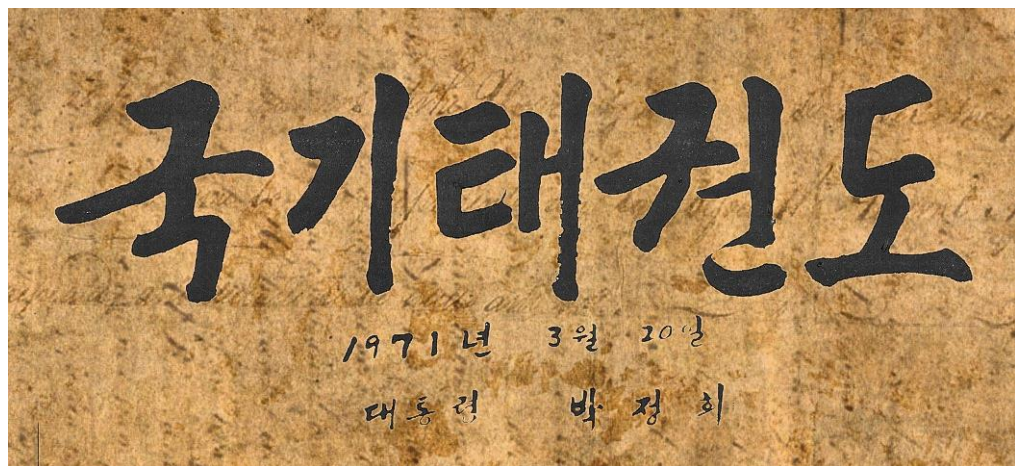




The Napa Taekwondo academy

Student Curriculum Manual



A scroll written and given by H. E. President Park Chung Hee

“A NATIONAL SPORT, TAEKWONDO”

# Taekwondo



# 태권도



*General Chung-Mu from the Yi Dynasty*



# CHAPTER 1 -- the BACKGROUND of taekwondo

## **WHAT IS TAEKWONDO?**

Taekwondo, as it is literally translated from Korean to English, means "the art of kicking and punching". It is both a martial art and sport which, without the use of weapons, teaches the practitioner techniques using the hands and feet for any defensive situation, regardless of age or sex. These techniques are taught under the Taekwondo philosophy of respecting peace and justice. Taekwondo teaches practitioners the attitude of self-discipline to defend ones-self and never to attack or defeat others.

## **HISTORY OF TAEKWONDO**

Tae Kwon, the earliest form of Taekwondo, was developed in Korea over 20 centuries ago. Tae Kwon became known as Subak during the Koryo dynasty (935-1392) and as Taekwondo in 1957. Over the years, Taekwondo incorporated the linear movements of Japanese Karate styles with the circular movements of Chinese Kung fu styles to produce a balance of beauty and power. With the addition of Taekwondo's unique kicking techniques, it is a complete, effective system of unarmed combat and personal improvement.

## **BENEFITS OF TAEKWONDO TRAINING**

In the training school (dojang), there is no age, sex, or racial barriers; all students begin training with a white belt. The instructor (Sabumnim) allows each student to progress according to individual ability. During this process the student develops strength, stamina, agility, flexibility, coordination and balance. The student also develops the important mental characteristics of patience, humility, self-control, perseverance, concentration, self-discipline, and respect.

## **TECHNIQUES**

Poomse (Forms); the practice of patterned offensive and defensive Taekwondo techniques against an imaginary opponent, based upon traditional ideology.

Gyoroogi: Sparring, in either systematic form or free form, against an actual opponent.

Tournament: A controlled, juried contest between two opponents wearing protective gear. Forms competition (as in sparring), utilizes a point-scoring-system to determine the outcome.

Kyukpa (Breaking): A self-measuring technique for determining one's precision of Taekwondo training, involving the breaking of solid objects such as boards and bricks.

Hosinsul (Self defense): The practice of escape technique for grabs and holds put upon by an attacker. These techniques include locks, throws, and takedowns.



## **PROPAGATION STATUS (DAN & POOM HOLDERS)**

The practice of Taekwondo involves a system of ranking and promotions. Each student begins training as a white belt and is "promoted" to higher colored belts such as yellow, green, red, and then finally black belt. These ranks under black belt are called "Gup" (or class) and range from 10th Gup (lowest) to 1st Gup (highest).

In contrast, black belt is divided into 1st Dan (senior or adult's degree) to 10th Dan (from lowest to highest). It will take a diligent student 2 1/2 to 5 years to attain 1st Dan-black belt. Students under 15 years old reaching the "degree" level receive "Poom" (junior or children's degree). This is noted by a belt which is half red and half black.



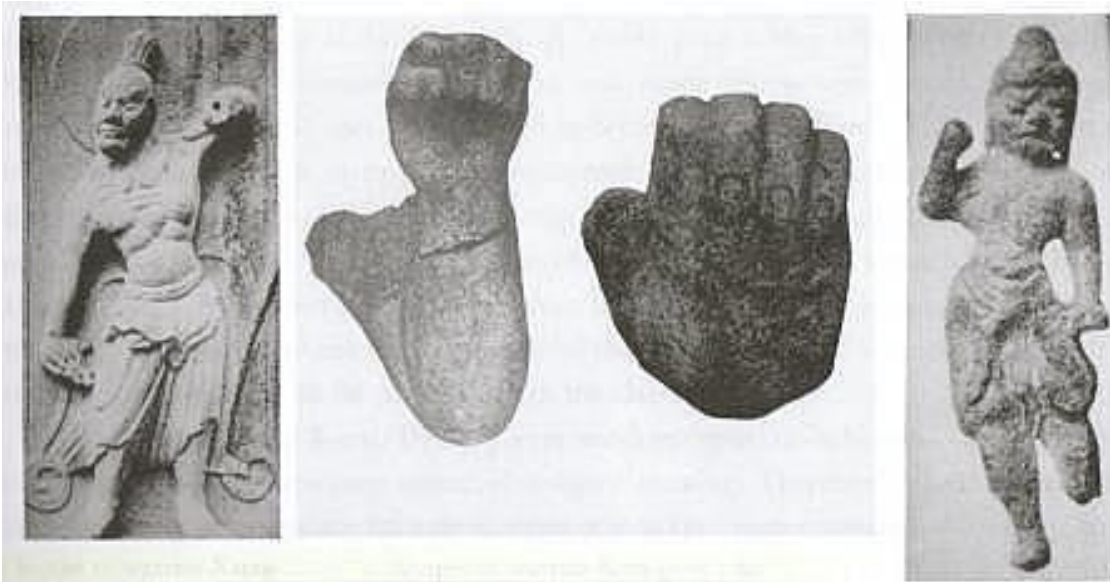
## THE PHILOSOPHY OF TAEKWONDO

The philosophy of martial arts as applied to Taekwondo is based on the unity of spirit with physical action. In order to effectively act as a natural weapon in a given moment, the body's muscles and joints must be trained to coordinate movement. However, the development of the body and the coordination of Taekwondo techniques are not fully effective unless they occur in conjunction with the training or moral character, kindness, self-discipline, patience, forgiveness, and humility. Thus, meditation is practiced to unify the body and mind; thoughts are clarified and actions made more efficient. Knowing (that is understanding) that the individual is complete within) provides the ability to act confidently. Concentration also contributes toward achieving optimum performance; as does a sense of calm and determination which overcomes distraction and troubled perception. Life is enriched.

The application of the yin and yang principles further allows certain areas of the body to be utilized to their maximum potential. The yin and yang or the soft and hard areas of the body are trained to react with speed and agility in appropriate ways. The soft areas of the body for instance, are pliable and are not used to resist attack. They are used to allow the opponent to be carried off balance. The hard areas of the body being resistant are used to fend off the attacker. When applied correctly, the principles of yin and yang place the opponent at a disadvantage

The individual must realize that to defend one's life means also to risk losing it and by accepting such likelihood, fear will not cause distraction. The trained mind and body acting in unison is like intuitive reflex. The body's response is synchronized with perception.

Taekwondo is a combination of a state of mind working in unison with a trained body. When kindness and humility accompany physical grace the use of Taekwondo becomes an art. Unlike the Western idea of technique and proficiency in skills as the ultimate goal in defensive development, the Eastern idea goes beyond such limits and incorporates the martial art as a way of being one with the world. Consciously living in harmonious unison with all there is around you on a daily basis is the philosophy of Taekwondo in action, not the use of the body as a destructive tool for wanton purposes. What is learned in Taekwondo is the ability to distinguish necessary from unnecessary antagonisms in the cause of self preservation, not the wasting of energies in fear and destruction. The individual overcomes his lack of faith in himself through the development of bodily skills and natural strengths in conjunction with a sense of oneness; and the ultimate goal, to live, is achieved. -R. Chun



*Statue of warrior Kumgang in Sokkuram cave and shapes of Kumgang's fist*

# Chapter 2 - TAEKWONDO: THE HISTORY OF AN ART



by Master Terry Brule

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## INTRODUCTION

As it is literally translated from Korean, Tae means “to kick” or “to strike with the foot,” Kwon means “fist” or “to strike with the Hand,” and Do means “discipline” or “art.” Taken together, Tae Kwon Do means “the art of kicking and punching”—“the art of unarmed combat.” Modern-day Tae Kwon Do, as it has come to be developed over the years, is a unique martial art incorporating both the quick, straight-line movements that characterize the various Japanese systems and the flowing circular movements of most Chinese styles. But more than this, what truly distinguished Tae Kwon Do are its varied and uniquely powerful kicking techniques. It is this prominent use of leg and kicking techniques that set taekwondo apart from all other martial arts systems. Yet, taekwondo is far more than simply a system concerned with physical prowess, for it is also an art directed toward the moral development of its students.

Much of the history of taekwondo is based on legend. There is an Indian legend of a wealthy prince who became interested in the most effective methods of unarmed attack and defense, and spent several years studying the anatomy of animals and humans in order to discover their points of strength and vulnerability. He then developed movements designed to aim blows at these critical points.

Another legend involves the Indian monk, Daruma Taishi, or Bodidharma. To protect himself from animal and marauder attacks on a journey in which he was to spread the teachings of Buddha, he adopted and refined existing unarmed fighting techniques. When he arrived in the Hunan Province of China in 520 A.D., he taught the techniques he had learned to his followers at the Shaolin-Ssu monastery as part of their religious training. Buddhist monks from China then took these skills with them and introduced them to northern Korea in the sixth century. The earliest records of taekwondo practice date back to about 50 B.C. During this time, Korea was divided into three kingdoms: Koguryo, Silla, and Paekche. Evidence of the practice of Subak (the earliest known form of taekwondo) has been found in paintings of the ceiling of the Muyong-chong, a royal tomb from the Koguryo dynasty. While there was debate on whether it was Subak or the Korean form of wrestling known as “ssirum,” there are details that show the use of the knife hand, fist and classical



*Mural painting found on the roof of the Mooyongchong royal tomb.*



fighting stances, all components of modern taekwondo. Only those images which were thought to protect or amuse the kings buried there were permitted in the tombs.

The history of Korea is very long and exciting as is the history of Tae Kwon Do. The legendary soldier-king Dongoon forged the various tribes into a unified kingdom 23 centuries before the birth of Christ. This kingdom, founded at the high point of Egyptian history and centuries before the Roman Empire was



founded, lasted more than twelve centuries. Korea is a country with a much varied history. Being at the crossroads of Asia, Korea was periodically invaded by the Mongols, the Manchurians, the Chinese and the Japanese. But the indigenous people of what is now known as the Korean Peninsula hung on to their own identity.

The necessity of political unification to expel foreign invasion led to the establishment of tribal federations leading to kingdoms. Among the Ma-han people of the southwest, the city state founded by a contingent of the Puyu people in 18 B.C. grew to become the kingdom of Paekche. In the southeast corner of the peninsula, a confederation of six clans of the Chin-han in 57 B.C. came to be the kingdom of Silla. Composed of tribal people who had been forced from their original homes in northwestern Korea and the Liao-tung peninsula by the expansion of Chinese power in the area, the Kingdom of Koguryo was founded in 37 B.C.

## THE THREE KINGDOMS PERIOD

### PAEKCHE KINGDOM (18 B.C. - 600 A.D.)

In the kingdom of Paekche (18 B.C. to 600 A.D.), which was located along the Han river in southwestern Korea, martial arts were sponsored by the Paekche kings. The ancient records show that horseback riding, archery, and bare handed fighting arts were very popular among both the military and common people of this era. Records which have survived from this time "have it that in ancient days there was a self-defense using both the arms and legs."



### KOGURYO KINGDOM (37 B.C. - 668 A.D.)

In the kingdom of Koguryo (37 B.C. to 668 A.D.), founded along the Yalu River Valley, the government organization worked on a type of merit system where the best and brightest fighters, and the most physically fit received high positions.

One of the most prominent systems was formed by the sixth King, King Taejo, and was called the "Sun Bae" which means a hermit or predator with super-natural powers. The men with superior skills were chosen, and called "Sun Bae." It is also said that "sunbaes lived in groups, learning history and literary arts at home and going out to construct roads and fortresses for the benefits of society, always devoting themselves to the nation." With its great neighbor China to the North, Koguryo had need of great military strength to survive. They were able not only to



*Mural painting at the Samsil Tomb*

survive, but to grow strong, absorb tribes previously under Chinese control, and successfully stave off large armies sent to subdue them.

## SILLA KINGDOM (57 B.C. - 935 A.D.)

Although Subak is believed to have first appeared in the Koguryo Kingdom, it is Silla's warrior nobility, the Hwarang, who are credited with the growth and spread of the fighting art throughout Korea. Silla (57 B.C. to 936 A.D.) was the smallest and least civilized of the three kingdoms. Its coastline under constant harassment from Japanese pirates, Silla appealed for help from the Koguryo Kingdom. King Gwanggaeto, the 19th in the line of Koguryo monarchs, sent a force of 50,000 soldiers into neighboring Silla to help the smaller kingdom drive away the Japanese. It is at this time that Taek Kyon is thought to have been introduced to Silla's warrior class, handed down in strict secrecy to a few Silla warriors by early masters of the Art.



*Page from the MooYei Dobo Tong Ji*

A price accompanied Koguryo's assistance in repelling the Japanese. For a number of years that followed, Koguryo insinuated itself into Silla's internal affairs, a situation that Silla could not tolerate. Silla and Paekche (also under constant threat of Koguryo domination), forged an alliance and proceeded to shake off the influence of Koguryo.

As the sixth century progressed, the military and political situation for all three of these kingdoms became even more complex. The alliance between Paekche and Silla ended, with Paekche forging a new alliance between itself and Koguryo. Silla was able to form an alliance with the Chinese Tang dynasty. Through this alliance, Silla was able to conquer first Paekche in 668 A.D., then Koguryo in 670 A.D. Thus, Silla had accomplished what had not been done before: the unification of the Korean peninsula under one banner. The peninsula remained united until the mid-twentieth century, when a civil war divided the country between the Democratic south and the Communist north.

## THE KOREAN DYNASTY PERIOD

### SILLA DYNASTY (668 A.D. - 935 A.D.)

Silla's Subak-trained warriors played a major role in the unifying of the Three Kingdoms. Founded initially by King Jin Heung as a military academy for the young nobility of Silla, the society of Hwarang-do ("the way of flowering manhood") was an elite group. This group



*Bronze relief statues of Kungang Yoksa currently exhibited at the Kyongju Museum*

numbered between 200 and 1000 at any given time and consisted of the Hwarang, or leaders, who were selected from among the sons of royalty between the ages of 16 and 20, and the Nangdo, or cadets, who were assembled from the rest of the young nobility. The young men within the society were educated in many disciplines, including history, Confucian philosophy, ethics, Buddhist morality, riding, archery, sword play, military tactics and, of course, Taek Kyon. The guiding principles of the Hwarang-do education were based on the *Five Codes of Human Conduct*, as established by the Buddhist scholar Wonkang. These axioms are:

**Be loyal to your country**

**Be obedient to your parents**

**Be trustworthy to your friends**

**Never retreat in battle**

**Never make an unjust kill**

Subak was taught in conjunction with the Five codes of Human Conduct so that it became a way of life for the young men, a code of moral behavior that served to guide their lives and the use to which they put their training in Taek Kyon. Today, these codes are reflected in the so-called **11 Commandments of modern Taekwondo**. As with the original codes of conduct, these modern axioms are used to guide the moral development of students of the art, and no student who does not fully understand these tenets can ever hope to master the true

essence of the Art.

**Loyalty to your country**  
**Respect your parents**  
**Faithfulness to your spouse**  
**Respect your brothers and sisters**  
**Loyalty to your friends**  
**Respect your elders**  
**Respect your teachers**  
**Never take life unjustly**  
**Indomitable spirit**  
**Loyalty to your school**  
**Finish what you begin**

Along with their training in fundamental education and military skills, the Hwarang were also skilled in poetry, singing and dancing, and were encouraged to travel throughout the peninsula in order to learn about the regions and people. From Taoism they borrowed the practice of ordering the management of affairs in a seemingly paradoxical but unique manner (the doctrine of action by non-action, the teaching of communication by non-discourse). From the teachings of Buddha they accepted the commitment to reject evil and to effectively act for the good. These traveling warriors were responsible for the spread of **subak** (hand techniques), along with the kicking techniques of early “**tae kyon**” throughout the Silla dynasty, which lasted from 668 A.D. to 936 A.D.

Of the outside influences that helped to form the core of Korean religious philosophy, Confucianism and Buddhism played the most significant roles.

The **Confucian** element in Korean philosophic and religious growth stressed social and scholarly virtues. Confucianism upheld the values of correct conduct and filial piety. It taught that the peace, happiness and security of the people were the moral responsibility of the rulers. Confucius also believed in the power of ritual for its own sake, because men in antiquity had left us the traditions of a "Golden Age" which, of course, ties into a reverence for ancestors. Thus, Confucianism was by its very nature conservative, emphasizing man's duties to his fellow men and the social order. It was, by and large, a social code concentrating on ethics and teaching by

example, rather than by precepts. While **Buddhism** also extolled compassion and charity, evidenced in Buddhist hostels for pilgrims, in dispensaries and hospitals and in the humane treatment of animals and men, it was a more dynamic and individualistic form of religion than Confucianism.

### **KORYO DYNASTY (935 A.D. to 1392 A.D.)**

It was not until the Koryo dynasty (935 A.D. to 1392 A.D.) that the focus of the art was changed from a system designed primarily to promote fitness into a fighting art. During the reign of King Uijong (1147-1170), **subakhi** (“Su” meaning hand, and “bak” meaning to strike, and “hi” means play or game), had reached its greatest early popularity. The kingdom under these rulers was strictly militaristic in spirit, a fact dictated by the necessity of defending the country against continual foreign invasions. The technique and power of subakhi/subak grew to become effective weapons, even lethal. In the military, a pattern of collective practice, called “obyong **subak** hui,” was introduced so that it might be used in real war tactics.

Subak became the only requirement in the selection of military cadets. An average soldier who mastered subak could reach the rank of General, with winners of subak contests selected as military officers and officials. References in history tell of a man named Doo Kyung Song entering the special military branch guarding the king’s palanquin for his skill in subak. Another tells of practitioners shaking the beams of a roof with a hand strike and punching through a clay walls. The soldiers of the Koryo dynasty were among the finest the country has ever produced, and their martial spirit and bravery has been a source of inspiration ever since,

It was during this time that “the science was first technically organized and systematized by the leading masters of those times,” and became practiced not only as a martial art, but also as a skill to enjoy competitively as a sport. It was from the Koryo dynasty that the peninsula gained its modern name, **Korea**.

As time passed, Koryo’s aristocracy began indulging itself and its servants, at the expense of the military. As a result, the military rose and overthrew the regime in 1170. This marked the establishment of military rule in Korea, which continued through a series of popular uprisings, and invasions by both the Mongols and the Japanese, until the late fourteenth century.

At that time, a Koryo general by the name of Yi Songye seized political power in a perfectly timed, near-bloodless coup, and established the **Joseon dynasty** (a.k.a. Yi dynasty). In one form or another, this dynasty ruled Korea until the twentieth century.

## **JOSEON DYNASTY (1392 A.D. - 1910 A.D.)**

During the Joseon Dynasty (1392-1907), there is some speculation that envoys from Okinawa learned subak and introduced it to their people as the forerunner of **Okinawa-te karate**. The Historical Record of Joseon (also pronounced Chosun) mentions these envoys and their frequent visits to bring tribute to the kings of Joseon, and of these envoys as the means of Okinawa's adoption of "Nul", the Korean see-saw game.

In 1790, King Chongjo ordered General Lee Duck Muy to compile an official textbook on all martial arts then practiced in Korea. This volume, known as **Muye Dobo Tongji**, is now considered a definitive early classic of the martial arts of Korea. Prior to this, the art had been restricted primarily to the military nobility. The publication of this book and the subsequent popularizing of the art among the general public were responsible for the survival of subak during the era.

Another Joseon dynasty record indicates that in order to pass a certain degree of martial examination, one had to defeat three or more persons by means of subak. A war history also shows that during the Hideyoshi Invasion in 1592, some 700 volunteer soldiers of the Kumsan area fought Japanese invaders with bare fists by means of subak. Another record shows that subak matches were held time to time among villages of Chungcheong Do.

The movements of Taekkyon are fluid, with the practitioners constantly moving. One of its most striking characteristics is the motion called *gumsil* or *ogeum jil*: It is a constant bending and stretching of one's knees, giving the art a dance-like appearance. This motion is also used in the Korean mask dance talchum, so both arts look similar in a way. Taekkyon does not make use of abrupt knee motions. The principles and methods used to extend the kick put more emphasis on grace and alignment for whole-body strength, as with the arm motions.

A book written in 1923 by historian Choi Yong Nyon entitled the "Hasdongjukchi" gives a description of the systemization of taekkyon. This systemization emphasized difficult kicking techniques in which players would engage in a differential skill level contests from lowest (leg

height), to shoulder height, with the highest recognition given for kicking the opponent's topknot. The comparison to modern Olympic taekwondo competition is obvious.

The popularity of Subak/Taekkyon waned in the second half of the Joseon dynasty, due to the negligence of the royal court, which was constantly torn by strife between feuding political factions. With the absence of hostile neighbors, military training and national defense was neglected. King Taejo substituted Confucianism for Buddhism as the state religion, holding scholarships and learning in high esteem and military related pursuits in disrepute. During this period, examples of martial arts training are rare and little is known of them. The martial arts for the most part were passed on from father to son in the form of patterned techniques (forms), usually in secrecy.



The Joseon Dynasty was to last until 1907, with various Kings introducing many social and cultural changes. Generally, it was a period of diplomacy more than continual war, with Korea looking for assistance from Japan when threatened from the north, and looking to China when threatened from the south. Even so, Korea did spend many decades under the control of foreigners, particularly China. From the late 17th century through to the early 19th, Korea was known as the "Hermit Kingdom" because it turned away foreigners, particularly the Europeans who were expanding their own empires at this time. Towards the end of the 19th century, Korea set up relations with many Western Nations in an effort to offset the Japanese influence. In 1894 the Tonghak Rebellion brought both Japanese and Chinese troops onto Korean soil in an effort to protect their interests and to influence the Korean Monarchy. The final Joseon dynasty King was on the throne for only 24 days when a new treaty with Japan stripped him of all power. Thus the annexation of Korea by Japan was merely an acknowledgment of what had already happened.



## THE TWENTIETH CENTURY

The Joseon Dynasty came to a close in 1910 with the Japanese invasion of Korea, who occupied the country for 36 years. This occupation was partly initiated under the pretense of helping to defend Korea against Russian aggression during the Russo/Japanese war. In actuality, it was an attempt to turn Korea into a colony of Japan. The Japanese colonial government, using military force, banned all cultural activities, including team sports and the practice of martial arts. In an attempt to destroy the Korean identity, the Japanese banned the teaching of the Korean language in schools and attempted to change Korean family names. Some martial arts instructors continued to practice their skills in secrecy, and in this way the Korean martial arts were kept alive. One man in particular, **Master Song Duk Ki** (1893-1987), learned Taekkyon during the later part of the Joseon dynasty from Master Yim Ho, and continued to teach during the Japanese occupation.

Eventually, the Japanese lifted the ban on martial arts to fulfill military requirements during WWII. In 1943, following Judo, Japanese karate and various Chinese forms were introduced into Korea. The teachers of Taekkyon further developed and incorporated these foreign techniques into the Korean forms already being practiced. There were those who even left Korea to work and study in China and even Japan, itself. A hybrid form developed utilizing Taekkyon as its core and included techniques from the Chinese kung fu martial arts and Japanese karate-do. This new style was called **Tang Soo Do**, that is, “the art of the China hand.” Other styles included **Soo Bak Do** and **Kwon Bop**. There were also those who claimed to teach traditional taekkyon. Modern Taekwondo incorporates the abrupt, linear movements of Okinawan karate and the flowing, circular patterns of Chinese Kung Fu with its own incomparable kicking techniques to form an integrated system unique to Korea.

Toward the end of the World War II, the Americans invaded Korea to press back the Japanese, but also in an effort to control the post-war occupation of the Korean Peninsula by the Soviets. In 1948, the Americans and Soviets proclaimed the division of Korea into the Republic of Korea (South), with **Syngman Rhee** as President, and the Democratic People’s Republic of Korea (North). In 1950 the North Korean military invaded the South, resulting in the “Korean War” lasting until the 27th of July, 1953.

## THE KOREAN KWANS

The first kwan (“school”) to teach a native style of martial art was opened in 1945 in Yong Chun, Seoul. This dojang (gymnasium) was named the **Chung Do Kwan** (a.k.a. Chong Do Kwan, “Gym of the Blue Wave”) under master Won Kuk Lee. Soon After, Hwang Kee established the **Moo Duk Kwan** in Seoul, teaching Tang Soo Do. Later that year, Sup (Jun) Chun Sang established the **Yun Moo Kwan** in Seoul. And finally, in 1946, Yoon Pyung founded the **Chang Moo Kwan** at a YMCA. These were believed to be the original kwans.

In 1952, during the Korean War, a demonstration before President Syngman Rhee evolved into the most significant turning point for Korean martial arts. So impressed was Rhee he immediately turned to his military chiefs of staff and ordered that all Korean soldiers receive training in these arts. This dictate ultimately accounted for a tremendous surge in schools and students, including the formal inclusion in the athletic curriculum of elementary and secondary schools of education.

During the War between the Communist government in North Korea and the Republic of Korea in the South, the Russians actively searched for and eliminated famous Taekwondo masters. Among those founding masters were Grand Master Sup Chun Chang (Yun Moo Kwan), and Master Yoon Pyung (Chang Moo Kwan). These were great losses to the Korean people. It is believed that North Korea had no surviving masters until 1972. Many good masters in South Korea were also killed while participating in special commando groups trained in martial arts to fight the North.

In 1953-54, Kwe Byung Yoon and Chong Woo Lee opened and ran Yun Moo Kwan under the new name of **Ji (Chi) Do Kwan** (“Wisdom Way School”). Byung Chik Ro founded the **Song Moo Kwan** at Kae Sung, and Hong Hi Choi, with the help of Tae Hi Nam, the **Oh Do Kwan** (“Gym of My Way”). Counting the original schools, there were now six kwans, all apparently espousing a different style.



*General Choi Hong-hi*

In 1954, **General Hong Hi Choi** organized the 29th Infantry on Che Je Island, off the Korean coast, as a spearhead and center for Taek Kyon training in the military. Choi had been teaching his martial art to his soldiers throughout his military career, and had become an instructor for the American Military Police School in Seoul as early as 1948. In 1949 he

visited Fort Riley in the USA and introduced the American people to "Korean Karate". Given fast promotion within the Korean Armed Forces, Choi was named Chief of Staff in 1952 as a Brigadier General and a man of considerable influence in the war time forces of then President Syngman Rhee.

On April 11, 1955, at a pivotal conference of kwan masters, historians, and taek kyon promoters, it was decided to adopt the term "tae kwon do" as the standard, which had been created and submitted by Gen. Choi (often considered the "father of Tae Kwon Do"). The name was approved because of its resemblance to taek kyon, and so provides continuity and maintains tradition. Further, it describes both hand and foot techniques. The number of kwans which then consolidated into tae kwon do is the subject of much debate and historical confusion. With the addition of **Han Moo Kwan** (Ji Do Kwan's representing annex), founded by Kyo Yoon Lee, it is believed that seven kwans merged to officially form the single art of Tae Kwon Do. It has never been clear which of the original Kwans did in fact merge in 1955, but of those who did not, only Hapkido remains as a recognized separate Korean art unto itself.

According to Jhoon Rhee (the founder of taekwondo in America), dissension among the various kwans carried on for six years, and it wasn't until Sept. 14, 1961 that the groups once again organized into a single association, as ordered by an official decree of the new military government. It was called the **Korea Taekwondo Association (KTA)**, with Gen. Choi elected its first president. The new association soon gained official recognition by the major kwans, but not for long. Hwang Kee, the founder of tang soo do, maintained the Korean Soo Bahk Do Association and became a competing body to the KTA. The Ji Do Kwan Association also seceded. By 1962, however, many of the individual instructors rejoined the KTA, possibly because that year the KTA was ordered by the South Korean government to re-examine all black belt ranks to determine national standards, and they did not wish to be omitted.

President Syngman Rhee was deposed on April 27th, 1960, by a constitutional democracy that was short lived. A coup lead by **Park Chung Lee** (Park and Choi were generals under Syngman Rhee) on May 16th, 1961, saw Park become President by the end of 1962.

Under the KTA leadership, masters traveled all over the world to spread the art. (Gen.) Hong Hi Choi also supported expanding taekwondo links with the Communist north, a position the South Korean government did not advocate. On March 22, 1966, Gen. Choi founded the **International Taekwondo Federation (ITF)**, for which he also served as president. He later

resigned as KTA president and moved his ITF headquarters to Montreal, Canada, from where he concentrated on organizing taekwondo internationally. His emphasis was on self-defense methodology, not particularly on the sport. General Choi's **Chong Han** forms became the official patterns of the ITF.

The primary **Forms** (styled techniques patterned against an imaginary opponent) practiced in Korea prior to 1953 were the Shotokan karate based forms of **Pin-an** (a.k.a Pyung-an). These patterns, also known as "kata" and "poom-sae", were originally developed by **Gichin Funakoshi** and were based upon traditional Okinawan philosophy and the forms learned from his own instructors. These forms were first introduced to Japan in the early 1920's, and then subsequently to Korea. In 1967-68, a Korea Taekwondo Association committee was formed with representatives from all the major kwans ("schools"). Utilizing the traditional Shotokan patterns along with techniques from their individual styles, they worked together to create the standardized Taekwondo **Kyobon, Pal-Gwe and Black belt forms** officially recognized today. The "modern" **Tae Geuk** forms followed in 1972.

On February 23, 1963, the Tae Kwon Do Association joined the Korean Athletic Association and began to participate in national tournaments. Since then, Taekwondo has flourished and spread in popularity, becoming the national sport of Korea. It is now included as part of the school curriculum from first grade through college, and is required for military service.

Taekwondo's international expansion started with the Republic of Vietnam in 1962 by Hong Hi Choi. It next migrated to Thailand, Malaysia, and Hong Kong in 1962-63. Taekwondo was pioneered in Canada by Chong Lee in 1964, the same year it hit Singapore. The art was introduced to Europe by Park Jong Soo in 1965, first in West Germany, then in the Netherlands in 1966. Taekwondo entered the Middle East in 1966, and Taiwan in 1967. Meanwhile, in Korea, taekwondo spread from military posts to universities and high schools. Public dojangs proliferated, all with abundant student enrollment.

