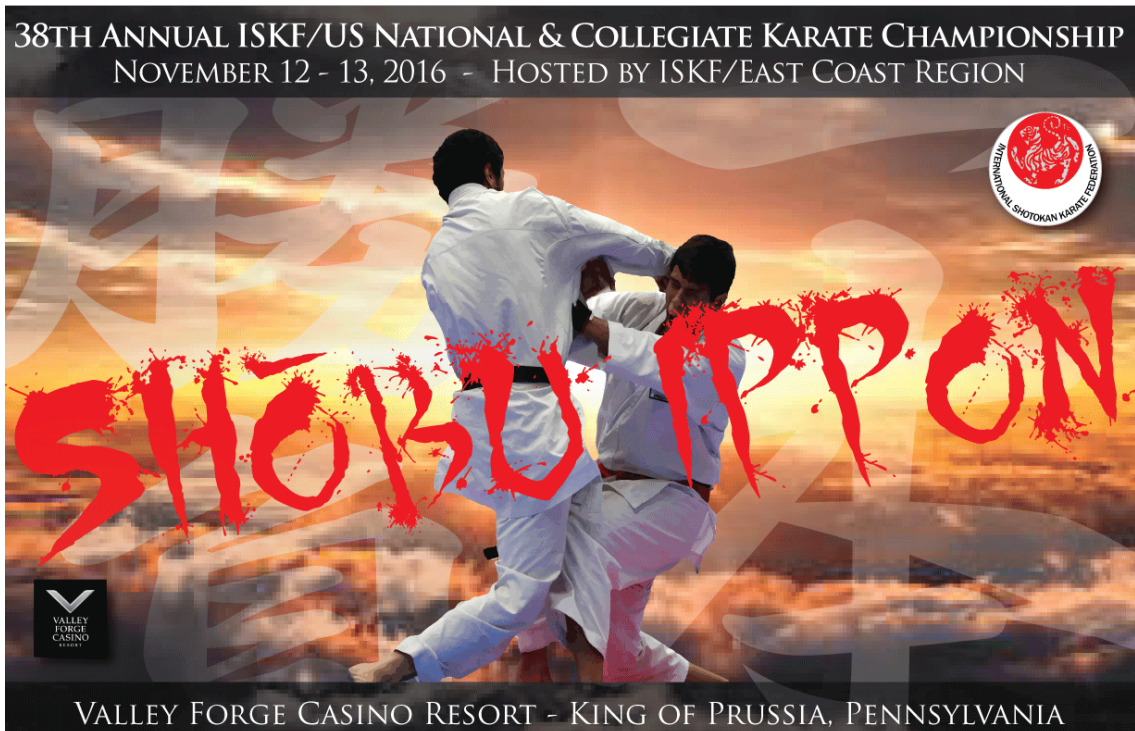


2016 Journal of the National
Collegiate Karate Association
(JNCKA)



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It is my great pleasure to welcome you to the new edition of the Journal of the National Collegiate Karate Association (JNCKA). My name is Martin Vaughan and I have been appointed Academic Editor of the JNCKA and acting chair of the NCKA Board of Directors. I agreed to take on these positions because I have a firm belief that collegiate karate is vital to the success and growth of the ISKF. My background has touched all aspects of collegiate karate. I began my training at Ohio University where as an undergraduate I competed in the 1st ISKF National tournament. Later I served as an instructor at several collegiate clubs and have worked my entire professional life on a college campus. I think my experience allows me to appreciate the challenges that face collegiate members and their clubs. It is my hope that the NCKA and this journal will assist you in meeting those challenges.

The journal has been absent since 2012 and with this edition I hope to provide a timely and useful publication for collegiate karate-ka and their instructors. With this in mind you will find in this edition a spectrum of articles from instructional to technical to philosophical. The article by Melissa McDowell presents the very first techniques taught in a beginner class and contains information for the student and the instructor alike. Kristen Hoffman's article is a technical one on the formation and application of back stance. Our final article, by JD Swanson, is an excellent explanation of the dojo kun and its central position in the training and development of karate-ka.

I would like to thank my predecessor, Dr. Paul Smith for his many years of dedicated service to the NCKA and the JNCKA and to wish him well in his retirement. I would also like to recognize individuals who have in the past worked very hard to support this organization, Dr. Anthony Nakazawa, James Sim and Heather Foltz. Thank you for your past and continued support of the NCKA.

Martin A. Vaughan

Getting Started in Karate

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Abstract

Basic punching, blocking and stance are described emphasizing the importance of proper structure of technique in karate.

Beginners are Important

Beginning *karate-ka* (karate practitioners) are critical to the future of Shotokan Karate practice. Most articles in the Journal of the NCKA, though, are not really accessible to beginners or prospective students. This article is aimed at those interested in training or who have just started, as a way to convey some basic principles, and why the esoteric material in denser, more technical articles is actually important. Shotokan Karate uses specific alignments of joints and body postures because these configurations are efficient existing techniques or are improvements on the original ones. Shotokan karate may be unique in having applied kinesiology to karate techniques to make them better rather than passing down the accumulated wisdom from previous generations. Modern understandings of physics and biomechanics drive why your *sensei* (instructor) keeps telling you to bend your front knee more, or pull your shoulder down. Below we discuss some specific reasons for these instructions.

Choku-Tsuki – basic punching

Punching is the most commonly executed technique (after '*hikite*' – the pulling or “draw hand”) in combative arts, Shotokan included. It is a simple technique to learn and a complex one to master. Many *sensei* start out teaching a block (which can also be an attack) first, as a matter of principle – Shotokan karateka are not to START fights. The *tsuki*, or punch, is first taught from a natural standing position. To get to the end position of a punch, create a fist by folding the fingers tightly into the palm, starting with the pinkies. Then, squeezing tightly, wrap the thumb around the other knuckles. To align the fist, make the top of the arm from the first two knuckles up the forearm flat and straight – pulling the pinky side slightly backward so the first two knuckles are aligned with the arm bones.

Squeezing the fist makes your fist a better weapon, and reduces the chance of injury by creating a single supportive structure instead of a lot of small ones. When practicing, do not neglect this squeeze. If you use your fist for self-defense and have been practicing without the squeeze you are likely to neglect it when you need it most.

Once you have your fists created, place them knuckle to knuckle directly in front of your solar plexus – this is lower than your shoulder, so find it first. Then extend both your arms out so your fists are in front of your solar plexus. Each fist will be half a hand off of the perfect target, both vertically and horizontally – so pull one fist back and set it above your hip, middle knuckles up, with your elbow pointing behind you and move the other fist over a tiny bit more toward the body center. This is the practice position you will refine during your course of study – it places the fist in the strongest, best supported position in front of your body that is possible.

You have now made a punching position with “draw hand.” Most punches are directed at this target – called *chudan* (stomach level). *Jodan* punches are still in the center line of your own body but aimed at the head, commonly at your chin height. If you make the *chudan* punch and squeeze all your arm and chest muscles to support it, then raise your fist to *jodan* level, you will feel some of your muscles loosen – this punch is not as powerfully supported as a *chudan* punch because of this loosening.

To make the motion of the punch, the draw hand and punching hand replace each other. There are refinements to this, such as when to turn the fists over. For the pulling hand (*hikite*) the fist is ideally turned immediately, while the punching hand is turned at

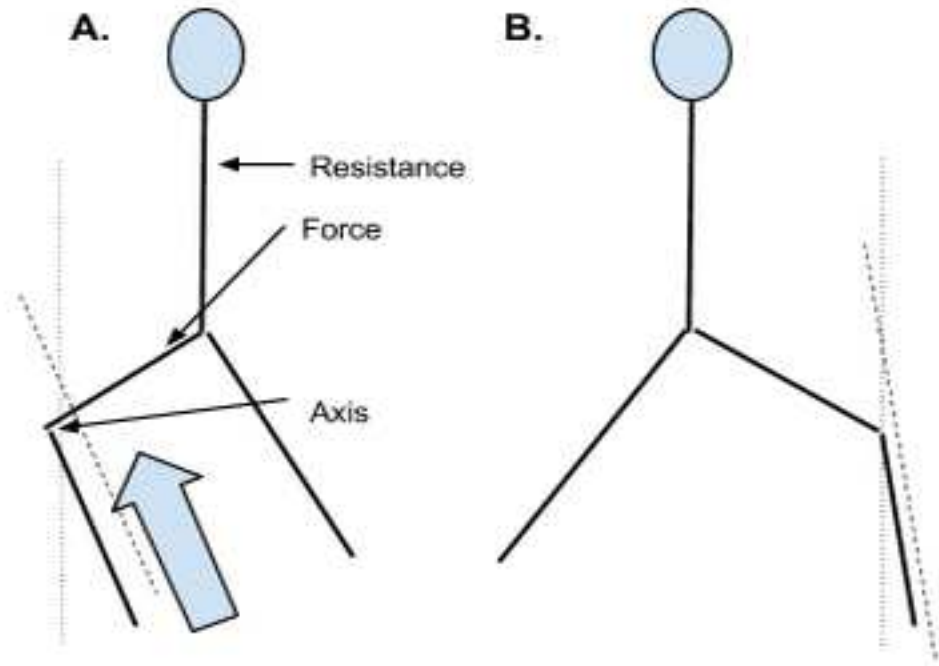
the last moment. It's complicated, but the twist is an important part of the punch – when the middle knuckles are pointed up, more of your arm muscles can support the motion of the hand regardless of whether it is moving out or in. Keeping the elbows in and down as long as possible provides the greatest number of options for movement in a fluid (i.e. self-defense) situation.

When practicing your punching keep in mind that your strongest arm muscles – the biceps – resist the punch as their job is folding the arm. If you have tension in your biceps while punching you will at very least have a slower punch, and in extreme cases it is possible to self-injure. The triceps which extend the arm can be injured if the biceps are not relaxed while they are tensing. Normally the body does this automatically, but when practicing an art such as karate the new student tends to try really hard – beware of this tendency if you are beginning – allow your body to get the form of the motion without too much squeezing (except the fist) until your *sensei* tells you to “add kime!”

Stances – how they work

First – a karate “stance” is not a way of standing. The practice of creating the form of the ending (or starting) point of a stance is to train the body to the awareness of the *proper configuration for delivering or absorbing an attack*. The “stance” is actually all the motions and positions between each iteration of a stance, as well. Front stance (*zen kutsu dachi* in Japanese) is the first stance usually taught. In this stance, the front knee is strongly bent and is just forward of the ankle while the back leg is straight, but not locked, with the foot pointing as much forward as possible. The feet are located at opposite corners of a rectangle which approximates two shoulder widths in length by one in width. This formula is farly well agreed upon as a starting point.

