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KERI WAZA IN POLISH KENPO



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KERI WAZA IN POLISH KENPO



ADAM JURCZAKOWSKI

INTRODUCTION

Keri-waza is nothing else but kicking techniques. The use of foot techniques is much more difficult than the hand techniques discussed in previous studies. They require impeccable body balance. In addition, the muscles in the legs are much less flexible than the muscles in the hands. Stretching training is essential for the free use of your legs. The general rules for making kicks are the same as for punches and taps. However, it is much more difficult to achieve precision and control over foot techniques. In Polish Kenpo we distinguish many types of kicks, using different surfaces of the legs, such as: koshi (foot pad), haisoku (back of the foot), sokuto (outer edge of the foot), ura-sokuto (inner edge of the foot), teisoku (part of the foot which does not stick to the ground), tsumasaki (the tips of the straight toes), kakato (heel), hiza (knee). Kicks can be performed with the back leg or the front leg. The target can be in levels: gedan (waist down), chudan (collarbone to waist), jodan (neck and head). Finally, you can use spins, approaches, dashes and jumps. Foot techniques also include undercuts, leg blocks, and dodge before undercutting (nami-ashi). However, they will not be discussed in this study.



Leaders of Polish Kenpo.

KAKATO – GERI

It depends on moving a straight leg over the target and lowering it forcefully. A faster variation of this technique is also used. We start then by lifting the leg bent in the knee. As you move over the target, your leg sharply straightens at the knee joint. You can move the leg from the inside or to the inside. As the name suggests, the heel (sometimes koshi) is the striking surface.



Sensei Agnieszka Jurczakowska is demonstrating kakato – geri.

MAE – GERI

These are forward kicks using the koshi, tsumasaki, haisoku and kakato surfaces. Mae-geri-kekomi consists in throwing the hips forward, lifting the knee up, and then sharply extending the knee, supported by thrusting the hips. The foot moves quickly in a straight line towards the target. The following surfaces can be used: koshi, tsumasami, kakato. The technique is made with the intention of stabbing the opponent.



Sensei Agnieszka Jurczakowska is presenting mae-geri-kekomi.

Mae-geri-keage is slightly different from the technique discussed previously. The kick is made in an upward direction, not in a straight line. It is a bit like a flail movement. An example would be kin-geri (kick to the groin). The following surfaces are used: koshi, tsumasaki, haisoku.



Sensei Agnieszka Jurczakowska is demonstrating mae-geri-keage (kin-geri).

Mae-geri-fumikomi is a forward kick. The digging surface in this case is kakato.



Sensei Agnieszka Jurczakowska is presenting mae-geri-fumikomi.

YOKO – GERI

This is a group of kicks that are performed sideways to the opponent. The surfaces used are: sokuto, kakato. We start yoko-geri-kekomi by lifting the leg that is strongly bent at the knee. Then we sharply push it to the side, straightening it at the knee and make a strong movement of the hips to the side, and the foot is stuck in the target. We apply a sokuto surface.



Sensei Agnieszka Jurczakowska is showing yoko-geri-kekomi.

Yoko-geri-keage is a side kick, but it is aimed upwards. To perform this technique correctly, raise your knee by tilting it to the side, and then straighten your leg at the knee. The foot rises and hits the target with the surface of the sokuto.



Soke Adam Jurczakowski is presenting yoko-geri-keage.

The Yoko-geri-fumikomi is a downward side kick. The surface that hits the target is sokuto or kakato.



Soke Adam Jurczakowski is presenting yoko-geri-fumikomi.

USHIRO – GERI

It is a group of kicks that are performed backwards. The surface used is kakato.

Ushiro-geri-kekomi begins with a high lift in front of the leg, strongly bent at the knee. The next step is to force your leg backwards. You need to straighten the leg at the knee and force the hips out.