## THE KUKKIWON

In January of 1971, **Dr. Un Yong Kim** was elected the new president of the Korea Taekwondo Association. Dr. Kim felt that Korea was the mother country of taekwondo and that there should be a world headquarters located there. In 1972, Dr. Kim was instrumental in helping to organize the building of the **Kuk Ki Won** in Seoul. The Kukkiwon, literally the institute for a National Sport, has become the "Mecca" of World Taekwondo" and the main educational and training center for the Korea Taekwondo Association. Under the auspices of the KTA, the Kukkiwon (World Taekwondo Headquarters) is now primarily responsible for international Black belt rank standardization and certification, as well as a research, development, and training center.



The popularization of sport taekwondo led to the need for standardized rules and a governing body to enforce those rules. In May of 1973 representatives from seventeen nations gathered at the Kukkiwon to form the **World Taekwondo Federation (WTF)**. Now known as **World Taekwondo (WT)**, it is primarily responsible for the promotion of taekwondo as an international sport. The Kukkiwon/WT is the only international regulating body recognized by the South Korean government.

Un Yong Kim was the first President of Kukkiwon, and resigned from the position on November 15, 2001. Woon Kyu Uhm of the Chung Do Kwan was elected President on March 2, 2004. The President in late 2005 was Yong Gye Um. On December 10, 2009, Seung Wan Lee of the Jidokwan was elected as the Kukkiwon's next President. In mid-2010, Won Sik Kang became the president. Sik was also the current president of Song Moo Kwan, Korea. President Kang stepped down at the end of his term of office in early 2013. After him the interim president while awaiting an election was Grandmaster Kyu Sok Lee, who also serves as Secretary General for the Asian Taekwondo Union. Kim Chung Gun later acted as the Chair-in-Office. The next president was Grandmaster Lee Kyu Hyung (9th dan). After being provisionally named by the Director of the organization's board on August 20, 2013, he resigned after a short period, claiming he was unable to perform the role to the best of his abilities due to political issues. The current president is Grandmaster OH Hyun Deuk, who was elected on June 3, 2016.

On August 7, 1978, the existing kwans at that time came together and signed a Unification Proclamation pledging their support for the Kukkiwon, with the kwan names being replaced by serial numbers. The kwans (some of which considered affiliates of others), in order from 1st kwan to 9th kwan, are: Songmookwan, Hanmookwan, Changmookwan, Moodukwan, Odokwan, Kangdukwan, Jungdokwan, Jidokwan, and Chungdokwan. With the KTA placing more emphasis on the sport applications of Taekwondo, many Korean masters traveled abroad to America to retain their individual styles and self defense methodology.

In the short space of a few year, Dr. Kim and the World Taekwondo Federation has made major progress toward taekwondo receiving official status as an international amateur sport, both in the U.S. and other countries. Since the formulation of the WTF and its charter, a major effort has been made to standardize tournament rules and procedures, and to organize world class competitions. This standardization made it possible for taekwondo to enter the Olympic Games first as a demonstration sport in 1988, followed by full medal recognition in the 2000 Olympic Games held in Sydney, Australia.



The interest in Asian martial arts has greatly increased in the United States over the last thirty years. Many American servicemen returning home after being stationed in Japan or Korea, and studying karate or taekwondo there, brought their interest in the martial arts home with them. There were very few qualified Taekwondo instructors in America, however, until the late 1950's and early 1960's. **Jhoon Rhee** introduced taekwondo in the United States in 1957 when he began teaching a non-accredited course at the San Marcos Southwest Texas State College. Rhee founded his first public Taekwondo club in San Marcos in 1958. Other Korean masters followed, due to the growing interest in taekwondo among Americans. Among these early pioneers offering highly qualified instruction were **Ki Whang Kim** in the Northeastern States, **Dae Shik Kim** in Georgia, **Henry Cho** and **Richard Chun**, as well as approximately twenty-five other master instructors.

In 1969, Haeng Ung Lee founded the **American Taekwondo Association (ATA)**. The ATA is one of the largest martial arts organizations in the U.S., along with the **U.S. Taekwondo Federation** (an ITF affiliate), the **Amateur Athletic Union Taekwondo** organization, and the **U.S. Taekwondo Union** (a WTF affiliate). The ATA is headquartered in Little Rock, Arkansas. Its

organizational structure offers training resources in each individual school from higher-ranking masters, and offers its own unique ATA patterns (forms).

From this beginning in the late 1950's, the practice of taekwondo has increased dramatically, both as a sport and self defense ideology. Today, there are over 1,200 Korean master instructors in the U.S., and the total number of students has increased accordingly. A number of regional Taekwondo associations were formed in the early 1970's to handle organizational problems and promote local tournaments. In addition, colleges and universities in the U.S. formed associations of their own. In 1972, the **American Collegiate Taekwondo Association** was formed to sponsor tournaments and insure quality taekwondo instruction at American universities.

When karate was accepted as an official sport of the **American Amateur Athletic Union (AAU)** in 1972, the karate leaders required taekwondo participants, instructors, and students to follow karate tournament rules and administrative guidelines. **Ken Min**, of the University of California at Berkeley, and a few other taekwondo leaders approached the AAU to request independent recognition. In 1974, the AAU National Taekwondo Committee was created, electing Ken Min as chairman.

## **TAEKWONDO UNIONS**

The U.S. Congress passed the **Sports Act of 1978**, following the lobbying efforts by the National Committee for Amateur Athletics (NCAA). At the time, the AAU was the sole **National Governing Body (NGB)** for all amateur sports with the recognition and sanctioning of the U.S. Olympic Committee. According to the new Bill, any organization involved in multiple amateur sports would no longer be able to receive NGB status.

In November of 1981, Ken Min and leaders of the AAU Taekwondo organization broke off to form a National organization for Taekwondo as a WTF affiliate. This new organization was renamed the **United States Taekwondo Union** in 1982 (now the **USA Taekwondo Union (USAT)**), with Dr. Dong Ja Yang as President. On April 7, 1984, during the House of Delegates meeting of the **U.S. Olympic Committee (USOC)**, the USTU was approved as a "Group A" member. As such, the USAT sanctions tournaments and meets, administers national championships and reports to the WTF and USOC as the National Governing Body for Taekwondo in the United States.

Each state in the Union has its own representative USAT organization, such as the **California Taekwondo Association (CTA)**. The qualifying tournaments for the U.S. National team and Olympic team tryouts are made up of competitors who before qualified in the Championships held by their respective State associations.

In the years following the loss of NGB status for amateur sports, the Amateur Athletic Union began the re-formation a number of its former sport committees, such as the AAU Judo Committee and the AAU Gymnastics Committee. In 1991, under the leadership of Mike Friello, the AAU Taekwondo Committee was re-formed. While continuing to focus primarily at the local level, the AAU began holding Regional and National level Taekwondo championships of its own.

While recognized primarily for its Point-style sparring methodology, the AAU Taekwondo program has recently made major strides in the development of International/Olympic style sparring competition. In 1998, following the lobbying efforts of Taekwondo masters such as **Prof. Bill Dewart** of the AAU Pacific Region, the AAU National Committee adopted Olympic style Taekwondo rules and procedures that paralleled those standardized by the WTF and USAT. In 1999, the AAU received “Class B” recognition status within the NGB and the USOC. As such, competitors who qualify in the AAU Nationals are now eligible to compete in the U.S. National Championships. And in the year 2001, the AAU sent its first Taekwondo team abroad to compete internationally.

## **TAEKWONDO IN NAPA**

Taekwondo was brought to Napa by Grandmaster **Soo Woong Lee** in the early eighties. He was trained in the style of Tang Soo Do-Moo Duk Kwan, and brought with him the Palgwae and the older Pinan forms, and opened Lee’s Taekwondo Academy, the first Taekwondo school in Napa.

Master Lee moved to Virginia in the late eighties, leaving **Phil Fontaine** to run the school as the Head instructor. Mr. Fontaine began a youth self-defense program in 1991 at the Napa Valley Language Academy (then called Westwood Elementary School) after a girl was almost accosted in one of the bathrooms. This girl fended off the attacker with a jump-front kick, learned at Lee’s Academy. Along with Betty Sollows, who was in charge of the afterschool childcare program, the self-defense program was started as a means of defending oneself, with an opportunity to earn a few belts, and proceed onto Lee’s for instruction.



When Master Lee returned to Napa, Phil Fontaine left to start his own school, leaving the opportunity of instructing the Westwood program to **Terry Brule**. At which time in 1993, the Principal of Westwood, Phil Moreno, decided that it was time to register the program through official channels with the Parks and Recreation Dept. Master Brule decided to turn the program into one unto itself, officially with its own name and Belt advancement curriculum, modelled after Lee's Academy. In 1998 Teen and Adult classes were added as a way to provide instruction to older students, including those youth students advancing in age.

Master Brule began a second afterschool taekwondo program at Salvador Elementary school in 2001, and in 2005 brought both programs to a single, commercial location.

### **THE FUTURE OF TAEKWONDO**

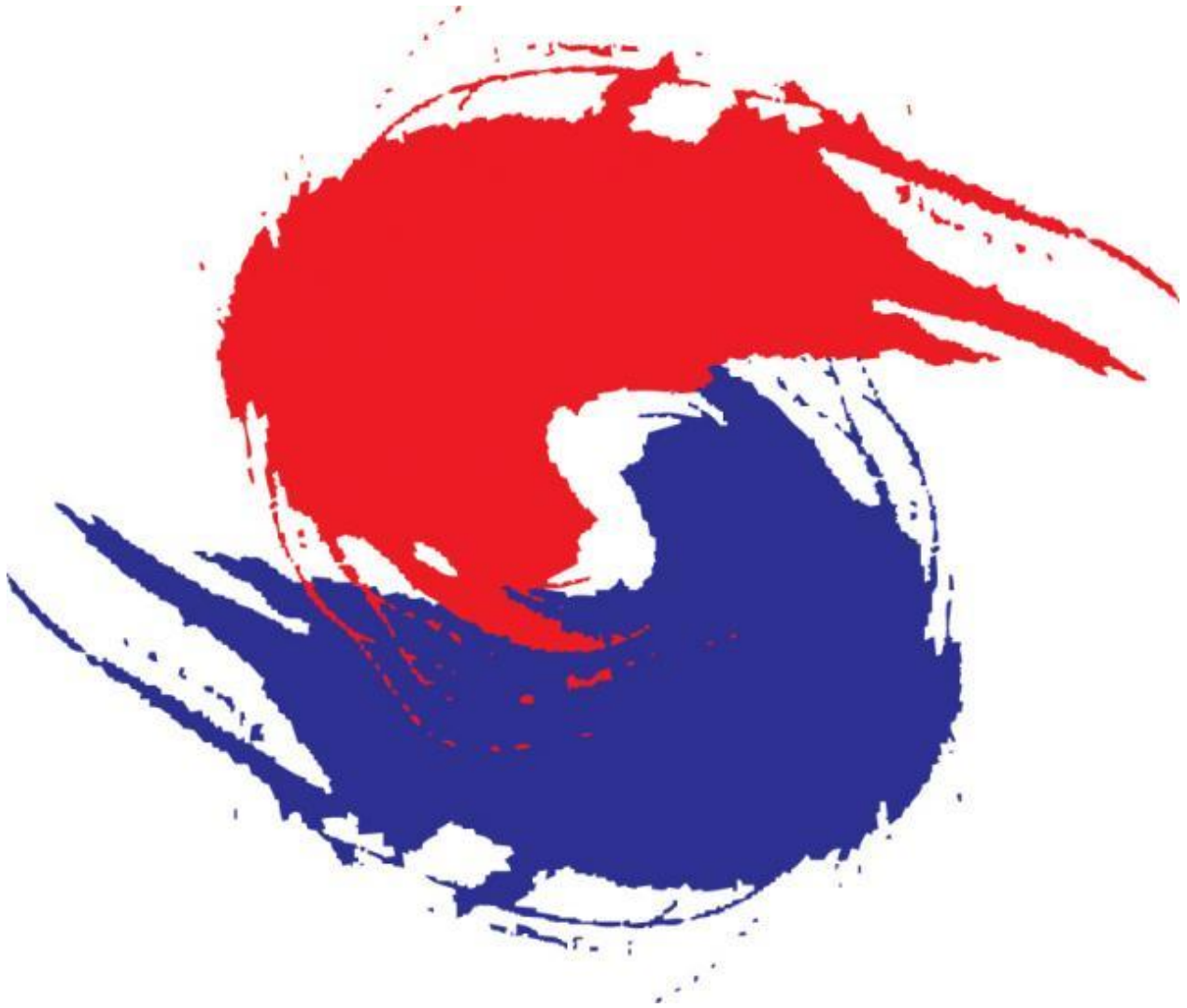
In the short time since the inception of the WTF in 1973 and the first World Taekwondo Championships, taekwondo has grown with unprecedented rapidity as a worldwide sport. Today, taekwondo is one of only two martial arts systems (the other being karate-do) to be practiced all over the world, boasting an international membership of more than 70 million practitioners in over 150 countries, making it the most practiced martial art style in the world.

Considering the unparalleled growth of the art of taekwondo and its acceptance into the circle of Olympic sports, there seems to be little doubt that it will continue to enjoy its rapidly expanding popularity around the world. Taekwondo is a highly complex system composed of many elements, and it is in this diverse nature where the true strength of the art lies.

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## Chapter 3 - Taekwondo Poomsae (Forms)



## THE TAEGEUK AND PALGWAE FORMS

The Taegeuk and Palgwae forms of Taekwondo are paradigms of the martial art. They contain the basic physical movements and also the philosophical thoughts, from which the art was derived,

The words Taegeuk and Palgwae essentially represent the same thing, the universe; They are derived from the Jooyeok, the Book of Changes. In the Book of Changes the universe is divided into eight subsequent combinations derived from the major forces, um and yang (Korean for yin and yang). Each combination is represented by a symbol called a trigram, because it contains three lines. The lines of the trigram can be broken (um or negative principle) or solid (yang or positive principle) The number of possible combinations of a trigram consisting of three lines, broken or solid is  $(2 \cdot 1 \cdot 3 = 8)$  eight, thus the eight universal principles the Taegeuk and Palgwae represent.

### The 8 Trigrams of the I-Ching



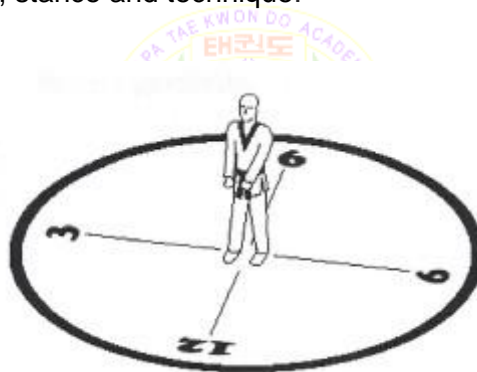
The word "Taegeuk" is comprised of two Chinese characters: "Tae" meaning 'joyfulness' and "Geuk" meaning 'eternity'. Taegeuk is the philosophical idea from which views on life and the universe are derived. It has no form, no ending, and no beginning. Nevertheless, everything is embodied in and has for its origin Taegeuk.

From the Taegeuk are derived eight major philosophical concepts, each of which is represented

by its respective trigrams called "Palgwe". These Palgwe are arranged in a circle with its complimentary opposite across from it. The pairs are: Keon/Gon, Tae/Gan, Ri/Gam, and Jin/Seon. The eight Palgwe and Taegeuk forms are based on these eight principles.

The eight trigrams are arranged in a circle, around the symbol for yin and yang, so that opposite pairs are across from one another. This represents the relationship that the trigrams have for one another, not opposites but, rather "interdependent polarities" that compose the universe.

Keon is the first trigram and it represents the creative forces, heaven and light. Tae represents the concept of joy, often associated with a lake. Ri is the symbol of fire and clarity. Jin is symbolized by the arousing thunder, Seon, the gentle but powerful wind, Gam, flowing water. Gam means stubborn and mountain. Finally, Gon, the receptive earth. All together these concepts and symbols represent the balance of all nature, In the training of Taekwondo as in life we all hope to find the balance, The poomse carry with them not only the physical movements but also the meaning of Taekwondo, In executing the poomse, there are four elements that are considered; direction, pattern, stance and technique.



The first element is direction and is simply the direction the student faces. In the figure above, the student is in the center of a clock. To the front of the student is 12 o'clock, back is 6 o'clock, right is 3 o'clock and left is 9 o'clock. This clock method is used on the form descriptions to convey direction.



The second element is the pattern of the form, The pattern is the area the practitioner follows on the floor while executing the poomse. In the figure above, the student stands at the beginning of the basic Taegeuk pattern. At the end of the form the student will have moved along the black lines and returned to the starting position.

The third and fourth elements are related in that they are the movements, which make up the form. Stance refers to the positioning of the feet and body. [i.e. Front Stance, Defensive Stance] Technique is the blocking, striking or kicking method used.

Not only is the student required to memorize the proper direction, pattern, stance and technique but also to display them with the proper balance and power in a consistent rhythm This takes hours of practice and can be a lifetime challenge of Taekwondo,

# The ten rules of poomsae training

1. Memorize the line, direction, and sequence of movement.
2. Be calm, cautious, and courageous in the ready stance. Say your name with confidence, authority and pride.
3. Learn the movements slowly, accurately and precisely. As you practice, gradually speed up the movements, being careful to maintain good form and control
4. The execution of each movement must be sharp. When a ki-hap (yell) is needed, always make it sharp and loud, to reflect confidence and strong spirit.
5. Maintain good focus. Look straight forward when executing a block, kick, or punch, but look with “soft eyes” so that you may see things in your peripheral vision as well. Do not let your gaze wander.
6. Look first before you turn. You must see the direction an attack is coming from before you can defend against it.
7. When moving from one stance to another, hips and shoulders should not bounce up and down, but move on a smooth and even plane.
8. Relax until the moment the technique should impact your opponent. Do not be tense throughout the movement, as this inhibits the speed and effectiveness of the technique. Techniques should never look stiff.
9. Practice the forms from different angles, so you will not be confused when you do it in strange surroundings. Movements should be performed one per second.
10. Return to the ready stance calmly, gracefully and with satisfaction.



# Napa Taekwondo Academy Form Sequence

## The symbolism of the form

### Basic Forms

Kicho il-Bo

Kicho i-Bo

Kicho Sam-Bo

### Taegeuk & Palgwa Forms

Il-Jang (Heaven)

The general meaning of this form and associated trigram is Yang, which represents Heaven and Light. Also, this trigram has a relationship to South and Father. The first Taegeuk form is the beginning of all pumsae, the "birth" of the martial artist into Taekwondo. This pumsae should be performed with the greatness of Heaven.

i-Jang (Lake)

The associated trigram of this pomsae represents the Lake. Also, related to the symbol are South East and the relationship of the youngest daughter. The movements of this Taegeuk/Palgwe are aimed to be performed believing that man has limitations, but that we can overcome these limitations. The Lake and its water symbolize the flowing and calm nature of the martial artist. This form is to reflect those attributes.

Sam-Jang (fire)

This trigram represents Fire. Related to this symbol is also East and the relationship of the Second Daughter. Fire contains a lot of energy. The symbol behind the fire is similar to the symbolism of the water in that both can aid and both can destroy. This form is intended to be performed rhythmically, with some outbursts of energy to reflect fire's rhythmic and energetic dualism.

Sa-Jang (Thunder)

This trigram represents Thunder. Also, the trigram is strongly connected to northeast and the relationship of the Eldest son. Thunder comes from the sky and is absorbed by the earth, thus, according to the beliefs of the I Ching, thunder is one of the most powerful natural forces. This pumsae is associated with power and the connection between the heavens and earth. This pumsae is intended to be performed with power resembling the Thunder for which it is named.

O-Jang (Wind)

The trigram associated with this pumsae represents Wind. The trigram is also related to southwest and the relationship with an eldest daughter. The I Ching promotes that wind is a gentle force, but can sometimes be furious, destroying everything in its path. As such, it is intended that this pumsae is performed like the wind: gently, but knowing the ability of mass destruction with a single movement. The performer and audience should be aware of the duality of the form.

Yuk-Jang (Water)

The trigram associated with this pumsae represents Water. Also, there is a relation to West and the relationship with a Second son. The movements of this pomsae are intended to be performed like water; flowing, powerful and cleansing. Sometimes standing still like water in a lake, sometimes



Chil-Jang (Mountain)

thriving as a river, sometimes powerful like a waterfall. The water is to symbolize calm and cleansing, while also possessing the attribute of being violent and destructive. The trigram associated with this poomsae represents a Mountain. Also, it represents the northwest and youngest son. The symbolism behind the mountain is the indomitable and majestic nature that all mountains possess. This poomsae is intended to be performed with the feeling that all movements are this majestic due to their unconquerable nature.

Pal-Jang (Earth)

The trigram associated with this poomsae represents the Earth. Also, there is a representation of North and Mother. The associated trigram of this poomsae is Yin. Yin, here, represents the end of the beginning, the evil part of all that is good. This being the last of the poomsae Taegeuk, it represents the end of the circle and the cyclic nature of the Earth.

### **Black Belt Forms**

Koryo

Koryo symbolizes sunbaes which means a learned man, who is characterized by a strong martial spirit as well as a righteous spirit. The joonbi-sogi (ready stance) is tongmilgi which promotes concentration by placing the hands between the upper and lower abdomen, the center of ki in the body. The movement line of Koryo represents the Chinese character for seonbae or seonbi, which means a learned man or a man of virtue in Korean. Koryo, or Goryeo, is the name of an old Korean Dynasty. The people from the Goryeo defeated the Mongolian aggressors. It is intended that their spirit is reflected in the movements of the poomsae Koryo. Each movement of this poomsae represents the strength and energy needed to control the Mongols.

Keumgang

Keumgang, meaning diamond, is symbolized by hardness. Mount Keumgang, which is regarded as the center of the national spirit and the origin of Keumgang Yoksa (warrior named by Buddha) who represents the mightiest warrior, is the spiritual foundation of this form. the line of movements symbolizes the Chinese character for mountain. The movements of the poomse should be performed powerfully and with good balance to demonstrate the dignity of the Keumgang spirit.

Taebaek

Taebaek (bright mountain) is the name given to Mt. Paektu, the mountain from which Tangun, the founder of the Korean people, ruled the country. Taebaek symbolizes the sacred and humanitarian ruling spirit of Tangun. The line of movements symbolizes the Chinese character for a word meaning the bridge between heaven and Earth. The legendary Dangun founded a nation in Taebaek, near Korea's biggest mountain Baekdoo. Baekdoo is a known symbol for Korea. The definition of the word taebaek is literally "lightness". Every movement in this pumsae is intended to be not only be exact and fast, but with determination and hardness resembling the mountain Baekdoo, the origin of the nation of Korea.

Pyongwon

Pyongwon means a plain or a vast field of land. It is the

	<p>source of life for all creatures and place from which all creatures gain sustenance. Pyongwon is based on the idea of peace and struggle resulted from the principles of origin and use. The Choon-bi sogi requires a concentration of force in the lower abdomen, the source of all strength, much like the land is the source of strength for all life. The line of movements symbolizes the origin and transformation of the plain. The name carries with it a connotation of being large and majestic.</p>
Sipjin	<p>The word sipjin is derived from the principle of longevity which maintains there are ten creatures of long life: sun, moon, mountain, water, stone, and pine tree, herb of eternal youth, turtle, deer and crane. This poomse symbolizes the longevity humans derive from these everlasting elements of nature. The line of movements is the Chinese character for ten, symbolizing the ten creatures of long life and the infinity of the decimal system</p>
Jitae	<p>Jitae means a man standing on the Earth looking at the sky. A man on the Earth represents the struggle of humanity. The line of movement symbolizes a man standing on the Earth preparing to spring up toward the heaven. This poomsae is derived from the meaning of the earth. All things evolve from and return to the earth, the earth is the beginning and the end of life, as reelected through the Yin and Yang.</p>
Cheon Kwan	<p>Cheon Kwon means Heavens Greatness or the origin of all being. Its infinite nature signifies change, creation and completion. The movements are characterized by circular arm movements, symbolizing the greatness and inclusiveness of the Cheon Kwon concept. The line of movements symbolizes a man descending to Earth from the heavens, being empowered by the heavens and attaining oneness between the Earthly world (body) and the heavenly world (mind). Cheonkwon literally means 'sky'. In the pumsae, the sky symbolizes the ruler of the universe. According to belief, it is mysterious, infinite and profound. The motions of Cheonkwon are full of piety, vitality and reverence.</p>
Han Soo	<p>Han Soo means water which is the source of sustenance and growth for all life. Han Soo symbolizes the birth of a life, growth, strength, weakness, harmony, magnanimity, and adaptability through life. The nature of water, characterized by being unbreakable and flexibility, is the basis for this poomse. The line of movements symbolizes the Chinese character for water. This poomsae is derived from the fluidity of water which easily adapts within nature. The symbol of the water repeats itself many times throughout all pumsae, hyeongs, and in martial arts in general.</p>
Ilyeo	<p>Ilyeo symbolizes the thoughts of the great monk Wonhyo of the Silla Dynasty. It teaches that a point, a line or a circle ends up at one. Poomse Ilyeo represents the harmonization of body and spirit, which is the culmination of martial arts practice. The line of movements symbolizes the Buddhist mark which means a state of perfect selflessness where origin, substance</p>

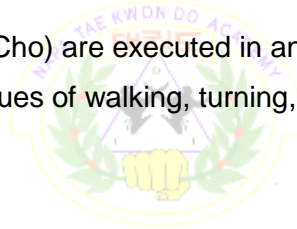
and service come into congruity. The state of spiritual cultivation in Buddhism is called 'Ilyo' which means 'oneness'. In Ilyo, body and mind, spirit and substance, "I" and "you" are unified. The ultimate ideal of the martial art and pumsae can be found in this state. It is a discipline in which every movement is concentrated on leaving all materialistic thoughts, obsessions and external influences behind.

**Step-by-step, progressive instructional Forms videos** are available on youtube/terrybrule, and directly accessible online on our website at:

[www.napataekwondo.com/forms-tutorials](http://www.napataekwondo.com/forms-tutorials)

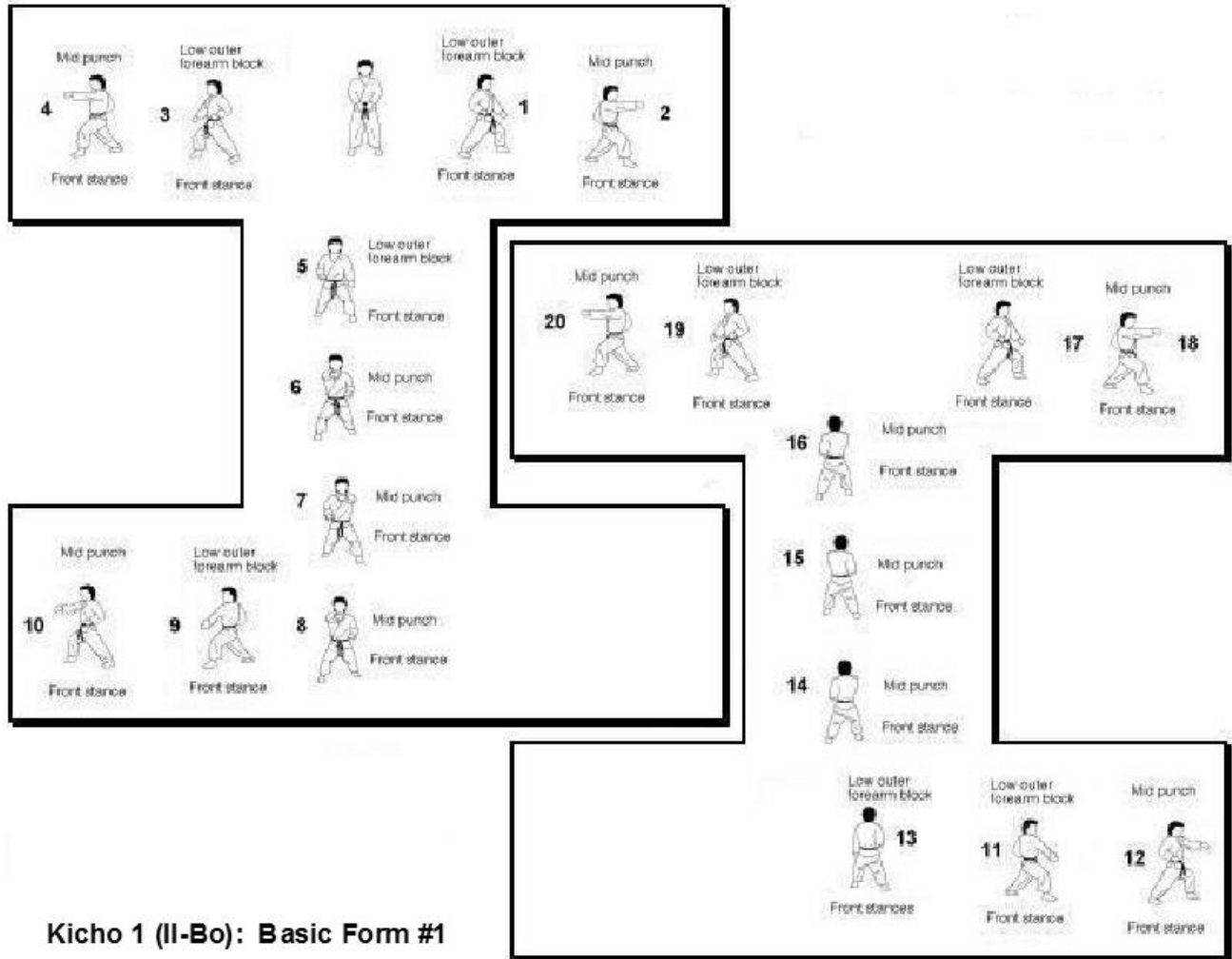
The following form patterns and movement descriptions are intended to provide the student with a resource away from and to supplement what is learned in class. As with everything of an athletic nature, gains are achieved only with practice, practice, and more practice.

The beginning Basic forms (called Ki-Cho) are executed in an I pattern, to give the student practice in performing the fundamental techniques of walking, turning, blocking and punching, in continuous sequence in all four directions.



