

MARTIAL YOU ™

OLYMPIC TAEKWONDO PROGRAM STUDENT HANDBOOK & CURRICULUM GUIDE

by Shawn L Hill

CONGRATULATIONS!

You've decided to take the plunge, learn something new, or maybe you're just getting back into training. Either way registering for classes is the first step to achieving great things. Now let's get you informed about our Olympic Taekwondo Program.

This curriculum guide / student handbook was created to help give you a decent idea of what to expect and what is expected within the program, though nothing is ever written in stone when it comes to martial arts systems. They are dynamic, always changing, and ever improving. Taekwondo is a good example of this dynamic change.

The best way to utilize the information in this booklet is as a basic guide; a framework if you will that defines the structure and outlines the process of learning Olympic Style Taekwondo. Techniques can be altered, movements tweaked and requirements modified over time. Many instructors of martial arts systems would not even dream about giving students documentation of any kind for curriculum. Those systems rely solely on instruction from a teacher or master and the student's knowledge is gained only through this interaction.

There is nothing wrong with that process. In fact, that way of teaching has served a lot of people very well over the years. For this program however, in this modern age of distraction, I feel it might serve to aid in the study for those students living truly busy life styles. Now, there is no substitute for dedication... let's get that out there. Anyone wanting to learn a martial arts system must dedicate time and effort to the study and practice. Otherwise it's not going to happen.

It's my intention to provide you with an edge, a guide that you can reference on the go to help you practice when you have a spare moment at hand. The next pages in this booklet will define the customs, etiquette, and basic requirements for this program to be used as a supplemental guide on top of learning directly from the program's instructor. If used properly, it should help make your learning process that much better of an experience.

Not all programs and systems are run exactly the same. If you are transitioning from another school, club, program to this program or find yourself transitioning from this program to another school, you will experience differences in curriculum, etiquette, customs and structure. Don't worry too much about that, the basics are the basics but each program and school tend to become personalized by the lead instructor.

This program follows some of the basic customs and etiquette but not all and maybe not exactly the same way others do. You will adapt quickly, trust me...



A FEW WORDS OF ADVICE BEFORE YOU BEGIN THE JOURNEY TO LEARN TAEKWONDO:

REMEMBER, this is for you so don't cheat yourself! Always push to give 100% during training and practice. This may seem like generic advice, but understand when folks become involved with structured programs, of any kind, they tend to become creatures of habit and may do just enough to get by or complete a task. That's not how it works in martial arts. You have to go beyond just getting by and beyond getting something good enough. Techniques are learned and then tweaked and refined over years and years of practice. Remember you're not doing this to pass a test or to get a belt; you're doing this to learn the art... period!

Practice at home and attend class as often as possible. The skills learned in any martial arts system need lots of attention and therefore you need to put aside a lot of practice time. Supplement every hour of class time with at least one or more hours of practice on your own. Honestly, for serious practitioners, one hour of class equals 4 or more hours of extra practice outside of class. **DO NOT** rely on classes alone. The classes are guides much like this booklet. A skill is taught and you must practice it.

Don't feel silly or stupid carrying out the etiquette and customs recognized by the system. You may feel odd at first saying yes sir or no ma'am to another person, unless of course you come from a military background. It may seem goofy to bow to another individual, a room, or to a group of people you don't know yet, but keep in mind that the etiquette and customs are followed for the purpose of fostering a respectful learning environment for everyone. Without this expected behavior, it would be next to impossible to run large classes where each person can hear instruction or see how to do something. Do not mistake respect for submissiveness. When you bow to another person, you are not pledging your obedience; you are acknowledging a respect for that individual. That's it.

Last, but not least, READ THIS WHOLE BOOKLET!

MARTIAL YOU



*“If you want something
you must go after it,
If something needs to be done
you just do it,
you don't hesitate, you don't question it,
you make a choice and you go for it.”*

Shawn Hill

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TAEKWONDO - KNOW YOUR ART!



So, you're going to be learning Olympic Style Taekwondo? Just what is Taekwondo? Secondly, what is Olympic Style Taekwondo? What does the word Taekwondo mean? Where does Taekwondo originate from and how old is it?

To answer those questions and a whole lot more I grabbed the actual description from the formal organization that governs the style of Taekwondo taught through this program, The World Taekwondo Federation known as The WTF.

"Taekwondo is one of the most systematic and scientific Korean traditional martial arts, that teaches more than physical fighting skills. It is a discipline that shows ways of enhancing our spirit and life through training our body and mind. Today, it has become a global sport that has gained an international reputation, and stands among the official

games in the Olympics.

Let's take a closer look at the meaning of the word "Tae" "Kwon" "Do." It is composed of three parts as shown in the English spelling, though it is one word in Korean. "Tae" means "foot," "leg," or "to step on"; "Kwon" means "fist," or "fight"; and "Do" means the "way" or "discipline." If we put these three parts together, we can see two important concepts behind "Tae Kwon Do".

First, Taekwondo is the right way of using Tae and Kwon 'fists and feet,' or all the parts of the body that are represented by fists and feet. Second, it is a way to control or calm down fights and keep the peace. This concept comes from the meaning of Tae Kwon 'to put fists under control' [or 'to step on fists']. Thus Taekwondo means "the right way of using all parts of the body to stop fights and help to build a better and more peaceful world."

Taekwondo has been developing with the 5000-year long history of Korea, being called by several different names in the course. In Korea, Taekwondo began as a defense martial art called "Subak" or "Taekkyon," and developed as a way of training body and mind in the ancient kingdom of Koguryo, under the name of "Sunbae." In the Shilla period, it had become the backbone of Hwarangdo that aimed at producing leaders of the country.

Taekwondo today is similar to the martial arts in other Oriental countries and shares some features with them, because in the course of its evolution it has gained many different styles that existed in the martial arts of the countries surrounding Korea, like Japan and China. But Taekwondo is very different from many such oriental martial arts. First, physically it is very dynamic with active movements that include a mirage of foot skills. Second, the principle physical movements are in simpatico with that of the mind and life as a whole. Third, it possesses dynamic poses from another perspective.