Figure 1.



Knee is compressed, the heel is already able to push the body forward without any additional movement. Some of the effort in this position is to keep the body from moving forward.

Knee is open, the heel is ahead of the body instead. There is no potential energy in place as there is in "A" - this is slower, often forces a "tell" to the opponent and can even cause injury.

The front knee is usually the “pain point” of this stance. It is the easiest thing for the *sensei* or *sempai* (senior student) to see and correct. It’s also the first part of the configuration to be relaxed once maintaining the bend becomes noticeable “work.” The reason for the position of the knee ahead of the ankle (Fig. 1), though, is compelling. This stance is for forward motion – if the knee is behind the ankle it is not able to drive the body forward until it crosses that line. Up until that point it’s a *pull* rather than a push, using the hamstrings rather than the quadriceps. This makes the motion not only slower but also more complex. The body knows this even if the mind is not aware. Watching any group of *karate-ka* practicing, you are likely to see the front foot hitch backward just a little before a step is taken. That little step takes a split second of time. The additional complexity means there is a greater possibility of injury if the motions are not well balanced. Chronic knee pain can also result from the shallow bent knee as shear forces

stress the connective tissues supporting the kneecap.

While the issue of the hip position and upper body has been ignored until now, these are also important. The upper body is nearly always held upright in Shotokan, and the hips are nearly always aligned directly under the head. To make the correct position of a front knee in *zen kutsu dachi*, the hips must be set up to press forward – no duck butts! The buttocks, therefore, must press the hip forward and the pubic bone should be thought of as pointing straight at the opponent rather than the ground in front. If the pelvis were a cup of water, there should be no spillage out the front.

The straightness of the back leg is due to its role as the actual support of the stance during the delivery (or absorption) of shock from a technique. The front leg, while attacking, either drives the body forward or arrests such forward motion in a controlled manner. But the back leg is “the other end of the punch.” For this reason the back foot should be as much in line with the leg as possible – as the line of the leg is the line on which the shock travels. If that foot is turned out too far the surface of the foot which is in line with the shock is reduced – less of the foot can support the body, and with less control.

Other stances in karate are also set up so the hips and legs support the delivery or absorption of shock efficiently. If you have been practicing for a while, think about the horse stance or back stance you were taught, see if you have all the pieces of those puzzles.

Structure of Rising Block

Rising block is another “often taught first” technique, so most beginning *karate-ka* have familiarity with it. The rising block makes use of structural features of the human shoulder and elbow to accomplish a solid and strong block or attack. Because the shoulder is a floating joint, it is vulnerable to damage if shock is absorbed while the joint spaces are open. Because the elbow joint is loaded for maximum strength at 90°, using that angle at the elbow makes the block or attack stronger. The endpoint of the block is with the wrist above and forward of the head, with the “hammer” side facing the attack – the part of the fist you slam on your desk when you’re having a bad day. The elbow is at 90° and the shoulder is held low and compressed. On the way to this endpoint, the wrist

and fist travel upward from the hip, crossing in front of the face to ensure a good intersection with the attacking technique.

Shoulders which “float” are an important feature for quadrupeds, allowing forward motion to be smoothly absorbed rather than a jarring impact accepted every time a step is taken. Humans share this feature with quadrupeds, but we don’t often use our shoulders for this purpose outside of soft style practices like Judo or gymnastics. When absorbing an attack the human shoulder cannot do it gradually as a running horse would, instead the impact must be accepted *at whatever speed the object hits*. Under such conditions, the sensible thing to do is compress the shoulder by pulling down with the lats, to transfer the shock from soft tissue to the skeleton. The resulting stabilization means the pieces of the shoulder don’t move in unexpected directions, and that the arm is also much more stable at the point of impact.

Human elbows are very good at maintaining 90° bends, but karate usually requires the arm to extend from a more acute angle to 90°, which work is done by the muscles on the back of the arm – the triceps. This bent position is used in Karate techniques, but in other techniques the elbow can be straightened when making a block or a punch. If the impact occurs before the correct angle is achieved, the arm is much less capable of withstanding the shock – hence the need for good timing on these techniques. If the elbow is more acute than 90°, the biceps muscles have more control than the triceps, and this will make the blocking position weak.

Conclusion

Form and structure of karate techniques in Shotokan have been analyzed and systematically improved to result in the best techniques available. Such techniques improve the karate-ka’s chances in a self-defense situation by requiring less effort and time to complete the technique and greater effectiveness of the technique given the strength and mass of the karate-ka. In a dangerous situation, a long and protracted contest is a very bad thing – for either side – granting the advantage to the stronger or fitter person. But self-defense is for everyone regardless of size, fitness level or health. A child or a small person can still defend against a bigger one by using effective and efficient methods. Using these examples of punching, front stance and rising block, structure can be seen to aid the technique in fairly simple and direct ways. It must be

said that “simple” is far from the same as “easy,” so you should not worry too much if you are not perfectly executing these techniques. In fact, the more experience you gain with these methods, the more awareness you will develop, leading you to focus on ever smaller improvements in your practice.

Having reviewed this article, you may now have a better understanding of why your *sensei* and sempai are always on your case about one or the other of your techniques. Next time you practice and get a correction, see if you can apply it immediately, and consider why it might have been given later on - after the practice is over. If you cannot remember what it was, ask your instructor to review your technique again when he or she has a few minutes, when you can get more detailed feedback. There is value in working it out for yourself, because such awareness tends to stick better – but do not be ashamed to ask even when you’re not a “beginner” any more.

Works Consulted:

<https://en.wikipedia.org/wiki/Shoulder>

Teruyuki Okazaki and Milorad V. Stricevic, M.D *The Textbook of Modern Karate*. New York: Kodansha International USA/Ltd., 1997

Kokutsu Dachi: Theory and Application

Kristen Hoffman

Bio: *Ms. Hoffman began her training in 1989 and received her Godan in 2013. She trains at Chester County Shotokan Karate Club. Kristen was a member of the ISKF-US team for 10+ years and the national kata champion for 3 consecutive years from 2008 - 2010.*

Karate has many different stances, each used to create power, stability, and flexibility. "Stance is so important in karate that just by looking at a man's stance, one can tell his level of ability."¹ Some stances focus more on mobility than stability, and vice versa. Because of the orientation of the *tachikata*, where *zenkutsu dachi* is more natural and has strong, penetrating hip movement, and *kiba dachi* has an immovable, rooted feeling, *kokutsu dachi* may seem ineffective. *Kokutsu dachi*, especially when first learning karate, is often considered an awkward and cumbersome stance. Some *karateka*, even after many years of training, consider *kokutsu dachi* their weakest and most unstable stance. However, back stance is an excellent tool for building leg strength and ankle flexibility, as well as having multiple bunkai applications and distancing advantages in *kumite*.

Kokutsu dachi is the third stance in the *kiba-dachi* group. It is often considered the opposite of front stance, because, conversely, the back leg is bent. The distribution of weight is 70% toward the back leg, which is bent as much as possible while supporting the body weight. The divergence in the back knee will determine the amount of weight that can be distributed toward the back. The more the knee is bent the lower and further back the center of gravity will be. The lower the center of gravity, the more stable the body. The front leg supports 30% of the body weight and is slightly bent. The outside edge of the rear foot is lined up perpendicular to the front facing front foot. Your feet are in line and approximately two shoulder's widths apart. Bringing the feet together so they are heel to heel will create a right angle.

There are many integral points in *kokutsu dachi* that make this particular stance susceptible to error. Common errors include improper foot angles, erroneous leg and

knee tension, and misaligned posture. The angling of the back foot, either acutely or obtusely, results in the loss of the even connection to the floor, as well as the proper placement of the knee. If the knee is not placed over the rear hallux, then the hip's connection to the heel is compromised, slowing and weakening movement. Hip connect can also be lost by breaking posture or misaligning the upper body and losing proper weight distribution.

A simple way to practice correct weight distribution in *kokutsu dachi* is to stand with one side of the body against a wall, then slowly lower yourself down into stance keeping the heel, knee and shoulder in contact with the wall. The moment one of the above mentioned points loses contact with the wall, correct posture is lost. The key point is to maintain a solid and balanced position. Once the stance is properly executed from a stationary position, then the practice forward and backward shifting or *tai-sabaki* should begin.

There are basic points of body shifting that are applicable to all stances. It is paramount to maintain balance, preserve posture, maintain level hips and fluidly shift body weight. To move forward in *kokutsu dachi* rotate the back hip forward, retracting the rear leg and pulling the center of gravity over both legs as they meet. Keep the advancing foot close to the ground, lift the foot only a paper's width from the floor. The anchored foot should be kept strongly on the floor. At the half-way point it is important to maintain the height established when first compressing into the stance. As the front foot glides forward keep the weight over the back leg. When moving backwards in *kokutsu dachi* rotate the front hip backwards, pulling the front foot towards the supporting leg. It is common to neglect the posture when doing this and lean forward. As the rear leg shifts back, smoothly transition the center of gravity from the front leg to the back. If executed correctly, *kokutsu dachi kihon tai-sabaki* can be an excellent tool for strengthening the contraction and expansion of the hips.

The study of *kata tai-sabaki* and *bunkai* is the next step in the study of *kokutsu dachi*. *Heian Nidan* is the first *kata* to use *kokutsu dachi* as its primary stance. At one time, *Heian Nidan* was *Heian Shodan*, but Funakoshi *Shihan* considered it too difficult for an introductory *kata* and changed the order so that *Heian Shodan* is taught first. The question arises; "what makes this *kata* challenging?". The *embusen* is similar to *Heian*

Shodan, as is the length of the *kata*. One answer lies not only in the difficulty of *kokutsu dachi*, but in the *kata*'s application. *Heian Nidan*'s techniques are proficient in defense against a close range attacker. However, the concept of defending against proximate attacks can be somewhat daunting. If *zenkutsu dachi* were to be used against an oncoming attack the body weight would be too far forward. By moving the weight back, as is found in *kokutsu dachi*, the distance from the attacker increases. Consider a circumstance where there are four attackers closing in, so there is very little distance to shift away from an attack. Here the extra distance away from the attacker created by implementing *kokutsu dachi* would be imperative. This is merely one application for *kokutsu dachi*. There are several demonstrated throughout *kata*.