- Attention (Charyeut)
- Bow (Kyungye)
- Ready stance (Junbi)

**Key:** "Right/Left" stance signifies the stance with the corresponding foot forward (in front).



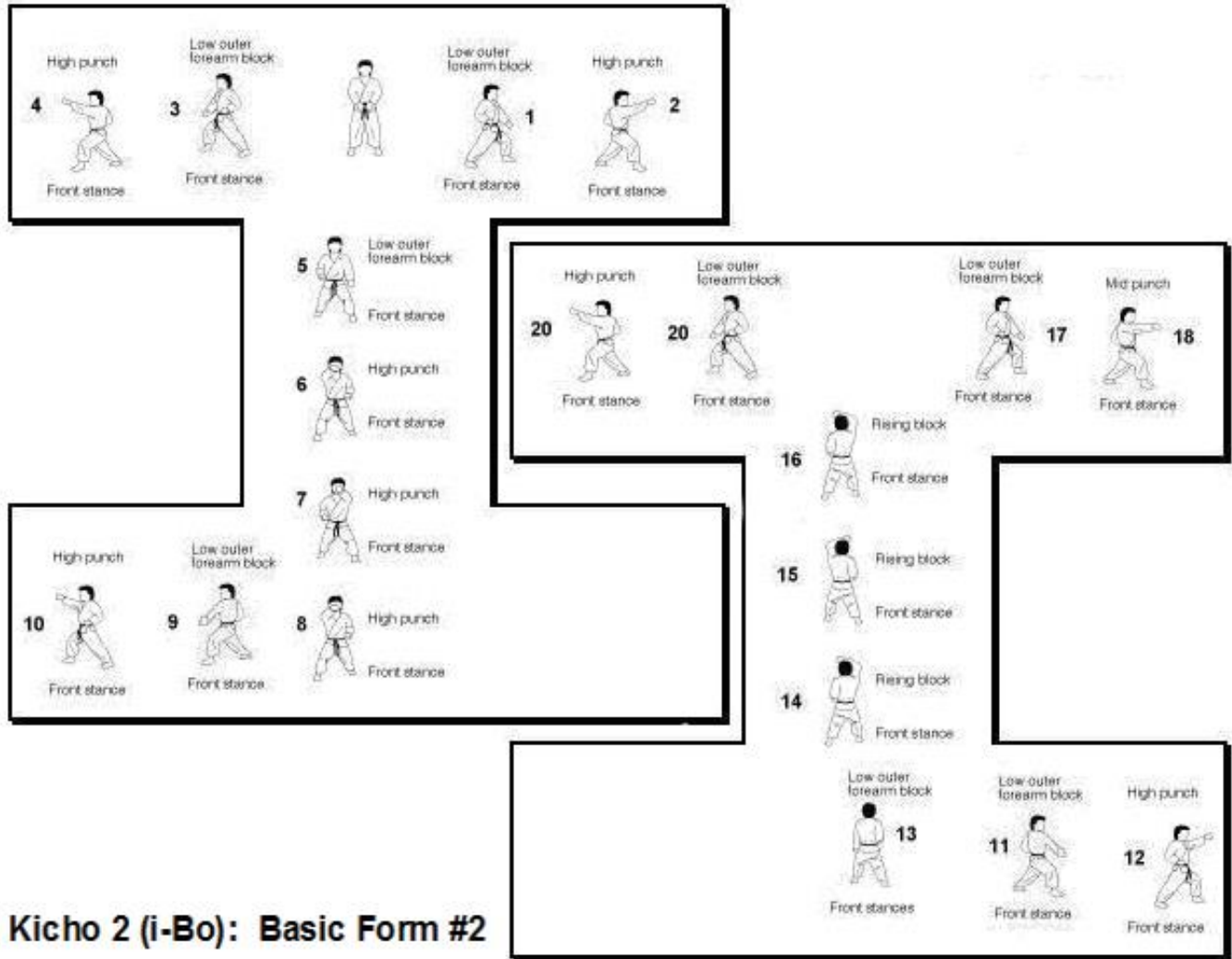
**Kicho 1 (Il-Bo): Basic Form #1**

1. Turn 90° to the left into left front stance, low block with left hand.
2. Step forward into right front stance, middle punch with right hand.
3. Turn 180° to the right into right front stance, low block with right hand.
4. Step forward into left front stance, middle punch with left hand.
5. Turn 90° to the left into left front stance, low block with left hand.
6. Step forward into right front stance, middle punch with right hand.
7. Step forward into left front stance, middle punch with left hand.
8. Step forward into right front stance, middle punch with right hand. Ki-hap (Yell)!
9. Turn 270° to the left into left front stance, low block with left hand.

10-17. Repeat steps 2-9.

18. Step forward into right front stance, middle punch with right hand.
19. Turn 180° to the right into right front stance, low block with right hand.
20. Step forward into left front stance, middle punch with left hand.

Note: All Basic forms repeat in all directions. Always turn with front leg unless you “yell,” (only turn with rear leg after you “yell”). All blocks and punches are executed in the stance with your front arm.



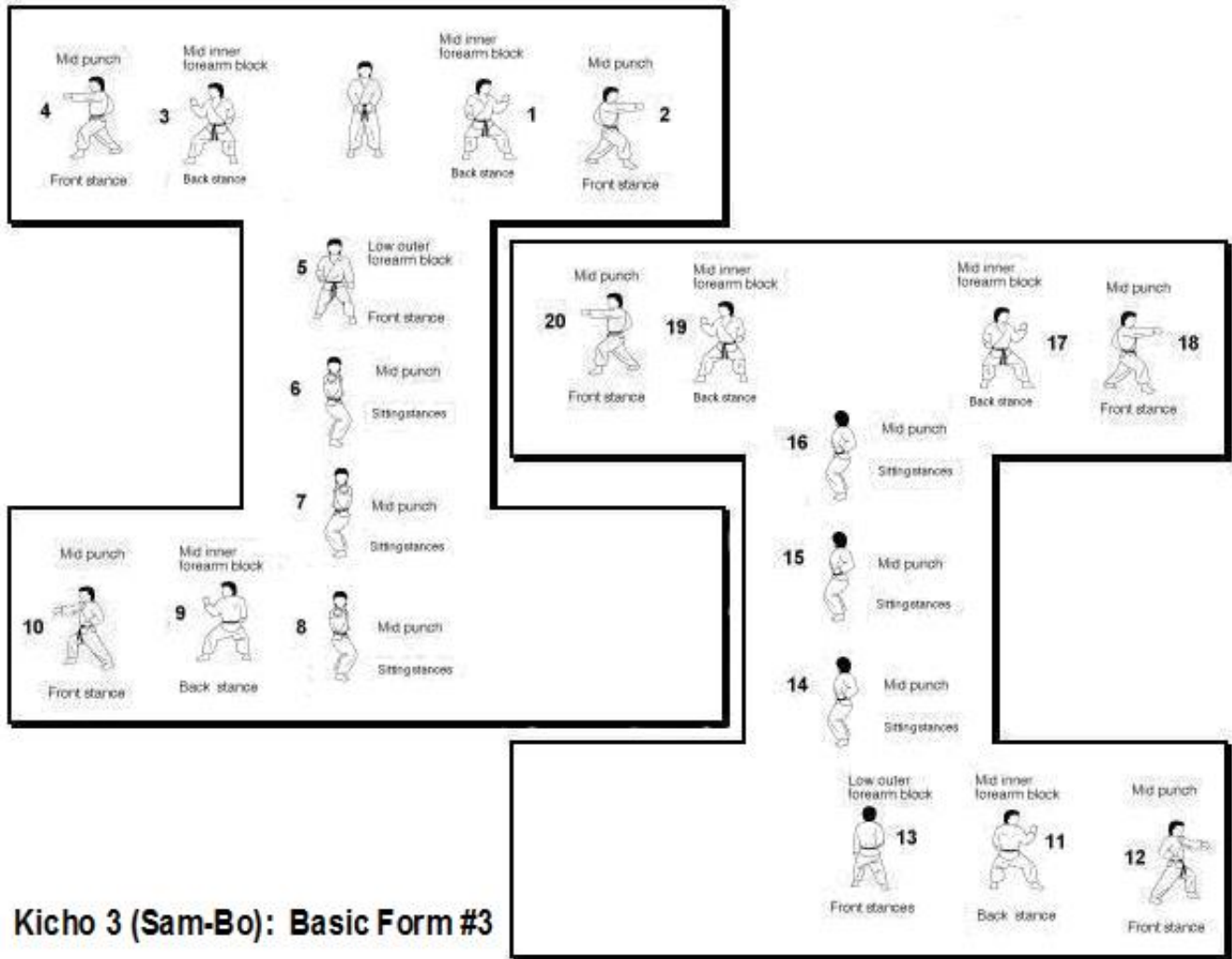
## Kicho 2 (i-Bo): Basic Form #2

1. Turn 90° to the left into left front stance, low block with left hand.
2. Step forward into right front stance, high punch with right hand.
3. Turn 180° to the right into right front stance, low block with right hand.
4. Step forward into left front stance, high punch with left hand.
5. Turn 90° to the left into left front stance, low block with left hand.
6. Step forward into right front stance, high block with right hand.
7. Step forward into left front stance, high block with left hand.
8. Step forward into right front stance, high block with right hand. Ki-hap (**Yell!**)
9. Turn 270° to the left into left front stance, low block with left hand.

10-17. Repeat steps 2-9.

18. Step forward into right front stance, high punch with right hand.
19. Turn 180° to the right into right front stance, low block with right hand.
20. Step forward into left front stance, high punch with left hand.

Note: All Basic forms repeat in all directions. Always turn with front leg unless you “yell,” (only turn with rear leg after you “yell”). All blocks and punches are executed in the stance with your front arm.



### Kicho 3 (Sam-Bo): Basic Form #3

1. Turn 90° to the left into left back stance, out(ward) block with left hand.
2. Step forward into right front stance, middle punch with right hand.
3. Turn 180° to the right into right back stance, out(ward) block with right hand.
4. Step forward into left front stance, middle punch with left hand.
5. Turn 90° to the left into left front stance, low block with left hand.
6. Step forward into right horse stance, middle punch with right hand.
7. Step forward into left horse stance, middle punch with left hand.
8. Step forward into right horse stance, middle punch with right hand. Ki-hap (**Yell!**)
9. Turn 270° to the left into left back stance, out(ward) block with left hand.

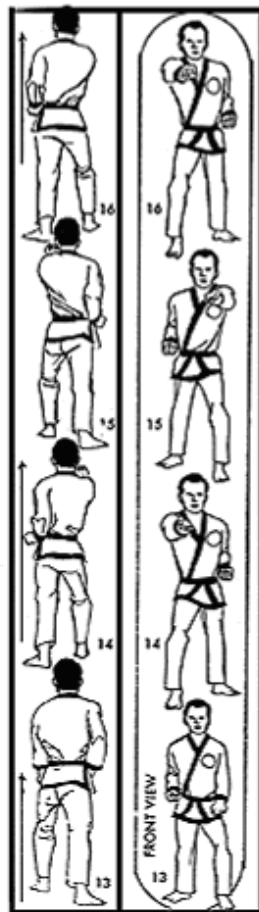
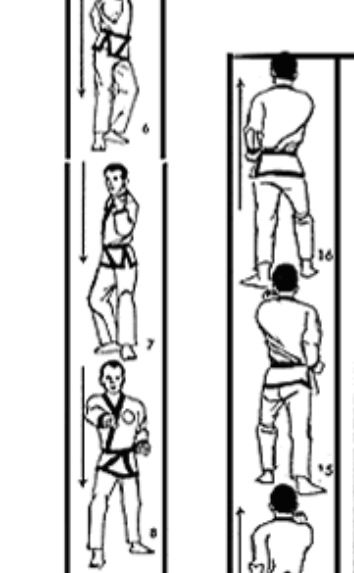
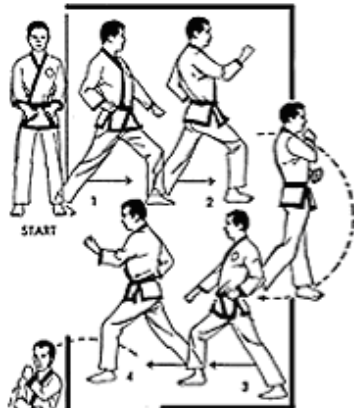
10-17. Repeat steps 2-9.

18. Step forward into right front stance, middle punch with right hand.
19. Turn 180° to the right into right back stance, out(ward) block with right hand.
20. Step forward into left front stance, middle punch with left hand.

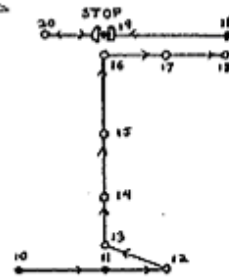
Note: All Basic forms repeat in all directions. Always turn with front leg unless you “yell,” (only turn with rear leg after you “yell”). All blocks and punches are executed in the stance with your front arm.

# PAL-GWE 1

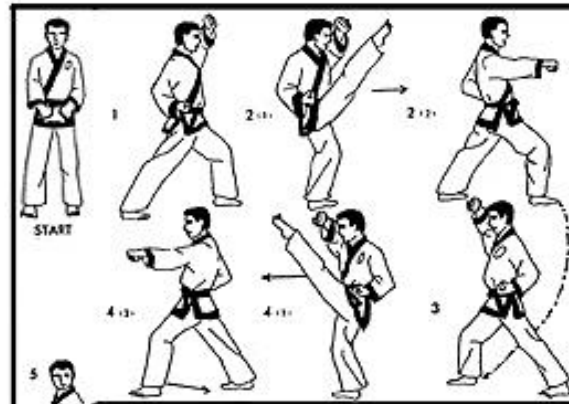
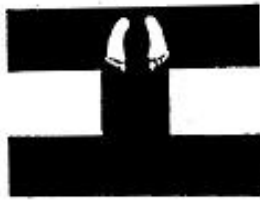
(IL CHANG)



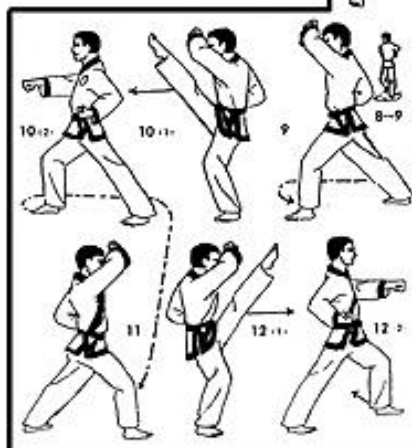
1. Low Block
2. Inside Middle Block
3. Low Block
4. Inside Middle Block
5. Low Block
6. Outside Middle Block
7. Outside Middle Block
8. Middle Punch and Yell
9. Knife-Hand Middle Block
10. Inside Middle Block
11. Knife-Hand Middle Block
12. Inside Middle Block



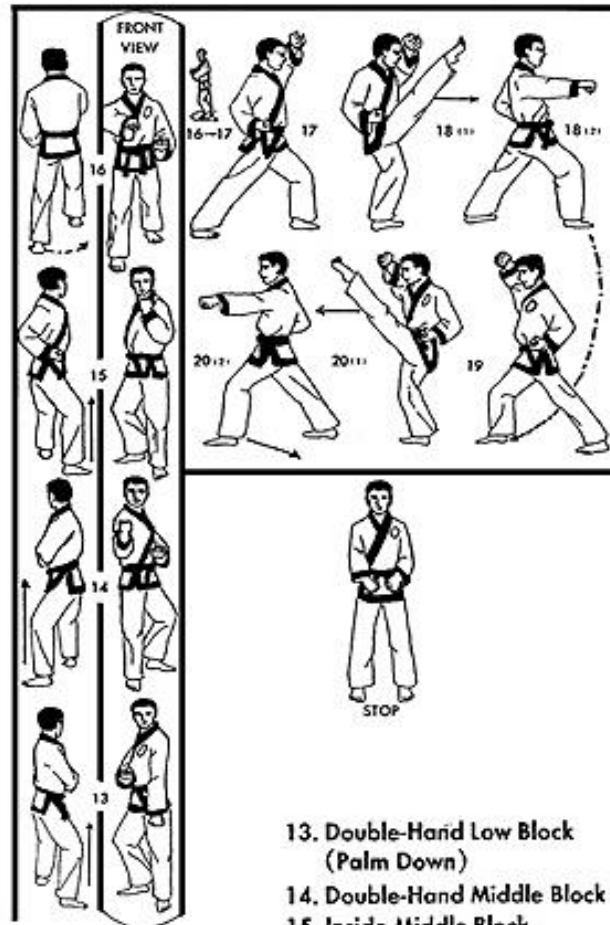
13. Low Block
14. Knife-Hand Strike
15. Knife-Hand Strike
16. Middle Punch and Yell
17. Low Block
18. Inside Middle Block
19. Low Block
20. Inside Middle Block



1. High Block
2. (1) Front Kick  
(2) Middle Punch
3. High Block
4. (1) Front Kick  
(2) Middle Punch
5. Knife-Hand Low Block
6. Knife-Hand Middle Block
7. High Block
8. Middle Punch and Yell
9. High Block
10. (1) Front Kick  
(2) Middle Punch
11. High Block
12. (1) Front Kick  
(2) Middle Punch



## PAL-GWE 2 (I CHANG)



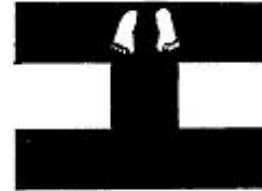
13. Double-Hand Low Block  
(Palm Down)
14. Double-Hand Middle Block
15. Inside Middle Block
16. Middle Punch and Yell
17. High Block
18. (1) Front Kick  
(2) Middle Punch
19. High Block
20. (1) Front Kick  
(2) Middle Punch



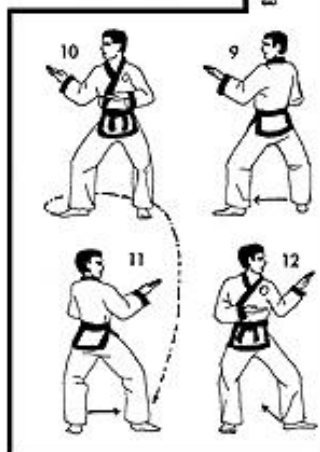
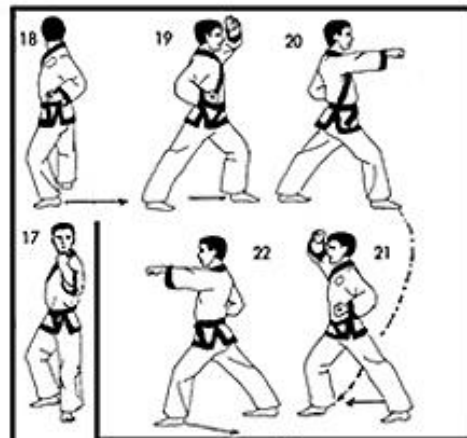
# PAL-GWE

## 3

(SAM CHANG)



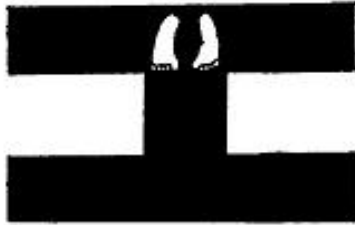
1. Low Block
2. Middle Punch
3. Low Block
4. Middle Punch
5. Low Block
6. High Block
7. High Block
8. High Punch and Yell
9. Knife-Hand Middle Block
10. Knife-Hand Middle Block
11. Knife-Hand Middle Block
12. Knife-Hand Middle Block



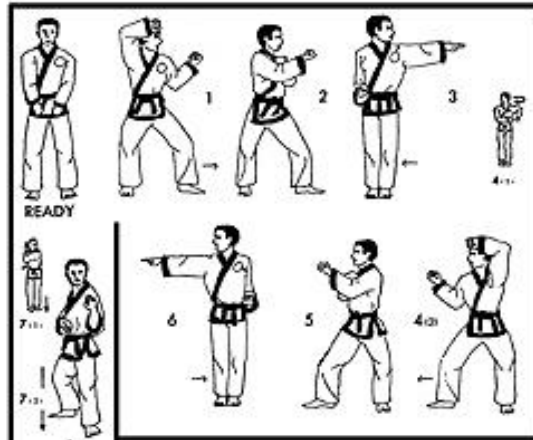
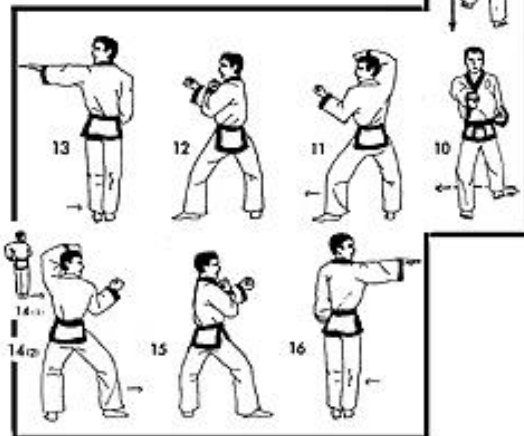
13. Outside Middle Block
14. Outside Middle Block
15. Inside Middle Block
16. Inside Middle Block
17. Inside Middle Block
18. Outside Middle Block
19. High Block
20. High Punch
21. High Block
22. High Punch and Yell

# PAL-GWE 4

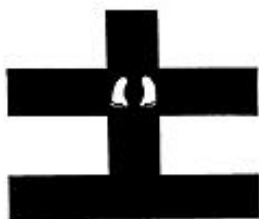
(SA CHANG)



1. Double-Hand High Middle Block
2. Pull and Reverse Upper-Cut
3. Knife-Hand Strike
4. (1) Close-Step  
(2) Double-Hand High Middle Block
5. Pull and Reverse Upper-Cut
6. Knife-Hand Strike
7. (1) Close-Step  
(2) Knife-Hand Middle Block
8. (1) Front Kick  
(2) Palm-Heel Center Block and Spear-Hand Thrust
9. (1) Twist Spear-Hand and Turn  
(2) Hammer-Fist Strike (Outward)
10. Middle Punch and Yell
11. Double-Hand High Middle Block
12. Pull and Reverse Upper-Cut
13. Knife-Hand Strike
14. (1) Close-Step  
(2) Double-Hand High Middle Block
15. Pull and Reverse Upper-Cut
16. Knife-Hand Strike

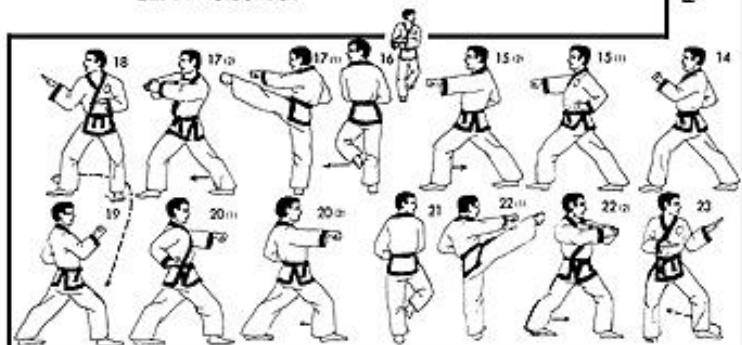
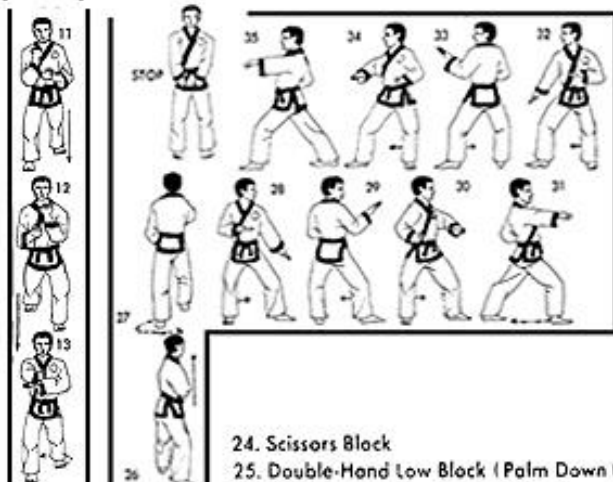
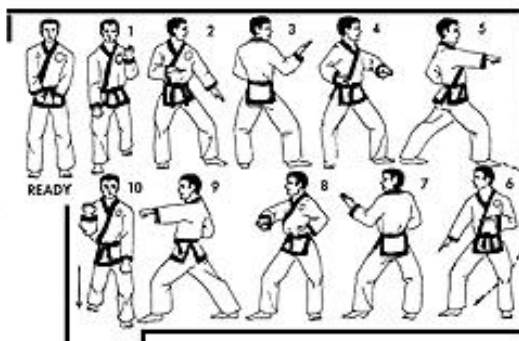


17. (1) Close-Step  
(2) Knife-Hand Middle Block
18. (1) Front Kick  
(2) Palm-Heel Center Block and Spear-Hand Thrust
19. (1) Twist Spear-Hand and Turn  
(2) Hammer-Fist Strike (Outward)
20. Middle Punch and Yell
21. Low Block to the Left in Horseback Stance
22. Reverse Middle Punch
23. (1) Ready Stance  
(2) Low Block to the Right in Horseback Stance
24. Reverse Middle Punch



## PAL-GWE 5 (O CHANG)

1. Scissors Block
2. Knife-Hand Low Block
3. Knife-Hand Middle Block
4. Palm-Heel Center Block
5. Middle Punch
6. Knife-Hand Low Block
7. Knife-Hand Middle Block
8. Palm-Heel Center Block
9. Middle Punch
10. Scissors Block
11. Double-Hand Middle Block
12. Double-Hand Middle Block
13. Palm-Heel Center Block and  
Spear-Hand Thrust and Yell
14. Outside Middle Block
15. (1) Middle Punch  
(2) Middle Punch
16. Crane Stance
17. (1) Side Kick  
(2) Elbow Strike
18. Knife-Hand Middle Block
19. Outside Middle Block
20. (1) Middle Punch  
(2) Middle Punch
21. Crane Stance
22. (1) Side Kick

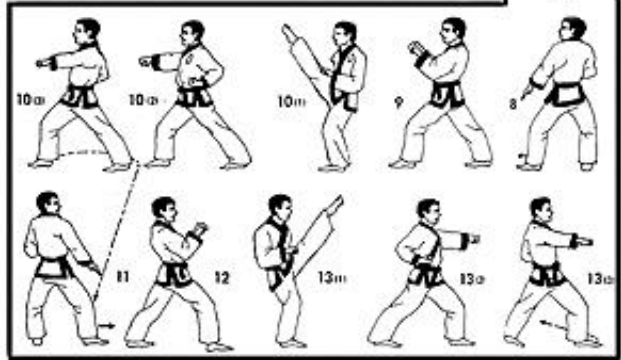
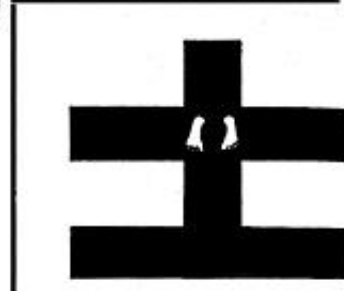


24. Scissors Block
25. Double-Hand Low Block (Palm Down)
26. Double-Hand Low Block (Palm Down)
27. Middle Punch and Yell
28. Knife-Hand Low Block
29. Knife-Hand Middle Block
30. Palm-Heel Center Block
31. Middle Punch
32. Knife-Hand Low Block
33. Knife-Hand Middle Block
34. Palm-Heel Center Block
35. Middle Punch

# PAL-GWE 6

(YUK CHANG)

1. Knife-Hand Middle Block
2. (1) Front Kick  
(2) Middle Punch
3. Knife-Hand Middle Block
4. (1) Front Kick  
(2) Middle Punch
5. Low Block
6. Left Knife-Hand High Block and  
Right Knife-Hand Strike
7. (1) Front Kick  
(2) Double-Hand Middle Block in  
Cross Stance and Yell
8. Knife-Hand Low Block
9. Spread Middle Block  
(Palm Down)
10. (1) Front Kick  
(2) Middle Punch  
(3) Middle Punch
11. Knife-Hand Low Block
12. Spread Middle Block  
(Palm Down)
13. (1) Front Kick  
(2) Middle Punch  
(3) Middle Punch

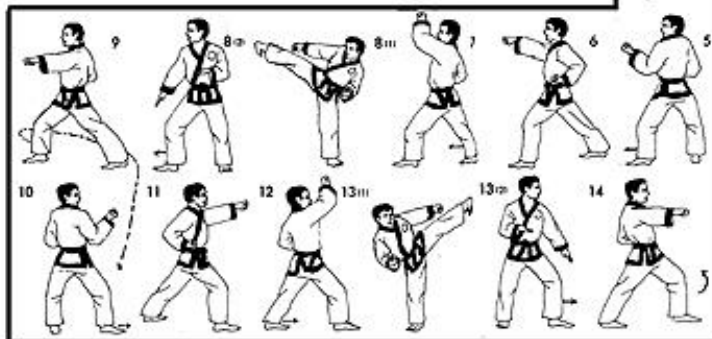


14. Knife-Hand Middle Block
15. Left Knife-Hand High Block and  
Right Palm-Heel Strike
16. (1) Front Kick  
(2) Back-Fist Strike and Yell
17. (1) Front Kick  
(2) High Block
18. (1) Side Kick  
(2) Knife-Hand Middle Block
19. Knife-Hand Middle Block



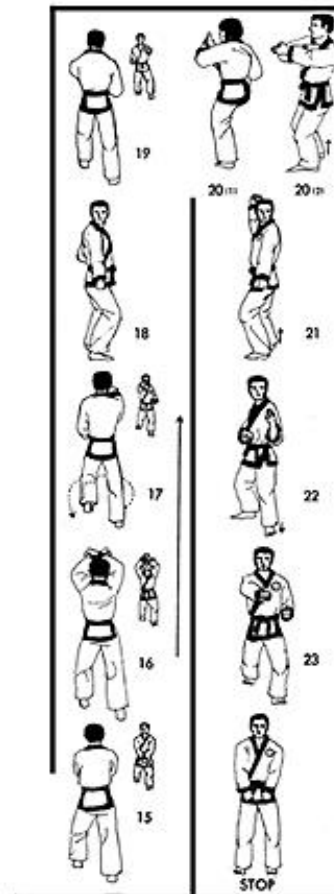


1. Spread Low Block
2. (1) Front Kick  
(2) Spread Middle Block (Palm In)
3. (1) Front Kick  
(2) Double-Fist High X Block
4. (1) Side Kick  
(2) Knife-Hand Middle Block
5. Outside Middle Block
6. Reverse High Punch
7. High Block
8. (1) Side Kick  
(2) Knife-Hand Low Block
9. Reverse Middle Punch
10. Outside Middle Block
11. Reverse High Punch
12. High Block
13. (1) Side Kick  
(2) Knife-Hand Low Block
14. Reverse Middle Punch



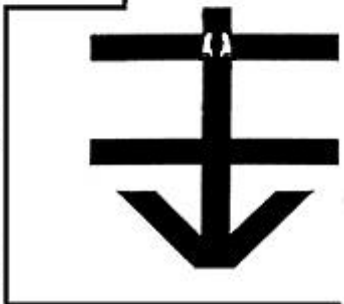
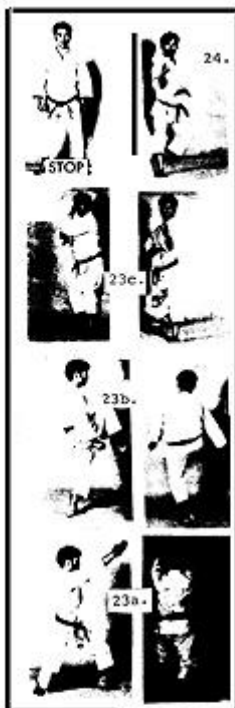
## PAL-GWE 7

(CHILL CHANG)



15. Double-Fist Low X Block
16. Double-Fist High X Block
17. Grab, High Punch and Yell
18. Low Block to the Front  
in Horseback Stance
19. Knife-Hand Strike
20. (1) Crescent Kick  
(2) Elbow Strike
21. High Side Block-Low Block  
in Horseback Stance
22. Knife-Hand Middle Block
23. Reverse Middle Punch and Yell