Taekwondo can be characterized by unity: the unity of body, mind, and life, and the unity of the pose "poomsae" and confrontation, and cracking down. When you do Taekwondo, you should make your mind peaceful and synchronize your mind with your movements, and extend this harmony to your life and society. This is how in Taekwondo the principle of physical movements, the principle of mind training, and the principle of life become one and the same. On the other hand, the right poomsae lead to the right confrontation, which will eventually produce great destructive power.

How come we reach such a unity in Taekwondo? Taekwondo is a way of life, much like having a job, raising a family, fighting for a cause, or any one of numerous raison d'etre. What makes Taekwondo different from these is that it is an activity for survival in extremely antagonistic situations. One must always overcome the enemy that is trying to cause harm. But simply winning a fight is not enough to guarantee one's safety, because the enemy may recuperate and attack again. Moreover, there may be many

other enemies than the one that was just defeated. One cannot ever feel safe unless one gains permanent peace. To attain this permanent or lasting peace, one needs unity. This is what Taekwondo aim for. Otherwise Taekwondo would be no different from any other street-fighting skills.

Taekwondo pursues harmonious growth and improvements of life through its unique activities. This is why one could say Taekwondo is a way of life. To ultimately enable ourselves to lead more valuable lives, we would do well by finding the guiding principles deeply hidden in Taekwondo.”



“There are two main branches of taekwondo development, which are not necessarily mutually exclusive: “Traditional taekwondo” typically refers to the martial art as it was established in the 1950s and 1960s in the South Korean military, and in various civilian organizations, including schools and universities. In particular, the names and symbolism of the traditional patterns often refer to elements of Korean history, culture and religious philosophy. Today, the Kukkiwon, or World Taekwondo Headquarters is the traditional center for Taekwondo in Korea.

“Sport taekwondo” has developed in the decades since the 1950s and may have a somewhat different focus, especially in terms of its emphasis on speed and competition (as in Olympic sparring). Sport taekwondo is in turn subdivided into two main styles; one derives from Kukkiwon, the source of the sparring system, sihap gyeonggi, which is now an event at the summer Olympic Games and which is governed by the World Taekwondo Federation (WTF). The other comes from the International Taekwon-Do Federation (ITF).”

This program covers WTF Olympic style taekwondo with 50 percent of the curriculum geared towards gaining traditional skillsets, (forms, self-defense, blocks, strikes, etc.), and 50 percent towards the Olympic sport training, (kicking drills, footwork, sparring, and competitions). This provides a good balance between the art aspects of taekwondo and what is considered the modern sport aspect. Also, always keep in mind that within the world of martial arts there are many styles and within each art, such as TAEKWONDO, there are many variations of that style. Not everyone learns or teaches by the same exact methods. Not everyone teaches or learns the same exact techniques and not everyone teaches the same exact way. As we said before, the martial arts systems are very dynamic and change or become personalized by those who oversee them.

VOLUNTEERING – COMMUNITY SERVICE & THIS PROGRAM



Volunteering is a concept that some may think of when doing a nice deed once in a while. Maybe volunteering to help a neighbor take their trash to the curb or volunteering to picking up a friend whose car broke down. Perhaps you've volunteered to let someone borrow money you'll most likely never see again. Although those are all very nice things to do for someone and they might fall under the category of "informal volunteering", they don't constitute the type of volunteering we'll be exploring in this guide and that will be required for this program.

Overall, volunteers play a huge role in helping to create healthy communities and in many cases volunteer involvement is crucial for a community's ability to exist, succeed and thrive. Without those everyday volunteers dedicating time and effort to address needs within their own neighborhoods, towns, cities, states or even the entire country they live in, the world might be a very different place.

So, how does volunteering relate to learning Olympic Style Taekwondo and this program? That's easy to answer... MARTIAL YOU is a nonprofit organization dedicated to community involvement and awareness. Our mission to promote the benefits of martial arts goes hand in hand with promoting community responsibility through community awareness. Having students get involved with charitable activities can help drive a sense of respect for others, the work they do, and the impact they have on the entire community.

As part of our efforts to reach out and help give back, we have integrated volunteer requirements for those enrolling in the martial arts program. Students who wish to test and receive promotion to the next rank must contribute a preset number of volunteer hours to a local charitable organization before doing so.

MARTIAL YOU will be working to create collaborations with local charities in order to create a consistent base of opportunities from which students can choose to dedicate their time and to make it easier for them to get started. However, students will not be limited to charities working directly with MARTIAL YOU, and may choose to volunteer their time with any local charity holding a 501c3 status.



Students and parents volunteering time to fix-up a run down room used for classes. June 2013

Now, finding time to volunteer these days doesn't seem to be all that easy. So many things to do, not enough time, and plenty of distractions keep a lot of us teetering more towards the edge of "I can't do it right now." This is a completely understandable train of thought, and I for one have battled with this three part balance scale of "what I need to do", "what I should do", and "what I want to do." Also, a common misconception that may discourage some is that volunteering will take up all their free time. This of course is just not true. The time dedicated to any volunteering is completely up to you. It can be as little as thirty minutes a month or as much as eight hours a day or anything in between. You decide.

THE IMPORTANCE AND IMPACT OF VOLUNTEERING

According to the annual [Volunteering and Civic Life in America](#) research by the Corporation for National and Community Service and the *National Conference on Citizenship*, including stats from The National Bureau of Labor, it's estimated that approximately 25.3 percent of US citizens volunteered through or for an organization at least once in 2013. That's about 62.8 million people who decided to give away some of their precious time for a cause. Roughly 7.7 Billion hours were donated by volunteers, and those hours tallied up to a value of about 173 billion dollars based on the Independent Sectors estimate of the average value of a volunteer hour.

In addition, more than 138 million Americans (62.5 percent) also engaged in "informal volunteering" in their communities, helping neighbors with such tasks as watching each other's children, helping with shopping, or house sitting. Other civic health indicators from the report found that two-thirds (68.5 percent) of Americans have dinner with their family virtually every day, while three in four (75.7 percent) see or hear from friends and family at least a few times a week, and more than a third (36.3 percent) are involved in a school, civic, recreational, religious, or other organization.

If those numbers alone don't resonate just how much volunteering is part of and needed by our society, let me give you some ideas about what these volunteers do.

Volunteers play a critical role in society whether they are actively donating time through formal organizations, ad hoc organizations, or participating in "informal volunteering" by providing personal care for those close to them such as neighbors, family, and friends, or maybe even complete strangers, in an effort to give back.