In *Heian Yondan*, *ryo ken chudan kakiwake uke* (middle level reverse wedge block using both arms) can be used against a two-handed grab of the lapel. By keeping the weight back and down the hands will move in coordination with the lower body. This positioning allows the smaller bicep, deltoid, pectoralis and tricep muscles to work with the larger abdominal, gluteus, quadriceps and hamstring muscles. This makes this small range technique much stronger. It allows the outward motion of the blocks to move the attackers arms far enough away from the center of the body to open several vital targets for counterattack, as is demonstrated by the following *jodan mae keage*.

In *Bassai Dai*, *sono mama no taisei* (pivoting without upper body motion) has multiple applications. It can be used as *ashi barai*, sweeping the attacker's leg after executing the *shuto uke*. By keeping the weight over the rear leg in *kokutsu dachi* the front leg is free to unbalance and/or redirect the attacker. The mobility of the front leg of *kokutsu dachi* is one of its many benefits in *kumite*.

"*Kokutsu-dachi* appears less frequently in actual sparring than might be expected. This is because of the difficulty of learning this stance and using it with complete confidence."² This stance is less stable than a wider stance such as *Zenkutsu-dachi* and is ineffective against attacks coming from behind. However, despite its susceptibility to rear attackers, this stance is very effective in blocking frontal attacks. Because the strength in *kokutsu dachi* is over the back leg, it is very effective for blocking a thrusting attack.

This stance is efficient when paired with an inside block such as *shuto uke* and

uchi ude uke. The outward upper body expansion of these techniques is easily coordinated with the expansion of the body over the rear leg in *kokutsu dachi*. Additionally, this range of motion protects the body in close range sparring, for which *kokutsu dachi* can be optimal. In fact, once proficient, *kokutsu dachi* is powerful for either blocking or attacking an opponent.

In addition to its blocking and upper body striking techniques, *kokutsu dachi* is extremely useful for short range kicking techniques. Because the front leg supports little of the body weight in this stance, it can easily be used for kicking. The knee can easily and quickly be lifted in front of the body for *mae-ashi mae geri* or to side for *mae-ashi mawashi geri*. As discussed in *Bassai Dai bunkai* above, the front leg is also free for a variety of sweeping techniques (or *ashi barai*). Because the weight is also back, a properly timed *ashi barai* to a forward moving attacker can easily drop the attacker to the floor. It is very important to keep the rear leg bent while kicking or sweeping to maintain balance, to allow the body to pivot if the opponent has shifted to the side, or to allow for a spring-like *yori ashi* movement forward if the distance to the opponent is slightly farther.

The weight distribution over the back leg in *kokutsu dachi* has many benefits with regard to distance. By merely tensing the rear leg towards the front it is possible to quickly cut the distance to an opponent. This shifting is performed instantaneously because no weight shift is needed to push forward. Additionally, it is simple to shift the body weight forward into *zenkutsu dachi* to get closer to the opponent without moving the feet. By shifting conversely into *kokutsu dachi* from *zenkutsu* will establish a distance farther from the attacker simply by shifting the body weight back. In these ways, *kokutsu dachi* proves as a highly effective foundation for *kumite*.

Kokutsu dachi's efficacy can be found by studying its applications in *kihon*, *kata* and *kumite*. By learning the basic execution of the stance, the muscle memory and flexibility develops, facilitating stronger stances and quicker shifting. Through the body coordination of shifting the weight down and back, utilizing the larger muscles to assist the shorter muscles, small techniques can be executed with a substantial amount of power. The weight distribution over the back leg creates distance to defend against close range attacks. The strength of the back leg coordinated with inward blocks can withstand a frontal thrusting attack, while the front leg can easily be used in a sweep or a kick. This

distribution also allows for ease of shifting forward, where the pressure over the rear leg works as a coiled spring. Once these points have been practiced it is easy to see how *kokutsu dachi* can be an impressive addition to an arsenal of karate techniques.

ENDNOTES

¹Funokoshi, Gichin, *Karate-Do Nyumon*, (Tokyo; Kodansha International Ltd., 1988), p.59.

²Okazaki, Teruyuki and Milorad V. Stricevic, M.D., *The Textbook of Modern Karate*, (Tokyo; Kodansha International Ltd., 1984), p.73.

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The Five Principles of Shotokan Karate and Their Linkage to the *Jitsu* vs. *Do* of Karate Training

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This article was presented at the American Philosophical Association's National Meeting in San Diego, 16-20 April, 2014

Abstract

Karate-do, or “the way of the empty hand” is a martial art that endeavors to conceptualize five morals for living (the *dojo kun*) through a series of physical movements and mindsets practiced over one’s lifetime. Through these means, *karate-do* provides a conduit to better understand one’s self through physical and mental training, and can be applied in virtually any aspect of one’s life. Often, these *dojo kun* are translated from their native Japanese to “seek perfection of character,” “be faithful,” “endeavor,” “respect others,” and “refrain from violent behavior” and are recited at the conclusion of each class. The *dojo kun* are thought to be used to remind students of the underlying reasons as to why they are training, and are almost universally associated with self development towards the holistic or *-do* aspect of karate. Interestingly, when taken within a historical context, they also have martial applications, implying that they could also potentially represent major aspects of the martial or *jitsu* aspect of karate. Therefore, I argue that the *dojo kun* provide a complete philosophy for karate training by reminding us of not only the self-actualization or *do*, but also the martial or *jitsu*.

Karate-do, or “the way of the empty hand” is a martial art that endeavors to conceptualize five morals for living through a series of physical movements and mindsets practiced over one’s lifetime (1). Through these means, *karate-do* provides a conduit for a better understanding of one’s self through physical and mental training, and can be applied in virtually any aspect of one’s life.

From its inception, karate was an effective method of self-defense. However, as it was introduced as part of the educational curriculum in Okinawa in 1902 by Itosu, introduced to Japan in the 1920’s, and then further developed in post World War II Japan, the martial aspects were de-emphasized and the self--development aspects were emphasized (2). This resulted in modern *karate-do* as a way to enrich one’s life by improving oneself in the three major aspects of their life. Through dedicated training, practitioners will find improvements in the physical, spiritual, and intellectual aspects of themselves. Therefore, the study of *karate-do* is something that needs a tremendous amount of patience and dedication and thus cannot be mastered in a few decades, or even through a single lifetime (1, 3-5).

The *-do* aspect of karate is traditionally governed through a series of principles or “*kun*” called the *dojo kun* (a set of five morals of the *dojo*). The origins of the *dojo kun* are unclear, however, there are two major hypotheses. The first hypothesis is that the *dojo kun* were written by Japanese Karate Association officials during the 1950’s as summaries of Funakoshi’s *niju-kun* (20 guiding principles) (6). However, more likely, they were written by an Okinawan Karate Master called Tode Sakugawa (1733-1815) and then subsequently modified by the JKA to the final form we have today (7, 8). The *dojo kun* (Figure 1) outline an important series of principals to live by, and have important moralistic aspects that were heavily emphasized during the transition of karate from a *jitsu-to-do* transition during the early to mid 1900’s and continue to be emphasized today.

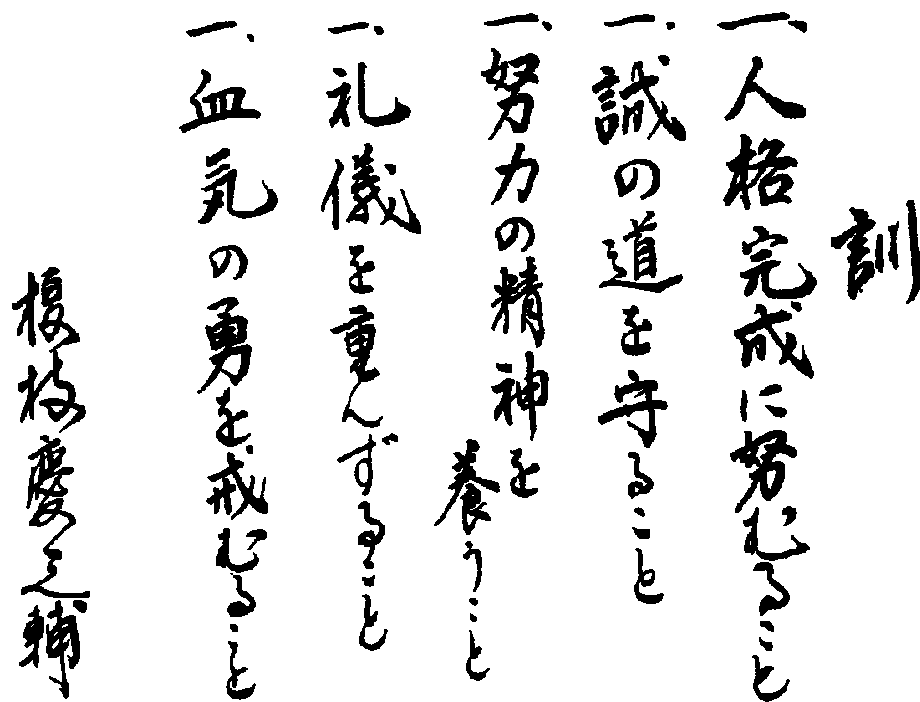


Figure 1: The *Dojo Kun*, calligraphy by Okazaki Teruyuki. (From <http://www.karate.ro/en/dojokun-t-en.html>)

The five *dojo kun* start with "*Hitotsu*", “一”, or “one.” This indicates that no single principal is more important than the other, however, they are often presented in a traditional order from right to left (Figure 1). Additionally, they all end in “*koto*”, “こと” meaning “thing”. Interestingly “*koto*” is used as an experiential context such as “I went to the movies.” This suggests that the *dojo kun* is something to be experienced rather than a simple set of guidelines or rules. When translated in an English speaking *dojo* they are often simplified to “seek perfection of character,” “be faithful,” “endeavor,” “respect others,” and “refrain from violent behavior.” These simplifications lose the true meaning of the *dojo kun* and seem heavily biased towards their *-do* interpretations. However, since the *dojo kun* were devised before the concept of *-do* was introduced to karate, there is an intriguing possibility that the *dojo kun* could have contained additional meanings especially towards the martial side of karate.

In this paper, we will discuss the literal translations in the context of the commonly accepted moralistic interpretations, then, in light of the literal translation, investigate the possibility that the *dojo kun* have a clear advice for martial applications. Therefore

implying a potential dual meaning that incorporates both the *-do*, or self-development, and the *-jitsu* or martial applications of these morals.