# PIN-AN SA-DAN

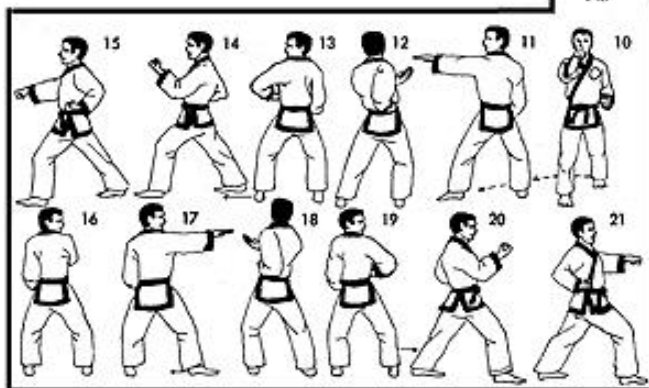
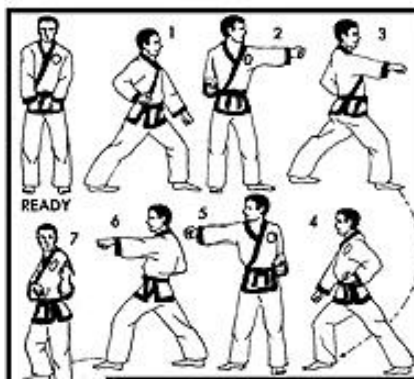


1. Double Knife-Hand High Middle Block
2. Double Knife-Hand High Middle Block
3. Double Fist Low X Block
4. Double-Hand Middle Block
5. Crane Stance
6. Side Kick
7. Elbow Strike
8. Crane Stance
9. Side Kick
10. Elbow Strike
11. Left Knife-Hand High Block and Right Knife-Hand Strike
12. Front Kick
13. Back-Fist Strike in Cross Stance and Yell
14. Spread Middle Block (Palms Down)
15. Front Kick
16. (A) Middle Punch  
(B) Middle Punch
17. Spread Middle Block (Palms Down)
18. Front Kick
19. (A) Middle Punch  
(B) Middle Punch
20. Double-Hand Middle Block
21. Double-Hand Middle Block
22. Double-Hand Middle Block
23. (A) Head Grab  
(B) Knee Strike and Yell  
(C) Knife-Hand Middle Block
24. Knife-Hand Block



Funakoshi/tb

1. Low Block
2. Pull Free and Hammer-Fist Strike (Downward)
3. Middle Punch
4. Low Block
5. Pull Free and Hammer-Fist Strike (Downward)
6. Middle Punch
7. Knife-Hand Middle Block
8. Palm-Heel Center Block and Spear-Hand Thrust
9. (1) Twist Spear-Hand and Turn (2) Back-Fist Strike
10. High Punch and Yell
11. Knife-Hand Strike
12. Twist and Pull Free
13. Elbow Strike in Horseback Stance
14. Outside Middle Block
15. Reverse Middle Punch
16. Turn to the Left in Horseback Stance
17. Knife-Hand Strike
18. Twist and Pull Free
19. Elbow Strike in Horseback Stance
20. Outside Middle Block
21. Reverse Middle Punch
22. Turn to the Center in Horseback Stance
23. Crane Stance
24. (1) Side Kick (2) Elbow Strike
25. Turn to the Front in Horseback Stance



26. Crane Stance
27. (1) Side Kick (2) Elbow Strike
28. (1) Spread Middle Block (Palm Down) (2) Double Middle Upper-Cut
29. (1) Spread Middle Block (Palm Down)

30. Knife-Hand Middle Block (Outside-to-Inside)
31. Spin and Backward Elbow Strike in Horseback Stance
32. Turn to the Front in Normal Stance
33. Double Elbow Release in Horseback Stance

## PAL-GWE 8

(PAL CHANG)



34. Backward Right Elbow Strike and Over-the-Shoulder Left High Hook Punch
35. Backward Left Elbow Strike and Over-the-Shoulder Right High Hook Punch and Yell

# PIN-AN O-DAN



5



6



7



8



9



10



11



12



13



14



15



16



17



18



19



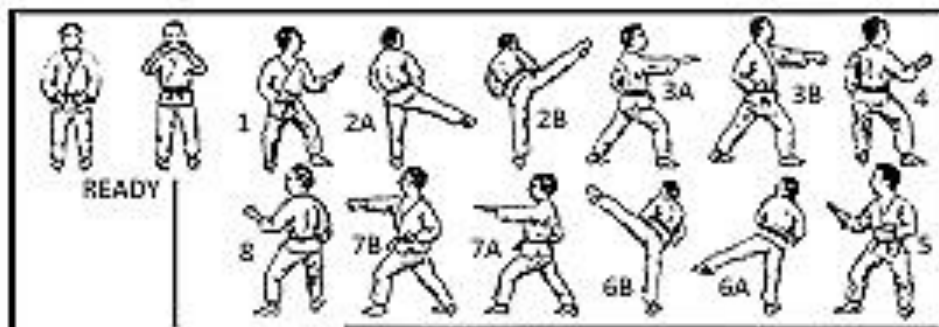
## READY

1. (A) Outside Middle Block  
(B) Reverse Middle Punch
2. Left Hinge Block
3. (A) Outside Middle Block  
(B) Reverse Middle Punch
4. Right Hinge Block
5. Double Middle Block
6. Double-Fist Low X Block
7. Double High X Block
8. (B) Double Palm-Heel Block  
(C) Thrust Middle Punch  
(D) Middle Punch and Yell
9. Low Block
10. Back-Hand Strike
11. (A) Crescent Kick  
(B) Elbow Strike
12. Double Middle Block
13. (A) Double Upward Thrust  
then Yell  
(B) Left Turning Jump  
(C) Double-Fist Low Block
14. Double Middle Block
15. (A) Horizontal Spear-Hand  
Strike  
(B) High Side Block-Low  
Block
16. Feet-Together Stance
17. (A) Horizontal Spear-Hand  
Strike  
(B) High Side Block-Low  
Block

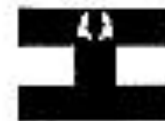


Funakoshi/tb



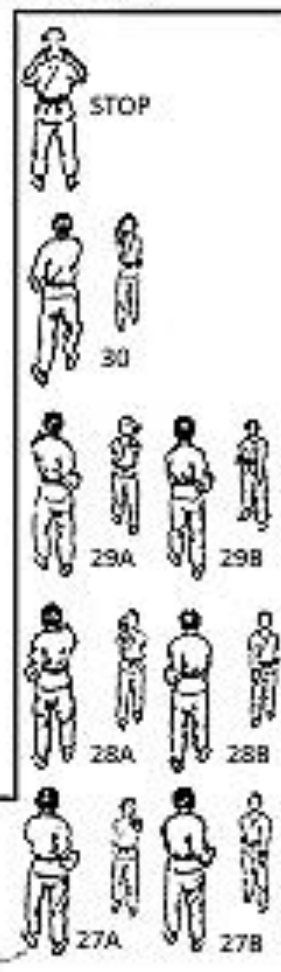
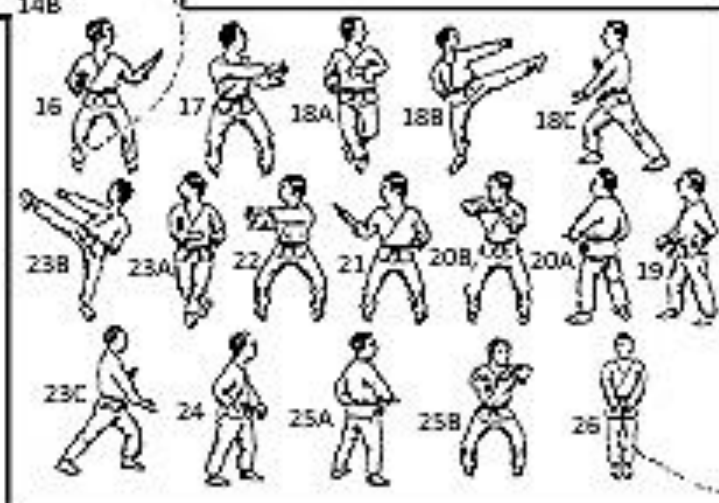


# Ko-Ryo



- Ready (Barrel Pushing Ready)**
1. Knife-Hand Middle Block
  2. (A) Low side Kick  
(B) High Side Kick
  3. (A) Out(ward) Knife-Hand Strike  
(B) Reverse Middle Punch
  4. Inside Middle Block
  5. Knife-Hand Middle Block
  6. (A) Low side Kick  
(B) High Side Kick
  7. (A) Out(ward) Knife-Hand Strike  
(B) Reverse Middle Punch
  8. Inside Middle Block
  9. (A) Single Knife-Hand Low Block  
(B) Tiger-Mouth Strike
  10. (A) Front Kick  
(B) Single Knife-Hand Low Block  
(C) Tiger-Mouth Strike
  11. (A) Front Kick  
(B) Single Knife-Hand Low Block  
(C) Tiger-Mouth Strike
  12. (A) Front Kick  
(B) Palm-Heel Knee Strike and Yell
  13. Middle Spread Block (Palms Up)
  14. (A) Front Kick  
(B) Palm-Heel Knee Strike
  15. Middle Spread Block (Palms Up)
  16. Single Knife-Hand Middle Block
  17. Reverse Punch
  18. (A) Step Into Side Cross Stance  
(B) Side Kick  
(C) Palm-Heel Strike To Groin
  19. Pull Front Leg Back To Low Block
  20. (A) Chest-Level Palm-Heel Block  
(B) Elbow Strike
  21. Single Knife-Hand Middle Block
  22. Reverse Punch

23. (A) Step Into Side Cross Stance  
(B) Side Kick  
(C) Palm-Heel Strike To Groin
24. Pull Front Leg Back To Low Block
25. (A) Chest-Level Palm-Heel Block  
(B) Elbow Strike
26. Pull Left Leg Into Hammer-Fist Strike
27. (A) Out(ward) High Knife-Hand Strike  
(B) Single Knife-Hand Low Block
28. (A) In(ward) High Knife-Hand Strike  
(B) Single Knife-Hand Low Block
29. (A) In(ward) High Knife-Hand Strike  
(B) Single Knife-Hand Low Block
30. Tiger-Mouth Strike and Yell  
Stop (Barrel Pushing Ready)



## Taegeuk 1-7 Poomsae Movements: AT A GLANCE

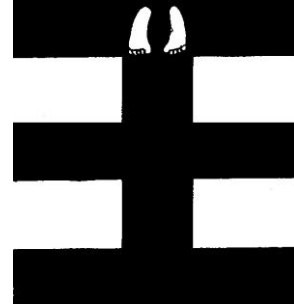
KEY:

(---): Stepping Forward

All Single-Knife-hand blocks pull to the Hip.

All Out-blocks performed with Palm facing Outward.

All Front stances are performed as Immovable stances.



### Taegeuk -1 (Il-Chang)



Walking-stance/Low block---Walk-stance/Punch.



Left Front-stance/Low block to Reverse-Punch (in place).



(Turn right into) Right Walking-stance/Reverse In-block---Walk-stance/Reverse-punch.(Turn left into) Walk-stance/Reverse In-block---Walk-stance/Reverse-punch.



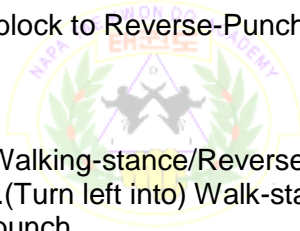
Right Front-stance/Low block to Reverse-Punch (in place).



(Turn left into) Walk-stance/High block---Front kick to Walk-stance/Punch.



(Turn right into) Left front-stance/Low block---Front-stance/Front-punch (Yell).



## Taeguk -2 (I-Chang)



Walking-stance/Low block---Front-stance/Front-Punch.



Walk-stance/Reverse In-block---Walk-stance/In-block



Walking-stance/Low block---Front Kick to Front-stance/High punch.



Walk-stance/High-block---Walk-stance/High-block.



(Turn into) Walk-stance/Reverse In-block.



Walk-stance/Low block---Front kick to Walk-stance/Front punch---Front Kick to Walk-stance/Front-punch-- Front Kick to Walk-stance/Front-punch (Yell).

## Taeguk -3 (Sam-Chang)



Walk-stance/Low block---Front kick to Front-stance/Double-punch.



Walk-stance/Reverse Inward-Chop---Walk-stance/Reverse Inward-Chop.



Back-stance/Single knifehand- block to Front stance/Reverse punch (in place).



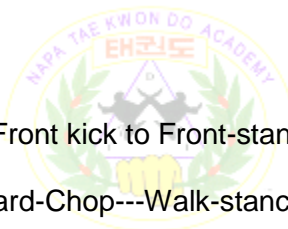
Walk-stance/In-block---Walk-stance/In-block.



(Turn into) Walk-stance/Low block---Front kick to Front-stance/Double-punch (same as beginning).



Walk-stance/Low-block/Reverse-punch---Walk-stance/Low block/Reverse-punch(in place)---Front kick to Walk-stance/Low block/Reverse-Punch (in place)---Front Kick to Walk-stance/Low block/Reverse-punch (Yell).



## Taeguk -4 (Sa-Chang)



Back-stance/Knife-hand block---Front-stance/Spear-hand strike.



Front-stance/Block/Chop---Front-kick/Front-stance/Reverse-Punch---High Side kick---High Side kick---Back-stance/Double-Knifehand block.



Back-stance/Out-block---Front kick (and pull-foot-back) to Back-stance/Reverse In-block.



Front-stance/Block/Chop---Front-kick to Front-stance/Back-fist.



Left walk-stance/In-block/ Reverse-Punch (in place)---Right Walk-stance In-block/ Punch (in place).



Left Front-stance/In-block to double-punch (in place)---Right Front-stance/In-block to double-punch (Yell).



## Taeguk -5 (O-Chang)



Front-stance/Low block---(pull foot back to) Side-stance/Hammer-fist.



Left Front-stance/ In-block/In-block (front to reverse/in place)---Front-kick to Front- stance/ Back-fist/Reverse In-block (in place)---Front-kick to Back-fist/Reverse In-block (in place)---Front-stance/Back-fist.



Turn into Back-stance/Single Knife-hand block---Front-stance Elbow-strike.



Front-stance/Low-block to reverse In-block (in place)---Front-kick to Low-block /reverse In-block (in place).



Turn left to: Front-stance/High-block---Hammer-fist/Side-kick to Front-stance/ Elbow-strike.



Front-stance/Low-block to reverse In-block (in place)---Front-kick to Cross-stance/Back-fist (Yell).

## Taeguk -6 (Yuk-Chang)



Front-stance/Low block---Front-kick (and pull foot back) to Back-stance/Out-block (same blocking hand).



Left Front-stance/Reverse High single-knife-hand block---Right High-Roundhouse kick (stepping down in normal-stance facing left).



Left Front-stance/High Out-block to Reverse-punch (in place)---Front-kick to Front-stance/Reverse-punch.



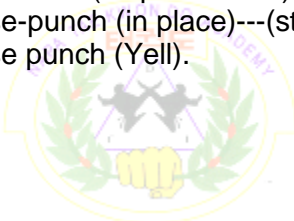
(pull right foot into) Normal stance to Low spread-block (in-place/slow). ---Right Front-stance/Reverse-High single-Knifehand block---Left High-Roundhouse kick (Yell)---Turn clockwise, stepping behind into:



Right front-stance/Low block---Front-kick and pull foot back into Back-stance/ Out-block (same as beginning). Turn counter-clockwise with right foot into:



Left Back-stance/Double-knifehand block---(step back into) Back-stance/Double-knifehand block---(step back into) Front-stance/forward-Palm side-block to Reverse-punch (in place)---(step back into) forward-Palm side-block to Reverse punch (Yell).



## Taeguk -7 (Chil-Chang)



Cat-stance/Reverse-Palm side-block---Front-Kick (and pull foot back into) Cat-stance/ Front In-block (opposite hand).



Back-stance/Double-Low Knife-hand block---Back-stance/Double-Low Knife-hand block. Turn left into:



Left Cat-stance/Reverse-Palm side-block to supported Back-fist with same arm (in place).



Bring Left foot into Feet-together stance, raising Right Fist-to-Palm to face level---Left Front-stance/Double Scissors-block (ending w/right fist up)---switch arms into Right Front-stance/Double scissors-block (ending w/left fist up).



Front-stance/ Middle Spread block (palms down)---Knee-strike to Cross-stance/ Double-uppercut midsection-strike---pull rear-leg back to Front-stance/Double-low X-block (ending w/supporting-fist on top).

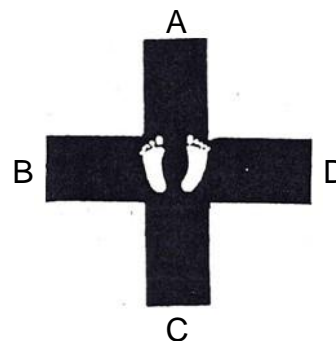


Walk-stance/Back-fist---Crescent-kick to Horse-stance Elbow-strike---(bring left foot up to) Walk-stance/Back-fist---Crescent-Kick to Horse-stance Elbow-strike/Left Single-knifehand-block (in place)---Horse-stance/Punch (Yell).

## Poomse Hosinsul (Self-Defense Form)

### Techniques:

- |                   |                                |
|-------------------|--------------------------------|
| 1. Collar-Grab #1 | 7. Bear-Hug #1                 |
| 2. Collar-Grab #2 | 8. Bear-Hug #2                 |
| 3. Wrist-Grab #1  | 9. Hammerlock                  |
| 4. Wrist-Grab #2  | 10. Shoulder- Grab             |
| 5. Headlock #1    | 11. Full-Nelson                |
| 6. Headlock #2    | 12. Front Bear-Hug (arms free) |
|                   | 13. Choke-Hold                 |



Start from ready position (facing side "a" in Joon-bi stance)

Step back with right foot into front stance and execute collar-grab #1. Follow with collar-grab #2, stepping forward and turning counter-clockwise towards side "b" after knee strike.

Upon stepping down with right foot, perform wrist-grab #1 with right arm, followed by wrist-grab #2 with the left arm.

Bringing hands to knees perform headlock #1 towards the right, finishing with punch facing side "a". Step forward towards side "b" with right foot, execute headlock #2 towards the left side, facing side "c" with finishing punch.

Step up with right leg into feet-together stance, executing bear-hug #1 towards left (side "0"). Bring left foot to right to face side "c" and execute bear-hug #2 towards right, stepping down to face side "b" upon executing back kick with right leg.

Bring right arm up behind you and perform the hammerlock, executing reverse punch toward side "0".

Perform shoulder-grab by turning left, bringing left arm up and around and step forward with right leg towards side "b". Execute inside sweep towards side "c" with finishing punch.

Step up with right foot into feet-together stance and execute full-nelson.

Return to feet-together stance toward side "c" and execute front bear hug (arms free), pivoting and bringing opponent down in front of you towards side "a".

Step up with left leg and execute a choke-hold, with a finishing punch towards side "a".

Step up with right foot into Joon-bi.

Stop.

# Chapter 4 - Belt Testing and Promotion Requirements



Remember that the road to mastery is good, regular practice.

**Napa Taekwondo  
Academy  
3216 Jefferson Street  
Napa, CA 94558**



**Terry Brule (6<sup>th</sup> Dan)  
Master Instructor**

**Minimum Number of Classes Required  
for Testing Eligibility**

<b>Belt</b>	<b>Number of Classes</b>	<b>Gup</b>	<b>Form</b>
White to White-stripe	12	10 <sup>th</sup> Gup	Ki-Cho Il-bo
White-stripe to Yellow	12		Ki-Cho I-bo
Yellow to Yellow-stripe	12	9 <sup>th</sup> Gup	Ki-Cho Sam-bo
Yellow-stripe to Green	12		Pal-gwae Il-chang
Green to Green-stripe	15	8 <sup>th</sup> Gup	Pal-gwae I-chang
Green-stripe to Purple	15		Pal-gwae Sam-chang
Purple to Purple-stripe	15	7 <sup>th</sup> Gup	Pal-gwae Sa-chang
Purple-stripe to Blue	15		Pal-gwae O-chang
Blue to Blue-stripe	30	6 <sup>th</sup> Gup	Pal-gwae Yuk-chang
Blue-stripe to Red	36	5 <sup>th</sup> Gup	Pal-gwae Chil-chang
Red to Red-stripe	36	4 <sup>th</sup> Gup	Pal-gwae Sa-can
Red-stripe to Brown	40	3 <sup>rd</sup> Gup	Pal-gwae Pal-chang
Brown to Brown-stripe	40	2 <sup>nd</sup> Gup	Pin-nan O-dan
Brown-stripe to Black belt	48	1 <sup>st</sup> Gup	Tae-guek Pal-chang
Black belt 1 <sup>st</sup> degree	90	Dan/Poom	Ko-ryo

Acquiring the minimum number of classes is the first step in a student achieving his or her next Belt level. The student will also be required to demonstrate a proficiency in his or her required material. The other two equally important factors are attitude and conduct.

The belt system is not a basis of comparison between students and their skill level; rather, it is a symbol of individual achievement, dedication, hard physical work and a good attitude. In time, with consistent, quality practice while focusing on a step-by-step approach, a student can achieve his or her Black belt.





## WHITE BELT REQUIREMENTS

### 10<sup>th</sup> Gup

*White Belt represents purity. of a beginning student who has Taekwondo. It represents a journey in Taekwondo.*



*White signifies innocence, as that no previous knowledge of clean slate, and the beginning of a*

### **BASICS**

---

#### **KICKS**

Front Snap Kick  
Side Kick

#### **STRIKES**

Front Punch  
Reverse Punch

#### **BLOCKS**

High Block  
Low Block

#### **STANCES**

Horse Stance  
Front Stance  
Fighting Stance (open)  
Fighting Stance (closed)

#### **TERMINOLOGY**

Cha-Ryut.....	Attention
Kyung-Nae.....	Bow
Jun-Bi.....	Ready Stance
Shi-Jak.....	Begin
Pa-Ro.....	Return (to ready stance)
Ki-Hap.....	Yell
Shi-Yo.....	At Ease (rest)

### **FORMS**

---

#### **Basic "S" block set**

Move left foot to a low horse stance. Blocks are done in this order with the left arm being used first: Upward, inward, downward, outward. Repeat using the right arm.

#### **Ki-Cho Il-Bo**

#### **STUDENT PLEDGE**

I will develop myself in a positive manner, and avoid anything that could reduce my mental growth or physical health.

I will develop self-discipline in order to bring out the best in myself and others.

I will use common sense before self-defense, and never be abusive or offensive.



## WHITE STRIPE BELT REQUIREMENTS



### **BASICS**

---

#### **KICKS**

Front Snap Kick  
Side Kick  
Roundhouse Kick

#### **STRIKES**

Front Punch  
Reverse Punch  
Back Fist

#### **BLOCKS**

High Block  
Low Block  
Outward Knife-hand Block

#### **STANCES**

Horse Stance  
Front Stance  
Fighting Stance (open)  
Fighting Stance (closed)

#### **TERMINOLOGY**

Taekwondo..... Foot Fist Art (Way)  
(A Korean form of "karate", recognized by its superior kicking techniques, incorporating the linear movements of Japanese karate styles and the circular movements of Chinese kung-fu styles.)  
Moo Duk Kwan..... Art, Moral, Health, Institute  
A brotherhood and school of stopping inner and outer conflict and developing virtue according to the way of the worthy hand. One of the original, classical schools of Taekwondo emphasizing self-defense over sport applications of the art.

### **FORMS**

---

#### **Basic "S" block set**

Move left foot to a low horse stance. Blocks are done in this order with the left arm being used first: Upward, inward, downward, outward. Repeat using the right arm.

#### **Basic "S" Block set with Open Hand**

#### **Ki-Cho I-Bo**

## SELF-DEFENSE

---

**Collar Grab #1** – (defense against lapel grab) “Dive” your right hand in between arms of attacker and clap your hands together. From this point, step back with your right foot bringing both of your hands up to the 12 o’clock position and pull back towards your right leg, breaking attacker’s grip. Immediately finish with a right elbows strike to nose with a “*Ki-Hap*”.

**Collar Grab #2** – (defense against lapel grab) Bring both hands up and step back with your right foot, bringing both open hands down in a chopping motion, striking the radial nerve on the attacker’s arms. Push your arms outward, breaking the attacker’s grip. Finish by grabbing attacker’s shoulders and pulling him into a right knee strike to the stomach with a “*Ki-Hap*”.

## THREE-STEP SPARRING

---

### #1: Punching

Attacker: Challenge by stepping back with right foot into front stance, blocking downward with left arm with a “*Ki-Hap*”. After the defender signals ready with a “*Ki-Hap*”, step forward into a front stance three times, each time executing a front punch towards the face.

Defender: Return a “*Ki-Hap*” to signal when ready. As the attacker punches, step back three times into a fighting stance starting with the right foot, executing an outside knife-hand block to attacker’s wrist. After stepping back and blocking three times, counter with a reverse punch to the face with a “*Ki-Hap*”.



## YELLOW BELT REQUIREMENTS

9<sup>th</sup> Gup

*Yellow Belt represents Energy, which the plant sprouts and foundation is being laid. It is also with joy, happiness, intellect, and effect, arouses cheerfulness, stimulates mental activity, and generates muscle energy.*



*Yellow signifies the earth, from takes root as the Taekwondo color of sunshine. It's associated energy. Yellow produces a warming*

### **BASICS**

---

#### **KICKS**

All White belt kicks  
 Shuffle-up Side Kick  
 Inward Crescent Kick  
 Jump Inward Crescent Kick

#### **STRIKES**

All White belt strikes  
 Back-fist Punch

#### **BLOCKS**

All White belt blocks  
 Outside Middle-Block

#### **STANCES**

All White belt stances  
 Back Stance

#### **FALLING TECHNIQUES**

Falling Backwards (left & right)

#### **FOOTWORK**

Shuffle Forward  
 Shuffle Backward

#### **TERMINOLOGY**

1.....	Hana	6.....	Yo-sot
2.....	Dool	7.....	Il-kop
3.....	Set	8.....	Yo-dol
4.....	Net	9.....	A-hop
5.....	Da-sot	10...	Yol

### **FORMS**

---

All White belt forms

**8-step Exercise:** Move left foot to a low horse stance. (1) Inward open-hand block with left hand. (2) Repeat with right hand. (3) Double Low Knife-hand block to the left side. (4) Repeat to the right side. (5) Double Middle Knife-hand Block to the left side. (6) Repeat to the right side. (7) Palm-heel Block Down with right hand – Spear-

hand Strike with left hand. (8) Palm-heel Block Down with left hand – Spear-hand Strike with right hand.

### **Ki-Cho Sam-Bo**

## **SELF-DEFENSE**

---

**Wrist Grab #1** – (defense against right hand wrist grab) From Joon-bi stance, step in with your right leg and break your opponent's hold by punching downward with your right hand. Execute a hammer-fist strike to your opponent's groin, pull upward and deliver an elbow strike to your opponent's chin, followed by a back-fist strike to your opponent's nose with a "*Ki-Hap*".

**Wrist Grab #2** – (defense against a left wrist grab) From Joon-bi stance, step back with our right leg into a fighting stance. Break your opponent's grip by twisting your wrist clockwise and pulling your arm across your chest, bending it at the elbow. Finish with an elbow strike to your opponent's nose with the same elbow with a "*Ki-Hap*".

## **BASIC GROUNDWORK**

---

Start from a defensive ground position. Lay on your right side, up on your right elbow, with your left hand and left foot raised to block. Follow your opponent with your raised left foot as he/she circles around you.

From your defensive ground position, quickly recover to a standing fighting stance while keeping your left hand raised ready to block.





## YELLOW STRIPE BELT REQUIREMENTS



### **BASICS**

---

#### **KICKS**

All lower belt kicks  
Push Kick  
Back Kick  
Ax Kick

#### **STRIKES**

All lower belt strikes  
Knife-hand Strike  
3 Basic Punching Motions:  
-Straight Punch  
-Hook Punch  
-Uppercut

#### **BLOCKS**

All lower belt blocks  
Inward Middle-Block  
Double Middle Knife-hand

#### **STANCES**

All lower belt stances

#### **FALLING TECHNIQUES**

All lower belt techniques  
Rolling Forward

#### **6 Basic Strike Points**

1. Temple
2. Center of Face
3. Solar Plexus
4. Radial Nerve
5. Groin
6. Outer Thigh  
(see Fig. 1 on next page)

#### **FOOTWORK**

All lower belt footwork  
Pivot to Open side  
Pivot to Closed side

#### **TERMINOLOGY**

Front Kick..... Ap Cha-Ki  
Side Kick..... Yop Cha-Ki  
Round Kick..... Dol-Rio Cha-Ki

### **FORMS**

---

**Pal-Gwe Il-Chang**

### **SELF-DEFENSE**

---

**Headlock #1** – (defense against standing headlock with attacker using the left arm) Turn your head and look at the attacker's face. Bring your right arm over the attacker's left shoulder

and cup your hand over his mouth. Bring your left hand under the attacker's left knee. Using the edge of your right hand under the attacker's nose, push up and back while pulling the attacker's leg up with your left arm. After bringing your attacker to the ground, finish with a kneeling reverse punch with a "Ki-Hap".

**Bear Hug #1** – (defense against rear bear hug) Bump with your "rear" into the attacker's groin area to loosen his grip. Jump into a low horse stance, bringing both elbows up to break the attacker's grip. Bring your left foot to the right and place it behind the attacker's legs and move into a low horse stance. Lock your left arm out in front of the attacker's chest and pivot towards the left bringing the attacker down over your left leg. Finish with a kneeling reverse punch with a "Ki-Hap".

### THREE-STEP SPARRING

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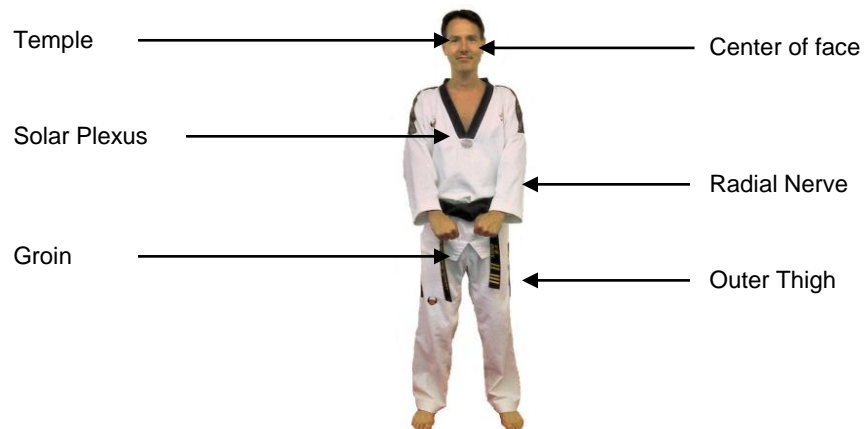
#2: Kicking

Attacker: Challenge by stepping back with your right foot into a fighting stance, blocking downward with your left arm and "Ki-hap". After the defender signals ready with a "Ki-hap", step forward three times with a rear-leg roundhouse kick towards the defender's mid-section.

Defender: Return the "Ki-hap" to signal when ready. As the attacker kicks, step back three times into a fighting stance starting with your right foot, executing a downward block keeping your arm close to your side. After stepping back and blocking three times, counter with a rear-leg roundhouse kick to the attacker's midsection with a "Ki-hap".