Volunteer tasks have a huge range from stuffing envelopes for an important cause to unloading a truck load of bottled water in a disaster zone and from providing home care for the elderly to piloting a plane to make sure a needy medical patient gets to a distant location for treatment.

Volunteers serve communities as volunteer fire fighters, man hotlines such as those for domestic violence and sexual assault organizations; participate in search and rescue activities, aid in disaster relief by getting crucial supplies where they need to be, deliver meals to the homeless, and they provide help to helpless.

Volunteers serve as coaches, mentors, teachers, tutors, and counselors for all age groups, the disabled and the financially challenged. Volunteers in the medical profession donate time to free clinics and provide medical knowledge and aid for victims of disasters all over the world. They work to help create public awareness for safety and health concerns.

Volunteers help to repair broken infrastructure, gain access to clean water, construct houses, schools and other facilities used daily. They work to patrol neighborhoods, parks, and streets to help keep them safe, and they are out walking dogs, taking tickets at performing arts events, giving tours at museums and organizing cultural festivals. The involvement is endless and the importance is, well, incalculable.



MARTIAL YOU's free community Halloween Event
organized and run by volunteers. October 2013

Think about what the world would be like without all the volunteers who dedicate time and effort on a daily basis. What if those volunteers all of a sudden stopped volunteering? What would happen to our neighborhoods, towns, cities, places of worship, libraries, state parks, and schools? What basic needs would we all have to do without? What opportunities to learn, grow, and thrive as a community, or as a whole society, would disappear?

Volunteers are all around us and whether we know it or not, we likely meet at least one every day. They are the silent unrecognized voices, givers, and heroes that are working non-stop to make sure life is good, for all of us!

Program students become part of that important force shaping the world by giving without the thought of receiving. Each testing period, depending on age and rank, those enrolled are required to provide between one and ten hours of volunteer time before promotion. It is our intent to foster community awareness and involvement through these requirements and it is our hope that getting students involved with charitable projects will result in them becoming better acquainted with their own local community and its needs, and perhaps may inspire volunteering above and beyond the program requirements

Required volunteer hours for each rank are listed on the belt requirements page.

THE ETIQUETTE WE OBSERVE – WHY IT MATTERS

Drawing upon multiple resources, including personal experience, I've put together a quick guide and explanation of etiquette. Because etiquette is literally the foundation upon which martial arts exists, and plays a huge role in every aspect of human life, it's important that I place the proper amount of emphasize on it. Let me start by quoting a good description I was able to find regarding the meaning and purpose behind what we call etiquette.

et-i-quette (noun)

the customary code of polite behavior in society or among members of a particular profession or group.



“Etiquette or “Ye” in Korean is an essential spirit in Taekwon-Do training. Taekwon-Do practice must begin and end with etiquette. Ye is an abbreviation of Kyongnye. Ye denotes the way that all human beings must follow. It’s considered the fundamental base on which human spirit stands. That is respect for humanity. Etiquette is an expression, through actions, of one’s mind respecting the other party’s personality, constituting a lofty and valuable basic attitude in a person. A code of etiquette is aimed at encouraging Taekwondoist to behave themselves like a person of etiquette, always trying hard to cultivate a righteous and decent character in them so that everyone throughout the world may follow their examples. Children especially need far more discipline and order. The child’s overflowing enthusiasm can be tempered only through reinforced moral education, which starts by the training of etiquette.”

“Etiquette should be based on an upright mind and modest attitude. One should get rid of mean attitudes, showing only modest attitudes, which is an important part of etiquette.

Decent and accurate speech, graceful conduct, upright and moderate attitudes are all the essentials of etiquette deserving a healthy modern life. Etiquette is also the source of maintaining harmony and solidarity for community life.”

Since “the martial arts” are made up of systems that teach physical and mental skills to students, in groups, or one on one, they need to be based on a desirable learning environment that works for both the teacher and the student. Because of this need, these arts have developed a behavioral etiquette based around the tenants or core beliefs of each system. This governing behavior encourages courtesy, humility, and respect through the entire process of learning and remains at the core of those arts.

The program you have enrolled in is no different and requires etiquette to be observed and practiced. Students must be allowed to thrive side by side, and in order to achieve this all students will be required to immerse themselves into the practice of this etiquette. Everyone involved must address and treat each other in a courteous and respectful manor. By keeping a solid foundation based on proper etiquette, a rewarding system is maintained that acknowledges those who work hard and helps keep structure and order for those trying to learn. Examples describing etiquette standards can be found all over and I just happen to have a few.

“Centuries old principles of oriental custom deem it disrespectful to sit down before one’s elder or senior sits down, or stand up before one’s elder or senior stands up. Traditional taekwondo classes employ examples of this type of etiquette and respect including: juniors always bowing prior to the senior bowing, juniors bowing lower than their senior does, rising up after the senior rises up, as well as kneeling down and standing up after the senior. It’s also considered disrespectful to issue commands to one’s senior. Therefore, the senior student only issues commands for the class to perform a particular motion after the instructor has already completed that motion.”



The etiquette we observe begins as soon as you step into the training area or what’s called the dojang for taekwondo. To encourage a respect for the dojang, the area where all students share challenges, work hard to improve upon themselves and help each other achieve goals, we start by acknowledging our appreciation for the art, the training space, its contents and those who occupy the dojang by bowing on the way in. This custom is also repeated any time a student or instructor must leave the dojang or re-enters. Upon walking out of the training area a student will stop at the doorway, turn and face the inside of the room and its occupants, bow, and then continue to step out.

It shouldn’t be a challenge to engage in proper etiquette because throughout the entire process of learning any martial art everyone is working and training with one another to achieve a common goal, learning the art and becoming better at it.

Be courteous by remaining silent while another speaks, show respect by shaking hands with fellow students, provide encouragement to those who struggle, and do your best to act in a civilized manner. Refer to instructors by their last names only (Mr. Hill, Mr. Smith, Mrs. Johns etc.) and answer questions as Yes or No Sir/Mam. Bow to senior ranks to acknowledge mutual respect and strive to be the best student possible.

Here are some great guidelines I was able to gather in order to give you a deeper insight into the etiquette that should be observed while in class.

