achievement of the objectives with less time and resources. On that same way, those modern requirements doesn't mean at all to forget traditional subjects.

DRAGON KENPO KARATE CONSORTIUM INTERNATIONAL
BLACK DRAGON CLANDESTINE COMBATIVES
INSTITUTE OF MARTIAL STUDIES

DRAGON KENPO'S SHAOLIN HERITAGE

Soke Reginald Hoover

World Martial Arts Masters Society

Welcome to **D.K.K.C.I.**,. This article lecture will address the long overdue examined issue of whether **Ed. Hutchison Dragon Kenpo** is actually Kenpo / Kempo or Ch'uan Fa in Chinese, or what others would like to call "**Mixed Martial Art**"!

First I would like to quote the actual words of DK Founder Ed. Hutchison. He states that '**Dragon Kenpo Is Derived From Shaolin Kung Fu**'. Is Dragon Kenpo really a martial art with Shaolin Temple heritage?

To prove such a question to be true, we must first examine Shaolin's origin as it relates to ancient practice of 'Fist Methods', [1]. I will at this time introduce a Chinese Martial intellectual authority on the Shaolin Arts and Ranking Master of the Shaolin Martial Way! This lifelong student, author, instructor, and highly ranked Master within the Shaolin arts has studied "integral mind-body training systems, including several yogas and martial arts of India, China, Tibet, and Japan". He began training in the Asian martial arts in 1963, studying Burmese kick-boxing or Bando while in college. In 1970, further training began in the arts of Shaolin Kung Fu, and T'ai-Chi Ch'uan. After training in the three previous martial systems; further martial training studies began in the styles of Kempo/Kenpo, Chi-Kung/Qi-Gong, Baguazhang/Pa-Kua Chang, and Xing-Yiquan /Xing-I Ch'uan. The author of the 'ESOTERIC MARTIAL ARTS OF ZEN TRAINING METHODS FROM THE PATRIARCH'. Producer and creator of over fifty training videos on the topics from "Northern Shaolin for the Mature Athlete; Northern & Southern Shaolin Hand and Weapons Forms; Childrens Kung Fu Series; Iron Warrior Series; to T'ai-chi and Pregnancy". Author of the critically acclaimed Shaolin Training Manual Of No Holds Barred Warrior Monk Techniques and Methods, 'SENG PING TAO: PATH OF THE WARRIOR MONK'; Dr. Edward Orem stands firmly rooted into the Way Of Shaolin with over 35 years of martial arts experience in the Asian martial arts systems. Dr. Orem holds the distinguished Ph.D in Education, Anthropology, Linguistics and Tibetan Health Practices. Voted into the prestigious "World Martial Arts Masters Society" (of which myself is an honored and proud member), as Ranking Societal Member! Dr. Edward Orem is a true Shaolin Martial Arts Historical Pioneer in the west.

We will now examine the reasoning behind Dragon Kenpo having true Shaolin lineage. Quoting from Seng Ping Tao, (Introduction Page 1);

"This is a training manual for those that are tired of being victims when it becomes 'Show Time', on the street. These 340 maneuvers have been tested on countless battlefields by professional warriors, for hundreds of years. The objective of these techniques is to win, quickly and efficiently"[1].

1. Was this not the purpose of the present existence of Dragon Kenpo? I will examine this issue further, later in our analogy. Continuing from "Seng Ping Tao";

"Obviously this is no crash course. Don't kid yourself. You didn't really believe you could put in a few hours and still walk the streets with confidence, did you"?

"These techniques insist on the development of the capacity for fluid adaptation according to circumstance, practitioner, and opponent. There has been a deliberate attempt in the

Manual's lay out to allow for you to modify these suggestions for resolving 'git down' conflict in your favor"[1].

2. Does this not remind the DK practitioner of the "Tailoring Principle"?

3. Does not the last sentence suggest that their existed room for Martial Creative Freedom, even many years ago within the knowledge base of the Warrior

Monks in travel from temple to temple and student exchanges between China, Okinawa, etc,?

4. Does this also not lead one to assume there existed some form of ancient Kenpo

that the warrior monks used in there journey from place to place outside the temple grounds, to villages, towns, and cities etc,?

This sheds some light on Dragon Kenpo methodology of creative unlimited freedom of martial physical expression. Continuing from the "Seng Ping Tao"; "The idea here is to place the onus of responsibility directly on the practitioner where it belongs. Adaptability and resourcefulness are sought, not robotic response". The technique names "themselves are holdovers from a time when men (and even a few women) depended on hand-to-hand combat skills to save their hides. The nomenclature reflects their heritage from Shaolin Ch'uan Fa, AKA Chinese Kempo".

Quoting Ed. Hutchison, DK Founder; "I founded Dragon Kenpo for two reasons:

1. To create a place where those willing to make themselves into the ultimate martial artists that only they, as a unique individual, could do so.