The Literal Translation of the *Dojo Kun* and their Meaning

The first *Dojo Kun* is "*hitotsu, jinkaku kansei ni tsutomeru koto*" (Figure 1 right hand most principal). "*jinkaku*" or "人格" means personality, or character, derived from "人" = person and "格"=status". "*kansei*" or "完成" means full, complete, whole or perfection, derived by "完" meaning complete, and "成" meaning formation. "*Tsutomeru*" or "努める" means to try, exert oneself, or drive for. Taken together this *dojo kun* can be translated to "to seek/drive for a full/complete person/character."

This passage deals with the concept that our goal in karate is not to train to become good at the physical aspects, but rather to train to become a better person. This is vital in that it really is the quintessence of karate. If one simply trains for karate tournaments or simply to become a good fighter, they are simply training for the physical aspects and they will lose the longevity out of their training and may give up after a just a few decades. To quote one of my instructors "my friend, never ever give up karate training, use it as food for your soul" (Goran Glucina, 7th dan SKI, pers. comm.). Therefore, this moral really conceptualizes the development of body/mind connection and the continued learning aspects that are prevalent in all martial arts.

From a martial perspective this *dojo kun* also reminds us that the practitioner needs have to have a complete character to be good at karate. It is only through continued practice to achieve completeness that we can achieve balance and therefore a clear mind during combat. The sayings *Tsuki No Kokoro* (mind like the moon), *Mizu No Kokuro* (mind like water) reflect the ability to react quickly in a fluid situation and are vital to the execution of karate techniques. These two sayings are similes for the concept that in a perfect situation the mind should be clear and still and can easily reflect the moon. However, if worry or other emotions invade the practitioners mind, they can distort reality, in a similar way to a pebble being dropped into the water thus distorting the image of the moon (9). Similarly this concept is referred to as *Mushin* or no mind in karate (1, 10).

It is commonly regarded that this principle requires the incorporation of the remaining four *dojo kun* and therefore is an overall guide as to why we train, hence why it is said first. In addition, with the common translation of “seek perfection of character” it is also the most complete translation of the five, potentially indicating its importance. It is only through striving for a full and complete character that we can achieve balance and therefore *mushin* in aspects of karate.

The second *Dojo Kun* is “*hitotsu, makoto no michi o mamoru koto*” (Figure 1, 2nd principle from right). “*Makoto*” or “誠” means truth or faithfulness, “*michi*” or “道” can mean road or way. “*Tsutomeru*” or “守る” means to protect or defend. Therefore, this *dojo kun* can be translated to “to defend the path/road that you walk on for truth /faithfulness.”

This *dojo kun* is often interpreted as being faithful to one art or teacher. While there is a significant amount of importance to being loyal to an instructor/organization, I believe that it is relevant to a more important principle and is not what is being emphasized here. Rather, this *dojo kun* is a reminder that we need to be faithful to ourselves and really take the time to be introspective and honest internally to discover what we are good at and what we are not so good at. This is the heart of improvement and provides us with a road map of where we can better ourselves physically, intellectually, and spiritually. Therefore walking along a road to truthfulness supports the first goal of being the best person you can be.

From a martial aspect, truthfulness is vital. It is only through a full honest look at our opponent and ourselves that we can see them clearly. As we enter combat, our mind can often be clouded with emotions and preconceptions that are not necessarily reflective of reality. Therefore this *dojo kun* reminds us that we need to “observe” and not “look.” We need to be able to react to the opponent that is in front of us. In addition, we also need to look internally, without bias, to determine what we need to work on or fix which is vital to martial training where the battlefield is far less forgiving. It is only through vigilant introspection that we can improve. Moreover, by knowing exactly what you can and cannot do you lose emotions associated with worry, leading to a better state of balance

during an encounter. Sun Tsu in *The Art of War* mentions that only by knowing yourself and the enemy, you can be successful 100% of the time (11), a direct interpretation of this *dojo kun*.

The third *dojo kun* is “*hitotsu, doryoku no seishin o yashinau koto*” (figure 1, middle principal). “*Doryoku*” or “努力” means to strive, endeavor, or persevere and is made up of “努” meaning to strive or exert (chinese), and “力” meaning power, or force. “*Seishin*” or “精神” means spirit, being derived from “精” meaning essence and “神” meaning god. “*Yashinau*” or “養う” means to feed or cultivate, where “養” means nutrient. Therefore, this *dojo kun* is better translated to “to cultivate the spirit of perseverance, or effort.”

In order to become good at something, we need to be sincere and try as hard as we can. The old adage "we only have one life to live" is especially true here. With every aspect of our lives we need to try as if it is our one and only chance. Therefore we need to give one hundred percent to whatever we commit ourselves to.

This is especially true with the martial side of karate, where the ability to defend one's self comes from the statistics associated with the number of real repetitions that one does leading up to the one encounter where the culmination of every repetition carried out during practice must be expressed. It is only through successive repetition that the neuromuscular pathways get used to firing in the correct order and under the correct stimuli (12, 13). If the training leading to that single vital use is done without careful analysis and honest attempts to correct, there is no base training to pull from. The best way to work towards this principle is through *gasshuku* trainings. In these trainings, often done in uncomfortable conditions (in water, snow etc.) are done to exhaustion, and the practitioner just does one more. In that one more repetition, the practitioner improves.

Interestingly, this *dojo kun* of trying hard and putting in effort is an oxymoron in that you put in effort during training, so that when you truly need karate it will be effortless. In effect, we train with effort to become effortless.

The fourth *Dojo Kun* is “*hitotsu, regi o omonzuru koto*” (figure 1 second principal from left). “*Regi*” or “礼儀” translates to courtesy, etiquette or manners, being derived

from “礼” or expression of gratitude (*Rei*), and “儀” or ceremony. “*Omonzuru*” or “重んず” translates to honor, where “重” translates to important. Taken together this *dojo kun* can be translated to “honor courtesy/etiquette/manners”.

Therefore, this *dojo kun*, is about manners. To be a member of the *dojo*, it is important to understand all of the etiquette associated with training. This can include things that are important to the physical health or pedagogy of *karate-ka* such as keeping the training space clean, listening to the instructor when s/he is talking, or running into line so that the lesson can continue in a timely fashion. In addition, it is vital that one respects their *dojo* mates, or partners. If one is uncontrolled, or rude to other *karate-ka*, then their respect is quickly lost and no one will want to train with them.

Another important relationship in the *dojo* is between *Kohai* and *Senpai*. *Kohai* and *Senpai* literally mean "one who has lines up behind/in front", respectively. Often times this is taken to mean that the *Senpai* is all-powerful over the *Kohai*, but this is incorrect and is unhealthy. Rather, this relationship is a brother/sister, younger brother/sister relationship where the *Senpai* looks after the “younger” members of the *dojo* and in return the *Kohai* will do things for the *Senpai*, (often clean their *gi* etc.). It is important to note that this relationship is not a blanket expectation, but rather a reflection of personal respect between two individuals.

The concept of manners is vital to the martial aspect of karate. Manners, in concept, are about doing things in a socially acceptable way where one is observant of other people and to thus make them feel comfortable. Therefore, manners is the awareness of the other person; their mood, their relative ease/uneasiness, their frame of mind. Therefore, if we have good manners then we are aware of other people and their potentiality as a threat, which is vital to understanding the martial application of karate. Moreover, if we are in tune to the other person then we can also diffuse the situation before it becomes physical.

The fifth *Dojo Kun* is “*hitotsu, kekki no yu o imashimuru koto*” (Figure 1 left most principal). “*Kekki*” or “血氣” refers to mettle or vigor, derived from “血” meaning blood, and “氣” meaning care, or mood. “*Yu*” or “勇” translates to courage or bravery, and “*imashimuru*” or “戒むる” translates to be warned, guard against, or give up. Therefore

this *dojo kun* can be translated to “protect/be warned/ or give up courage/bravery of blood mood or hot bloodedness”.

This principle is often linked to the classic idea that a practitioner is not allowed to use karate and refrain from violence. It is not uncommon to be told by neophytes that by training in karate, that the practitioner is not allowed to use it to defend themselves. However, I believe that this is quite to the contrary. The Japanese word for martial art is "*budo*." The *kanji* for "*bu*" is two halberds crossed and literally mean to stop violence (1, 4). This means that a karate practitioner can directly and decisively stop violence should it be needed. This principle is about the *karate-ka* avoiding hot bloodedness or not putting themselves into a situation where karate's use would be required. An example from Funakoshi's autobiography *Karate-do: My Way of Life* discusses a situation where Funakoshi states that he was walking home a few years after World War II and a man asked him for cigarettes. Funakoshi replied that he did not smoke, however the man remained belligerent and made a grasp for his umbrella. Funakoshi responded by avoiding the attack and “firmly grasping his testicles” until the man could be arrested. Upon reflection Funakoshi states “As I continued on my way, I realized that the would be robber was almost certainly a veteran recently returned from some distant front. Jobless he had decided to rob me on the spur of the moment, and I, also on the spur of the moment, had done what I consistently tell my young trainees never to do: I had taken the offensive. I do not feel proud of myself.” (4)

In terms of martial applications, the concept of giving up hot bloodedness relates directly to the concept of situational awareness. Situational awareness is about the practitioner being aware of their surroundings and not entering a situation they could not handle (12, 14). Quite often an encounter can be won or lost based on the environment. The literature is full of examples where knowledge of the environment has been an advantage to the victor, and a disadvantage if there is little knowledge of the environment (2, 4, 15, 16). Examples of bad environments where one's courage must be tempered include; multiple opponents, opponents using weapons, and walking into a part of town where asocial violence is the norm.

Conclusion

Karate is a way to develop one's self over a lifetime using physical movement as a means to unite the mind, body, and spirit. Moreover, it is only through the development of technique that the mind and spirit can be tempered to develop character.

In this paper, we have discussed the five *dojo kun* in a more literal translation and have discussed them in terms of both moralistic and martial terms. In terms of self-development or *-do* we have suggested that the concepts of truthfulness, effort or sincerity, manners, and avoiding hot bloodedness can lead toward the development of a full and complete character.

We have presented a new interpretation that potentially underlies a reminder of morals that will help in martial applications. The *dojo kun* reminds us that practice of true unbiased perception of self and the opponent, consistent sincerity in training, careful observance of the opponent especially in terms of their mood, and intentions, and understanding of the environment are vital to survival of an encounter. This is because it is only when these four aspects are considered and diligently practiced that one can see a path to possessing a complete or full character which will in turn lead to balance and thus *Mushin* during an encounter, karate's ultimate goal.