SENIOR STUDENTS

“The most senior student’s responsibility is to assist the instructor by leading the class and issuing commands to the class on behalf of the instructor. It’s also the responsibility of the most senior colored belt students to ensure that those commands are followed in a rapid no nonsense manner. When represented properly, students will attempt to emulate examples of etiquette and respect set by their seniors and in a highly disciplined traditional martial arts class, this behavior is always present, and the responsibility falling upon the senior colored belt students becomes well known and understood.”

BOWING

“We always bow to our partner before and after we practice together. We bow to the instructor at the beginning and end of the class. We should wait until the instructor raises their head before we raise ours. We should always bow when they approach or leave a senior. When leaving a senior grade we should bow, take three steps back and then turn. We bow when entering and leaving the Dojang.”

NAMES

Never call a senior by their first name. Always Master, Mr., Miss or Ma’am. This applies both inside and outside of Taekwondo. If we meet our instructor in the street we still must call them by their second name otherwise they are just empty words in the Dojang.

SHAKING HANDS

When shaking hands with a senior place the back of the left hand under the right elbow and always wait until a senior offers to shake your hand.

SITTING DOWN

We should always offer our seat to a senior if they are without one. Never sit down before your seniors are seated.

STANDING UP

We should always stand up when a senior enters the room or approaches us. We never stand with our hands on our hips when in the presence of a senior.

WHEN NOT TO ASK A QUESTION

When learning in class it may become tempting to burst into a question. Refrain from doing so until the instructor asks if anyone has a question. Interrupting or speaking out of turn is considered disrespectful. Save questions for the proper time and if needed until after class when the instructor can address them.

NOT GETTING PERSONAL WITH THE INSTRUCTOR

One big *faux pas* is trying to get to know the instructor personally. Never ask what they did on the weekend, how life is or ask about who they are dating. Try to keep all questions within the context of the art itself. The student / instructor relationship is one of mutual respect but not personal. Becoming personal can damage this relationship.

QUICK TIPS FOR DOJANG ETIQUETTE

1. When students bow they should first stand to attention bending the elbows slightly.
2. In the dojang, while sitting in the company of senior members (senior means higher ranking TKD students or an elderly person) one must maintain proper posture. In case of any senior member entering the room one must stand immediately and bow. You take your seat only after the senior member has sat down.
3. When entering a dojang, bow first to the Instructor, then the assistant instructors and the flag. Even when visiting other martial arts dojangs, students must show proper respect and observe the traits of modesty and courtesy at all times.
4. In the dojang, you should refrain from making excessive noise and attempt to build a serious training environment.
5. Keep your uniform clean and neat out of respect for the art, yourself and all who aid in your learning.
6. Keep yourself clean and neat out of respect for all those you train with and are instructed by.

As reference for you I have found the official rules of etiquette established on May 7th 1971 by the Korean Taekwondo Association. As a courtesy I have included the entire list in this handbook so that new students and old alike can read about the formal expectations that this organization felt strong enough about that they created the list for all students to abide by. Though the scope of this guide is only to cover the expectations for this program and the behavior to be observed while involved, it gives a fascinating look into how etiquette should transcend beyond the classroom. As you read through the list, ask yourself if you or you know anyone who acts in the manners described.

KOREAN TAEKWONDO ASSOCIATION RULES OF ETIQUETTE

1 THE GREETING

There are two types of greetings in TAEKWONDO; the standing greeting (bow) & the kneeling greeting. Rendering standing greetings when a superior enters the room. Rendering kneeling greetings when after the standing greeting, if the superior sits on the floor. The standing greeting starts with the feet together. Arms to the side, fingers curled toward the legs so that the index fingers are touching the thumbs. Back straight, head and eyes to the front. To render a greeting with a bow: the back bent forward 15 degrees; head bent forward 45 degrees. After the bow, return to the standing position. To render a sitting greeting: by moving to the kneeling position; knees together, move the arms to the front & bend forward, place head on hands, then returns to the kneeling position.

2 TEACHER, STUDENT FORMALITIES DURING TRAINING

Before each training session, salute the flags with a low respectful bow. After saluting the flag, the lower ranking students must greet their superiors in order of rank, first the school master, the teacher, & then the individuals with a higher level of proficiency than oneself. During the training session, a student's behavior shall have control and show a high level of courtesy. Student uniforms will at all times be in serviceable condition. Uniforms will not to be worn in public except when absolutely necessary. It is important for the student to use discretion when speaking during the training session. Students should always use words implying respect & honor when speaking to superior. The superiors do not have to be so careful in their selection of words when speaking to students of lesser rank. While practitioners of TAEKWONDO are in uniform, the symbol of rank within the system takes precedence over respect for elders. However, when not in uniform, respect for age takes precedence over rank.

3 WEARING THE UNIFORM

Uniform neatness and cleanliness are of the utmost importance. During the training session, if an individual's uniform is to become out of place, he is to stop momentarily & turn so that others will not be able to see, then adjust the uniform. After the adjustments made, he returns to the practice.

4 HOME & SOCIAL BEHAVIOR

While in the home, at work, or while at social functions, it is important for the student to demonstrate high moral standards, and to show appropriate respect and consideration to others.

5 ETIQUETTE IN SPEECH

High levels of speech should always imply while speaking. The back should be straight, & the general attitude should be formal. The choice of words is important, being words of courtesy and respect. The voice should not be loud, & abusive words are not be tolerated. The student should be careful not to spit while speaking. The individual should not lose his integrity, wit, or sense of humor. The speaker should ensure to use the correct title for the person he is speaking too. Listening is essential & shows respect. It is not appropriate to stare or interrupt. It is not appropriate to touch the individual you are speaking to, & it is not correct to use hand gestures.

6 APPEARANCE

In social situations, it is important to be conscious of appearance. The type, fitting, & style of clothes should be conservative. During ceremonies & other formal occasions, the students of TAEKWONDO should always wear the appropriate attire. The shined shoes & a well-groomed appearance should be evident. In keeping with the rules of appearance, good habits result.

7 THE SEATING ARRANGEMENT WHILE IN CARS

The designated driver for a formal occasion always opens the car door for the superior. However, in the rear seat, the lower ranking individual gets into the car first. So as to allow the superior to depart the vehicle first once they have reached their destination.