### BASIC STRIKING AREAS

---





## GREEN BELT REQUIREMENTS

8<sup>th</sup> Gup

*Green Belt is the color of growth. green signifies the plant's growth developing.*



*The growth of power in specific as Taekwondo skills are*

### **BASICS**

---

#### **KICKS**

All lower belt kicks  
Double Roundhouse Kick  
Step-turning Back Kick

#### **STRIKES**

All lower belt strikes  
Elbow Strike

#### **BLOCKS**

All lower belt blocks  
Double Low Block  
Double Middle Block (fists)

#### **STANCES**

All lower belt stances

#### **FALLING TECHNIQUES**

All lower belt techniques

#### **FOOTWORK**

All lower belt footwork  
Skip Forward  
Skip Backward

#### **TERMINOLOGY**

Begin.....	Shi-jak
Stop.....	Koo-man
Separate.....	Kal-lyo
Continue.....	Kye-sok

### **FORMS**

---

#### **Pal-Gwe I-Chang**

### **SELF-DEFENSE**

---

**Headlock #2** – (defense against standing headlock with attacker using the left arm) Step with your left leg so that the attacker's left foot is between both of yours. Using a "scissor" motion, execute a left arm strike to the attacker's groin while at the same time striking the attacker's kidney area with your right fist. Next, punch with your right palm to back of the



attacker's head and execute a face punch with your left fist, loosening the attacker's hold. Then, grab the attacker's left shoulder with your right hand and pull downward; at the same time kicking the attacker's left foot out from underneath him in a "sweeping" motion. Finish with a kneeling reverse punch with a "*Ki-Hap*".

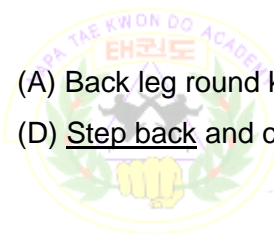
**Bear Hug #2** – (defense against rear bear hug) Execute a rear head-butt to the face by arching your upper body back. Next, bend forward and bump with your "rear" into the attacker's groin area and bring your elbows up, breaking his grip. Take an adjustment step forward with your left foot and execute a right back kick into the attacker's mid-section with a "*Ki-Hap*".

## **BASIC COUNTER-ATTACK SPARRING MOVEMENTS**

---

(A) Attacker                      (D) Defender

1. From the closed stance position: (A) Back leg round kick  
(D) Shuffle back and counter with a back leg round kick
2. From the open stance position: (A) Back leg round kick  
(D) Step back and counter with a back leg round kick





## GREEN STRIPE BELT REQUIREMENTS



### **BASICS**

---

#### **KICKS**

All lower belt kicks  
Slide-up Hook Kick  
Cut or Stop Kick

#### **STRIKES**

All lower belt strikes  
Ridge-hand Strike  
Spinning Back-fist

#### **BLOCKS**

All lower belt blocks  
Outside Evasive Techniques

#### **STANCES**

All lower belt stances

#### **FALLING TECHNIQUES**

All lower belt techniques  
Rolling Backwards

#### **FOOTWORK**

All lower belt footwork  
Bring front leg together with back  
leg and step forward with back leg

#### **TERMINOLOGY**

Front Punch.....	Ban-de Ji-lu-ki
Reverse Punch.....	Pa-lo Ji-lu-Ki
Knife-hand Strike.....	Sohn-nai Chi-ki

### **FORMS**

---

**Pal-Gwe Sam-Chang**

### **SELF-DEFENSE**

---

**Hammer Lock** – (defense against right arm lock behind the back) Counter grab the attacker's wrist with your right hand. Then, quickly step back with your left leg, shooting a left elbow strike to the attacker's face. Keeping control of the attacker's hand, step forward with your

left leg and execute a right leg side kick to the attacker's mid-section. Finish by setting your foot down and executing a left hand reverse punch while pulling the attacker toward you with your right hand with a "*Ki-Hap*".

## **SPARRING COMBINATIONS**

---

#1: Back fist to Spinning Back fist – Back leg Roundhouse to Back Kick





## PURPLE BELT REQUIREMENTS

7<sup>th</sup> Gup

*Purple Belt represents the red. Purple is associated with nobility, luxury, and ambition. It is practitioner should have their and should have basics of Taekwondo understood.*



*stability of blue and the energy of royalty. It symbolizes power, during this time that a Taekwondo goals set in becoming a black belt*

### **BASICS**

---

#### **KICKS**

All lower belt kicks  
Jump Spinning Crescent  
Spinning Wheel Kick

#### **STRIKES**

All lower belt strikes  
Spear-hand Strike  
Hammer-fist Strike

#### **BLOCKS**

All lower belt blocks  
Double-hand High Middle Block  
Knee Block

#### **STANCES**

All lower belt stances

#### **FALLING TECHNIQUES**

All lower belt techniques  
Rolling Backwards

#### **FOOTWORK**

All lower belt footwork  
Lateral Step to Open side  
Lateral Step to Closed side

#### **TERMINOLOGY**

Front Stance.....	Ap-ku-bi
Back Stance.....	Dwi-ku-bi
Horse Stance.....	Ju-choom-so-ki
Kick.....	Cha-ki
Strike.....	Chi-ki
Block.....	Mak-ki

#### **GRAPPLING AND GROUNDWORK**

Basic Inside Takedown  
Basic outside Sweep

### **FORMS**

---

**Pal-Gwe Sa-Chang**

## SELF-DEFENSE

---

**Shoulder Grab** – (defense against right-hand shoulder grab from behind) Step back you're your left leg bringing your left arm over and underneath the attacker's arm and locking it under your armpit. Quickly execute a right Tiger's mouth strike to the attacker's windpipe just under his Adams-apple. While grabbing the attacker's neck, step behind his legs with your right leg. Next, pivot to the left bringing the attacker over your right leg to the ground in front of you. Finish with a reverse-punch with a "*Ki-Hap*".

## SPARRING COMBINATIONS

---

#2: Front-leg Roundhouse to Front-Punch – Reverse-Punch to Back-leg Crescent Kick





## PURPLE STRIPE BELT REQUIREMENTS



### **BASICS**

---

#### **KICKS**

All lower belt kicks  
 Step-Jump Spinning Crescent Kick  
 Spinning Hook Kick  
 Step Spinning Hook Kick

#### **STRIKES**

All lower belt strikes  
 Elbow Strikes:  
 Straight  
 Hook  
 Uppercut

#### **BLOCKS**

All lower belt blocks  
 Scissors Block  
 Palm-Heal Center Block  
 Double-fist "X" Block (high/low)  
 Covering (open & closed sides)

#### **STANCES**

All lower belt stances  
 Crane Stance

#### **FALLING TECHNIQUES**

All lower belt techniques

#### **FOOTWORK**

All lower belt footwork  
 Switching Stance – Moving Forward  
 Switching Stance – Moving Back

#### **TERMINOLOGY**

High (Upper) Part.....	OI-gool
Middle Part.....	Mom-tong
Low Part.....	A-le

### **FORMS**

---

**Pal-Gwe O-Chang**

## SPARRING COMBINATIONS – COUNTER-ATTACK TECHNIQUES (PUNCHING)

(A) Attacker                      (D) Defender

1. From the closed stance position:

(A) Back-leg round kick

(D) Step forward and counter with a front punch

2. From the open stance position:

(A) Back-leg round kick

(D) Skip forward and counter with a front punch





## BLUE BELT REQUIREMENTS

6<sup>th</sup> Gup

*Blue Belt represents the sky and signifies the heavens, toward towering tree as the Taekwondo*



*continued upward attainment. Blue which the plant develops into a training progresses.*

### **BASICS**

---

#### **KICKS**

All lower belt kicks  
 Jump Spinning Round Kick  
 Defensive Round Kick  
 Jump Back Kick

#### **STRIKES**

All lower belt strikes  
 Palm-heel Strike  
 Spinning Elbow Strike

#### **BLOCKS**

All lower belt blocks  
 Middle Spread Block (palms down)  
 Knife-hand High Block

#### **STANCES**

All lower belt stances  
 Cross Stance

#### **FALLING TECHNIQUES**

All lower belt techniques

#### **FOOTWORK**

All lower belt footwork  
 Switching Stance – Moving Forward  
 Switching Stance – Moving Back

#### **TERMINOLOGY**

Inside (inward) Motion..... Ahn  
 Outside (outward) Motion.....Pakat  
 Knife-hand..... Sohn-Nal  
 Spear-hand... Pyun-Sohn Koot

#### **GRAPPLING AND GROUNDWORK**

All lower belt grappling and groundwork techniques  
 Roll-out (see below)

### **FORMS**

---

**Pal-Gwe Yuk Chang**



## **SELF-DEFENSE**

---

Full Nelson – (Defense against a standing behind arms-underneath hold with hands clasped behind the neck). Execute a double over-head punch to the opponent's face, loosening opponent's grip. Next, pull your arms down to your sides, breaking opponent's hold. Step back with your right foot and deliver a right elbow strike to the opponent's face. Finish by stepping up with your right foot and stepping back with your left foot, delivering a left elbow strike to opponent's face with a "Ki-yap".

## **SPARRING COMBINATIONS**

---

#3. Back-fist to Front-leg Roundhouse – Pull-in Reverse Punch.

## **GRAPPLING AND GROUNDWORK**

---

Roll-Out – (Rolling to the left choke hold ground defense with an opponent on top of your chest). Bring your knees upward by pulling your feet towards your hips. Next, bring your right arm across the opponent's arms and grab his right wrist with your palm facing away from your face. Then, lock the opponent's leg to you by placing your left foot against his shin. Push up with your right leg and roll over and on top of your opponent.



## BLUE STRIPE BELT REQUIREMENTS

5<sup>th</sup> Gup



### **BASICS**

---

#### **KICKS**

All lower belt kicks  
Step-jump Spinning Round Kick  
Defensive Crescent Kick  
Defensive Back Kick

#### **STRIKES**

All lower belt strikes  
Elbow Strikes:  
Forward & Upward  
Inward  
Outward

#### **BLOCKS**

All lower belt blocks  
Spread Blocks:  
Low  
Middle (Palms up)  
High Side Block  
Low Block

#### **STANCES**

All lower belt stances

#### **FALLING TECHNIQUES**

All lower belt techniques

#### **FOOTWORK**

All lower belt footwork

#### **TERMINOLOGY**

Names of all Required Forms  
All Lower belt terminology

#### **GRAPPLING AND GROUNDWORK**

All lower belt grappling and groundwork techniques

### **FORMS**

---

#### **Pal-Gwe Chill Chang**

All lower belt forms for Advancement to Red belt.

## ONE-STEP SPARRING

---

(A) Attacker                      (D) Defender

#3

(A) Step back with your right foot into a left front stance (left foot forward), blocking low with left are and a “Ki-hap”. Step forward into a right front stance; finish with a right face punch.

(D) Return “Ki-hap” to signal when ready. Step back with your right foot into a left foot fighting stance blocking your opponent’s punch with a left knife-hand block to the wrist. Follow with a right reverse punch and a basic inside sweep with your right leg. Finish with a kneeling reverse punch and a “Ki-hap”.

## COUNTER-ATTACK SPARRING MOVEMENTS

---

#3. Attacker: Back-leg Roundhouse Kick

Defender: Front-leg Cut Kick

#4. Attacker: Back-leg Roundhouse Kick

Defender: Turning Back Kick

#5. Attacker: Spinning Hook Kick

Defender: Step Forward, closing the distance and “jamming” the attack



**Red Belt Candidate:** A Blue belt, with a horizontal red stripe down the length to indicate that a student has the required number of classes to advance to Red belt, as well as the ability to demonstrate both Blue belt forms. At this point, a student is ready to review/re-learn all previous belt forms up to his/her Belt level (white belt forms, yellow belt forms, green etc.) Also pre-tested will be the ability to demonstrate a basic counter-attack with a partner in a sparring situation.

Colored Pre-test stripes will be given for all the required forms shown for advancement (ie. Yellow stripe for Yellow-belted forms).



## RED BELT REQUIREMENTS

4<sup>th</sup> Gup

*Red Belt is the color of fire and energy, war, danger, strength, passion, desire, and love. Red is Just as stoplights, fire equipment painted in red; red in Taekwondo training should start showing the techniques and advanced skills which appeal to yourself and others.*



*blood, so it is associated with power, determination as well as a very emotionally intense color. and other highly visible items are*

### **BASICS**

#### **KICKS**

All lower belt kicks  
Shuffle-up Round Kick (front leg)  
Shuffle-up Ax Kick (front leg)  
Jump Spinning Hook Kick

#### **STRIKES**

All lower belt strikes  
Upward Knee Strike  
Moo-Roop Chi-Ki

#### **BLOCKS**

All lower belt blocks  
High-middle Knife-hand Block  
Knife-hand Block (push-pull)

#### **STANCES**

All lower belt stances  
Immovable Stance

#### **FALLING TECHNIQUES**

All lower belt techniques  
Falling Forward  
Falling Backward (left/right)  
Rolling Forward  
Rolling Backward

#### **FOOTWORK**

All lower belt footwork

#### **TERMINOLOGY**

Shuffle Forward...	Jun-Jin
Shuffle Backward...	Fu-Jin
Step Forward...	Il-Bo Jun-Jin
Step Backward...	Il-Bo Fu-Jin

### **GRAPPLING AND GROUNDWORK**

All lower belt grappling and groundwork techniques

## FORMS

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### Pin-An Sa-Da

## SELF-DEFENSE

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FRONT BEAR HUG – (Defense against a front bear hug with arms free). Deliver a simultaneous open hand slap to your opponent's ears with both palms, then grab his head and deliver a forehead strike to opponent's head to loosen opponent's grip. Next, slip your right arm under his, stepping across in front of your opponent with your right leg. Then, grab your opponent around the waist and lock opponent to your waist. Using your hip as a "hinge", bend over and execute a right hip throw, bringing your opponent down in front of you. Finish with a kneeling reverse punch and a "Ki-hap".

## SPARRING COMBINATIONS

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#4. Shuffle-up Roundhouse (front leg) – Back Kick to Spinning Backfist.





## RED STRIPE BELT REQUIREMENTS

3<sup>rd</sup> Gup



### **BASICS**

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#### **KICKS**

All lower belt kicks  
Front Leg Round Kick (defensive)  
Front Leg Rising Kick (defensive)  
Front Leg Ax Kick (defensive)  
Jump Spinning Hook Kick  
Flying Back Kick

#### **STANCES**

All lower belt stances  
Normal Stance

#### **FOOTWORK**

All lower belt footwork

#### **STRIKES**

All lower belt strikes  
Double Uppercut



#### **FALLING TECHNIQUES**

All lower belt techniques

#### **BLOCKS**

All lower belt blocks  
Double Elbow Release

#### **TERMINOLOGY**

Hook Kick...	Dwi-Dol-Rio Cha-Ki
Turning Kick...	Dol-Mayo Cha-Ki
Jump Kick...	Twig-Yo Cha-Ki
Flying Kick...	Nil-La Cash-Ki

### **GRAPPLING AND GROUNDWORK**

All lower belt grappling and groundwork techniques  
Basic Ground Defense  
Roll-Out  
Basic Inside Takedown  
Basic Inside Sweep  
Basic Outside Sweep  
Basic Hip Throw  
Basic Shoulder Throw

## **FORMS**

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### **Pal-Gwe Pal Chang**

## **SELF-DEFENSE**

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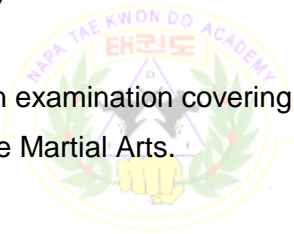
CHOKER HOLD – (Defense against a right arm choke-hold with your opponent standing behind you). Grab choking arm with both hands and pull down, creating breathing space for throat, simultaneously dropping weight and pulling attacker forward. Next, reach up and grab your opponent's right shoulder with your right arm and your left hand locking opponent to you. Drop to left knee, turning to the left and bend over, executing a right shoulder throw, bringing your opponent down in front of you. Finish with a kneeling reverse punch and a "Ki-hap".

## **WRITTEN EXAMINATION**

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(For Advancement to Brown belt)

All candidates will be given a written examination covering the basic etiquette, philosophy, and terminology of Taekwondo and the Martial Arts.





## BROWN BELT REQUIREMENTS

2<sup>nd</sup> Gup

*Brown Belt represents the earth. the soil of the martial arts, to dig needed to reach the next level*



*Here the student must work to till out the riches of knowledge Taekwondo.*

### **BASICS**

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#### **KICKS**

All lower belt kicks  
 Step-up Jump Spinning Hook Kick  
 Defensive Spinning Hook Kick  
 Reverse Crescent Kick  
 Jump Spinning Reverse Crescent Kick

#### **STRIKES**

All lower belt strikes  
 Backhand Strike  
 Thrust Middle Punch  
 Double Upward Thrust

#### **BLOCKS**

All lower belt blocks  
 Hinge Block (left/right)  
 Double High X Block  
 Double Palm-Heel Block

#### **STANCES**

All lower belt stances  
 Feet-Together Stance

#### **FALLING TECHNIQUES**

All lower belt techniques

#### **FOOTWORK**

All lower belt footwork

#### **TERMINOLOGY**

Elbow...	Pal-Kup
Back-Fist...	Doong-Chu-Mook
Hammer-Fist...	Me-Chu-Mok
Ridge-Hand...	Sohn-Nal-Doong
Palm-Heel...	Ba-Tang-Sohn
Strike...	Chi-Ki

#### **GRAPPLING AND GROUNDWORK**

All lower belt grappling and groundwork techniques

### **FORMS**

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**Pin-An O-Dan**



## SPARRING COMBINATIONS

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#5 Roundhouse to Back Kick – Crescent to Spinning Hook Kick

#6 Jump Spinning Round to Jump Spinning Crescent Kick

## GRAPPLING AND GROUNDWORK

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Basic Wrist Locks

Basic Arm Bar

Rolling Throw





## BROWN STRIPE BELT REQUIREMENTS

1<sup>st</sup> Gup



### **BASICS**

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#### **KICKS**

All lower belt kicks  
Double Jump Kicks:  
Front to Front  
Round to Round  
Cut to Back Round to Spin Hook  
Reverse Crescent to Crescent  
Increased Proficiency

#### **STRIKES**

All lower belt strikes  
Increased Proficiency



#### **BLOCKS**

All lower belt blocks  
Increased Proficiency

#### **STANCES**

All lower belt stances  
Left Cross Stance  
Reverse Front Stance  
Cat Stance

#### **FALLING TECHNIQUES**

All lower belt techniques  
Increased Proficiency

#### **SELF-DEFENSE**

Increased Proficiency

#### **FOOTWORK**

All lower belt footwork  
Increased Proficiency

#### **TERMINOLOGY**

All Lower Belt Terminology

### **GRAPPLING AND GROUNDWORK**

All lower belt grappling and groundwork techniques  
Increased Proficiency

### **FORMS**

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#### **Tae-Geuk Pal Chang**

All lower belt forms for Advancement to Black belt.

## OTHER

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Technique Enhancers

Advanced pressure points

Defense against multiple attackers

Basic weapons defense

Basic freestyle grappling

Creative sparring combinations

Personal Essay

Written examination

**Black Belt Candidate:** A Brown belt, with a horizontal black stripe down the length to indicate that a student has earned the required number of classes to advance to Black belt, as well as the demonstration of all forms up to that level, for a total of 14 forms (poomsae). It is at this point that a student will begin the final phase of his/her preparation, including all that is both physically and mentally expected of a Black belt at this Academy.

Colored Pre-test stripes will be given for the required forms shown for advancement (ie. Yellow stripe for Yellow-belted forms).





## SUMMARY OF BELT LEVEL ADVANCEMENT REQUIREMENTS:

Regular, Weekly attendance of a minimum of one “A” day class (Mon. /Tues.), and one “B” day class (Thurs. /Fri.). The required curriculum is split accordingly.

Demonstrating an understanding of a good example in one’s best effort in class and a serious attitude towards training.

Demonstrating a proficiency in all required material pertaining to one’s Belt level during the **Pre-test** week of a scheduled Belt Level test.

Earning the Required number of classes pertaining to one’s Belt level.

Yellow belt level (9<sup>th</sup> Gup) tests will be conducted in class, along with all Stripe tests below the rank of Blue belt. Upon reaching Blue belt level (6<sup>th</sup> Gup), all Belt and Stripe advancement tests will be conducted on an official Belt promotional day, scheduled for Saturday afternoons, app. 5 times per year (see bottom of current monthly calendar). View complete schedule online at: [www.napataekwondo.com/calendar](http://www.napataekwondo.com/calendar)).

### FOR STUDENTS AGE 12 AND UNDER:

The signing of a Belt test candidate sheet by a student’s parent/caregiver, as well as one’s school teacher, attesting to a student’s best effort and conduct outside of the Taekwondo academy.

Self discipline sheets: These sheets list routine activities/chores performed by the student **before** being asked.

## **CANDIDATE BELTS:**

These are interim level belt presented in class to the Blue stripe and Brown stripe level to better indicate where a student is in their advancement requirements.

**Red Belt Candidate:** A Blue belt, with a horizontal red stripe down the length to indicate that a student has the required number of classes to advance to Red belt, as well as the ability to demonstrate both Blue belt forms with strong stances and technique. At this point, a student is ready to review/re-learn the previous belt forms up to his/her Belt level (yellow belt forms through Adv. Blue) Also pre-tested will be the ability to demonstrate a basic counter-attack with a partner in a sparring situation. It is generally understood that if student can make it to the advanced level of Red belt, then he/she has shown the serious attitude and ability to achieve the future Black belt rank.

**Black Belt Candidate:** A Brown belt, with a horizontal black stripe down the length to indicate that a student has earned the required number of classes to advance to Black belt, as well as the demonstration of all forms up to that level, for a total of 10 forms (poomsae). It is at this point that a student will begin the final phase of his/her preparation, including all that is both physically and mentally expected of a Black belt at this Academy.

Colored Pre-test stripes will be given for the required forms for advancement (ie. Yellow stripe for Yellow-belted forms). While not Rank stripes, they are a method for achieving good technique habits, assisting with setting and achieving goals, and for a more tangible indication of where a student is with regard to a student's Forms requirements for advancement.

## **FOR THE 1<sup>st</sup> DEGREE BLACK BELT LEVEL**

Completion of a six-month probationary period upon testing, thereby demonstrating an understanding of the attitude, example, and motivation, expected of the Black belt rank. This in-class training as a Black belt is a pre-requisite to official 1<sup>st</sup> degree Ranking and certification. Any and all classes earned up to this point will be credited toward the 2<sup>nd</sup> degree Black belt level requirement.

If a student fails to complete the six-month probationary requirement within a year of belt testing, he/she will be required to re-test in order to receive official Ranking and certification.

Black belt test fee, which includes embroidered uniform and belt, certificates, frames and test materials. There are no Belt test fees below the rank of black belt. Kukkiwon (World Taekwondo Headquarters) international registration and certification will be offered in-house with no additional requirements, but with a separate fee (fee set by the Kukkiwon).

**FOR STUDENTS AGE 18 AND UNDER:**

Maintaining a minimum 3.0 GPA (Grade Point Average) in school, absent of failing any classes.

It will take a diligent student a minimum of 3 1/2 to 4 years to attain Black belt rank. Students under 15 years old reaching the "degree" level receive "Poom" (junior or children's degree). This is noted by a belt which is half red and half black. Upon reaching the age of 15, a ceremonial presentation will be held to award the Sr. Degree "Dan" rank (solid black belt), with no additional requirements.

Due to the time needed to conduct these testing's, Black Belt tests will be conducted over 2 classes during the regularly held schedule.



**BLACK BELT QUALIFIERS:**

Held once or twice yearly, these qualifiers are for technique evaluation and feedback, and to keep Black belts abreast of any new changes in our curriculum and Kukkiwon standards.

**SUMMARY FOR THE 1<sup>ST</sup> GUP**  
**(REQUIREMENTS FOR 1<sup>ST</sup> DAN/POOM TEST)**

*Black Belt represents the next major step in your Taekwondo journey. It is the beginning of to understand the depth of Taekwondo. Combining yellow, green, purple, blue, red, and brown produces black. Black represents the combined knowledge of the lower levels in Taekwondo training. The journey in Taekwondo is never ending. The black belt phase must be approached as a new beginning. One should start again with a new beginning as Taekwondo is a never ending journey.*

Must be a minimum of 10 years of age, and attended a minimum of 90 classes per year, with four years minimum time in grade from the beginning White belt rank, as well as be training on a regular basis.



**Kicking Techniques:**

Must demonstrate a high proficiency in all Basic kicks, as well as perform all the required Advanced kicking techniques.

Front Kick: Chamber knee straight up high **before** thrusting into kick.

Side Kick: Pivot, Chambering knee and foot up across body **before** thrusting from the hip into kick

Round Kick: Bring knee straight up and chamber across, **pivoting as you pull** foot past the target.

**Forms/Poomse:**

Must be able to proficiently perform all movements of the 14 required traditional forms a minimum of one month **before** the eligible testing date, including the demonstration of proper stance and advanced technique.

### **Self Defense Grappling:**

Must be able to demonstrate the Self-defense Form, as well as proficiently perform the techniques with partners.

### **Sparring:**

Must be able to demonstrate a proficiency in offensive Olympic style sparring combinations. Must also be able to demonstrate basic as well as advanced counter-attack defensive techniques with proper footwork, while maintaining a balanced sparring stance.

Although not required, students are highly recommended to have sparring experience in at least one large regional, Olympic style Taekwondo tournament. Seniors must also have officiating knowledge along with an understanding of the rules of competition.

Must also demonstrate Self-defense sparring capabilities (as opposed to Olympic-sport sparring), as well as basic Ground escape techniques.



### **Breaking:**

Will have the option of breaking 1 or more boards using hands and/or feet. Bricks will not be allowed for those under the age of 16.

### **Required Reading:**

“The Peaceful Way” (Juniors) by Claudio Ledwab and Roxanne Standefer.

“The Kuk Ki Won’s Tae Kwon Do” by Dr. Daeshik Kim

### **Personal Essay - Topics (Due one week before the Testing date):**

What Tae Kwon Do means to me.

What a Black belt means to me.



What I have learned in Tae Kwon Do.

Must be a minimum of three typed pages in length (six handwritten), and is due one week before the eligible Test date.

**Written Examination:**

Will be given one week before the eligible Test date covering Taekwondo history, etiquette, philosophy, and Korean terminology. Questions will be taken from in-class discussions, the curriculum handbook, and the Kukkiwon textbook.

**SUMMARY FOR THE 1<sup>st</sup> DEGREE BLACK BELT  
(REQUIREMENTS FOR 2<sup>nd</sup> DAN/POOM TEST)**



Must have attended a minimum of 90 classes per year, and three years minimum time in grade from the last Belt Promotion, and be training on a regular basis.

Must be currently assisting with a minimum of two Belt Promotionals per year (see annual schedule of events).

Must attend a minimum of (1) one Black Belt Qualifier the year of advancement.

**Kicking Techniques:**

All Basic Kicks must be performed with a high degree of proficiency, as well as all Advanced Kicking techniques.

### **Forms/Poomse:**

Must be able to proficiently perform all movements of the required Black belt forms/poomse (Koryo and Bassai), as well as all required non-black belt forms.

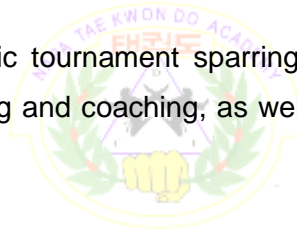
### **Self Defense Grappling:**

Should be able to perform the Self-defense Form, with or without partners. Should also be able to demonstrate their own versions of Self-defense techniques with multiple partners.

### **Sparring:**

Must be able to demonstrate a proficiency in both offensive and defensive sparring combinations and counter attacks, basic as well as advanced. Will be assessed on technique, timing, recognizing position, and the ability to control distance.

Should have experience with Olympic tournament sparring. Dan holders should have also had experience with Tournament officiating and coaching, as well as knowledge of the rules of Olympic Sparring competition.



Must also demonstrate a proficiency in Self-defense sparring capabilities (non-sport freestanding sparring), as well as basic Ground fighting techniques.

### **Breaking:**

Will have the option of breaking 1 or more boards using hands and/or feet. Bricks will be allowed for those over the age of 15.

### **Martial Arts Resume:**

A report showing a student's history of training in the martial arts, including Belt promotional dates, assistant teaching hours, event participation (assisting, tournaments, training and certification seminars, etc.)

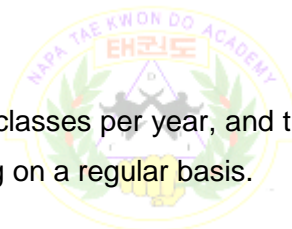
### **Personal Essay - Topics (Due one week before the Testing date):**

Short-term and Long-term goals in Taekwondo

**Report** (Due one week before the Testing Date):

Must provide a report on the general History of Taekwondo. Must be a minimum of 5 pages in length. Should include the Origins of Taekwondo, the Three Kingdoms Period and Korean Dynasties, the Laws of Taekwondo and the Muye Dobo Tongji, covering through the 20<sup>th</sup> century and present day. Suggested additional resources: Kukkiwon Textbook.

**SUMMARY FOR THE 2<sup>nd</sup> DEGREE BLACK BELT  
(REQUIREMENTS FOR 3<sup>rd</sup> DAN/POOM TEST)**



Must have attended a minimum of 90 classes per year, and three years minimum time in grade from the last Belt Promotion, and be training on a regular basis.

Must be currently assisting with a minimum of two Belt Promotionals per year (see annual schedule of events).

Must attend a minimum of (1) one Black Belt Qualifier the year of advancement.

**Kicking Techniques:**

All Basic Kicks must be performed with a high degree of proficiency, as well as all Advanced Kicking techniques. Must know the progression of techniques, from basic to advanced, in order improve the ability in teaching such techniques.

**Forms/Poomse:**

Must be able to proficiently perform all movements of the required Black belt forms/poomse (Koryo, Bassai, Keumgang), as well as all non-black belt forms, including all eight Taegeuk forms.

### **Self Defense Grappling:**

Should be able to perform the Self-defense Form, with or without partners. Should also be able to demonstrate their own versions of Self-defense techniques with multiple partners.

### **Sparring:**

Must be able to demonstrate a proficiency in both offensive and defensive sparring combinations and counter attacks, basic as well as advanced. Will be assessed on technique, timing, recognizing position, and the ability to control distance.

Should have experience with Olympic tournament sparring. Dan holders should have also had experience with Tournament officiating and coaching, as well as knowledge of the rules of Olympic Sparring competition.

Must also demonstrate a proficiency in Self-defense sparring capabilities (non-sport freestanding sparring), as well as basic Ground fighting/sparring techniques.



### **Breaking:**

Will have the option of breaking 1 or more boards using hands and/or feet. Bricks will be allowed for those over the age of 15.

### **Weapons:**

Should be able to develop and perform a basic movement pattern and techniques with a weapon of choice.

### **Required Reading:**

“Living the Martial Way” by Forrest Morgan.

**Martial Arts Resume:**

A report showing a student's history of training in the martial arts, including Belt promotional dates, and event participation (assisting, tournaments, training and certification seminars, etc.) Templates are available.

**Personal Essay - Topics (Due one week before the Testing date):**

Short-term and Long-term goals in Taekwondo

The Martial Way and its personal meaning with regards to your life.