2. To create a place free from the collective untruths of mainstream martial arts education"[5].

Therefore, both styles suggest transferring the burden of martial physical skill upon the practitioner. Not the teacher/instructor, etc,. Further, quotation from the Seng Ping Tao page 3, paragraph 6 and page 4 paragraph 1; answers the question in [1]. 'Is Dragon Kenpo really a martial art with Shaolin Temple heritage'?

"However, Da Mo's system did add a depth of new understanding regarding intrinsic human energy as his vigorous psycho-physical exercises were later wedded to the traditional combative skills known as 'shaolin shu' ("temple boxing") and 'ch'uan fa' ("fist methods"). The pronunciation of the Chinese ideographs for 'ch'uan fa are rendered "kempo" in Okinawa and Japan"[1].

"At this point we can suggest a tentative, theoretical construct based on our observations. For example, we can see that few of Kempo's moves resemble the Long Fist styles characteristics of China's provinces of the Han north or Muslim east. And conversely, many of the movements have much in common with several southern styles of pugilism, e.g. White Eyebrow and White Tiger (both infamous underground "tong" styles). We may therefore deduce that 'Kempo' is a more "remote ancestor of 'Southern Ch'uan Fa', brought from south China to the southern Japanese islands"[1].

Thus, in answer to the ultimate question of ; Is Dragon Kenpo really a martial art with Shaolin Temple heritage? We will refer to the "Evolution Of Modern Kenpo" and Ed.Hutchison's statement in his Dragon Kenpo meditation tapes explaining the "Dragon is Derived From Shaolin Kung Fu" as part one on the answer. Quoting from the Direction Of Dragon Kenpo paragraph 2, page 1, of the 'Evolution Of Modern Kenpo' States as follows: "As a martial art, Kenpo is referred to as a Do. The Do is referred to in Buddhist Zen scripts as a path towards enlightenment. Lao Tzu, a priest of Taoism said "Mastering others requires force, mastering

the self requires enlightenment.” This phrases sums up the full circle of what kenpo strives towards”.[6]

Therefore, one can conclude that the term ‘Taoism’ / “Daoism” refer to Chinese Origin as well as usage of the term “Enlightenment”. Lao Tzu was a chinese scholar and “Father Of Daoism”. So, proving the Chinese origin of Ch’uan Fa aka Chinese Kempo as both an Internal & External School Of Thought conceptual analogy. Ultimately existing as hard and soft styles in the fist. Before presenting this articles’ conclusion. Let us now take a look at the ancient temples of Shaolin and their modern day contributions. Last, traditional Shaolin Dragon Style Kung Fu philosophy and methods in providing a glimpse of kenpo’s traditional past.

“Henan”: This is "the" Shaolin temple seen in Chinese kung fu movies, and the one portrayed in the ABC-TV "Kung Fu" series of the 1970s. The physical premises, located in Loyang, a small mountain town southwest of Beijing, have been restored by the Chinese government in the mid 1970s (the temple was destroyed as a result of the Boxer Rebellion of 1901, but probably not until the late 1920s), and subsequently become a tourist/martial arts Mecca. Most of the resident "monks" seen today are actors, similar to the people you would meet in Colonial Williamsburg and other historical sites. During most of its history, Henan Temple was the seat of the most senior monks in the Shaolin Order” [2].

“Fukien”: Probably built around the same time as Henan Temple, but originally a mainstream Buddhist temple until the early 1600s. This temple was integrated into the Shaolin order around 1650. Larger than the Henan Temple, Fukien served as the "headquarters" during times when Henan was either destroyed or under threat. The southern styles of praying mantis, snake, dragon, and Wing Chun were all developed in Fukien Temple, or by its masters. The temple was burned during the Boxer Rebellion, and its remains were rediscovered in the early 1980s”[2].

“Kwangtung”: southern school, taught many great warriors, snake temple. Temple was built in late 1700's as a Shaolin temple, built in a mountain area overlooking the ocean near the city of Canton in Canton Province. This Cantonese temple was close to (ca. 150 miles southwest) Fukien, and was home to many southern styles, including Choy Li Fut and dragon (styles often originated in one location and were modified at others). Shelled during the civil warring following the Boxer Rebellion”[2].

“Wutang”: Tiger temple. Located near the town of Wutang. Built in a politically unstable area (near Manchuria and the Korean peninsula). Probably the temple most involved with temporal concerns, and consequently often besieged by one army or another. Mercenary monks, including Bok Lei, Hung Si Kuan, and Bok Mei all came from Wutang, eventually moving to Henan (and thus involving Shaolin in its biggest political incursion). Very old temple, integrated into the Shaolin order around AD 800”[2].