8 SPEAKING ON THE PHONE

When calling someone, it is appropriate to state your name first, then asks for the person "to whom you wish to speak." When answering the telephone, state your name, then request the nature of the call. All conversations kept brief & to the point. It is important to have a note pad near the telephone in case there is a need to copy urgent messages.

9 TABLE MANNERS

When at the dinner table, all guests wait until the senior gives the signal to begin any course by picking up their silver-ware. When in small groups, all must be served, before eating cannot commence. However, at very large gatherings or parties, the guests began eating when given their plates, so the food does not get cold. Keep conversation's general at a small table. At a long table, it's OK to break the conversations up into two groups or more if feasible. At a business lunch or dinner, the guest waits for the host to start the business discussion. Do not put elbows on the table when eating, but it is appropriate to put elbows on the table when in conversations between courses. Sit straight in the chair and do not blow on hot food for cooling.

10 INTRODUCTIONS

Introductions governed by three basic rules, & can be implemented in most situations. Introduce a male to a female, introduce an adult to a much older one of the same sex, & introduce the lower rank to the higher rank. Their introduction should be brief & not wordy or awkward. The host always shakes the hands of the guests upon arrival & departure. Females always have the choice to shake hands or not. Males should always shake hands with other males to whom being introduced, unless it is awkward to do so, for example leaning across others while seated at the dinner table.

11 VISITING

Prior to visiting someone, an appointment should be made. Do not show up uninvited. Make it a point never to visit on holidays or Sundays, early in the morning, late at night, at meal time or day of inclement weather, unless specifically invited. Make the visits short, remember that you are guest, thank the host (ess) before to departing, it is a Korean custom to bring a gift when visiting someone's home. The gift may only be: fruit, drink, flowers, etc., or something to show your gratitude to be an invited guest.

12 GUIDING A HIGHER RANKING PERSON

When guiding a higher ranking person, walk to the front with slightly bent forward posture; this shows respect. At meetings be attentive to the needs of the superior, for example if he should need a pen or pad of paper. If not escorting a superior or superior's family, but are with a superior, always walk to the rear, open doors for the superior, and be attentive to the needs as previously mentioned.

13 SEATING ARRANGEMENTS AT CEREMONIES

While at formal ceremonies: the seat of honor is to the right of the chairperson, then the next highest position is to their left. At social gatherings, with a speaker present, the highest ranking persons have an opportunity to speak after the speaker. The highest ranking person will leave a crowded room first when the ceremony is over, followed by the others in order of rank.

14 DRINKING AND SMOKING

It is the privilege of the individual to drink as much as he or she wants in private. Showing the effects of too much to drink in public is totally unacceptable because in one way or another a drunk is always a problem. Never smoke in any place of worship or a religious ceremony out of doors; while in court; during the playing of the national anthem; or during the raising or lowering of the national flag. When greeting someone, remove cigarette from your mouth.

15 BEHAVIOR OF THE INSTRUCTORS

The TAEKWONDO instructor (s) is to set the example their students to follow. Instructors help their students to find solutions to their problems. Instructors should refrain from speaking to their students as though giving order, but is to be humble and sincere. Instructors are to avoid violence & the appearance of a pleasure seeker. Instructors should live a clean & productive life free of drugs & alcohol. They should involve themselves in community functions, practice justice, and unselfishness.

16 BEHAVIOR DURING SOCIAL EVENTS

In the event of social activities seating of head table will include not just the senior belts but also spouses. Recognize spouses & parents of senior belts with the same respect. Most Korean customs apply to most TAEKWONDO social events. If you have any questions or doubts on proper mannerisms please contact your instructor. If you are attending a social event especially were Korean instructors are to be present, ask questions before. Many of our norms maybe conceived in the wrong manner. As long as it seems you are making an honest effort. Most Koreans are honored in making an on the spot correction. Bottom line is to behave with self-respect, for you represent not only yourself but your dojang

"In 1972 the Korea Taekwondo Association (KTA) Central Dojang opened in Seoul in 1972; in 1973 the name was changed to Kukkiwon. Under the sponsorship of the South Korean government's Ministry of Culture, Sports and Tourism the Kukkiwon became the new national academy for taekwondo, thereby establishing a new "unified" style of taekwondo. In 1973 the KTA established the World Taekwondo Federation (WTF) to promote taekwondo as a sport. The International Olympic Committee recognized the WTF and taekwondo sparring in 1980."

TENETS OF TAEKWONDO – THE FIVE CODES OF HUMAN CONDUCT



Tenets of Taekwondo are the principle or core beliefs upheld by those who practice the art. Below are the five core tenets and their meanings. Many students will find them easy to remember using an acronym spelled out as SPICI which corresponds to the first letter of each tenet, **S**elf-Control, **P**erseverance, **I**ntegrity, **C**ourtesy, and **I**ndomitable Spirit.

COURTESY (*Ye-Ui*) in a broader sense is kindness, humility, good manners, politeness, and respect.

INTEGRITY (*Yom-Chi*) generally speaking, is honesty, straight dealing, purity, moral soundness, and uprightness. To have integrity means to be honest with everyone and with yourself at all times.

PERSEVERANCE (*In-Nae*) is persistence, a steadfast pursuit of and an understanding of the aim, continuation in the practice of Tae Kwon Do regardless of the amount of obstacles, hindering circumstances, difficulties, or occasional "let downs" which are only temporary situations. The strong will to hold on, regardless of obstacles. Loyalty.

SELF-CONTROL (*Guk-Gi*) is a double edged sword: on the one hand, it is the physical control with regard to motions, precision of execution, prevention of unnecessary injuries (as opposed to acting wildly) or killing, due to lack of control. Experience is the best teacher, but all the physical reactions are based on the psychological makeup, maturity, and moral, ethical, and religious codes. Emotions are usually involved, to a certain degree, in the majority of situations, hence the need for emotional self-control. The degree of controlling the particularly strong emotions such as love, hate, anger, surprise, joy, sadness, etc., show the level of achievement of each practitioner of Tae Kwon Do.

Emotions should be governed by a strong and conscious reason and aided by experience in principles. The success of application of this tenet in practical everyday life should result in creating the indomitable spirit.