**Report (Due one week before the Testing Date):**

Must provide a report on the general History of Taekwondo. Must be a minimum of 5 pages in length. Should include the Origins of Taekwondo, the Three Kingdoms Period and Korean Dynasties, the Laws of Taekwondo and the Muye Dobo Tongji, covering through the 20<sup>th</sup> century and present day. Suggested additional resources: Kukkiwon Textbook.



## chapter 5 - Sparring



# Rules of Competition

Colored belt matches shall each normally consist of two rounds of 60-90 seconds (Black belts two to three rounds of 2-3 minutes), with a 30-60 second rest in between rounds. National and International competition requires a competition ring size of eight meters by eight meters.

## Safety Equipment

All contestants shall wear approved trunk protector, head protector, groin guard, forearm protector, shin-instep protector, and a mouth protector. WTF approved Hand gloves are optional, and required for World Class Black belt divisions. Jewelry is to be removed and finger and toenails are to be neatly trimmed. Eye glasses are not permitted. Contestants shall have one (1) minute to conform.

## Legal Techniques (Duk-jeom)

Points shall be awarded for each closed fist or kicking technique delivered accurately and with sufficient power to the entire colored area of the torso protector, in the absence of any violations. Sufficient power in the absence of Electronic sensors is defined as abrupt displacement due to the impact of the strike. Force of impact using electronic sensors in the trunk protector is measured by the level of force by which points are scored varying by weight division and gender. **Authorized scoring implements are the forefist and any part of the foot below the ankle.**

Points shall be awarded for each kicking technique delivered to the all sides of the head above the collarbone, including the facial area. Under Senior (Full-contact) rules for W.T.F. and U.S.A.T. sanctioned tournaments, one (1) point is awarded for legal punches to the trunk protector, (2) points for legal kicks to the trunk protector, three (3) points are awarded for legal kicks to the head, with (2) additional bonus points awarded for all valid turning kicks (ie. Back kick, Spin hook, Spin-round kicks/natobaun). **No punching to the head or kicking below the belt is allowed.**

One score will automatically be awarded for legal techniques which result in staggering or a knockdown. A knockdown is defined as an 8-count required by the Referee due to the strike impact of a valid technique, whereupon any part of the body other than the foot touches the ground. In the case of either a knockdown or staggering, a competitor must demonstrate the ability to continue the match safely, or the referee will continue the count to 10, thereupon declaring the winner.

Scoring techniques shall not be delivered to unauthorized areas including directly to the spine. Foot sweeps and throws are not allowed. When a contestant scores through the use of a prohibited act, the point(s) shall be annulled.

A 20-point gap rule will be enforced at the end of the 2nd round, in which a winner will be immediately declared.

## **PROHIBITED ACTS**

**Deductions (\*Gam-jeom) +1 Point awarded to Opponent for each declaration:**

1. **Crossing the Boundary Line.**
2. **Falling down.**
3. **Avoiding or delaying the match.**
4. **Grabbing or Pushing the opponent.**
5. **Lifting the leg** to block or/and kicking the opponent's leg to impede the opponent's kicking attack, or lifting a leg or kicking in the air for more than 3 seconds to impede the opponent's potential attacking movements, or aiming a kick below the waist.
6. **Kicking below the waist.**
7. **Attacking the opponent after "Kal-yeo" (break) is called.**
8. **Hitting the opponent's head with the hand.**
9. **Butting or attacking with the knee.**
10. **Attacking the fallen opponent.**
11. **Following the misconducts of contestant or coach:**
  - a) Not complying with the referee's command or decision.
  - b) Inappropriate protesting of officials' decisions.
  - c) Inappropriate attempts to disturb or influence the outcome of a match.
  - d) Provoking or insulting the opposing contestant or coach.
  - e) Unaccredited doctor/physicians or other team officials found to be seated in the doctor's position.



f) Any other severe misconduct or unsportsmanlike conduct on the part of a contestant or coach.

## DISQUALIFICATION

1. Total of 10 deduction/"Geom-jeom" points.
2. Competitor or coach intentionally disobeys the referee, the competition rules, displays unsportsmanlike conduct, or does not show up in time for the match.
3. Heavy contact to the head with the hand or foot that resulting in injury, or injuring any opponent and rendering him/her unable to continue (Junior Safety Rules).
4. Foul (Profanity) language by the coach/player/parent; bad conduct/behavior; verbal abuse.

### **\*\*Junior Safety Rules regarding contact to the Head:**

*U.S.A.T. (U.S.A. Taekwondo)* Junior rules state that no contact to the head is allowed for ages 7 and under (All Belts), and 11 and under (Color Belts).

Light, controlled contact is allowed to the head area (entire circumference) for age 8-11 Black belts, and colored (non-black) belt levels age 12-16, and "Ultra" divisions age 35 and over. Full Contact rules apply to all Belt levels age 17-34, and all Black belts age 12 and over.

Junior Rules include a non-differential point scoring system, with only one (1) point awarded for each legal scoring technique, and without awarding of bonus points. Excessive contact to the head will stop the time in order for a penalty to be issued, rather than for an 8-count. Excessive head contact resulting in the inability to continue will disqualify the attacker at the discretion of the referee. Turning head kicks are NOT allowed (Spinning hook kicks, back kicks, Turning Round-kicks/na-ra-ban, etc.)

NOTE: Inability or lack of desire to continue the match due to a legal technique is **not** grounds for the disqualification of an opponent.

Black belt Athletes age 12 and older who qualify at a U.S.A.T. State Championship may compete at National competitions in the World Class Cadet/Jr. divisions, with Senior rules regarding full Head contact.

The winner is determined by superior point totals of successful hits (solid contact) using hands and feet.

With an Electronic Scoring System (PSS), a point must be confirmed by a minimum of two corner judges within a one (1) second “scoring window” in order to be recorded onto the Scoreboard. Once a scoring window is opened upon one judge indicating a point seen, this window will remain open for one (1) second to be confirmed, regardless of the match duration time. Penalty points will be taken into account at the time they are recorded, and will appear on the scoreboard. International competition will include the use of an instant video replay system.

### **Decision of Superiority**

In the case of the tie score by deduction points, the winner shall be the contestant awarded any point or more points throughout the course of the match.

In the case of a tie score other than case 1. above [where both contestants received the same number of points and/or deductions] the winner shall be decided by one (1) additional **Overtime/Golden point round**. The winner will be declared as the first contestant to be awarded a legal point during this additional 1-minute round, absent any violations, or whose opponent receives two “Gam-jeoms” shall be declared the winner (the first “Geom-jeom” does not affect the score).

In the event that neither contestant has scored a point after the Golden Point round, the winner shall be decided by superiority based on the following criteria:

The contestant who achieved a higher number of hits registered by the PSS during the Golden Point Round.

If the number of hits registered by the PSS is tied, the contestant who won more rounds in the first three rounds.

If the number of rounds won is tied, the contestant who received fewer “Gam-jeom” penalties during the total number of rounds.

## Procedure for Superiority

At the end of the overtime round, the referee takes two steps back, and says “Woo-se ki-rok.”

The corner judges complete their cards, and present them to the referee.

The referee completes his/her own card, records the result, confirms the result with the T.A., and declares the winner.

With three corner judges, if there is a 2-2 tie, whichever player the referee voted for is the winner, and turns the cards over to the T.A. The referee shall decide the winner based upon the competitor who has shown the initiative through:

- a. Technical dominance of an opponent through aggressive match management.
- b. The greater number of techniques executed.
- c. The use of the more advanced techniques, both in difficulty and complexity.
- d. Display of the better competition manner.

Penalties and prohibited acts are declared by the referee. In the case of multiple penalties being committed simultaneously, the heavier penalty is declared (+1) additional point awarded to opposing contestant.



## General Guidelines for Referees

### Primary Role of the Referee

1. Ensure the safety of the competitors.
2. Provide a level playing field for competition.

Referee is required to know all Penalties: (10) Kyong-go and (5) Gam-jeom.

### Procedure for awarding of Penalties

1. Break contest (Kal-yo). Call for Time-Out (Shi-gan).
2. Identify competitor (Chong/Hong).
3. Call Penalty (Gam-jeom).
4. Resume contest (Kae-sok).

This should be known and practiced to insure quickness and confidence.

- If and competitor is knocked down, there is a mandatory 8-count unless a serious injury has occurred, in which case the match should be suspended. If the competitor cannot continue after the 8-count, count to 10 and declare a winner.
- When assessing warnings and deductions, take into account whether the technique was intentionally or the unavoidable result of a clash or exchange of techniques.
- If a legal technique is followed by a violation, the Referee must call that violation to prevent the judge from scoring the technique. If the Referee sees that it is scored, then it must be invalidated.
- Be forceful in the delivery of all of your verbal commands.
- Run matches back-to-back with very little wasted time in between. If there is a conflict, refer it to the head table and proceed with the next match.
- The first match sets the tone for the whole ring. Set a good example.
- If the judges are scoring differently, the Referee should work with the judges to resolve this.
- Everyone in the Ring works as a team. If you as a corner judge see a competitor committing a violation outside the view of the Referee, then make sure you bring it to his or her attention between rounds.
- Corner judges' attentiveness is consistently checked by the Referee. Judges should never allow their focus to be distracted outside of their own Ring.

- Make sure that the competitors names match those listed for that match, and that they are wearing the correct color.
- Officials must be consistent. If a mistake can be corrected, than do so. Do not try and make up for the mistake later. Instead, call and judge the remainder of the match as best and unbiased as you can.
- Following an injury, evaluate the injured competitor before issuing any needed penalty.
- When competitors are in a clinch, attempt to let them "fight out" before breaking them to separate, as long as there is not an attempt by one to hold the other in place.

**Poomse should be judged on the correct and orderly execution of each movement and proficiency of:**

Beginning and ending on the same spot

Power and speed through muscle tension and relaxation

Mental concentration

Focused eye and head movements

Accurate targets

Inhaling and exhaling at the proper moment

Balance

Rhythm

Synchronization of the entire body movement

Taekwondo attitude



**Rules of Thumb:** 1) Start judging from the ground up with stances first, followed by power, focus, and fluidity. 2) Base score is the average score for a completed form (7.0-8.5). 3) Add or subtract from that base score for the final result. 4) Be consistent in your scoring. If you score lower or higher in your judging, it will not change the outcome as long as you remain consistent. 5) Try and avoid looking at other Judges scores while determining your own.

**TERMINOLOGY**

Chung:	Blue	Kye-sok:	Continue
Hong:	Red	Kye-shi:	Non-injury Time-out
Cha-ryeot:	Attention	Shi-gan:	Injury Time-out
Kyeong-rae:	Bow	Kyong-go:	Warning
Joon-bi:	Ready/Fight Stance	Geom-jam:	-1 point
Shi-jak:	Start	Joo-eui:	Alert/Verbal Warning
Keu-man:	Stop	Chung Seung:	Blue Winner
Kal-yeo:	Separate	Hong Seung:	Red Winner

# Basic Olympic Sparring Techniques

All kicks are Roundhouse kicks executed with the Rear leg:

## Offensive

1. Slide-in kick (shuffle)
2. Switch kick
3. One step-in kick
4. Running-step kick  
Pull front leg back and step forward.
5. Fast kick (front leg)  
This is a slide in motion, not a jump. Footwork and kick should be practiced as one motion.
6. Cut-step kick (skip motion)
7. Push-step kick (bring back leg in front with skip motion)

## Defensive

1. Shuffle-back Kick
2. Step-back Kick  
Pull front leg straight back and kick.



These techniques should be practiced in a relaxed, balanced fighting stance with knees bent, feet apart, heels aligned, and toes at a 45 degree angle.

# Attack

## Part 1- The Strategy of Attack

### 901 The Elements of Attack Strategy

**Quality Attacks** - Many inexperienced fighters spend a lot of time and effort making attack after attack which does not score and which just burns energy and tires them out. Impulsive attackers often attack carelessly, and they end up being counter attacked and the loser in a fight. In contrast, experienced fighters are calm and deliberate, taking the time required to set up successful attacks and to score points. Quality, not quantity, counts. You must watch your opponent's actions and reactions, being continuously alert to any sudden move, change, mistake or opening. You must be patient to exploit or create the right attack opportunity.

**Exploit Attack Opportunities** - You must always be in a proper fighting stance and always be ready to take advantage of any opportunity which is presented to you. Watch and test your opponent's actions and reactions for openings and mistakes. Always be prepared to launch an attack against an opening or a mistake. Speed in the attack is vital to catching your opponent off guard and to success. If you see or can create an opportunity to attack, always attack quickly. An opportunity may only be there for a brief split second. If you are ready, you will be able to take advantage of it. If you are not ready, you will miss out on the opportunity.

**Create Attack Opportunities** - During the course of the match, you will have to create and set up opportunities to attack your opponent. You must use pressure, maneuver and feints to force reactions, mistakes and movement which you can take advantage of to score.

**Maneuvering for the Attack** - When maneuvering for or when on the attack, always try to limit or cut off your opponent's freedom of maneuver and his or her use of the ring. Try to keep your opponent in a corner or toward the side near the Alert Line. This will reduce your opponent's choices: your opponent will not be able to move in as many directions as compared to being in the centre of the ring. You will be better able to predict what your opponent may do as his or her choices are fewer in number. This will be to your advantage. If your opponent backs up or tries to circle away, he or she may also cross the Alert Line and be awarded a deduction by the referee. If your opponent cannot maneuver, your opponent may either wait defensively for you to attack. Or, your

opponent may try to make you move with a feint or may even try to attack in order to get out of that disadvantageous position.

**Taking Advantage of Weakness - NEVER ATTACK STRAIGHT IN AT A READY AND WAITING OPPONENT.** This is attacking your opponent's strength - straight in to his or her defenses and counter attacks. This is careless and can easily result in points scored on you. Instead of attacking a ready and prepared opponent, you must find and attack a weakness, an opening, or a mistake. If a weakness or an opening is not there, you must create it through a move such as an angle change attack. Or, you must make your opponent move through a feint which would create a weakness, mistake or opening in your opponent's defense as your opponent moves. **There is one exception to this rule - if you know that you are much faster than your opponent, you may be able to beat your opponent with speed. You may be able to attack straight in at your waiting opponent because you will be able to bridge the gap and score before your opponent can react.**

**Anticipation** - You can also anticipate your opponent's next move and attack as your opponent tries to execute that move. This is difficult to do and can come only from extensive experience and educated guessing. You have to have seen a wide variety of techniques, the situations which make them successful, and what kind of technique can be delivered from various stances, distances and angles. It is really "reading" your opponent and his body language, seeing when he or she is off balance, committed to a move, tired, discouraged or somehow vulnerable. Sparring experience is the best way to develop this skill of anticipation of your opponent's next move.

**Exploit Typical Reactions and Moves** - Watch for typical reactions and moves - a behavior pattern which you can exploit with a quick attack. Suppose, for example, that you have an opponent who wants to remain in closed stance and who follows each of your step change moves to open stance with a step change of his or her own. You expect that your opponent will follow each step change of yours with one of his or her own. What you can do is, once at closed stance, make a quick step change to open stance and as you are completing this step change, push off of your rear leg with a quick lead leg step up slant roundhouse kick. As your opponent follows your step changing to maintain closed stance, your attack will arrive and likely score.

**"Turning the tables"** on your opponent means to suddenly catch your opponent by surprise and force your opponent to change from an attack to a sudden and unexpected defense against



your unexpected attack. Or, they may not have thought about what they will do after their attack, and there may be a moment of indecision as they decide what to do next. You reply to an attack with an attack of your own - you try to get in the last kick and to score against a surprised and off balance opponent. As well, some fighters are slow to recover to fighting position after an attack. In either case, you may be able to exploit a target area left open or a mistake as your opponent tries to recover from his or her attack and tries to deal with your unexpected attack or counter attack. This attack response to an attack may also make your opponent more cautious, conservative and reluctant to act, which would work in your favor.

**Failed Attacks and Counter Attacks** - Many attacks come after a feint or as a counter attack after an opponent's attack has been blocked or has missed. Remember that 70 to 80 % of points scored are counter attack points. You must always maintain a proper distance, fighting position and stance at all times, watching for mistakes and opportunities which you can exploit. When you see the opportunity to attack, you must rapidly move in and execute your attack without wasting even a split second. You must also maintain your defenses throughout the attack and be prepared to deal with any counterattack. Once you complete your attack, you must immediately recover to fighting position at fighting distance or at maneuver' distance.

**Be Swift and Decisive** - To be successful in an attack, you must recognize or sense the moment of attack, and act swiftly and decisively. Do not hesitate once you decide to attack. Attack explosively in order to give your opponent the least amount of reaction time.

**Recovery After the Attack** - Remember that counter attacks can come at you immediately after your attack. Recover immediately to a proper fighting position, stance and distance, or disengage momentarily and maneuver away to avoid any counter attacks.

## **902 Combination Attack Strategy**

**The Combination Attack** - To be successful in the attack, work on combinations, not single attack techniques. A combination attack is two or more attack techniques delivered in rapid succession against your opponent in order to overload and break down your opponent's defenses. A combination attack is always better than a single technique attack because a single" technique may be blocked or may miss. Plan your combination attack techniques such that a' block against the first technique will leave a target area open for the second and third techniques. You must act very quickly before your opponent can see what you are doing and react in time with a move or a block.

Your second or third techniques must be quickly delivered in rapid "bang - bang" succession in order to penetrate that opening in your opponent's defenses and to score before your opponent can figure out where you are attacking and block or evade" your second and third attacks.

**Basic Combination Attack Strategy** - Speed is vital to success in good, scoring combinations. The basic strategy behind multiple rapid attacks is:

The first technique is a "throwaway" technique or a distraction Use your first technique to momentarily distract your opponent - something for your opponent to think about and occupy his or her mind for a split second. Let your opponent block or start to move while your real effort is on scoring with the second and third techniques. Focus your opponent's attention on the first attack for just a split second, drawing his or her defenses toward the attack in the form of a block (and away from the area you intend to attack with your second and third technique). The first technique may be blocked and may not score. If it scores, it's a bonus. Or, use a feint to force your opponent to move or react. Many fighters use a realistic feint rather than a full power technique as a first technique to both force a reaction and to save their energy.

**The second and third techniques are the ones which are designed to score.**

They must be delivered in rapid "bang - bang" succession, with the minimum possible time interval between kicks. What you are counting on is that your opponent is distracted by and committed to blocking or evading the first technique. Your second and third techniques must surprise your opponent, and your execution time must be much faster than the defender's reaction time, permitting your second and third techniques to score.

**Harassing and' Disorganizing Your Opponent** - Combination attacks are excellent to harass and disorganize your opponent. They are confusing to deal with, and they will put your opponent on the defensive and in retreat. If your combinations are successful, your opponent will likely not be able to block or avoid your second and third techniques. Your opponent will become discouraged and disorganized.

**Rapid Cadence** - The cadence in combination attacks (the interval between individual attacking techniques) must minimize the time interval between successive attacks. The idea is to rapidly execute your successive, individual attacks in a rapid fire series so fast that your opponent cannot detect what and how you are attacking, and successfully block or evade each attack technique.

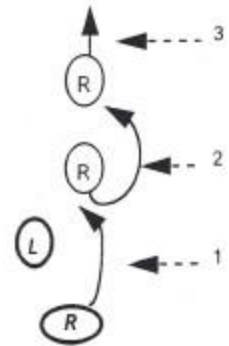
Two examples of this are:

- a. **Alternating Double Kick** - kick with one foot and then initiate the second kick while the first is still extended toward your opponent; and
- b. **Same Side Double Kick** - begin with a lead leg step up roundhouse kick targeted at the body. Just as soon as your foot makes contact or executes a reasonable feint, keep your hip alignment as it is, touch the kicking foot quickly to the ground and execute a second lead leg step up roundhouse kick, this time targeted at the head.

**Practice Your Combinations** - The shorter the time interval between your attack techniques, the shorter will be the time which your opponent will have to detect what you are doing and to do something about it, such as block, jam or move. To give your opponent as little time as possible to react, practice your attack combinations over and over so that you can chain the individual attacks together into one smooth and fluid effort in the shortest possible time.

**Turn in One Direction** - To speed up your attacks, keep your body turning in one direction only. If your first attack starts a clockwise rotation of your body, use only other techniques which will continue that same clockwise direction: Consider this example:

1. From a left leg forward fighting stance, execute a rear/right leg slant round house kick.
2. Next, plant your right foot at the conclusion of the slant round house kick and do a jumping 360 (back turning step up) right foot slant round house kick.
3. Next, plant the right foot and do a 180 turning left back kick.



**Constant Turning Direction** - In the above example, note that, throughout all three kicks, your body always turned in a counter clockwise direction. This is like conservatoire of angular momentum. Do not use combinations which will require you to stop turning in one direction or the middle of a combination and start a new technique which will rotate your body in; the opposite direction. This will greatly increase the interval between kicks as you stop the angular momentum of your body rotation in one direction and then start it in the opposite: direction. This extra time may give your opponent an opportunity to evade the combination or to counter attack you as you stop rotating in one direction and start to rotate in the new direction.

**Do Not Improvise Combinations** - If you see that a combination is not working and you want to try something new, try a quick step change and start a new combination. Do not improvise in

the middle of a combination and try new kicks. Do not start to think about your individual techniques. Thinking will slow you down. Stick to your well practiced combination drills. These will execute more quickly than watching, thinking and improvising.

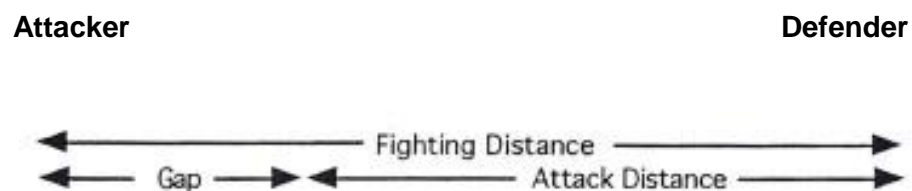
**Vary Your Attack Profile** - To increase your chances of success, vary your attack profile by changing the target area (from low to high, etc.) Your combinations should be a low kick (slant roundhouse to the body) followed by a high kick (hook kick to the head), or two low (slant roundhouse and 360 jumping back turning step up slant roundhouse to the body) and one high (back kick or hook kick to the face). Or, you could go low, high and then low,

**Expect Your Opponent to React** - You should expect some reaction from your opponent from your combination:

1. The inexperienced fighter will back up directly away from you in a straight line, enabling you to pursue him with a straight line attack combination.
2. The experienced fighter will try to jam you (move inside your attack to close in distance), move back and 45 0 to the side, side step, circle or, more likely, counterattack.
3. Anticipating the counter attack After your last kick, you should expect that the experienced fighter will try to counter attack. Your opponent will be looking for your open side and will probably anticipate what it will be, based on your last kick. Therefore, quickly withdraw the lead leg in a back turning step or make a rapid step change or side step - this will change your open side from one side to the other or move you out of the fighting channel - and you may be able to counter attack your opponent's counter attack. Or, jam your opponent after your attack, thus preventing a counter attack.
4. You must be prepared to deal with each eventuality.

### 903 Timing the Attack

#### Attack Diagram



**Execution Time vs. Reaction Time** - To be successful in the attack, your attack execution time must be less than your opponent's reaction time. You must bridge the gap from fighting distance to attack distance and attack before your opponent can detect your attack, decide what to do and react with a block, an evasive move or a counterattack.

Therefore, the time it takes you to bridge the gap and execute your attack must be less than your opponent's time of detecting your move and attack, and the time it takes your opponent to do something about it, like block, evade or jam your attack. To do this successfully, your attacks must be well practiced drills which you can execute explosively as a reflex action. The approach technique which you use to bridge the gap must flow smoothly into the attack technique. You must also use feints to confuse your opponent (to mask or hide your approach and the timing of your attack) and to make him or her start to think, which will only slow him or her down. This can only come from extensive practice.

**High Attacks** - High attacks to the head take more time to execute than body attacks - your leg has to travel farther (which takes more time) and work against muscles at the extremes of your range of motion (which slows the leg down a little). With a longer execution time for a high attack, your opponent has more time to block, evade or counter it. You will be more successful with high attacks against a slower or a weaker fighter or in combinations. Where abilities are about equal, be careful with high attacks as they may be easily countered, especially by quick slant roundhouse counter kicks under your extended high angle kicking leg.

There are several excellent times to attack your opponent. They are:

- a. The right time to attack your opponent is in moments of surprise and helplessness, when your opponent is physically or mentally off balance.
- b. The best time is when you can catch your opponent executing a move. It is hard to stop a move or kick in mid course when you are fully committed and mentally preoccupied with what you are doing, and to recover sufficiently to block or move out of harm's way. It is also demoralizing to have your move or attack suddenly stopped and reversed by an unexpected attack or counterattack.
- c. From a psychological perspective, you should attack when your opponent is preoccupied, discouraged, depressed, confused or undecided - at any time when your opponent is mentally off balance.

**Best Time to Attack** - Therefore, the best times to attack are when one of the following conditions is present:

- a. **Physically** - Attack an opponent:

(1) when your **opponent is open** and not likely to be able to block, evade and/or counter attack. You know you have the needed speed and can score before your opponent can react with a block or evade the attack.

(2) to **spoil your opponent's preparation** and movement against you. You attack just as your opponent prepares to move, moves or changes distance or direction.

(3) when your **opponent is off balance**.

(4) when your opponent is **committed to or in the course of doing something** (i.e., taking a step, doing a step change, etc).

(5) **after your opponent's attack is delivered**, while the kicking leg is still stretched out at the end of the kick and your opponent is out of proper fighting stance and off balance, and either before or as your opponent recovers to fighting position on the completion of his or her attack.' I'

#### **b. Mentally**

(1) attack when your **opponent is distracted, discouraged, or preoccupied**.

(2) attack when your **opponent is not concentrating or paying attention**.

**Worst Time to Attack - The worst time to attack is to attack straight at a ready and waiting opponent**, which means an opponent who is in the fighting stance, waiting for and ready to counter your move. ***This is an especially bad move to consider when facing a counter fighter who wants you to attack.*** If you attack your opponent at this point, you will likely be attacking right into his or her strength - defenses and counterattacks. What you must do to attack in such a case is to first do a preparatory movement such as a draw to trigger your opponent's counter attack. Once your opponent has committed himself or herself to a reaction, you then counter attack the reaction. Or, use a technique such as an angle change - you do a side step and you force your opponent to move or turn toward you, and you attack as the opponent's turning move is being made. **Always attack a weakness - a mistake or an opening. Never attack into your opponent's strength (defense and counters) unless you know that you can beat your opponent with speed - which your attack will connect before your opponent can react.**

## **Part 2 - The Tactics of Attack**

### **904 The Tactics of Attack**

An attack is a three part activity which takes place as follows:

#### **a. Part 1 – Observe, Test, Recognize, Select and Prepare**

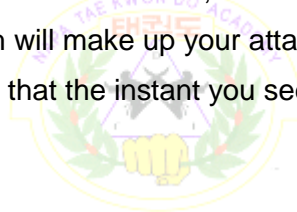
**Observe** - Watch for your opening and! or the circumstances, mistakes or weaknesses which will allow you to create it.

**Test** - Try a feint or move and note your opponent's reactions to your feints and actions. Watch to see if you can create an opening with your feint or move.

**Exploit Your Opponent's Moves** - Your attack must correspond to your opponent's movements. Select the right attack technique to score on the target. Your attack must exploit your opponent's rhythm and cadence, to either break his or her rhythm and attack as he or she is adjusting, or to catch your opponent half way through an attack or movement.

**Recognize the Attack Opportunity** - Watch for and recognize the opportunity which your opponent has left open or which you have selected, been waiting for or which you have set up.

**Select** - Based on your observations and tests, decide on what you will do. Select the well rehearsed attack or combination which will make up your attack. (You must have well practiced attacks against various openings such that the instant you see the opening, your attack is an instantaneous reflex reaction.)



**Prepare** - Make your preparatory movement such as a feint or angle change to break your opponent's rhythm and his or her set up, and make him or her move.

**b. Part 2 - Decide.** This is a split second reaction decision. When you see the attack opportunity, you must make a lightning fast, "go" or a "no go" decision.

**Go** - If everything is right or if the risk of being blocked or missing your attack is acceptable, you decide to "go" for it.

**No Go** - If not, you decide that this is a "no go". You abort the attack and begin work on a new attack opportunity.

**c. Part 3 - Execute.**

You attack swiftly, explosively, decisively, and confidently. You must have a number of well practiced attack drills which you can explosively deliver as a reflex action in the minimum time.

Explosively make whatever preparatory movement you need to place your opponent where you want. Feint, move in, angle in to position yourself for the attack. Attack Steps: In the attack, make your steps and moves quick, rapid, small steps which are easy to change if you get surprised. Small steps will also help to preserve your balance. You must remain relaxed and loose, exploding into the attack. Relaxation will help with smoothness, precision and speed. Be quick and direct. Keep your steps to a minimum - more steps take more time.

## **905 Explosive Start in the Attack**

This is an excellent quick attack technique out of a bouncing pattern.

**Transitioning from Bounce to Attack** - Your opponent will be expecting your bouncing pattern to continue. In his or her mind, your opponent will be expecting a continuation of the up and down motion. It will take your opponent's mind a split second to realize that you have not gone back up on your bounce, but that you have started forward in an attack. After your opponent realizes that you are on the attack, your opponent will start to react by doing one of a move, jam, evade, stop hit or counterattack. **You must bridge the gap between fighting distance and attack distance and execute your attack in that split second where your opponent first realizes that you are coming at him or her and not bouncing back up,** and where your opponent starts to try to do something about it. If you are faster, your attack will succeed. If not, your opponent will be able to jam, evade, block or counterattack you.

**Transitioning Speed** - What you are trying to do is to minimize the transition time between changing from the up and down motion of the bounce, to the forward movement of the attack. **The faster you can do this, the less reaction time you will allow your opponent and the more likely you are to succeed.** What you must not do is to stop your bounce and then move forward into the attack.

This takes extra time to execute, and your opponent will use this extra time to move, jam, stop hit or counter attack your attack.

**Explosive Forward Movement** - Rhythm is extremely important to get the right explosive start in the attack. **To get an explosive start in the attack, you must initiate your attack from the top of your bounce.**

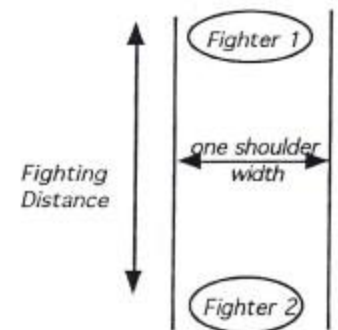


- a. As you are coming down in your bounce, you begin to push off **with your rear foot to give you forward motion.**
- b. As you are pushing off with your rear foot, **keep your weight off of your lead foot.** Keep it off the floor and slide it forward as far as you would if you were to take a sliding step forward.
- c. **Once your lead foot has completed the forward slide, plant it and initiate a lead leg kick** - a step up slant roundhouse kick, a lead leg step up axe kick, a lead leg hopping push kick or a sliding rear leg kick.

**Explosive Start from a Step Change** - Another way to set up the explosive start is to use it coming off a step change. Your feet will change from front to rear in the step change. As the original lead foot comes back to the rear, you push off of this now rear foot and, sliding the new lead foot forward, execute a lead leg attack as described above. By quickly transitioning from the step change to the explosive attack, you may be able to catch your opponent by surprise.