“O Mei Shan”: (literally, "Great White Mountain"), northern, library and medical temple. This temple was located in an inaccessible area of the Szechuan province and imported monks much like research institutions do today. The temple itself was very old, probably Taoist in origin. Integrated into Shaolin order around AD 1500. Was in close contact with Tibet. Crane temple. This was a major medical "school" for four centuries, the libraries filled with tomes from East and West. The buildings were used for artillery practice by the armies of both Shang Kai Shek and Mao Tze Tung, but restored in the early 1970s. Today, the "temple" serves as the conservation service headquarters for the bamboo forests of Szechuan and research center for the pandas”[2].

“The first four temples had the brands of the tiger and dragon on the left and right forearms respectively. The O mei shan temple had the mantis and the crane on the right and left forearms”[2].

Riding the Wind: Dragon Style Kung Fu

“Long before Saint George encountered his legendary beast, the Dragon played an influential and beneficial role in Chinese culture. An amalgam of several creatures, including monitor lizards, pythons and the Chinese alligator, the polymorphic dragon was a water spirit, responsible for bringing the rains and thus insuring the survival of crops. The dragon was symbolic guardian to the gods, and was the source of true wisdom. This latter feature most likely resulted from the observation of the living reptilian counterparts which, usually at rest, seem to be in a near constant state of contemplation”[3].

“The dragon represented two of the ancient elements, Earth and Water, endowing the creature with powers of elusion and power. A Yang symbol, the Taoists saw the dragon as a personification of the Tao itself-"the Dragon reveals himself only to vanish." Shaolin Buddhists saw him as a vision of enlightened truth, to be felt, but never to be held. Certain very old men were called dragons, these being well versed in the life-supporting skills of herbal medicine, agriculture, and kung fu. In early China, these skills were surely a matter of life or death, and those so educated were held in high esteem”[3].

METHODS AND PHILOSOPHY

“Dragon kung fu is essentially an internal, ch'i cultivating method, but initial training is far more similar to a hard, external style than a delicate, reptilian approach. In learning the moves, the student will strike hard, block hard and stomp into each position, with the idea of learning the proper place to be once each movement is complete. Eventually, the method of transmitting power is retained, and the physically strengthened body is able to make transitions in the proper, fluid manner. In turn, this reptilian smoothness helps disguise the attack, making it extremely difficult for an adversary to effectively counter” [4].

“Once a purely physical semblance to flow has been mastered, the disciple incorporates the deep hissing sounds to train ch'i flow. Inhaling is silent, but exhalation is deliberate, tense and controlled. Inhaling lightens the body for aerial maneuvers, while exhaling drives power into each technique. Blocking is dispensed with, and parries or simple strikes substituted. At this point, novice and advanced student show very little in common”[4].

“On the highest level, an opponent is allowed to tire himself out, evasion becoming the Dragon's key defense. Ch'i control is highly developed, and the degree to which the body must be moved to redirect or avoid impact is under greater control”[4].

“In each form, one is taught to "ride the wind", a phrase which in large part means follow rather than lead. Provide no opening without first letting your opponent open. Unlike Crane, which also relies heavily upon evasion as a tactic, the Dragon evades primarily by rotation of upper or lower torso with little or no stance movements, while the Crane stylist hops frequently to reposition the entire body. Both styles employ pinpoint strikes to vulnerable meridian targets, but dragon also heavily uses tiger-like punches and clawing techniques, snake-like stance shifts, and leopard-like hit and run strikes to weaken a physically superior adversary. Dragon kung fu also regularly employs low sweeping techniques, but these are not unique; most senior stylists of any kung fu system use these on a weakened adversary”[4].

In Summary; The Direction Of Dragon Kenpo seems to explain why Ed. Hutchison did not need to create Dragon Kenpo as an American, Tracy, or Shaolin Kenpo Offshoot etc,! As the majority of Kenpo Systems / Styles have adapted this same “Direction Of Kenpo” / Original Name; to their respective martial disciplines: Thus, whether Ed. Hutchison had knowledge of the Seng Ping Tao or not. This acclaimed martial work has proven the Shaolin Heritage of an ancient martial system rooted deeply within the Southern Chinese Provinces, brought to the Southern Japanese Islands. Like it's ancestor, Dragon Kenpo's “git down” no-holds-barred mentality proves beyond doubt that it exists clearly as a modern representation of this proven ancient streetwise methodological analogy of conceptual free martial physical expression, in failing violent physical aggression. So, yes Dragon Kenpo does stand alone as a Chinese

Kempo system with it's own ancient temple roots within the Seng Ping Tao, or Path Of The Warrior Monks Of Shaolin.

I sincerely hope that this article sheds some light on the confusion of Dragon Kenpo as an offshoot and rooted Chinese Kempo system. For information on **Dr. Edward Orem** and the Seng Ping Tao please click on the reference [1] link below.

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NOTES FOR AUTHORS

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