INDOMITABLE SPIRIT (*Baekjul-Bool Gool*) Indomitable means unconquerable, unbreakable, unquenchable. To put it simply, it means that one has such strong unshakeable beliefs and principles that even sacrificing the most precious possession one has, one's own life, is not too high a price to pay in defending them. The most classical example of the application of this tenet is found in ancient Greek history, in the story of the Thermopylae, Leonidas and his 300 Spartans.

UNIFORMS - THE REASON WE WEAR THEM

The idea of a consistent dress code creates a significant distinction between individuality through appearance and individuality through action. One of the main focuses of martial arts is to help students improve themselves, both physically and mentally, which is expressed by their skills not by the way they dress. A consistent uniform dress code also generates an important sense

of unity among members and cohesiveness among all program participants.



“Dobok is the uniform worn by practitioners of Korean martial arts. Do means “way” and bok means “clothing.” The dobok is modeled on the Japanese dōgi, used in Judo, which was developed by Kanō Jigorō. The dobok comes in many colors, though white or black are the most common. The dobok may have the reverse in a different color than the rest of the dobok. They are made in a variety of materials, ranging from traditional cotton to cotton-polyester blends.

*The pants of the dobok may be wider and longer than the traditional Japanese keikogi. Due to this, practitioners often wear a dobok modeled after the Korean hanbok. **The dobok of World Taekwondo Federation-style taekwondo practitioners usually have v-neck jackets, tailored after the design of the hanbok.**” This is the style that we wear in this program.*

All junior belts, those under the rank of black belt, wear white tops with a white colored v-neck collar, while black belt holders, 1st dan and higher, wear uniforms that include a white top with black colored v-neck collar. There are also white tops with a Red/Black colored v-neck signifying the rank of black belt among youth under the age of 15.

“Around the dobok a tti or dee (belt) is worn. The color of the belt denotes the rank or grade of the wearer. Colored belts are for geup-holders, while black belts are usually worn by dan-holders. The order of belt colors may differ from school to school. Most commonly the first belt is a white belt.”

Our belt system in order of rank beginner to advanced:

White, Orange, Yellow, Yellow with Green Tip, Green, Green with Blue Tip, Blue, Blue with Red Tip, Red, Red with Black Tip, and Black

BELT RANK COLORS - BEGINNER TO ADVANCED

WTF Taekwondo Ranks Range from 10th Geup to 10th Dan

10th Geup
White Belt



9th Geup
Orange Belt



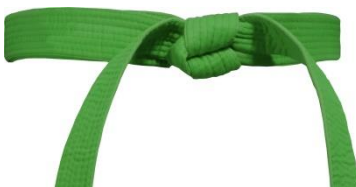
8th Geup
Yellow Belt



7th Geup
Yellow with Green Tip Belt



6th Geup
Green Belt



5th Geup
Green with Blue Tip Belt



4th Geup
Blue Belt



3rd Geup
Blue with Red Tip Belt



2nd Geup
Red Belt



1st Geup
Red with Black Tip Belt



1st Dan / IL Dan
Black Belt



2nd Dan / Yi Dan
Black Belt



3rd Dan / Sam Dan
Black Belt



4th Dan (Master) / Sa Dan
Black Belt



5th Dan (Master) / O Dan
Black Belt



HOW TO TIE THAT NIFTY BELT



Step 1: Grab the belt!



Step 2: Find The Center



Step 3: With the belt size label facing the inside, place the center of the belt on the front of your waist.



Step 3a: Wrap the belt around your waist and bring each end behind you.



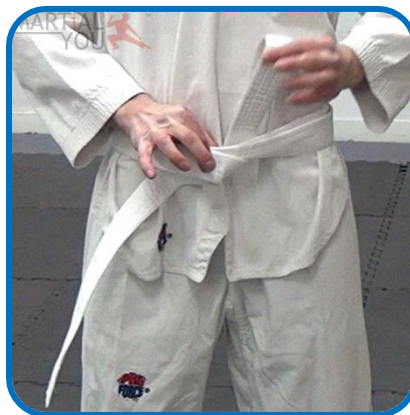
Step 4: Cross the end from your left over the end from your right in the back.



Step 4a: As you bring the belt ends around you and to the front, tuck the left end underneath.



Step 5: When you bring the two ends back to the front of your waist, cross the right over the left



Step 6: Take the end on your left side and tuck it under all layers of the belt and pull it upwards



Step 6a: Pull the end up and lay it forward



Step 7: At this point, take both ends and pull them forward to measure the lengths. Make sure they are roughly the same.



Step 8: Now flip or twist the right end to the left once.



Step 9: Now take the left end and cross it over the right end you just flipped.



Step 10: Bend the top downward and bring it behind the crossed ends and upward



Step 10a: Push the end upward



Step 10b: As that end comes up and through, grab it and bring it up



Step 11: After grabbing both ends, pull them outward to close the knot



Step 12: Now take both ends and flip them forward to help them lay down



Step 13: Pull both ends in front of you and make sure they are roughly the same length! If not loosen the knot and adjust the length till they match

LINING UP - BEFORE & AFTER CLASS



Upon entering the place where you train, after bowing of course, known as the “dojang”, you may find yourself meeting and greeting several fellow students along with instructors in the room. Students may be engaged in stretching, practice or just quietly chatting. This setting will soon change when class begins and the instructor or senior student calls out the command to line up, either in English or in Korean (**chung-neol**). When called to line up, all students who intend of participating in class will immediately line up in rows facing the front of the “do-jang” (training space) as quickly as possible and remain in a **relaxed position**. The number of rows and the number of students in each row are determined by the shape and size of the dojang as well as by the number of students. When facing the front of the dojang, the students line up by rank from their right to their left, forming lines from front to back. Therefore, a student will always line up to the rear and/or left of their seniors. The instructor will typically stand in the front of the class facing the students, and will be in the center of the front row.