## 906 The Fighting Channel

The fighting channel includes the area in which the two fighters will fight and exchange techniques with each other. The fighting channel is about one shoulder width wide. Most of the time, fighters are at fighting distance from each other in the fighting channel. When the fighters are maneuvering, they will often do this at a distance greater than fighting distance - maneuvering distance, where the fighters can be three or four meters apart - before moving back in to fighting distance. Hence, the length of the fighting channel will vary very often as the distance between the fighters' changes. The fighting channel may vary in length from contact distance to the width of the Contest Area (8 meters), but the width will remain constant - one shoulder width.



**The direction or orientation of the fighting channel** is the line between the two fighters - how they face each other. The direction or orientation of the fighting channel changes, as the fighters move.

- a. **You can move forward and backward in the fighting channel.** If you advance straight toward your opponent to attack, you move in the fighting channel. If you move straight back to evade an attack, you are staying in the fighting channel.

b. **You can move out of the fighting channel. If you make a lateral move such as a move to the side to side step or circle away, are stepping - 'outside of the fighting channel.** Lateral movement out of the initial fighting channel changes the line of direction between the two fighters and creates a new fighting channel. As the fighters realign themselves to face each other after they have completed their lateral moves, they are in a new fighting channel.

This is the basic idea of the angle change attack.

This type of lateral movement is often used to break your opponent's set up. When you move laterally out of the initial fighting channel, your opponent's attack or counter plan will no longer work because you have moved to a new line of direction and a new fighting channel. This means that your opponent has to turn to face you in the new fighting channel and to start over to develop a new set up.

What some fighters do is to rapidly move laterally to establish a new fighting channel and then quickly attack as their opponent is in the act of turning to face them in the new fighting channel. The aim is to catch your opponent in the turning motion when your opponent may not be ready to deal with your attack.

c. **The fighting channel can change almost continuously with very mobile fighters. Or, it can stay fairly constant if the fighters face each other in the same line without much lateral movement.** This latter case often occurs when there are two counter fighters involved in a match - each wants the other to make the first move so they can counter attack.

## **907 Attacks, Counter Attacks and the Fighting Channel**

**Most attacks are delivered in the fighting channel.** Direct attacks use speed to go straight at your opponent in the fighting channel and to complete your attack before your opponent can react, block or evade it. Feints are also used in direct attacks to confuse your opponent and to make your opponent hesitate. You exploit this moment of confusion and indecision to score with your attack. Combination attacks are most often practiced in a straight line to be delivered one after another in the fighting channel against an opponent who steps straight back.

**Some angle change attacks will deliberately come from outside the initial fighting channel.** Some fighters will often try to change the line of direction between the two fighters and the direction of the initial fighting channel through lateral movement which is part of an angle change attack maneuver. The fighter is then able to attack from a new angle where your defenses may be open.

**Counter-attacks are almost always delivered in the fighting channel as the opponent attacks in the fighting channel.** This is why it is important to either move laterally or to move back after a feint in your attack. If your move in or your feint makes your opponent counter with, for example, a back kick, and you stay where you are in the fighting channel after the move in or feint which made your opponent back kick, the odds are that your opponent will score with the back kick. When attacking, it is useful to use a lateral side step or angle change movement after the feint or step in. You have to do the feint/lateral move angle change combination with very fast "bang-bang" timing to move your body forward and then to the side and out of the initial fighting channel as your opponent is reacting with the back kick. Your body will be to the side in -a new fighting channel and the back kick will miss. Your opponent wide open for your counter kick as your opponent is stretched out with or in the act of recovering from his or her kick. Thus, the general rule is to feint/move laterally/attack in a rapid "bang bang" sequence without any pause whatsoever between the feint, lateral move and the attack. Do not give your opponent time to read what is happening and to react.

**907 Being Ready** - You must always be ready to exploit any opportunity to score when you are engaged in Taekwondo sparring. You must always be in fighting stance and ready to score a point, regardless of the distance between you and your opponent. All of your preparation is done and you are ready for any eventuality. You are always looking for opportunities, openings, actions and mistakes which you can exploit. You are always ready to do one or all of the following:

- a. attack
- b. block an attack and counter
- c. jam an attack (to break it up) and counter
- d. evade an attack (by moving back and/or to the side) to break your opponent's set up and to maneuver to a better position and to counter (if possible); or
- e. break up an attack with a stop hit and counter.

**909 Setting Up Your Opponent** - During the course of a match and in addition to being ready, each fighter will be trying to achieve his or her plan - to set the other fighter up for an attack or to

counter attack an expected attack. When you see the target or opening which you have been trying to create, you attack swiftly to score. To set up your opponent for your attack or counter, you want to do one or all of the following:

- a. Make your opponent react and attack your opponent during that reaction. You maneuver, and you use movement and feints to make your opponent move or commit him or herself to an action - to move in response to your move or feint, or to counter attack your move or feint. Once your opponent starts to move or react, you want to attack your opponent in the middle of a reaction move where he or she is committed to a move and likely ill prepared to deal with your attack.
- b. Force your opponent act without thinking. You want to force your opponent to move and/or to react act without thinking. You want your opponent to make a mistake or to leave a target open. Do not allow your opponent time to think. Do not pause between your moves. Pressure your opponent to react without any opportunity to think.
- c. Confuse your opponent. You want to create uncertainty, confusion and doubt in his or her mind as to your actions and intentions. Use steps and feints to confuse your opponent about the timing and the target of your attack Your opponent may hesitate, slow down or freeze up due to his or her confusion about what you are doing. Remember the left brain/right brain discussion in Chapter 4. If you can get your opponent confused and thinking about what you are doing, this will contribute to slowing down your opponent's reactions and speed.

**910 Breaking a Set Up** - You must be able to recognize and react to an opponent's attempt to set you up for an attack or a counter. This could be a move or feint which you can recognize and understand. Or, it could be something which you cannot easily recognize. You see an action or movement which you do not understand. When you see action or movement, whether you can read it or not, treat it as a set up and break up the set up. You can circle, jam or disengage and maneuver to disrupt or break up your opponent's attempts to set you up for an attack or counter. Make the preparation or the attack or counter fail. Take away from your opponent the opportunity to score which your opponent is trying to achieve.

The best advice to break a set up is

1. If you read the set up and see an opening, then attack or counter attack.
2. If there is no attack or counter attack opportunity or if you cannot read the set up, break the set up. Jam, circle away, or disengage and maneuver.

The easiest things to do to break up a set up and to cause your opponent to abandon his or her set up are

1. Back up and circle away from your opponent. Disengage and circle to maneuver and to change the direction of the fighting channel
2. Move laterally to either side, either straight to the side or to the side and back at a 45 degree angle
3. Jam your opponent to stop the set up and prevent the attack; or
4. React with a feint of your own to disrupt the set up.



### Part 3 - Attack Models

## 911 Attack Models

**Basic Attack Models** - There are three basic attack models:

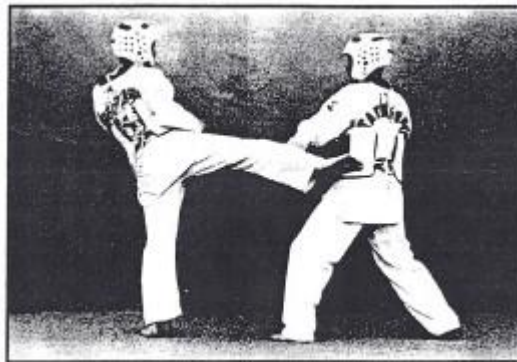
- a. two circular attack models (because the kicks used are forward turning or back turning kicks which travel in a circular motion, such as the roundhouse kick and the hook kick:
  - (1) the short side attack model,
  - (2) the open side attack model, and
- b. the straight line attack model (because the kicks travel in a straight line at the defender, such as the back kick, the push kick and the axe kick).

**The Basic Principles** - We will only consider the most common and basic attacks as a means to understanding the principles involved in attacking using each type of attack model. Later in this chapter, we will examine the most common attack kicks delivered in the three basic attack

directions. Once you understand these principles, you may be able to develop some unique approaches for yourself and be able to introduce more advanced techniques.

**Three Basic Attack Directions** - There are three basic directions from which your opponent can attack you or from which you can attack your opponent. They are:

- a. short side attack - this is usually a turning type of kick such as a slant roundhouse kick to the ribs or a high roundhouse kick to the head. These attacks are directed to the lead leg side of the body, the rib area on the side of the body or the head area, which are normally closer to the opponent. The short side attack approaches the body from an angle to the lead leg side of the body.



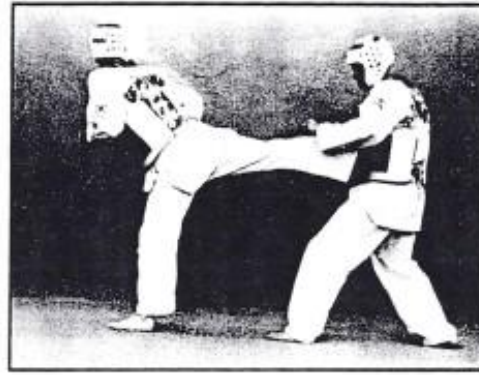
- b. open side attack - this is usually a turning kick (such as a roundhouse kick) directed to your open side or front of your body, including the stomach, abdomen and face area. The open side attack also approaches your body from an angle to the rear leg side of your body.



c. straight line attack - this is an attack which comes in a straight line from your opponent and is directed straight at your body or head. Direct attacks include kicks such as the push kick, the axe kick and the back kick which come straight at you. .



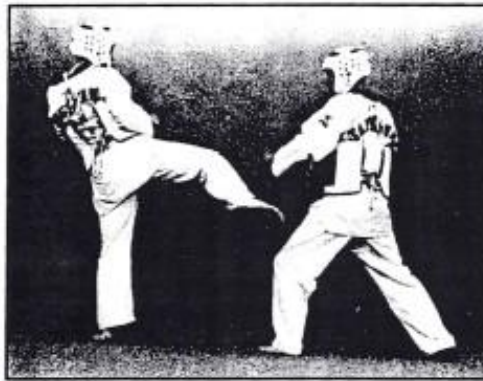
Push Kick



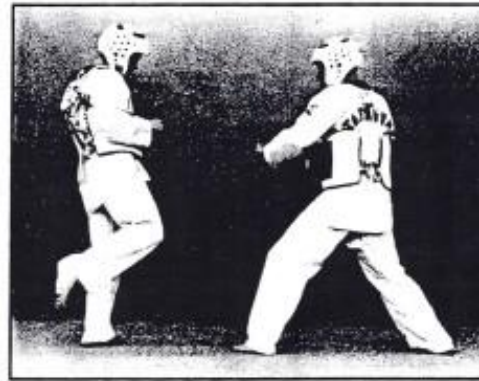
Back Kick

### 912 Short Side Attack Model

**Basic Direction of the Short Side Attack** - As you can see from the photos below, the short side attack can be delivered as a lead leg attack from open stance; or a rear leg attack: from dosed stance.



Lead Leg Attack from Open Stance



Rear Leg Attack from Closed Stance

**Note that, in both cases, the end body position is the same, with your opponent's open side on the same side as your open side, exposed to a forward counter attack from your rear leg. Your opponent is in an open stance position except that his or her closest leg, which is his or her kicking leg, is extended toward you rather than being on the ground.**



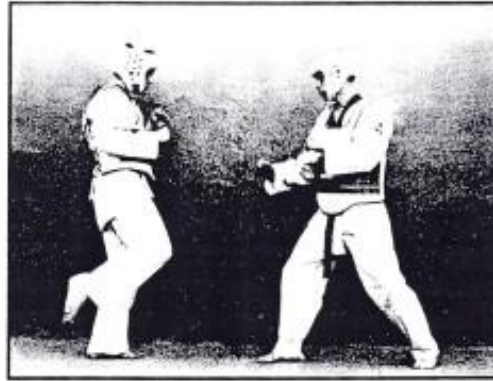
End Position for Short Side Attack

### 913 Open Side Attack Model

Basic Direction of the Open Side Attack - As you can see from the photos below, the open side attack can be delivered as a lead leg attack from closed stance; or a rear leg attack from open stance.

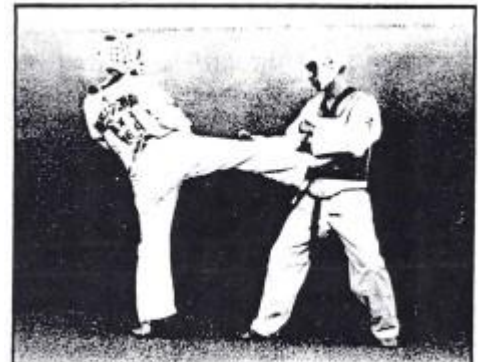


Lead Leg Attack from Closed Stance



Rear Leg Attack from Open Stance

Note that, in both cases, the end body position is the same, with your opponent's open side on the opposite side as your open side, leaving him or her exposed to a 180 degree back turning counter attack from your rear leg or a forward turning kick from your lead leg. Your opponent is in a closed stance position except that his or her kicking leg is extended toward you.



End Position for Open Side Attack

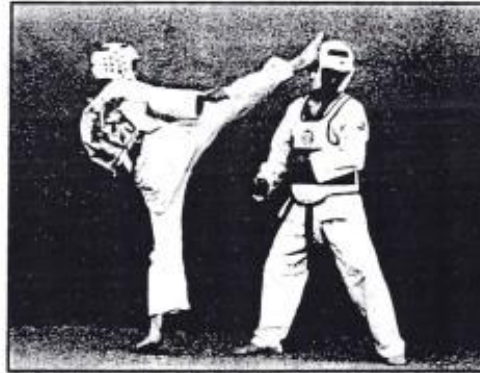


## 914 Straight Line Attack Model

**Basic Direction of the Straight Line Attack** - As you can see from the photos below showing the start of the kicks, the straight line attack can be delivered with either leg, as a lead or rear leg attack, and from either open or closed stance. In both photos, the fighter starts from left foot forward.



Lead Leg starts delivery of a Push Kick

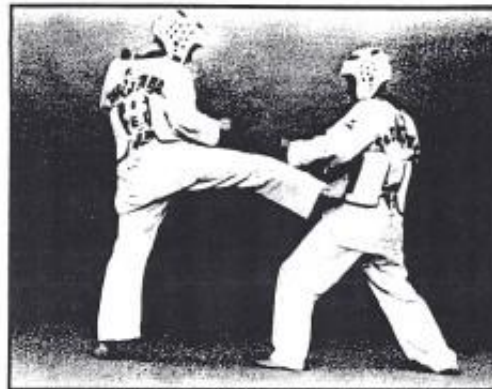


Rear Leg delivery of an Axe Kick

**Note:** It is more likely that a lead leg attack will be used from closed stance and a rear leg attack used from open stance. This puts the attacking leg on the same side as the defender's open side, and gives the attacker a better chance of scoring.



Closed Stance - Lead Leg Push Kick



Open Stance - Lead Leg Push Kick

## Part 4 - Attack Methods

### 915 Basic Attack Methods

There are four basic methods of attack:

a. **Direct Attack** - this may be a single or a combination attack on an opening perceived in the opponent's defenses. A direct attack is launched without a preparatory feint and goes directly at the target. It may include approach movement such as a step or a slide to move within range. Your aim is to beat your opponent with speed, such that you can move in and attack before your opponent can react. Direct attacks can also be used against an off balance or moving opponent.

b. **Feint Attack** - this is a feint followed by a direct attack. It is intended to deceive your opponent into opening his or her defenses, to make your opponent react with a move (a step back) or a block (which can leave another target open), to make your opponent make a mistake or to create an opening.

c. **Angle Change Attack** - this is an angle change followed by an attack. You attack either an opening from a new fighting channel, or you attack as your opponent is moving and adjusting to your angle change (by turning toward you or by backing up). Better still, try a feint-angle change attack to best confuse your opponent with feint plus angle change movement, and to quickly deliver the attack as your opponent is reacting to them.

d. **Drawing Attack** - this attack begins with the presentation of an opening to your opponent and, when your opponent responds, you hit your opponent with a specific, preplanned counter attack.

Drawing attacks will be discussed in detail in Chapter 11 on Counter Attacking, and will not be further discussed in this Chapter.

## 916 Direct Attack

**The Direct Attack** - A direct attack is targeted at an opening in your opponent's defenses. You see it and you go after it without any additional preparation, such as a feint or a draw to open your opponent's defenses. You rely on pure speed of attack to score on your opponent before your opponent can react with a block or evade the attack.

**Distance and Delivery** - Direct attacks can be delivered from fighting distance (which requires good speed), from attack distance or from close in distance:

- a. from fighting distance. you must first bridge the gap to attack distance with an approach move (step or slide). Once at attack distance, you execute your attack technique.
- b. from attack distance, you deliver your technique directly against the target which you see open, quickly and powerfully, recovering to fighting stance immediately.
- c. from close in distance. there is a small number of short range attacks which can be used, such as the short roundhouse kick (pulling the knee up and across as close as possible to the front of your body), the crescent and 180 back turning crescent kick, and the bent leg 180 wheel kick. **Alternatively, you can quickly move from close in distance back and/or to the side to attack distance and then deliver your attack.**

**Basic Direct Attack Strategy** - Most Direct Attacks are initiated from Fighting Distance. You have to first adjust your distance from Fighting Distance to Attack Distance, and then deliver the attack. You may also find yourself at Attack Distance where you can quickly attack, such as in a failed attack or in a clash situation. In this case, you just quickly kick when you see the opportunity. You could, in other cases find yourself at Close In Distance where you can kick with a short range technique, or you may have to move out to the side or back before kicking. In these cases, there is no thought of feint or maneuver to avoid the opponent's defenses - just move as fast as you can to adjust distance (if required) and connect as fast as you can with an attack.

**To execute a Direct Attack, you must do these three things in one quick and smooth sequence with no pause in between:**

1. **Rapidly move from fighting or close in distance to attack distance.**
2. **Rapidly transition from the stepping or sliding movement into the attack technique without even the slightest pause.**
3. **Rapidly deliver the attack technique.**

The Basic Direct Attacks are:

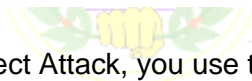
- a. **Shuffle Step Attack** In this Direct Attack, you use the Shuffle Step to bridge the Gap and move forward, or use the Shuffle Step to move back. You have to rapidly transition from the movement and momentum of the Shuffle Step into your attack technique.



From left foot forward Fighting Stance,

bring the rear foot forward.

Rather than step forward with the lead leg, kick. You can also step forward with the lead leg and kick with the rear leg.



- b. **Sliding Step Attack** - In this Direct Attack, you use the Sliding Step to adjust the distance forward or back, and then transition into the attack.



From left foot forward Fighting Stance,

slide the left foot forward.

Execute a rear leg forward or back turning kick, or a lead leg step up kick.

c. **Step-in Attack or Step Back Attack** - In this Direct Attack you take a forward turning step - to bridge the; Gap, Of 'a 'back turning step to add distance (from close in to attack distance), and then you kick.



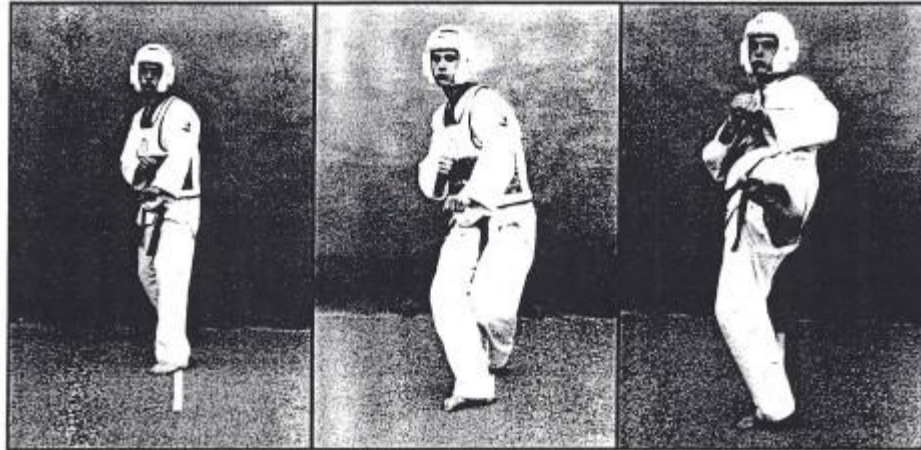
From left foot forward  
Fighting Stance,

make a right forward  
turning step

and kick with the left  
foot. You can use a  
forward turning kick  
(such as roundhouse) or  
a back turning kick  
(such as back or hook kick).

↑  
To do a step back  
attack, you would do  
the reverse, and draw  
your lead leg back in a  
back turning step.

d. **Running Step Attack** - This is a variation of the Step-in Attack, where you use a Running Step to cover more distance than a Forward Turning Step covers. Properly executed, it is also a bit faster than the Step In Attack because Running Step movement is a bit faster than normal Step In movement.



From left foot forward  
Fighting Stance,

take a running step  
forward

and execute a lead leg  
kick.

↑

Note that you do not bring your rear leg as far forward as in a normal Step In movement. You maintain your shoulder alignment, and your upper body remains in the same position as in Fighting Stance. Your hips may rotate slightly forward from Fighting Stance until they are almost square on to your opponent.

e. **Hopping Attack** - In this Direct Attack, you initiate your attacking technique by pumping the rear knee forward and up. This gives you forward momentum. But, hold your knee up and hold the kick. With the kicking leg extended and the knee up, you hop or slide toward your opponent on the supporting leg to the required Attack Distance. When within range, you quickly snap the extended leg into the kick to score.



From left foot forward  
Fighting Stance,

raise your right knee  
up and prepare to kick.  
Hop or slide forward  
on your supporting  
leg.

When within range,  
execute your kick.

**Note: With this hopping or sliding technique, you mask what kick you will deliver until the last minute. Slide or hop forward on your supporting leg with your knee up. Do not telegraph what kick you will deliver. At the last minute, once you are at Attack Distance, chose the right kick for the open target - push kick, round house, axe kick. From the position in the centre photo, you can even do a push kick/back kick or push kick/hook kick combination.**

## 917 Feint Attack

**Aim** - The aim of a feint is to do one or all of the following to your opponent:

- a. to distract your opponent's attention and to direct it away from an opening which you want to create and/or exploit.
- b. to confuse and deceive your opponent, throwing him or her off guard.
- c. to make your opponent hesitate for a split second before acting, because of your feint.
- d. to make your opponent move because your opponent believes that you are; attacking.

**Overloading Your Opponent's Senses** - A correctly executed feint tries to provide multiple inputs to your opponent's senses and to give your opponent many things to consider. You are trying to overload his senses with many stimuli, hopefully to create hesitation, indecision or confusion.

**Elements of the Feint** - A good feint involves all of the following six elements:

- a. **Motion** - you must move four things - the head, the hands, your body and your feet, all in one motion.
- b. **Sound** - you must do two things - ki-hap and stamp your foot simultaneously to create two sounds at the same time.

**The Typical Feint Attack Sequence** is designed to force a reaction in your opponent which you hope to be able to exploit. It is done as follows:

- a. first movement - feint - makes your opponent move or hesitate, or draws the defense toward it (draws a block). The first movement is designed to create confusion, hesitation, the desired opening or create the opportunity for the second movement.
- b. second movement - angle change and adjust distance - you normally move laterally out of the initial fighting channel or you can step back in the initial fighting channel to avoid a possible counter attack to your feint. Lateral movement creates a new fighting channel to which your opponent will have to adjust. You want to attack before or as your opponent is adjusting to this new fighting channel. You also combine your lateral movement with the required forward or backward movement to put you at Attack Distance in the new fighting channel.
- c. third movement - attack technique - is a quick direct attack to the opening or opportunity created.

**Note: If your opponent is confused by the feint and if you see the target or opening you want and if you are faster than your opponent, you can go directly to the direct attack after the feint. You can find out how your opponent will react by first testing with one or two "feints and observing your opponent's reactions. If you see hesitation or slow reaction, you could try to do a feint - direct attack without the lateral movement.**

**Realistic Feint Followed by Rapid Transition to Attack** - You must convince your opponent that your attack will come from one direction toward a given body area, and suddenly change your attack direction and technique toward a different target area. You must force your



opponent to move to the defense on the first movement. You must then transition to the second and third movements very quickly and without any pause whatsoever so you can seize the opportunity created by the feint and deliver your attack BEFORE your opponent can recover or adjust. If you pause, you will allow your opponent time to recover and you will lose the advantage which your feint has created for you.

1. **Never pause to watch what your opponent will do in response to any feint.**
2. **Test your opponent first with a feint and watch what your opponent does. Learn your opponent's typical reactions.**
3. **Do a second feint and transition into the attack, or angle change attack, or step change-attack, without the slightest pause.**

**USE COMPLEX FEINT ATTACK SEQUENCES TO CONFUSE YOUR OPPONENT AS MUCH AS POSSIBLE** - A series of very rapid and different moves may cause confusion and make your opponent hesitate for a split second while he or she tries to figure out what you are doing. You may see a puzzled expression or eyes drawn to your feint motion. Attack when you see this hesitation. Also, use step change and angle change to avoid counter attacks and to put you in the position to counter any counter attack.

1. **Use a feint - step change or turning step - attack sequence.**
2. **Use a feint - angle change or step change side step - attack sequence.**

**Change Cadence or Timing** - You can also work in a change of cadence or rhythm with a double feint to further confuse your opponent's sense of timing.

**Practice** - Just as you need lots of practice to be proficient with a given technique, you also need lots of practice with your feints and feint attacks. You must learn the body language of sparring to read your opponent's feints and to make good feints yourself.

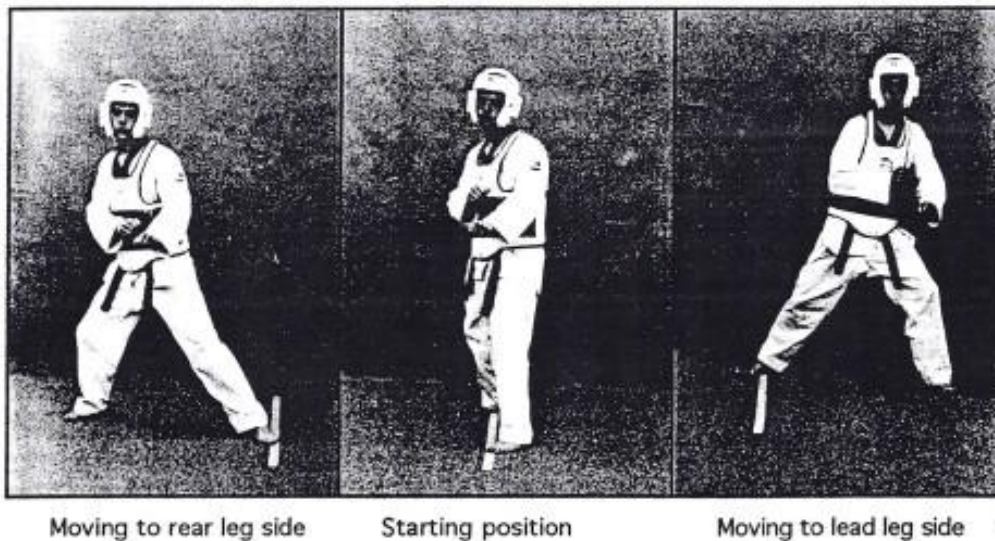
## 918 Angle Change Attacks

**The Angle Change Attack** - An Angle Change Attack is a combination of an Angle Change maneuver (which was described in Chapter 5) followed by an attack. You first change the line of direction and the fighting channel with your opponent to place yourself in a better position from which to attack. Then and without the slightest pause or hesitation and as your opponent reacts or

moves, you attack from that new position. Most often in Angle Change Attacks, Step Up kicks are used.

**Basic Angle Change Attack Technique** - In an angle change attack, you can move to either your lead leg side or your rear leg side. This was described in Chapter 5 and is summarized as shown below:

### Left Foot Forward



**Note that you first move the foot closest to the side' to which you wish to move.  
If you want to move to your lead leg side, you move the lead leg first.  
To move to the rear leg side, move the rear leg first.**

**Movement in the Angle Change** - In all Angle Change Attacks, you can move in many different directions:

- a. You can move laterally straight out to the side to either your lead leg or your rear leg side, and,
- b. You can also add forward or backward movement to the lateral movement - you can move to the side and forward, or you can move to the side and backwards.

The direction in which you will move will be determined by exactly where you place your foot as you take your first step to the side. If your opponent is attacking and you want to counter attack, you will want to move slightly back and out to the side. If you want to move forward in the attack and use an Angle Change Attack, you would step forward (as in a Step In Attack)

and out to the side as well, moving forward toward your opponent but also laterally out of the fighting channel between you and your opponent.

**Adjusting Your Distance** - How you will move to adjust your distance will depend on what you need to do to get to or to maintain Attack Distance between you and your opponent. You can:

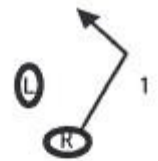
- a. move forward against a stationary opponent to bridge the gap;
- b. move laterally and/or back to keep your attack distance as your opponent moves in on you; and
- c. move back from close in distance to attack distance.

**Selecting the Adjustment** - Which one of these variants you do will depend on?

- a your current distance to your opponent;
- b. what your opponent is doing (staying put, backing up or attacking you); and
- c. how you have to adjust your' distance to move to Attack Distance:
  - (1) whether you have to advance a bit to bridge the Gap,
  - (2) whether you can simply move out to the side and stay in Fighting Distance, or
  - (3) whether you are at Close In Distance or are under attack and have to back up to get to Attack Distance to attack or counter attack.

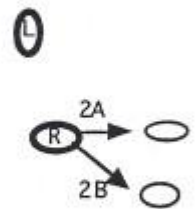
### 1. To attack from Fighting Distance

If you are attacking, you may want to move to the side and forward to both execute an angle change as well as bridge the gap.



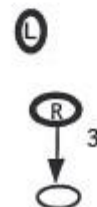
### 2. Attacking from Attack Distance or Counter Attacking

If your distance is correct or if you are under attack, you will normally move out to the side (2A) or to the side and rearward (2B). What you are doing is either setting up for or evading the attack, and adjusting your distance so that your attack will connect.



### 3. Attacking from Close in Distance

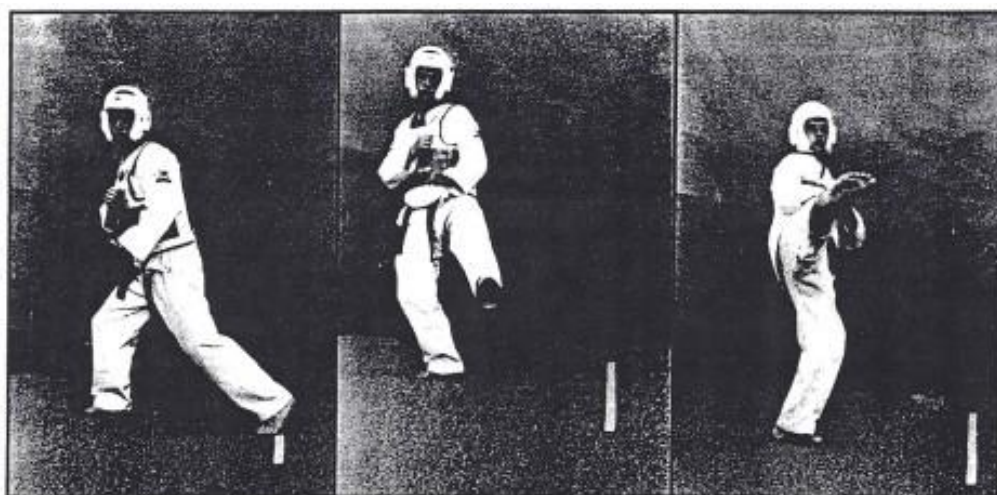
You must step back to move from close in distance to attack distance prior to initiating your attack.