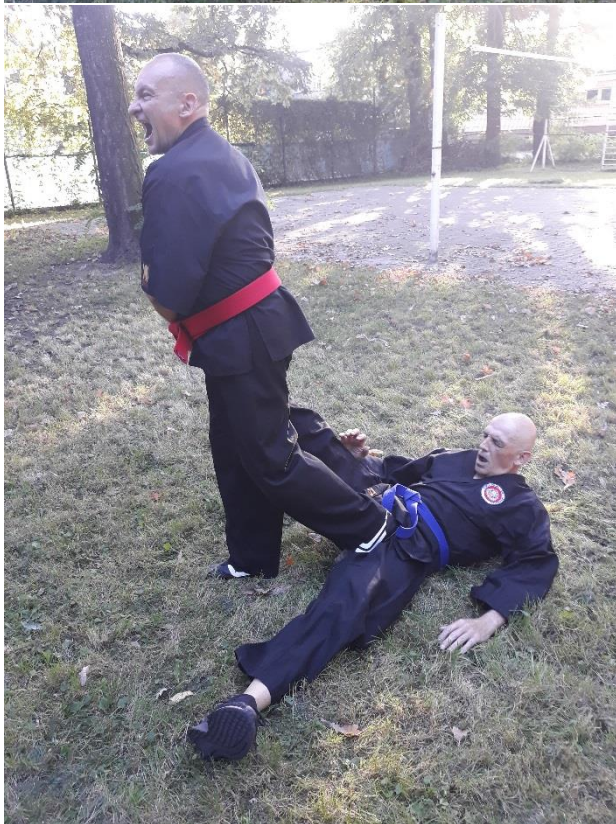
Soke Adam Jurczakowski is demonstrating ushiro-geri-kekomi.

Ushiro-geri-keage is a backward lifting kick. Perform a strong leg swing backwards in the hip joint while tilting the torso forward. The next phase is the bending of the leg at the knee joint. The idea is for the foot to rise sharply and hit the target.



Soke Adam Jurczakowski is presenting ushiro-geri-keage.

Ushiro-geri-fumikomi is a backward kick, aimed downwards.



Soke Adam Jurczakowski is showing ushiro-geri-fumikomi.

MAWASHI – GERI

It's a roundhouse kick. Raise the leg bent at the knee as high as possible (starting position) so that in the next phase the knee arcs towards the target. Rotation stops and the leg sharply extends at the knee. Movement to the target is instant and should not be dragged. After the hit, the leg returns to its starting position. There are two variations of this kick. The first uses the movement of two joints: hip and knee. This variety is stronger. The second variation is weaker but much faster because the raised knee does not move sideways. The power of the kick comes only from the leg extension movement in the knee. The surfaces used are: haisoku, koshi, tsumasaki.



Shihan Robert Więch is presenting mawashi-geri on the level of jodan.



Soke Adam Jurczakowski is demonstrating mawashi-geri on the level of gedan (low kick).

URA – MAWASHI – GERI

This is the reverse kick to the mawashi-geri. There are two variations of this technique. In the case of the first one, make a large arc with the leg stretched out at the knee. Before hitting the target, the leg is sharply bent at the knee joint. We start the second variety with the leg bent at the knee. It is not as strong as the previous one, but it is faster than it. The surface hitting the target is kakato (sometimes koshi).



Soke Adam Jurczakowski is presenting ura-mawashi-geri.

MIKAZUKI – GERI

This is also known as a crescent kick. First, raise the bent leg at the knee, and then make an arc inward (towards the target) with the foot, simultaneously straightening the leg at the knee joint. This technique can be performed in a large or small arc. This kick can be used as an attack or as a block by seizure. We apply a teisoku surface.



Soke Adam Jurczakowski is showing mikazuki-geri.

URA - MIKAZUKI – GERI

The kick is the opposite of the one described previously, as the leg runs in an arc from the inside to the outside. The surfaces used are sokuto and haisoku.



Sensei Agnieszka Jurczakowska is presenting ura-mikazuki-geri.

HIZA – GERI

This is a group of knee kicks. As the name suggests, the hiza is the striking surface.

Mae-hiza-geri-kekomi is a forward thrusting kick (similar to mae-geri-kekomi).



Soke Adam Jurczakowski is presenting mae-hiza-geri-kekomi.

Mae-hiza-geri-keage is a forward kicking with the knee (similar to mae-geri-keage).



Soke Adam Jurczakowski is demonstrating mae-hiza-geri-keage.

Mawashi-hiza-geri we perform similarly to mawashi-geri, i.e. circularly inward.



Soke Adam Jurczakowski is showing mawashi-hiza-geri.

Mikazuki-hiza-geri it is performed inwards, but with a vertical lower leg.



Soke Adam Jurczakowski is presenting mikazuki-hiza-geri.

Ura-mikazuki-hiza-geri we kick around outside.



Soke Adam Jurczakowski is showing ura-mikazuki-hiza-geri.

CONCLUSION

When learning about kicks, you should follow some general rules to understand their biomechanical sense. At a higher stage of training, you may be tempted to experiment and look for your own recipe for excellent techniques. Take into account physical conditions and body proportions. We should also remember that the techniques will differ depending on the combat tactics we adopt and the capabilities of the opponents.



Soke Adam Jurczakowski, Piotr Wojdak and shihan Robert Więch.

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