Finally, no matter the interpretation of the *dojo kun*, one thing is clear. The *dojo kun* are central to karate training and not only remind us of how to develop our karate, but also how to develop our characters.

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National Collegiate Karate Tournament Team Kata Results

YEAR	LOCATION	1st PLACE	2nd PLACE	3rd PLACE
1980	Philadelphia	U. of New Orleans	U.C. Riverside	Temple University
1981	Sioux Falls	Temple University	Arizona State U.	U. of New Orleans
1982	Denver	Temple University	Ohio University	L.S.U.
1983	Miami	Temple University	Drexel University	P.J.C.
1984	Santa Monica	Temple University	U. of New Orleans	Arizona State U.
1985	Cleveland	Temple University	Georgian Court	University of Alaska
1986	New Orleans	Temple University	L.S.U.	U.C. Riverside
1987	Phoenix	Temple University	Georgian Court	University of Alaska
1988	Philadelphia	Temple University	Drexel University	U.C. Riverside
1989	Sioux Falls	Drexel University	U.C. Riverside	Temple University
1990	Denver	Drexel University	U. of Chicago	Temple University/ Drexel U.
1991	Miami	Drexel University	University of Alaska	Temple University / U. IllChicago
1992	Anchorage	University of Alaska	Temple University	Santa Rosa Jr. College
1993	Denver	Delta State University	Temple University	St. Cloud State Univ.
1994	Santa Monica	U. of South Florida	Temple University	University of Alaska
1995	Santa Rosa	U. of South Florida	Temple University	College of William & Mary
1996	Indianapolis	Temple University	Drexel University	Ohio University
1997	New Orleans	U. of N. Colorado	Drexel University	Illinois
1998	Phoenix	Drexel University	Louisiana State Univ.	University of Alaska, Anchorage
1999	Denver	Louisiana State Univ.	Univ. of New Orleans	Drexel University
2000	Philadelphia	Louisiana State Univ.	Drexel University	Temple University
2001	Sioux Falls	Tulane University	Drexel University	Penn State University
2002	Orlando	Drexel University	University of Alaska	Penn State University
2003	Honolulu	Penn State University	U. of N. Colorado	Drexel University
2004	Columbus	Penn State University	Drexel University	University of North Colorado
2005	New Orleans	<i>No tournament held.</i>	<i>No tournament held.</i>	<i>No tournament held.</i>
2006	Anchorage, AK	University of Alaska	Drexel University	University of South Florida
2007	San Francisco, CA	Penn State University	University of Central Arkansas	University of Alaska, Anchorage
2008	Los Angeles, CA	Drexel University	Penn State University	UCA Shotokan Karate
2009	Cherry Hill, NJ	Drexel University	Penn State University	Temple University
2010	Sioux Falls, SD	Drexel University	Ohio State University	Penn State University
2011	Denver, CO	University of Colorado	Colorado State University	
2012	Scottsdale, AZ	Drexel University-EC	Northern Arizona University-WS	
2013	Cincinnati, OH	Ohio State University	Colorado State University	Brown University
2014	Anchorage, AK	Mesa Com. College	Salve Regina U.	
2015	San Francisco, CA	Drexel – EC	Mesa Community CollegeW	

National Collegiate Karate Tournament Mens Team Kumite Results

YEAR	LOCATION	1st PLACE	2nd PLACE	3rd PLACE
1980	Philadelphia	U. of New Orleans	Temple University	Cornell University
1981	Sioux Falls	Arizona State U.	U. of New Orleans	L.S.U.
1982	Denver	Temple University	U.C. Riverside	Ohio University
1983	Miami	Temple University	P.J.C.	Drexel University
1984	Santa Monica	U.C. Riverside	Temple University	U. of New Orleans
1985	Cleveland	Temple University	Ohio University	University of Alaska
1986	New Orleans	Temple University	Tulane	U.C. Riverside L.S.U.
1987	Phoenix	U.C. Riverside	Ohio University	University of Alaska
1988	Philadelphia	Drexel University	U.C. Riverside	U. of New Hampshire
1989	Sioux Falls	Ohio State	Drexel University	University of Alaska
1990	Denver	U. of Arizona	Mt. States	East Coast
1991	Miami	Mankato State	Temple University	U. of Illinois-Chicago & Florida State
1992	Anchorage	U. of Illinois	Mankato State	Temple University
1993	Denver	Delta State University	St. Cloud State Univ.	Temple University
1994	Santa Monica	Temple University	UCLA	University of Alaska
1995	Santa Rosa	College of William & Mary	Temple University	Santa Rosa Jr. College
1996	Indianapolis	Temple University	Drexel University	Ohio University
1997	New Orleans	Drexel University	U. of Northern Colorado	U. of New Orleans U. of Illinois
1998	Phoenix	Drexel University	Louisiana State Univ.	University of Alaska
1999	Denver	Louisiana State Univ.	Drexel University	University of Alaska
2000	Philadelphia	Louisiana State Univ.	Tulane	Drexel University
2001	Sioux Falls	Drexel University	Tulane University	Penn State University
2002	Orlando	Louisiana State Univ.	Penn State University	University of Alaska
2003	Honolulu	Tulane University	Drexel University	Louisiana State Univ.
2004	Columbus	LSU	Tulane University	Drexel University
2005	New Orleans	<i>No tournament held.</i>	<i>No tournament held.</i>	<i>No tournament held.</i>
2006	Anchorage, AK	University of Alaska	University of South Florida	Drexel University
2007	San Francisco, CA	Penn State	University of Central Arkansas	University of Alaska, Anchorage
2008	Los Angeles, CA	Drexel University	Penn State University	OSU Shotokan
2009	Cherry Hill, NJ	Drexel University	Ohio State University	Penn State Univ.
2010	Sioux Falls, SD	Ohio State University	Drexel University	Penn State Univ.
2011	Denver, CO	Ohio State	University of Colorado	Colorado State University
2012	Scottsdale, AZ	-	-	-
2013	Cincinnati, OH	Penn State University	Ohio State University	Colorado State University
2014	Anchorage, AK	Mesa Com. College	Univ. of Alaska	
2015	San Francisco, CA	Mesa Community College	Drexel	

National Collegiate Karate Tournament Womens Team Kumite Results

1998	Phoenix	Drexel University		
2000	Philadelphia	Tulane University	Penn State	Temple University
2001	Sioux Falls	Penn State University	Tulane University	
2002	Orlando	Tulane University	Penn State University	
2003	Honolulu	Penn State University		
2004	Columbus	Drexel University	Penn State University	LSU
2005	New Orleans	<i>No tournament held.</i>	<i>No tournament held.</i>	<i>No tournament held.</i>
2006	Anchorage, AK Men's	No Womens Division	No Womens Division	No Womens Division
2007	San Francisco, CA Men's	No Womens Division	No Womens Division	No Womens Division
2008	Los Angeles, CA	Drexel University	Penn State University	UCA Shotokan
2009	Cherry Hill, NJ	Drexel University	Penn State University	U of Central Arkansas
2010	Sioux Falls, SD	Univ. of Minnesota	Drexel University	
2011	Denver, CO	No Womens Division	No Womens Division	No Womens Division
2012	Scottsdale, AZ			
2013	Cincinnati, OH	Brown University		
2014	Anchorage, AK	Salve Regina U.		
2015	San Francisco, CA			

National Collegiate Karate Tournament Men's Kata Results

YEAR	LOCATION	1st PLACE	2nd PLACE	3rd PLACE
1980	Philadelphia	Tom Hyder	Mike Urpschot	David Biggs
1981	Sioux Falls	Arizona State Univ.	Univ. of New Orleans	Arizona State Univ.
1982	Denver	Hiroyoshi Okazaki Temple University	Ken Wang U.C.R.	David Biggs Arizona State Univ.
1983	Miami	Hiroyoshi Okazaki Temple University	Jerry Kattawar L.S.U.	Aaron Jacobs Temple University
1984	Santa Monica	Hiroyoshi Okazaki Temple University	Mike Urpshot U. of New Orleans	John Caluda C.I.A.
1985	Cleveland	Hiroyoshi Okazaki Temple University	Bob Shibasaki El Camino College	Stuart Smith Univ. of Arizona
1986	New Orleans	Hiroyoshi Okazaki Temple University	Jerry Kattawar Delta State Univ.	Greg DuBois A.C.C., Alaska
1987	Phoenix	Jerry Kattawar Delta State Univ.	Scott Johnson Metro State	P. Crapanzano L.S.U.
1988	Philadelphia	Bob Shibasaki El Camino College	Tufic Akil Florida Int'l Univ.	Morris Lawrence Washtenau C.C.
1989	Sioux Falls	Tufic Akil Florida Int'l Univ.	Morris Lawrence Washtenau C.C.	Paultz U.C. Riverside
1990	Denver	Hiroshi Yaguchi U. of Colorado	John Nunez Mankato State Univ.	Eric Renner S.S.U.
1991	Miami	Brian Treanor UCLA	Jamie Gisevius South	George Hernandez U. of Illinois-Chicago
1992	Anchorage	Kengo Inatu U. of S. Alabama	August Antenoracruz U. of Illinois	Paul Lapansri U. of S. Alabama
1993	Denver	Tomoya Kawasaki Temple University	Charles Baerlin Santa Rosa Jr. College	Chad Drachenberg Mankata State
1994	Santa Monica	Tomoya Kawasaki Temple University	Hiroshi Ando Temple University	Victor Sein Arizona State Univ.
1995	Santa Rosa	Masahiro Hori Taishou University	Takahiro Kimura Taishou University	Kouji Motoyoshi Kokushikan University
1996	Indianapolis	Justin Nepo West Chester Univ.	Takamichi Maeshima Temple University	Joshua Rau Univ. of N. Colorado
1997	New Orleans	Justin Nepo West Chester Univ.	Errol Mahoney Univ. of S. Florida	Kallan Resnick Univ. of Pennsylvania
1998	Phoenix	Ricky Supnet Univ. of Hawaii	Toshihide Nakamura Univ. of Illinois	Jorge Miangos Santa Clara
1999	Denver	Toshihide Nakamura Univ. of Illinois	Gary Ho Santa Clara	Phuc Nguyen E.C.
2000	Philadelphia	Tony Nakamura Univ. of Illinois	William Huffstetler Newport Univ.	Satoshi Kuwahara Univ. of CA-San Diego
2001	Sioux Falls	Steven Kiefer	William Huffstetler	Nathan Smith
		Santa Monica	Newport Univ.	Penn State
		Steven Kiefer	Dimitri Papadopoulos	Arthur Derbes