**Five Basic Types of Angle Change Attacks** -The five Angle Change Attacks described below are combinations of basic movements which you have previously seen. Each Angle Change Attack consists of one to three stepping movements and a step up kicking technique. Only one side, one leg or one variation of these techniques will be shown. Once you understand it, you will be able to easily work out the other side and/or other leg variation on your own.

1. Basic Lead Leg or Rear Leg Angle Change Attack This attack technique is basically a lateral move in the desired direction followed by a Step Up or Hopping Kick.

**Lead Leg Side - left foot forward**

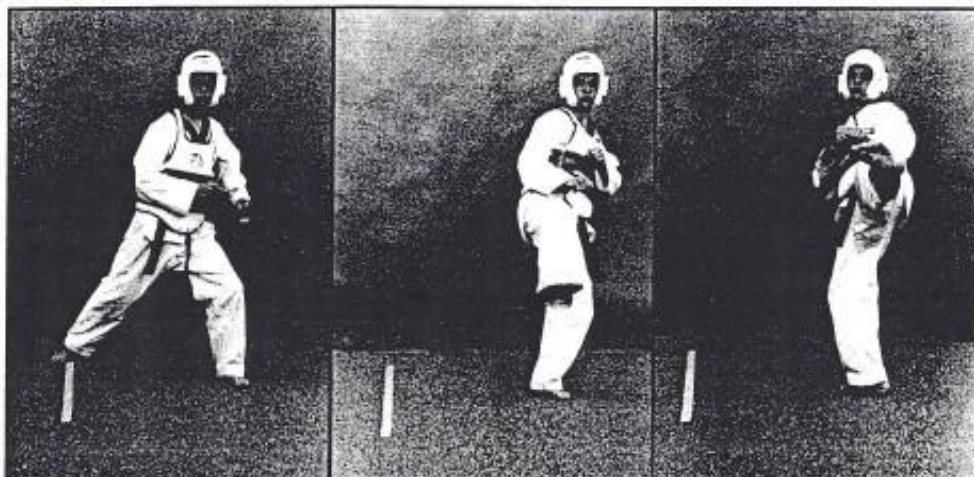


From fighting stance, step out to your rear leg side.

Bring your left foot toward the right and pump it toward opponent as in a step up kick.

Either do a rear leg step up kick or a lead leg hopping side, push or axe kick.

**Rear Leg Side- left foot forward**



From fighting stance, step out to your lead leg side.

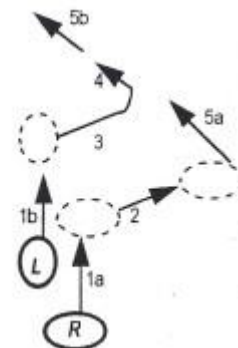
Bring your right foot toward the left and pump it toward your opponent (similar to the first move of a rear leg step up kick).

Either complete a rear leg step up kick or do a lead leg hopping side, push or axe kick.

2. **Shuffle Step Angle Change Attack** - This can be done to either the Lead Leg or Rear Leg Side. This is a simple combination of two basic moves - the Shuffle Step described earlier and the Basic Angle Change Attack described on the previous page.

**Left foot forward - angle change will be to rear leg side**

1. Shuffle Step forward (1 A, then 1 B).
2. Step out to rear leg side with right foot.
3. Draw left leg to right.
4. Pump left leg toward opponent.
5. Either complete rear leg step up kick (SA) or, touch the lead foot to the floor and lead leg hopping side, push or axe kick (5B).

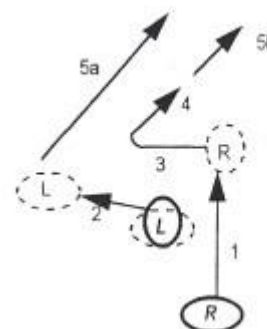


The most important thing about this sequence of two basic movements is that there be, as in any combination; **NO PAUSE WHATSOEVER** between the two movements. The Shuffle Step must flow immediately and quickly into the Basic Angle Change Attack.

3. **Forward Turning Step Angle Change Attack** - This can be done to the original lead/new rear leg side, or to the original rear/new lead leg side. Again, this is a combination of two previously seen moves - the forward turning step and the Basic Angle Change Attack.

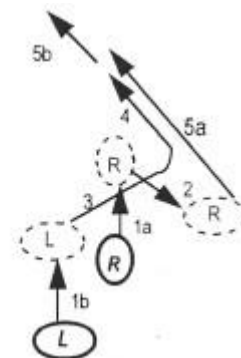
**Left foot forward and step out to left side**

1. Take a Forward Turning Step with your right foot.
2. Step out to left with left foot.
3. Draw right leg to left.
4. Pump right leg toward opponent.
5. Either complete a rear/left leg step up kick (SA) or touch the lead/right foot to the floor and a do a lead/right leg hopping side, push or axe kick.



4. **Sliding Angle Change to Lead Leg Side or to Rear Leg-Side (Right foot forward and step out to right side)**

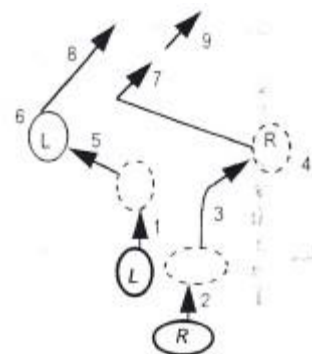
1. Do a forward Sliding Step (1 A then 1 B).
2. Step out to right with right foot.
3. Draw left leg to right.
4. Pump left leg toward opponent,
5. Either complete a rear leg step up kick (SA) or, touch the lead leg to the floor and do a lead leg hopping side, push or axe kick.



5. **Jet (or feint and reverse) Angle Change Attack to Lead or Rear Leg Side, you feint first to your rear leg side and then move laterally to your lead leg side, from which point you do a Step Up Kick or a lead leg Hopping Kick.** The difference between the two is the first step - a lead leg jet angle change attack uses a sliding step while a rear leg jet angle change attack uses a forward turning step.

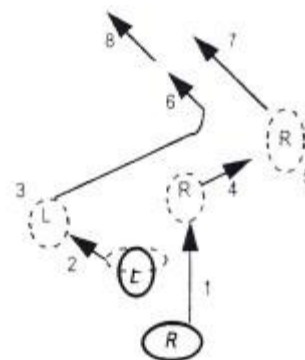
1. **Lead Leg Side Jet Angle Change Attack**

- a. Do a forward Sliding Step (1, 2).
- b. Step out to the rear leg side (3) as if to do a rear leg side angle change attack.
- c. Plant the rear leg (4) and quickly reverse direction; step out to the lead leg side (5).
- d. Plant the lead leg (6), pump the rear leg (7) and do a rear leg step up kick (8) or a lead leg hopping kick (9) (as in an angle change kick).



2. **Rear Leg Side Jet Angle Change Attack**

- a. Do a Forward Turning Step (1).
- b. Pushing off with the original rear leg, step out to the lead leg side (2) as if to do a rear leg side angle change attack.
- c. Plant the lead leg (3) and step off to quickly reverse direction to the rear leg side (4).
- d. Plant the rear leg (5), pump the lead leg (6) and execute a rear leg step up (7) or a hopping lead leg kick (8).



## 919 Pursuit Attack

**Use of Pursuit Attack** - The pursuit attack is used to follow up with an additional attack or attacks after you have scored with an attack or if your opponent has retreated out of range of your original attack or feint, when he backs up or circles away.

**Speed, Balance and Mobility** - Success in delivering pursuit attacks depends on excellent balance and mobility. After your first successful attack or feint, you must very rapidly regain your balance and stance to be able to explode into the follow up action of the pursuit attack. If you see an opening or opportunity as a result of your initial attack, you have to quickly capitalize on it before it is gone.

**Relentlessly pursue a Vulnerable Opponent** - If your opponent is off balance or backs up either in fear of your attack or disorganized as a result of your attack, your opponent will be vulnerable to more attacks. You must rapidly deliver a pursuit attack BEFORE he or she can adjust and/or recover. **You must keep attacking as long as there is a target open and as long as your opponent is off balance or moving. Keep going until the Referee yells "Kal-yea" (break) or until there is no target to attack. However, do not keep the sequence of attacks going for more than five or so seconds (this is due to the depletion of your anaerobic lactic energy system and the recovery time it will take to recharge (five to six times the length of the burst of energy)).**

**Types of Pursuit Attack** - The following three types of pursuit attack will demonstrate the concept of the pursuit attack:

- a. **Hopping Pursuit Attack** - Use a hopping attack, as previously described:
  - (1) Start your forward motion either with a hopping lead leg attack (such as a push kick) or with a rear leg attack such as a push kick.
  - (2) Keep the knee of your kicking leg up at least waist height.
  - (3) Using your forward momentum of either the hop or the forward motion of the pumped rear leg knee, bounce/hop forward on your supporting leg to bridge the gap to reach attack distance. Continue with this bounce/hop forward as your opponent starts to back up. You follow your opponent's backing movement with your forward hopping/bouncing movement on your supporting leg.

(4) Once in attack distance and with an open target, execute a lead leg kick (such as push kick, side kick, roundhouse or axe kick).

b. **"Touch and Go" Pursuit Attack**

(1) Start the "Touch and Go" Pursuit Attack with either a lead or rear leg kick, or even a feint kick.

(2) As your kicking leg nears or reaches full extension, quickly place the kicking leg foot on the ground and rapidly execute a lead leg hopping or step up kick (slant roundhouse, side kick, push kick, etc.)

*Note: This is especially effective against an opponent who has just moved back far enough out of range to evade your attack. You must be quick and follow up after the first attack or feint with the second lead leg attack before your opponent can recover, detect and react to what you are attempting to do.*

c. **Flying Pursuit Attack**

(1) **360 Side Kick variant against an open stance opponent**

(a) execute a lead leg Shuffle Step or Sliding Step, ending with a lead leg stamp and feint.

(b) as your opponent starts to back up with a Shuffle or Sliding Step, execute a 360 forward turning jumping side or back kick to your opponent's open side.

(c) execute a rear leg step up slant roundhouse kick as a follow up technique.

(2) **180 Back Kick against a closed stance opponent**

(a) execute a lead leg Shuffle Step or Sliding Step, ending up with a stamp or a feint.

(b) as your opponent starts to back up with a Shuffle Step or Sliding Step, execute a sliding (to obtain extra distance) 180 back turning back kick.

(c) execute a rear leg step up roundhouse kick as a follow up technique.

(3) **360 Jumping Back Turning (Step Up) Slant Roundhouse against a closed stance opponent**

(a) execute a lead leg Shuffle Step or Sliding Step, ending up with a stamp or a feint.



(b) as your opponent starts to back up with a Shuffle Step or Sliding Step, execute a 360 jumping back turning (step up) slant roundhouse kick to your opponent's open side.

(c) execute a sliding back turning (180) back kick as a follow up technique.

**(4) Flying Side Kick (head or upper body attack)**

(a) execute a lead leg Shuffle Step or Sliding Step, ending up with a stamp or a feint.

(b) as your opponent starts to back up with a Shuffle Step or Sliding Step, jump up with a rear leg flying side kick to the head or upper body.

*Note: This can be done against both open and closed stance opponents. Your aim is to knock your opponent down, out of bounds or to knock your opponent out.*



***Mastering Taekwondo Sparring: The Basics***

Brig. Gen. Robert K. Martineau with Master Tae Eun Lee, 8<sup>th</sup> Dan

## **Martial Arts - Train Without Pain**

Every martial artist, regardless of their style, is prone to injury. Most common martial art injuries can be avoided with correct training and are usually due to insufficient warm-up, improper stretching, and poor technique.

This article is intended to offer immediate guidance in order to prevent and alleviate pain and discomfort due to common injuries and is in no way a substitute for an examination by a qualified health professional. Often simple injuries if not immediately diagnosed can turn into serious injuries and visa versa. So remember that a delay in diagnosis can prolong healing and may lead to permanent damage.

As a martial artist you should extend your knowledge beyond your art and into the area of physical fitness training and body mechanics. Many traditional warm-up exercises and stretch routines are archaic, physically damaging and very counter productive to martial arts training. Lack of flexibility due to inefficient warm up and stretching is the main cause of poor physical performance as well as a reason for many strains and tear injuries. You should also aim to incorporate flexibility, strength and endurance conditioning into your martial art training.

Begin with a simple exercise that will gradually get the heart pumping and increase blood flow to your muscles. You need to raise the body's temperature by about 2° F, loosening and warming muscles and joints. You can tell when you are sufficiently warmed up when you begin to break a slight sweat.

- Muscles are able to stretch more easily and to contract more rapidly when warm. The faster muscle contracts, the stronger it becomes.
- The higher the temperature of muscle cells, the faster they are able to metabolize the oxygen and fuel they need.
- As muscles warm, the response to nerve impulses quickens, causing a faster contraction, which leads to quicker reflexes.

- Warming joints lubricates them, allowing them to move more freely with less energy expended. This protects the joints from excessive wear and tear.
- Warming up gradually increases the heart rate and prevents abnormal heart rhythms. Any sudden strenuous exercise can cause the heart to demand more oxygen than the circulatory system can provide, resulting in a strain on the heart.

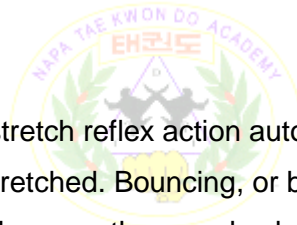
### **Purpose of stretching:**

- Reduce muscle tension
- Increase the movement of joints and muscles so that the body can work more efficiently
- Prevent muscle soreness and muscle tears
- Prevent muscle inflammation and facilitate recovery from soft tissue injuries
- Improve exercise technique by extending the range of motion
- Lengthen the muscle after use

Whenever a muscle is stretched, the stretch reflex action automatically contracts the stretch muscle, in order to protect it from being over stretched. Bouncing, or ballistic stretching, does more damage than not stretching at all. During each bounce, the muscle shortens which is the opposite result of what you are trying to achieve.

The muscle responds by lengthening slowly as in performing a static stretch. Hold the stretch still for a minimum of 20 seconds. Stretches should be slow, gentle and not forced. The stretches you choose should be related to the kind and type of activity you are going to perform. Stretch daily if you wish to increase your flexibility.

Remember not to compete during stretching exercises. You should not compare your progress to that of another person if you're in class. Stretching beyond your limits can lead to injury and loss of any gains you will have made. You should always alternate your stretches from one muscle group to another, ensuring that they are progressive. If you are an exceptionally flexible person, you should take a great deal of care not to stretch too far because there is also a danger of injury through dislocation.



## Cool Down/Post Training Stretch

When we stretch correctly, most of our muscles are loose and flexible. As we train, we exert force on these joints and these muscles tense up and contract to protect the improper rotation of joints, and soon these muscles can be even tighter than before we began our initial stretch. This tightening of small motion joints is particularly important in our back. Whenever we kick the heavy bag in martial arts training our body's joints adjust to compensate for the force load. Vertebrae shift to take up the shock of our feet/legs striking the bag or when we train with weights.

The main reason we stretch should not only be to prevent injury but to enable us to gain flexibility and to restore the looseness of the muscles we have caused to tighten. The post exercise or a cool down stretch ensures this. The proper cool down is to gradually decrease the amount of physical activity but to continue to do enough to generate heat in the main muscles you had been using. You then allow those muscles that are already loose to contract slowly while you loosen up the contracted muscles. When we do not stretch out these muscles and ligaments, they naturally tend to shorten, and with time and age this eventually causes a decrease in flexibility! Stretching facilitates recovery by regulating muscle tension, relieving muscle spasms and improving blood flow into your muscles.

Some martial artists are more prone to injury than others. Those that have weaker joints may require extra strengthening exercise to protect the ligaments in their joints. Those that are prone to muscle pulls and tears will need to work more diligently to ensure adequate warm-ups and thorough stretching. Prior injuries will weaken an area of the body and additional strengthening may be required. Some martial artists compete at high levels, which increases their chances of physical strain and injury.

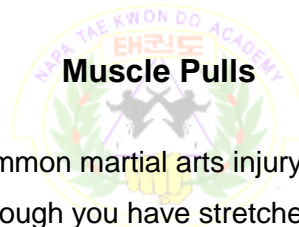
## Sore Muscles

As a martial artist, you may on occasion experience "delayed onset muscle soreness" (DOMS) a day or two after a strenuous training session. DOMS usually disappears by itself within a few days but mild exercise and hot baths may help relieve the soreness. The sensation of pain and soreness comes due to the pressure of localized edema (fluid retention) on nerve endings, not by the muscle damage itself or by the build up of lactic acid. Lactic acid is a by-product of anaerobic glycolysis (the conversion of glucose into pyruvate).

If adequate oxygen is not available, lactic acid is produced and begins to accumulate in the muscles. Lactic acid is that "burning" felt in muscles during intense exercise. This muscle burn is the result of a change in muscular acidity. Only through proper training can you increase your aerobic capacity, which will produce less lactic acid. Fuel for muscle action comes from the deployment of fatty acids and glucose accompanied by oxygen. Glucose emanates from glycogen, which is stored muscle fuel derived from carbohydrates in your diet.

If oxygen is lacking due to improper warm-up, then oxygen will be deficient, causing the muscles to get energy by converting glucose to lactic acid. Lactic acid is a waste product or toxin that causes muscle to fatigue and ultimately fail. You can reduce the lactic acid build up faster if you perform light exercise after an intense workout and continue to move slowly until your heart rate lessens.

You can also optimize the recovery process by drinking lots of water and including a post workout snack that contains protein. During intense training you are utilizing your muscle glycogen stores and traumatizing your muscle cells. This trauma can lead to muscle soreness and the increased need to rebuild protein.



A muscle pull is probably the most common martial arts injury next to getting a bruise. Inevitably during the course of your training, although you have stretched properly, you may still pull a muscle from overuse, fatigue, or injury.

What exactly happens when you pull a muscle? A muscle pull occurs when a sudden, severe force is applied to the muscle and the fibers are stretched beyond their capacity. If most of the fibers are over-stretched and just a few are torn, you have a muscle pull. If many of the fibers are torn, then it becomes a muscle tear.

The treatment for a muscle pull or tear is to apply ice. This relaxes the muscle and helps relieve any spasm. Apply ice to the injured body part and rest it until the pain and swelling reduce. You should apply the ice for about 20 minutes at a time for several days to reduce inflammation. Then you can start stretching the body part gently.

It is very important to stretch the muscle while it heals. A pulled muscle usually goes into spasm, which is its protective mechanism causing the stretched muscle fibers to contract. If these fibers are

not gradually re-lengthened, the muscle will pull again upon use because it will have healed in a shortened state.

If you stretch the healing muscle gently and gradually, you'll decrease your chances of re-injury. You can return to full training when you are able to stretch the injured body part without pain as far as you can stretch the healthy one on the other side of the body.

## **Muscle Spasms**

Noticing pain days after training can be an indication that you have a delayed muscle-spasm rather than torn muscle fibers. Most muscle injuries result in some degree of spasm or tightness. Some mild muscle "pulls" actually end up to be low-grade spasms. If you are not sure when the muscle began to hurt, you probably have not torn the muscle.

Pain killers or an anti-inflammatory taken as soon as possible after a muscle spasm starts, will help prevent torn muscles from going into spasm. Next follow a gradual exercise program that uses a combination of icing and stretching.

Apply ice to the muscle to numb it and then massage the muscle with the ice until it is numb. Next, start moving the sore muscle until you begin to feel tightness or pain. When the pain disappears, hold the injured body part in that position for a 20-second static stretch. A few moments later, contract the muscle slowly but fully, and hold for about 5 seconds. This isometric contraction aids in the relaxation of the muscle. Now move the body part again until you feel tightness or pain. Hold the body part for 10 seconds and then contract the muscle for 5 seconds. Repeat the stretch and contraction again, and then stretch the muscle one last time. Let the body part rest naturally for 20 seconds and repeat the entire exercise. Re-numb the muscle between sessions if needed. This method of icing and stretching can also be used initially in muscle pulls and tears. Within two or three days, the dull ache of the muscle spasm will be partially relieved. Then you can gradually resume training. Using a sports liniment also helps to relieve the aches and pains of training. Working it into muscles may help to relax the muscle and increase blood flow to the sore area.

Tiger Balm, a form of hot liniment, can also be used as a warm-up aid. Besides helping to relax tight muscles and increase blood circulation, it may shorten your warm-up time, particularly in cold weather. Applying after warm-down may help increase blood flow which will reduce the your chances of muscle soreness. A proper warm-up raises the overall body temperature, not in one particular muscle group. Using a hot liniment such as Tiger balm can be viewed as a passive warm-

up for one body part, say your hamstrings, but should not be used as a replacement for a proper warm-up routine prior to training. You can prevent sore muscles by warming up before you train and cool down afterward. Include at least a few minutes of movement with each of the major muscle groups; the calves, thighs, hips, back, abdomen, chest, and arms.

## **Muscle Treatments**

Several studies have found that taking anti-inflammatory drugs such as aspirin after exercise reduces muscle soreness and improves your range of motion a day or two later. Aspirin kills pain and also reduces inflammation. It can have severe gastric-intestinal side effects, irritating the stomach and cause bleeding as well as ulcers. Aspirin can also interfere with the production of the coating that protects the stomach and intestine from stomach acid so use buffered or enteric-coated aspirin. Aspirin also interferes with blood clotting and should not be used for injuries in which the skin is broken and bleeding is evident.

Acetaminophen has the same pain-killing effects as aspirin for most people but does not have as much of an anti-inflammatory effect. They are less irritating to the stomach and have no anti-clotting effect. Ibuprofen is the active ingredient in non-steroid anti-inflammatory agents. There are numerous products containing this ingredient and all have very strong anti-inflammatory and pain-relieving properties. Do not to take aspirin along with anti-inflammatory agents. The two are chemically similar; adding one to the other could lead to a toxic reaction. So, for example, if you are taking ibuprofen for sore muscles and you get a headache, take acetaminophen instead of aspirin.

There are many natural pain relievers and injury prevention in supplement form.

- Bromelain, an enzyme derived from pineapple, picks up all the debris floating around your damaged muscle. When you overwork a muscle enough to cause pain, bits of muscle fiber actually break off. These tiny scraps of protein may clog the muscle and cause pain and inflammation. Because it's an enzyme, bromelain helps by breaking down these proteins and digesting them. Once the waste products are eliminated, pain and tightness go away.
- Ginger, a natural ibuprofen, is well known for its anti-inflammatory properties. Like bromelain, it also contains an enzyme that can break down protein. In ginger, this enzyme is zingibain. Ginger (500 mg) also contains anti-oxidants, which help neutralize the free-roaming, unstable molecules called free radicals that play a role in causing inflammation.

- Siberian Ginseng, an herb, helps the adrenal glands produce more stress hormones. These stress hormones help your body recover more quickly from the effects of strenuous or muscle straining exercise. Although you may have to take irregularly for a month before it begins to yield benefits, clinical studies do suggest that ginseng improves training performance.
- Anti-Oxidants, like supplements of vitamins C and E, should be taken regularly because your muscles tend to produce more free radicals when you exercise. A healthy supply of these nutrients will help minimize pain the day after your workout and will speed the healing process as your body rebuilds its muscle tissue.

In contact and fight-oriented styles there are likely to be more bumps and bruises as well as the more serious broken knuckles, toes etc. The martial artist must understand that the body can take extreme impact when extremely conditioned. It is the mindset to push the body to its physical limits. This is evident with board breaking. Given the choice not to break thereby avoiding injury, martial artists take the risk. The end result may be a successful break, which in their minds is well worth all their pain and injury.



### Reduce Swelling

The universally known treatment of RICE stands for rest, ice, compression, and elevation. The combination of all four reduces swelling. Swelling occurs when blood and fluids leak into the injured area, which is most often a joint. A swollen joint has limited function so it is best to keep your swelling down to a minimum. If you follow the RICE procedure you can prevent further swelling which will increase your recovery time.

- Resting the injury cuts down the circulation to the area. When small blood vessels are torn, movement of the extremity prevents them from sealing up. So to avoid further complications and bleeding keep the injured area still.
- Ice constricts blood vessels when first applied. Icing limits the bleeding into the affected area, which in turn reduces swelling. It also prevents further bleeding which can cause calcium deposits to form in an around injured area later on.
- Compressing the swollen area with an elastic bandage limits the area available for fluid to leak into making it difficult for fluid to leak into area. A bandage will also protect and support the injury. Do not keep it wrapped all the time especially not when sleeping.



- Elevating the damaged area will also decrease blood flow. The heart has to pump harder against gravity if the injured area is raised to a level higher than the heart helping accumulated fluid to flow away from the injured area.

Applying heat to an injury should be avoided. Direct heat will dilate the blood vessels around the injury, leading to more swelling, muscle spasm and increased pain. If the injury does not improve in a day or so following the RICE treatment, have it checked out by a doctor, chiropractic physician or doctor of osteopathy. X-rays may be needed to check for bone fractures or severely torn soft tissues.

Some styles are more contact and fight-oriented and injuries seem to be more common and much more serious (broken nose, toes, ribs etc.) but the frequency of injury does not lessen the pain. Recent research findings have indicated that the injury rate associated with martial arts is comparable to the risk of injury in contact sports like football and rugby, and higher than other popular sports such as running, racquetball, and tennis.

Similarly to those engaged in sports, we martial artists have an addiction. If we miss even one day of training, we feel it will put us behind schedule. We will not be ready in time for our next grading or competition. We must bear in mind that rest is also an important part of your training program and an injury prevention in itself. Rest helps your performance in the long run, while assisting the injury to heal.

If there is pain associated with an injury it is the body's way of telling you that there is something wrong. The pain is a protection device to prevent further damage. Obey your physical warning signs and don't ignore your injury until it becomes chronic. See your doctor or kinesiologist regularly.

*By Deb Russell, III Dan Black Belt (taekwondo) and Certified Personal Trainer*

*"Taekwondo | Tae Kwon Do | Sports & Fitness | Martial Arts | Martial Arts Training," n.d.*

<http://www.taekwondo-network.com/>

## Types Of Stretching Exercises

### *What is static stretching?*

Static, or isometric stretching is a type of stretching where the muscle is stretched until you feel a gentle 'pull', or stretch on the muscle. The stretch is then held for a period of time, usually upwards of 10 seconds before relaxing the muscle.

### *Dynamic stretching*

This type of stretching is very much in fashion these days, particularly in sport for warming up. It involves stretching your muscles whilst moving, either by leg swings, or by performing sports specific drills.

- It works 'with' sensors in the muscle called muscle spindles.
- Muscle spindles are sensors within the muscle which sense the speed a muscle is being stretched.

*A muscle can be statically flexible but then if suddenly asked to move at speed then muscle spindles may kick in to prevent your muscles lengthening. This is when muscle strains can occur.*

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### **PNF Stretching**

PNF stands for Proprioceptive Neuromuscular Facilitation and can take on several forms including hold-relax; contract-relax; and rhythmic initiation.

- PNF started to become popular in the 1960s and has since become a common treatment for many physiotherapists and other sports injury professionals.
- PNF can be either completely passive (meaning the therapist moves the limb through its ranges of motion) or active assisted, in which the athlete plays a role in the treatment.
- In this case, it requires an isometric contraction before the stretch.

So for example, to use a hold-relax PNF technique on the hamstrings, the athlete would lay on the back and raise the straight leg up off the bed (contracting the hip flexors Rectus Femoris and Iliopsoas) to the starting position. From here, the therapist or partner provides resistance as the athlete isometrically contracts the hamstrings (as if trying to push the foot back down to the floor) for a minimum of 6 seconds. Following this, the athlete contracts the hip flexors again to raise the leg higher and further stretch the hamstrings.

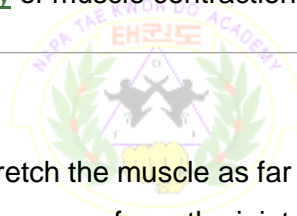
This works on the theories of reciprocal inhibition (or innervation) and post-isometric relaxation. Reciprocal inhibition is based on a reflex loop, controlled by the muscle spindles. When an agonist muscle contracts (for example the quads, causing knee extension), the antagonist's muscle is inhibited, causing it to relax (in this example the hamstrings), allowing the full movement of the antagonist muscle (knee extension). Post-isometric relaxation is thought to be controlled by the Golgi tendon organs, sensors within the muscle which are sensitive to muscle tension. When a muscle is contracted isometrically for a period of time, this results in an inhibition of the muscle, resulting in relaxation.

PNF can also be used for treatments other than stretching, for example, muscle strengthening in a rehabilitation setting. PNF in this sense involves spiral-diagonal movements, as are used in most daily and sporting activities. Very few activities use only one plane of movement, there is usually a combination of two or all three planes (flexion/extension; adduction/abduction; and rotation). For this reason, PNF incorporates these spiral-diagonal movements to help train the body in the way in which it is most often used.

This is related to [sliding filament theory](#) of muscle contraction.

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### ***Ballistic type stretching exercises***



This type of stretching is where you stretch the muscle as far as it is comfortable to do so. Then, at the the end range of movement you bounce or force the joint that little bit further.

- This is generally frowned on these days, because the act of forcing a muscle beyond its comfortable range can damage it.
- However, Martial artists and Ballet dancers (extreme joint range of movement is required) often include it in their stretching routines.
- It may also be used in rehabilitation to increase joint range of movement. But be careful!

An example of ballistic stretching is reaching over to touch your toes and bouncing to increase the range. This type of stretching is rarely recommended due to the injury possibilities and no beneficial effect over other, safer, forms of stretching such as PNF and dynamic stretches.

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### ***Muscle Energy Techniques***

Muscle Energy techniques (or MET's) are types of stretching exercises similar to PNF, and developed around the same time, in the world of Osteopathy. Like PNF, MET's use an isometric

contraction of the agonist prior to stretching. The difference is in the force of the isometric contraction, which in MET's are a lot lower. A MET stretch is performed in the following way, using the hamstrings as an example:

The therapist moves the hip into flexion, with the athlete on their back, until they encounter the point of resistance – where the movement stiffens, due to tightness in the hamstrings. They hold this position for 15-20 seconds. They then ease off slightly from the stretch and ask the athlete to try to push the leg back down to the couch, which causes an isometric contraction of the hamstrings. In MET's, this contraction should be a maximum of 20% of the athlete's total strength. This contraction is held for around 10 seconds, before the therapist asks them to relax and pushes the limb further, increasing the stretch, until resistance is felt once more. The process is usually repeated 3-5 times for each muscle.

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### ***Neural Stretching***

Neural stretching refers to stretching the structures of the nervous system. This is necessary for injuries where there is excess neural tension, for example muscle related sciatic pain.

- Examples also are commonly found in the neck, shoulder, or pelvis area.
- Neural stretches are adaptations of neural tension tests, such as the slump test and the upper limb tension test.
- The limb is taken to the point of stretch and held for a maximum of 10 seconds, although initially, this may be as little as 3-4 seconds to avoid causing damage to the nerves.
- Types of stretching like this should only be performed under the supervision of a qualified therapist.

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