The example above depicts a class where a black belt (1st Dan) student is attending and has started the first row. The next highest ranked student in this example is a red belt (2nd Geup) who stands to the left of the senior student roughly arms-length away. To the left of that red belt stands a blue belt with a red tip (3rd Geup) and to the left of that student is a blue belt (4th Geup). This will continue until the first row is complete and if needed a second row is started and so on. Each new row formed should be roughly two steps or one long step back from the first row with each person in the second row standing directly behind a student from the first row creating even lines

When two or more students have the same rank, position is determined by age, oldest first, youngest last. If multiple students are the same rank and same age, position amongst themselves no longer matters and they can choose who goes first. Any student attending class without a uniform automatically forfeits their position in line and moves to the end of the last row due to a lack of displayed rank. Students showing up late must wait for permission to join class and if permission is granted they will always take the last position in the back of the class regardless of rank.

After lining up the instructor may deliver announcements, acknowledgements, news or review planned class activities. The opening ceremony will come next when the instructor or senior student calls everyone to attention by yelling out “*Char-yeot!*”

OPENING & CLOSING CEREMONY – THAT BOWING THING WE DO



Let's go over the formal custom of the opening and closing ceremony, (bowing into and out of class). While lined up, you will be standing in a relaxed posture or relaxed position, known in military terms as "At Ease." When the command for attention, "**Charyeot**," is heard you will immediately transition from that relaxed position to a formal attention stance. Straighten your posture and draw the left foot to the right while simultaneously placing your open hands on the sides of your hip. Look straight ahead with as little movement as possible.



Once all students are recognized to be at attention, intently listening and ready for commands, the instructor will turn towards the flags signaling the senior to say "**kukki e tae hae**," commanding the class to follow suit and turn to face the flags as well. Typically there are at least three flags, an American flag, an Olympic Rings flag due to the Olympic style being instructed, and a South Korean flag to honor the country from which taekwondo has its roots. Once the entire class has turned to the flags, the instructor will bow to the flags, signaling the senior student to say "**kyung nae**," calling for the class to bow to the flags. We do this out of respect for our country, the art, its origin, and history.

The instructor will then turn towards the student body signaling the senior student to say "**sah bum nim kae**," calling for everyone to face the head instructor. Once the entire class has turned to the instructor, the senior student will call for everyone to bow, by saying "**kyung nae**." The students bow first and the instructor bows afterward to the class.

Next the instructor will turn towards the senior student signaling the second highest ranking student standing directly to the senior student's left to say "**sun bah nim kae**," calling for the class to face the senior student also. The same student will then call for the class to bow to the senior student out of respect for them, their rank, and the work put into becoming senior student, by saying "**kyung nae**." The instructor will then bow to the senior student as well. After everyone rises from the last bow students should again face the instructor and remain in attention stance awaiting direction. 90% of the time the very next command will be from the instructor calling for the class to sit and meditate, "**anj uh mook nyum**." This is a formal custom to give the class time to clear their minds, forget about the outside world, and prepare for training. Closing ceremony after class is identical.

TESTING & PROMOTION – ALL THOSE COOL BELTS COLORS

First and foremost, I must say that nobody should begin learning a martial art with the thought or expectation of rank or the ability to claim they have a black belt. Rank, belt color, and status shouldn't even be of concern and should remain low priority compared to actually learning the art. With that said, time has proven these belt ranks to be a positive way to break down the system into steps or goals that students can strive to achieve. Understand also that modernized martial art systems live with the stigma that they are all about making money rather than teaching an art. This is due to widespread abuse of the testing system as a means to generate extra revenue rather than its intended purpose of being a scale for skill assessment.

As stated in the programs list of expectations, testing will occur at the discretion of all instructors based upon their assessment of the student body. Rank testing is a tradition that was adopted from the Japanese by most modern martial art systems and we carry on this tradition by having students complete a skill assessment test when it is believed they are ready to do so. A student may pass this test and be awarded their next rank or they may not and have to retake the test again when deemed appropriate. Instructors will do their best to make sure students are prepared for testing, but it is up to the student to practice, study, and give 100% during testing in order to pass. If a student does not perform the belt level skills as required, chooses not to apply themselves, or cannot complete testing for some other reason, they will not be promoted at that time. We encourage all those who do not pass a test to work hard, practice more often, and try again!



“Taekwondo ranks are typically separated into "junior" and "senior" sections. The junior section typically consists of ten ranks indicated by the Korean word geup (also Romanized as gup or kup). The junior ranks are usually identified by belts of various colors, depending on the school, so these ranks are sometimes called "color belts". Geup rank may be indicated by stripes on belts rather than by colored belts. Students begin at tenth geup (often indicated by a white belt) and advance toward first geup (often indicated by a red belt with a black stripe).

The senior section is typically made up of nine ranks. Each rank is called a dan, also referred to as "black belt" or "degree" (as in "third dan" or "third-degree black belt"). Black belts begin at first degree and advance to second, third, and so on. The degree is often indicated on the belt itself with stripes, Roman numerals, or other methods, but sometimes black belts are plain and unadorned regardless of rank.

To advance from one rank to the next, students typically complete promotion tests in which they demonstrate their proficiency in the various aspects of the art before their teacher or a panel of judges. Promotion tests vary from school to school, but may include such elements as the execution of patterns (also known as forms or poomsae), which combine various techniques in specific sequences; the breaking of boards to demonstrate the ability to use techniques with both power and control; sparring and self-defense to demonstrate the practical application and control of techniques; physical fitness usually with push-ups and sit-ups; and answering questions on terminology, concepts, and history to demonstrate knowledge and understanding of the art. For higher dan tests, students are sometimes required to take a written test or submit a research paper in addition to taking the practical test.

Promotion from one geup to the next can proceed rapidly in some schools, since schools often allow geup promotions every two, three, or four months. Students of geup rank learn the most basic techniques first, and then move on to more advanced techniques as they approach first dan. Many of the older and more traditional schools often take longer to allow students to test for higher ranks than newer, more contemporary schools, as they may not have the required testing intervals.

In contrast, promotion from one dan to the next can take years. The general rule is that a black belt may advance from one rank to the next only after the number of years equivalent to their current rank. For example, a newly promoted third-degree black belt may not be allowed to advance to fourth-degree until three years have passed. Some organizations also have age requirements related to dan promotions, and may grant younger students poom (junior black belt) ranks rather than dan ranks until they reach a certain age.

Black belt ranks may have titles associated with them, such as "master" and "instructor", but taekwondo organizations vary widely in rules and standards when it comes to ranks and titles. What holds true in one organization may not hold true in another, as is the case in many martial art systems. For example, achieving first dan ranking with three years' training might be typical in one organization, but considered too quick in another organization, and likewise for other ranks. Similarly, the title for a given dan rank in one organization might not be the same as the title for that dan rank in another organization.