2001	(cont'd)	California State	Tulane University	L.S.U.
2002	Orlando	Jumbo Banaria UC Santa Cruz	Dimitri Papadopoulous Tulane University	Steven Kiefer Columbia College
2003	Honolulu	Dimitri Papadapoulous Tulane University	Jumbo Banaria UC Santa Cruz	Greg Hoplmazian Penn State University
2004	Columbus	Jumbo Banaria UC Santa Cruz	Dimitri Papadapoulous Tulane University	George Pappaas Penn State University
2005	New Orleans	<i>No tournament held.</i>	<i>No tournament held.</i>	<i>No tournament held.</i>
2006	Anchorage, AK	Jihone Du Arizona State	Alessandro Massaro Florida International U.	Andrew Tooyak University of Alaska
2007	San Francisco, CA	Ben Cheeseman University of Alaska	Pedram Rastegar George Mason Univ.	Marcus Fowler Penn State
2008	Los Angeles, CA	Ben Cheeseman University of Alaska	Pedram Rastegar George Mason Univ.	Aino Mercado
2009	Cherry Hill, NJ	Dan Elliott Art Inst. of Philadelphia	Stephen Burgio Drexel Univ.	Thomas Mellor Drexel Univ.
2010	Sioux Falls, SD	Andrew Tooyak University of Alaska	Stephen Burgio Drexel University	Dan Elliott Art Institute of Phil.
2011	Denver, CO	Andrew Tooyak University of Alaska	Michael Cornel Northwestern C.C.	Dan Elliott Art Institute of Phil.
2012	Scottsdale, AZ	Michael Cornel-SW	Dan Elliott-EC	Andrew Krohn-WS
2013	Cincinnati, OH	Michael Cornel Northwestern C.C.	Toru Ishii Colorado State	Diego Ulibarri Red Rock C.C.
2014	Anchorage, AK	Michael Cornel Northwestern C.C.	Ryan Dingman Bemidji State U.	Jim Woolum Mesa CC
2015	San Francisco, CA	Israel Santos Front Range CC	Brett Cook Georgetown U.	Steven Fox Drexel

**National Collegiate Karate Tournament
Men's Kumite Results**

YEAR	LOCATION	1st PLACE	2nd PLACE	3rd PLACE
1980	Philadelphia	There was no Men's Kumite competition in 1980.	There was no Men's Kumite competition in 1980.	There was no Men's Kumite competition in 1980.
1981	Sioux Falls	John Caluda U. of New Orleans	Fahmi Hasish Arizona State Univ.	David Biggs Arizona State Univ.
1982	Denver	John Caluda C.I.A.	Bobby Miles U.C.R.	Hiroyoshi Okazaki Temple University
1983	Miami	John Caluda C.I.A.	Hiroyoshi Okazaki Temple University	S. Montgomery, Drexel University Patrick Geis P.J.C.
1984	Santa Monica	Rene Vildosola Santa Monica College	Stuart Smith Univ. of Arizona	H. Morimoto Univ. of Arizona
1985	Cleveland	Jerry Kattawar Delta State University	Hiroyoshi Okazaki Temple University	Greg DuBois A.C.C., Anchorage
1986	New Orleans	Jerry Kattawar Delta State University	David Lukas Mesa Community College	Steven McDermott Temple University Robert Schorr L.S.U.
1987	Phoenix	James Butwin Univ. of Arizona	Tufic Akil Florida Int'l Univ.	Steven McDermott Temple University
1988	Philadelphia	Mike Tan U.C. Riverside	Tufic Akil Florida Int'l Univ.	Harvey Coon Drexel University
1989	Sioux Falls	Samer Atassi Univ. of Miami	Dean Mori Univ. of Alaska, Anchorage	Eddie Ribinson South Central Region
1990	Denver	Jamie Gisevius South	Eric Renner Mankato	Moris Kennedy, Temple University Brian Treanor SWUCLA
1991	Miami	Morris Kennedy Temple University	Pete Johnson Delta State	August Antenoracruz Univ. of Illinois
1992	Anchorage	George Hernandez Univ. of Illinois	Morris Kennedy Temple University	Francis Foo Santa Rosa Jr. College Tomoya Kawasaki Temple University
1993	Denver	Pedi Johnson Delta State Univ.	Tony Kelly Delta State Univ.	Steven Davenport Delta State Univ.

1994	Santa Monica	Takhiro Kimura Taishu University	Yasuhiro Minowa Kokushikan University	Norimitsu Yamamoto Komazawa University
1995	Santa Rosa	Tony Kelly Delta State Univ.	Norihito Kodama College of Wm. & Mary	Devin Fadaol Southern Region
1996	Indianapolis	Devin Fadaol Tulane University	Justin Nepo West Chester Univ.	Zak Cook UCLA
1997	New Orleans	Dan Dalio Univ. of New Orleans	Isao Nakayama U. of Southern Miss.	Gary Ho, Santa Clara M. Orhoa, U.N. Orleans
1998	Phoenix	Ricky Pampo L.S.U.	Tony Kelly Delta State Univ.	T. Nakamura Univ. of Ill. B. Towels, Drexel
1999	Denver	Satoshi Kuwahara Univ. of CASan Diego	Darryl Rappold L.S.U.	Frank Garcia Univ. of Texas
2000	Philadelphia	Steven Kiefer Santa Monica	David Armentor L.S.U.	William Huffstetler, Newport Univ. Alexi Faktoravich, Amhearst
2001	Sioux Falls	Dimitri Papadopoulous Tulane University	Steven Kiefer California State	Miquel Radillo Miami-Dade Comm. Col.
2002	Orlando	Dimitri Papadopoulous Tulane University	Jarno Vinsencius Columbia College	Jumbo Banaria University of CA Sean Oliver Univ. of Louisiana
2003	Honolulu	Dimitri Papadapoulous Tulane University	Jean Dejace Tulane University	Jihone Du Arizona State University Lee Enibeam Louisiana State Univ.
2004	Columbus	Dimitri Papadapoulous Tulane University	Lee Guilbeau LSU	Korey Champayne LSU Barry Wise Penn State University
2005	New Orleans	<i>No tournament held.</i>	<i>No tournament held.</i>	<i>No tournament held.</i>
2006	Anchorage	Ben Cheeseman University of Alaska	Andrew Tooyak University of Alaska	Jihone Du Arizona State

2006	(cont'd)			Diego Espinoza Univ. of S. Florida
2007	San Francisco	Pedram Rastegar George Mason Univ.	Garrett Quon Cal State Los Angeles	Jay Banaria City College of San Francisco Marcus Fowler Penn State Univ.
2008	Los Angeles	Pedram Rastegar George Mason Univ.	Jay Banaria City College of San Francisco	Ben Cheeseman Univ of Alaska Stephen Burgio Drexel University
2009	Cherry Hill, NJ	Martin Maquivar Ohio State Univ.	Dan Elliott Art Inst. of Philadelphia	Andrew Tooyak Univ. of Alaska Stephen Burgio Drexel Univ.
2010	Sioux Falls, SD	Stephen Burgio Drexel Univ.	Martin Maquivar Ohio State Univ.	Dan Elliott Art Inst. of Phil. Alex Devaux Penn State Univ.
2011	Denver, CO	Michael Cornel Northwestern C.C.	Abram Tooyak University of Alaska	
2012	Scottsdale, AZ	Chemazu Amadi □ EC	Michael Cornel □ SW	Dan Elliott □ EC Jim Wollum □ WS
2013	Cincinnati, OH	Michael Cornell Northwestern C.C.	Eric Mascoe Colorado State Univ	Matthew Sievert Ohio State Univ Ethan Peck Univ. of Colorado
2014	Anchorage, AK	Michael Cornell Northwestern C.C.	Jim Woolum Mesa CC	Brandon Schramm Mesa CC Vincent Stamer Brown University
2015	San Francisco, CA	Brett Cook Georgetown	Brandon Schramm Mesa CC	Israel Santos – Front Range CC Ari Kirsch – Ohio State

National Collegiate Karate Tournament

Women's Kata Results

YEAR	LOCATION	1st PLACE	2nd PLACE	3rd PLACE
1980	Philadelphia	Laurie Endo U.C.R.	Jacki Spiro Rutgers Univ.	Karen Antonatos U. of New Orleans
1981	Sioux Falls	Karen Antonatos L.S.U.	Carol See Tai Florida Atlantic U.	Kim Young S.D.S.U.
1982	Denver	Carol See Tai Florida Int'l Univ.	Terri Bettemak Phoenix Comm.	K. Kirchner Ohio University
1983	Miami	L. Muso-Ris Univ. of Miami	Terri Bettamak Arizona State Univ.	C. Greenburg U.M.
1984	Santa Monica	L. Muso-Ris Florida Int'l Univ.	Terri Bettamak Arizona State Univ.	Carol Lombard U. of New Orleans
1985	Cleveland	Cynthia Eldridge Ohio University	Nancy Ding Arizona State Univ.	Cathy Lombard U. of New Orleans
1986	New Orleans	Sheila Red U.C.R.	Won Yee Cheng U.C.R.	Noel Haeglin U.C.R.
1987	Phoenix	Elizabeth Fanning Phil. College Pharm.	Rose Cooney Cal. State, L.A.	Shawn Sullivan Delta State Univ.
1988	Philadelphia	Dao Vuong Univ. of S. Florida	Amy Tompkins Georgian Court C.	Noel Haegelin U.C. Riverside
1989	Sioux Falls	Dao Vuong South Atlantic Region	Deanne Martinez Colorado Univ.	Christian Tupa Georgian Court C.
1990	Denver	Christina Blair Northwest	Maria Iwasu Drexel University	Michelle LaBlanc Univ. of Alaska
1991	Miami	Heidi Hegg Univ. of Alaska	Diane Bennett Univ. of New Mexico	Jennifer Sandvik Univ. of Alaska
1992	Anchorage	Heidi Hegg Univ. of Alaska	Diane Bennett Univ. of New Mexico	Michelle Lindstad Sacramento State
1993	Denver	Nicole Naylor Univ. of Alaska	Dona Rule-Petersen Western Region	Julie Petersen Western Region
1994	Santa Monica	Natalie Mladenov U. of South Florida	Patricia Mladenov U. of South Florida	Jennifer Kruszynski Santa Rosa Jr. College
1995	Santa Rosa	Natalie Mladenov U. of South Florida	Caryn Cravens Barry University	Patricia Mladenov U. of South Florida
1996	Indianapolis	Caryn Cravens Barry University	Jennifer Kurzynski Santa Rosa Jr. College	Ina Deasis Ohio State University
1997	New Orleans	Caryn Cravens Barry University	Tarra Kuusisto Univ. of N. Colorado	Rebecca Rako Harvard
1998	Phoenix	Josephine Valdes City College S.F.	Amelia Valero Drexel University	Raymunda Semana Univ. of New Orleans
1999	Denver	Amber Nakazawa Arizona State	Raymunda Semana Univ. of New Orleans	Amelia Valero Drexel University
2000	Philadelphia	Raymunda Semana Univ. of New Orleans	Abby Jefcoat Temple University	Edith Pike Tulane University
2001	Sioux Falls	Kristen Hoffman Temple University	Jennifer Baker Temple University	Dominique Langford Tulane University
2002	Orlando	Yvonne Clarabal Skyline College	Jennifer Baker Temple University	Elizabeth Randolph Franklin & Marshall
2003	Honolulu	Josaphine Valdez Skyline College	Elizabeth Randolph Franklin & Marshall	Kelly Doochen North Central

2004	Columbus	Kristen Hoffman Pittsburgh	Ashlie Junot Univ. of NW Louisiana	Kelly Doohen North Central
2005	New Orleans	<i>No tournament held.</i>		
2006	Anchorage	Amber Nakazawa University of Alaska	Sarah Martin University of Alaska	Ashlie Junot Tulane University
2007	San Francisco	Jackie Hagan Univ of Washington	Phivan Ha Cal State Northridge	Tian Liang Penn State University
2008	Los Angeles, CA	Chelsie Smith AMA Sacramento	Abbe Kerrison Ohio State	PhiVan Ha Cal State Northridge
2009	Cherry Hill, NJ	Chelsie Smith AMA Sacramento	Yoko Ishida Univ of Minnesota	Elizabeth Randolph Penn State University
2010	Sioux Falls, SD	Chelsie Smith AF Comm. College	Kelly Doohen Univ of Minnesota	Yoko Ishida Univ of Minnesota
2011	Denver, CO	Yoko Ishida University of Minnesota	Kelly Doohen University of Minnesota	LaRoyce Batchlor University of NorthDakota
2012	Scottsdale, AZ	Yoko Ishida NC	Veronica Vigilar EC	Dung Vu EC
2013	Cincinnati, OH	Yoko Ishida Univ of Minnesota	Veronica Vigilar Penn State	Kenya Elliott Elizabethtown Coll
2014	Anchorage, AK	Gabrielle Elliott Embry-Riddle	Coco Vigilar Virginia Polytechnic	Supriya Das Brown University
2015	San Francisco, CA	Gaby Elliott U. of Pittsburgh	Coco Vigilar Virginia Polytechnic	Anmichelle Yabut Skyline College

National Collegiate Karate Tournament
Women's Kumite Results

YEAR	LOCATION	1st PLACE	2nd PLACE	3rd PLACE
1983	Miami	Dian Dawson P.J.C.	Maylie Colon Georgian Court	Beatrix La Milia Georgian Court Carol Greenburg UM
1984	Santa Monica	Debbie Aguime Mesa Comm. College	Rose Shutt N.E. Louisiana U.	Ramona Meyer L.S.U.
1985	Cleveland	Jackie Piper Georgian Court	Cathy Lombard U. of New Orleans	Rose Shutt N.E. Louisiana U.
1986	New Orleans	Sheila Reed U.C. Riverside	Won Yee Cheng U.C. Riverside	Myriam Perez Georgian Court Rose Mary Clooney Santa Monica College
1987	Phoenix	Shawn Sullivan Delta State U.	Elizabeth Fanning Phil. Coll. Pharm.	Rose Cooney Cal. State., L.A.
1988	Philadelphia	Shawn Sullivan Delta State U.	Beth Hyatt UCLA	Noel Haegelin U.C. Riverside
1989	Sioux Falls	Shawn Sullivan Southern Region	Deanne Martinez Colorado Univ.	Amy Knecht Mankato State
1990	Denver	Cindy Wilkins U. of N. Hampshire	Michelle LeBlanc Univ. of Alaska	Maria Iwasu Drexel University Christina Blair Santa Rose Jr. College
1991	Miami	Heidi Hegge Univ. of Alaska	Amy Knecht Mankato State	Carol Reiger Univ. of Alaska
1992	Anchorage	Christina Blair Santa Rosa Jr. College	Heidi Hegge Univ. of Alaska	Diane Bennett New Mexico Jennifer Sandvick Univ. of Alaska
1993	Denver	Nicole Naylor Univ. of Alaska	Laurel Corpin Univ. of Alaska	Heather Cresceco North Central Region
1994	Santa Monica	Wendy Williams Glendale Comm. College	Boby Lou Bottu Santa Rosa Jr. College	Jennifer Kruszynsky Santa Rosa Jr. College
1995	Santa Rosa	Natalie Mladenov U. of South Florida	Boby Lou Bottu UC Davis	Debra Farnsworth Mankato State
1996	Indianapolis	Caryn Cravens Barry University	Wendy Williams Arizona State	Shana Wilcox Univ. of Mississippi
1997	New Orleans	Caryn Cravens Barry University	Tarra Kuusisto U. of Northern CO	Rebecca Rakow Harvard Amber Minoque U. of Northern CO
1998	Phoenix	Rebecca Rakow Harvard	Leah Santos CCSF	Raymunda Semana U. of New Orleans Shana Wilcox Washington Univ.
1999	Denver	Amber Nakazawa Arizona State	Teresa Marzolph Adams State	Amelia Valero Drexel University

2000	Philadelphia	Raymunda Semana U. of New Orleans	Edith Pike Tulane University	Dominique Langford Tulane University Amber Nakazawa Arizona State
2001	Sioux Falls	Kristen Hoffman Temple University	Jennifer Baker Temple University	Dominique Langford Tulane University
2002	Orlando	Irina Sherbaty University of Science	Madina Papadopoulous Tulane University	Dominique Durand Univ. of Louisiana Jean Tsai University of Arizona
2003	Honolulu	Lidja Jorio N. Virginia Comm. Coll.	Josaphine Valdez Skyline College	Hannah Moore Univ. of N. Colorado Elizabeth Randolph Franklin & Marshall
2004	Columbus	Ashlie Junot Univ. of NW Louisiana	Hannah Moore North Colorado	Deb Hoffman Westchester Kristen Hoffman Pittsburgh
2005	New Orleans	<i>No tournament held.</i>	<i>No tournament held.</i>	<i>No tournament held.</i>
2006	Anchorage, AK	Ligia Jorio George Mason University	Amber Nakazawa University of Alaska	Kelly Doohen Saint Benedicts Naomi Nemoto University of Michigan
2007	San Francisco, CA	Jackie Hagan Univ. of Washington	Ailin Liu Penn State	Tian Liang Penn State
2008	Los Angeles, CA	Chelsie Smith AMA Sacramento	Abbe Kerrison Ohio State	Jackie Hagan Univ. of Washington
2009	Cherry Hill, NJ	Yoko Ishida Univ of Minnesota	Alexandria Ruble Christopher Newport Univ.	Christina Makain Drexel University Ramona Stammermann Drexel University
2010	Sioux Falls, SD	Yoko Ishida Univ. of Minnesota	Chelsie Smith Air Force Community College	Christi MacKaine Drexel University Kelly Doohen North Central
2011	Denver, CO	Yoko Ishida University of Minnesota	Kelly Doohen North Central	Haley Dell'Orso North Central
2012	Scottsdale, AZ	Yoko Ishida NC	Veronica Vigilar EC	Dung Vu EC
2013	Cincinnati, OH	Yoko Ishida Univ of Minnesota	Antonija Koloborie Brown University	Kenya Elliott Elizabethtown Coll. Veronica Vigilar Penn State
2014	Anchorage, AK	Gabrielle Elliott Embry-Riddle	Coco Vigilar Virginia Polytechnic	Supriya Das Brown University Madeline Berry Salve Regina U.
2015	San Francisco, CA	Gaby Elliott U. of Pittsburgh	Coco Vigilar Virginia Polytechnic	Enesa Pjano - Mesa CC Chryssa Cook - UVA

Directory of Karate Clubs & Classes in US Universities

(Please update your club information!)

College & Instructor	Mailing Address	Phone / E-mail
ALASKA University of Alaska Anchorage Charles Holness University of Alaska Southeast Diana Stevens University of Alaska KBC Dean Sundmark University of Alaska Fairbanks Joe Foltz	P.O. Box 105024 Anchorage, AK 99501 P.O. Box 34404 Juneau, AK 99803 533 Pioneer Ave Homer, AK 99603 P.O. Box 750416 Fairbanks, AK 99775	(907) 279-2410 Philh@umialik.com (907) 790-4199 hooligan@gci.net www.juneaushotokan.org indss@kpc.alaska.edu (907) 451-0038 chevytruckjoe@hotmail.com
ARIZONA Northern Arizona University Andrew Krohn	NAU Field House University union Flagstaff, AZ 86011	(928) 523-4313 andrew.krohn@gmail.com http://dana.ucc.nau.edu/~alk224/Shotokan/index.htm
CALIFORNIA Napa Valley College (NVC) John Fitch	308 E. Berna Napa, CA. 94559	(707) 377-0719 asknvc@gmail.com
COLORADO University of Colorado Kambiz Khalili ISKF of Colorado State University Brian Davis	Martial Arts Academy of Colorado Boulder, CO Fort Collins, CO	(970) 396-3627 kambiz.khalili@colorado.edu (970) 493-5987 info@iskfcsu.com
HAWAII Koloa Shotokan Karate-Do Tram Meadows	5521 Koloa Rd Koloa, HI 96756	(808) 639-3040 tbhvm@aol.com
IDAHO University of Idaho Tim Daulton	809 East B Street Moscow, ID 83843	(208) 882-0273 oldhuffalump@verizon.net

Directory of Karate Clubs & Classes in US Universities (Cont'd)

College & Instructor	Mailing Address	Phone / E-mail
INDIANA Indiana University–Purdue U. of IN Martin A. Vaughan	Dept. of Biology, IUPUI, 723 W. Michigan St., Indianapolis, IN 46202.	(317) 278-9533 mavaugha@iupui.edu
IOWA Iowa State University David Halstead	314 Wilhelm Hall, ISU Ames, IA 50011	(515) 294-1943 halstead@ameslab.gov
MAINE Dexter Karate Club Charles Austin	15 Main Street Dexter, ME 04930	(207) 924-5697 austin2411@netzero.net
MARYLAND Frostburg State University Avalon Ledong Johns Hopkins University Janet Padgett	148 Depot St. P.O. Box 632 Frostburg, MD 21532 2315 East Cold Spring Ln Baltimore, MD 21214	(301) 687-4105 dzpcled@fra00.fsu.umd.edu (410) 444-6021 jhu.karate@comcast.net
MASSACHUSETTS University of Massachusetts Jared Carver	38 Washington Ave. South Hadley, MA 01075	(413) 315-3320 jicarver@comcast.net
MINNESOTA SW State University-Marshall Liz Hess	3274 290th Ave. Cottonwood, MN 56229	(507) 532-5478 inlhess@starpoint.net
NEW YORK Binghamton University Tamas Nagy Shotokan Karate Club at Cornell University Sybil Conrad University of Rochester Kate Norako	C/O Club Sports Office-East Gym P.O. Box 6000 Binghamton, NY 13902 118 Fieldstone Circle Ithaca, NY 14850 407 Quinby Rd. Rochester, NY 14623	(607) 227-2792 ojng1234@aol.com (607) 274-1172 sconrad@ithaca.edu (585) 424-4945 knorako@gmail.com https://sa.rochester.edu/clubs/Shotokan/about
NORTH DAKOTA University of North Dakota LaRoyce Batchlor	2002 University Ave, #2 Grand Forks, ND 58203	(204) 299-2216 trinket68@yahoo.ca

Directory of Karate Clubs & Classes in US Universities (Cont'd)

College & Instructor	Mailing Address	Phone / E-mail
OHIO		
Athens/Ohio University Howard Beebe	113 Franklin Ave. Athens, OH 45701	(740) 594-8737 SenseiN@aol.com
Ohio State Univ Shotokan Karate Club Steve Mark Greg Hoplamazian	Dept of Rec Sports B106 RPAC 337 West 17th Avenue Columbus, OH 43210-1224	(937) 645-6243 smark@oh.hra.com (610) 804-2977 hoplamazian.l@aol.com
Shawnee State Shotokan Karate Club Tim Ohrmstrom	14677 US Hwy 2 Portsmouth, OH 45663	(740) 355-4609 tgohrstrom@AEP.com
PENNSYLVANIA		
Bucknell University Jason Haase	1134 Avalon Pkwy Williamsport, PA 17701	(570) 447-5750 jason@microlink.net
Drexel University James Sim	526 Fairfield Rd Plymouth MTG, PA 19462	(215) 222-1775 jjsim@ucnet.com
Lycoming College Shotokan Karate William Bubb	1913 Blaire St. Williamsport, PA 17701-3833	(570) 321-9017 bubb@lycoming.edu
Neumann College Nyles A. Gray	130 Meadowbrook Lane Brookhaven, PA 19015	(610) 872-7667 grayn@neumann.edu
Penn College George Vance	151 Shaffer St. Duboisstown, PA 17702-6727	(570) 322-3642 psmith@wcupa.edu
Penn State University Diego Loggiodice	135 Houser Lane Bellefonte, PA 16823	(610) 428-2957 a https://sites.google.com/site/nittany shotokankaratedo/
Temple University Takamichi Maeshima	222 South 45th St. Philadelphia, PA 19104	(215) 222-9382 iskf@iskf.com
Thomas Jefferson University Thomas Weber	P.O. Box 2083 Haddonfield, NJ 08033	(856) 795-3372 tw9045@earthlink.net
University of Pennsylvania Katrin Sproesser	5516 Osage Ave Philadelphia, PA 19143 West Chester, PA 19383	sproesser@wistar.org
West Chester University Paul K. Smith	Dept. of Kinesiology West Chester, PA 19383	(610) 436-2764 psmith@wcupa.edu

Directory of Karate Clubs & Classes in US Universities (Cont'd)

College & Instructor	Mailing Address	Phone / E-mail
RHODE ISLAND Brown University J-D Swanson & Patrick Chen	Mr. Patrick Chen 90 Carriage Hill Rd. North Kingstown, RI 02852	(401) 383-2526 patchenmail@yahoo.com
SOUTH CAROLINA College of Charleston Shotokan Karate Club Mark Andreas	2503 Hartnett Boulevard Isle of Palms, SC 29451	(843) 583-6143 saka@iskfsaka.org http://www.cofc.edu/~shotokan/
TEXAS El Paso J.K.S. L. Dean Van Matre Baylor University John Callon	1530 Lomaland El Paso, TX 79935 Waco, Texas	ISKF E-mail: iskf@iskf.com Dojo Email: cynthia_wall@baylor.edu
VIRGINIA College of William & Mary Steve Pohle University of Virginia David Stackpole	P.O. Box 1537 Newport News, VA 23601 UVA Aquatic & Fitness Center Charlottesville, VA 22903	(757) 725-5536 karate@wm.edu (434) 409-2126 shotokan@virginia.edu
WASHINGTON Pacific Lutheran University (PLU) Marc Cordice Washington State University (WSU) Scott Randall / Tim Daulton	1641 121 st Street S. Tacoma, WA 98444 809 East B Street Moscow, ID 83843	(253) 537-4350 mcordice55@msn.com (208) 882-0273 oldhuffalump@verizon.net

Please let us know if there are any corrections/additions that need to be made to the above listings.

Send corrections to: Melissa McDowell

E-Mail: chakaal@gmail.com

OR

Electronically submit corrections via Google forms:

<https://docs.google.com/spreadsheets/viewform?formkey=dFFsM2k0UWtQMlp4WjNNdU5NX1RjYXc6MQ>

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ISKF / US Regions

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<p>Hawaii Ed Acoba E-mail: EdAcoba@gmail.com</p>	<p>Northwest Region Cathy Cline Washington State University (425) 451-8722 E-mail: cathycline@comcast.net</p>	<p>Western Region Chuck Coburn E-mail: shotokan@karateaz.com</p>
<p>ISKF web: www.ISKF.com</p>	<p>ISKF E-mail: iskf@iskf.com</p>	<p>JNCKA web: www.iskf.com/NCKA.html</p>

Purposes of the NCKA

1. To increase awareness of traditional Japanese karate as a sport in the U.S. college/university system.
2. To develop organized collegiate karate across all traditional Japanese styles.
3. To maintain and instill the mental and physical values and benefits of Karate-do.
4. To develop good will among people and places.

NCKA Eligibility Requirements

1. Full time college student (undergraduate or graduate) in good academic standing (2.0 GPA for undergraduate and 3.0 GPA for graduate students on a 4.0 scale for the most recent completed semester). Individual and team event contestant rules follow the official ISKF rules.
2. All team members must attend the same University and/or College. (Teams may consist of members who attend multi-campus within one University system.)
3. Permission to compete from the Regional ISKF Director.
4. Collegiate contestants have 4 academic years in which to complete their NCKA eligibility. The 4 years may be non-consecutive, and without an age limitation (excepting that kumite age restrictions will be according to ISKF rules — 45 years of age).
5. Regional Directors will be responsible for insuring ISKF membership dues are current and validating student eligibility status as regards full-time attendance, academic standing, and number of participating years.

ISKF Camps for 2016/2017

Camp	Date	Location	Information
Northwest Spring Camp	Late May	Washington	(425) 451-8722
ISKF Master Camp	Mid-June	Pennsylvania	(215) 222-9382
Mountain States Camp	Early August	Colorado	(303) 733-8326
Santa Monica Karate Camp	Early September	California	(310) 395-8545
Alaska Summer Camp	August	Alaska	(907) 460-0825

NCKA Activities 2017

1. The 2017 NCKA Summer Meeting will held at the ISKF Master Camp – all U.S. Regional Representatives will attend.
2. National Collegiate Karate Association 2017 Annual Meeting will be held in conjunction with the 2017 NCKA Tournament at the ISKF National Tournament.
3. Directory of Karate Clubs and Classes in U.S. Colleges and Universities. Please send your club information or any revisions to **chakaal@gmail.com**

Publication Format and Submission Guidelines Journal of the National Collegiate Karate Association

November 2016

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Submitting a Paper to the Journal of the National Collegiate Karate Association

We welcome your submissions. Please follow our guidelines to facilitate review. Papers may be submitted for publication in the Journal of the National Collegiate Karate Association in any of the following categories as they apply to karate and martial arts:

- Research - i.e., Arts, Culture, Biomechanics, History, Nutrition, Pedagogy, International
- Studies, Philosophy, Physiology of Exercise, Psychology
- Reviews - Normally only by invitation from the editors
- Teaching Principles
- New Methods and Theoretical Perspectives

Regardless of the category of submission, papers must be carefully researched, proof-read and annotated. Articles will be peer-reviewed by at least two reviewers with expertise in the topic.

Write in plain English. Avoid the passive voice.

The entire Publishing Format for the Journal of the National Collegiate Karate Association begins on page 47 and can also be found on the website www.iskf.com under *Collegiate Karate*.

Submitting the Manuscript

Manuscripts should be submitted to the Editor-in-Chief (mvaughan@iupui.edu) by e-mail as an attachment, preferably as an MS Word document (.doc/.docx).

Papers must be submitted to Dr. Vaughan by June 1.

Instructions for Formatting Your Documents:

- Manuscripts should be written in English, double spaced in Arial 12 Font with normal character spacing.
- One-inch margins
- Unless otherwise specified in these Guidelines, the formatting style should conform to the guidelines in the American Psychological Association (APA) at <http://www.apastyle.org> , <http://www.wooster.edu/psychology/apa-crib.html#Examples> or Chicago -Style Quick Guide at http://www.chicagomanualofstyle.org/tools_citationguide.html

Results of the Review: You should be informed of the results of the review about six weeks after submission of your manuscript. On the basis of the review, your paper will be categorized as one of the following.

Revise and resubmit: The paper will be accepted if the concerns of the reviewers are addressed to their satisfaction. The paper will be rejected if the author(s) fail to make satisfactory responses to the reviewers' concerns.

Accept with minor changes: Authors must respond to the reviewers' concerns to the satisfaction of the editor and, in some cases, one or both reviewers.

Accept: The paper is accepted with only minor editing by the editor.

If you do not receive notification of the results of the review within eight weeks please inform the editor.

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