In the International Taekwon-Do Federation, instructors holding 1st to 3rd dan are called Boosabum (assistant instructor), those holding 4th to 6th dan are called Sabum (instructor), those holding 7th to 8th dan are called Sahyun (master), and those holding 9th dan are called Saseong (grandmaster). This system does not, however, necessarily apply to other taekwondo organizations.

In the American Taekwondo Association, instructor designations are separate from rank. Black belts may be designated as an instructor trainee (red collar), specialty trainer (red and black collar), certified trainer (black-red-black collar) and certified instructor (black collar). After a one-year waiting period, instructors who hold a sixth dan are eligible for the title of Master. Seventh dan black belts are eligible for the title Senior Master and eighth dan black belts are eligible for the title Chief Master. There is only one active ninth dan in the American Taekwondo Association at any given time. He is given the title Grand Master.

In the World Taekwondo Federation, Students holding 1st-3rd dan are considered an Instructor, but generally have much to learn. Students who hold a 4th - 6th dan are considered Masters and must be at least 18 years old. Masters who hold a 7th - 9th dan are considered a Grand-Master. This rank also holds an age requirement of 40+ (age requirement for this belt is not 100% certain). To find out more go to the next paragraph."

Note about rank and youth as quoted from the USAT governing body's dan promotion guidelines.

"8.6 When 1, 2, 3 Poom holder, 15 years of age or above, wants to be promoted to the next higher Dan, he or she can apply for a Dan promotion test. However, a 3rd Poom holder at least 18 years of age can apply for 4th Dan and less than 18 years of age can only apply for 4th Poom "

TESTING ETIQUETTE & PROCEDURES

1. Wait to be invited to test. Never just assume you're testing every so many months and never ever ask to be tested. Testing should be your last concern and the first concern should always be perfecting the skills you are learning.
2. Once invited to test, note the date and make sure to show up at least 20-25 minutes early so you will have plenty of time to change into your uniform and prepare for testing.
3. Testing is always a formal event and therefore etiquette is at an extreme. Having students display their skills to be assessed by instructors and possibly a master is of the utmost importance and all who participate should be shown proper respect. Upon entering the dojang make sure you stop at the door and bow before taking more than 2 steps.
4. Remain silent throughout the entire process except to answer questions and to Kiup. Talking during a test is considered extremely disrespectful to everyone attending.
5. After changing into your uniform and removing your shoes and socks, find a spot at the back of the dojang, sit silently, legs crossed, and wait for the testing instructor to provide direction. Never lie down.
6. When it is time to test, all students will be called to line up. You will hear the command "chung neol." Do so in a quick and expedient manner as you would for any class. Once in position remain in your relaxed stance silently.
7. Depending on circumstances there may be several black belts sitting at or standing by a table in the front of the dojang or it may only be your instructor. This is the testing board. The testing board is there to watch your skills and determine if they are at a level appropriate for promotion. This determination is based on the system and the standards put in place by those testing you.
8. The black belt in charge of running the test, usually your main instructor, will then if warranted introduce the board members including any master instructor, make announcements, give extra direction on how to act or behave during the test and may give advice to those testing before beginning.
9. The opening ceremony comes next and is very similar to the opening ceremony before and after a typical class. It will begin at the call for attention by the black belt who is running the test. "Charyeot" will be spoken loudly. The black belt will then call for the students and testing board to face the flags by saying "kukki e tae hae." Then the command to bow is called out, "kyung nae." Next the command to face the testing board, and finally the command to bow "kyung nae."
10. If made up of more than one black belt, the testing board may sit at this point while the instructor running the test assigns students who are testing their warm-up exercises. You will be given a list of exercises, matched to your belt level, with a preset number of pushups, sit-ups, plyometrics, bag kicks, shadow boxing, etc. Do not complain or sigh as if it is too much. The idea of the warm-up is to not only warm you up, but wear you down a little in order to see how determined you are to succeed and to find out if your techniques are second nature enough to do while tired.
11. Do not ask questions during a test. You either know your stuff or you do not. The test is not a class and should not be treated as such.
12. If you are asked to approach the board members, such as to answer questions about terminology, when excused you will take at least two steps backward before turning to walk away. Turning your back to an instructor or master while very close is considered disrespectful.
13. If your belt comes loose during testing place it aside until you're excused and can retie it.
14. Anytime you must adjust your uniform, typically because the top half lifts above the belt during movement, causing the uniform to become out of place, leave it as it is until you are excused or given permission to fix it. If told to fix the uniform while demonstrating techniques, turn away from the board, adjust the uniform and then turn back. When told, this is a time when it's okay to turn away from the higher ranks.
15. Put 100% effort in to everything you are asked to demonstrate during testing, perseverance and spirit weigh heavily on your outcome. I dare say more than perfect technique.
16. When multiple belt levels or ranks are testing its very common for the instructor to call students with similar ranks to the front, as a group, to demonstrate certain skills or techniques such as one steps, self-defense, forms, or basic strikes and kicks., while the remaining students testing continue their warm-up exercises, sit silently in the back, or if given permission, stretch.
17. Most tests are broken down into sections starting with basic stances, blocks, strikes, footwork, and kicks. Then one steps, self-defense, and poomsae or forms. Sparring next and breaking last. After the breaking is complete you will again be called to line up. You must stand in line patiently while the board completes their assessments and have all exam papers completed. When they finish, announcements will follow, and those who did well enough to pass will be promoted while those who did not are advised to re-test at a later date. Never become emotional if you do not pass, this is an opportunity to work hard and try again. If everything was easy there would be no reward in life at all.
18. The closing ceremony will follow exactly as the opening ceremony.

POOMSAE – WHAT'S THAT?



POOMSAE

Poomsae, also known as forms or patterns in English and called Kata when referring to Karate, are groups of movements, in a series, depicting offense and defense techniques which can be practice either with or without the presence of an instructor. They are designed to allow a student to practice and refine simplistic to complex fighting techniques in an organized way. Poomsae are mostly performed along an imaginary line on which the trainee moves while practicing both defensive techniques and offensive techniques against an imaginary opponent.

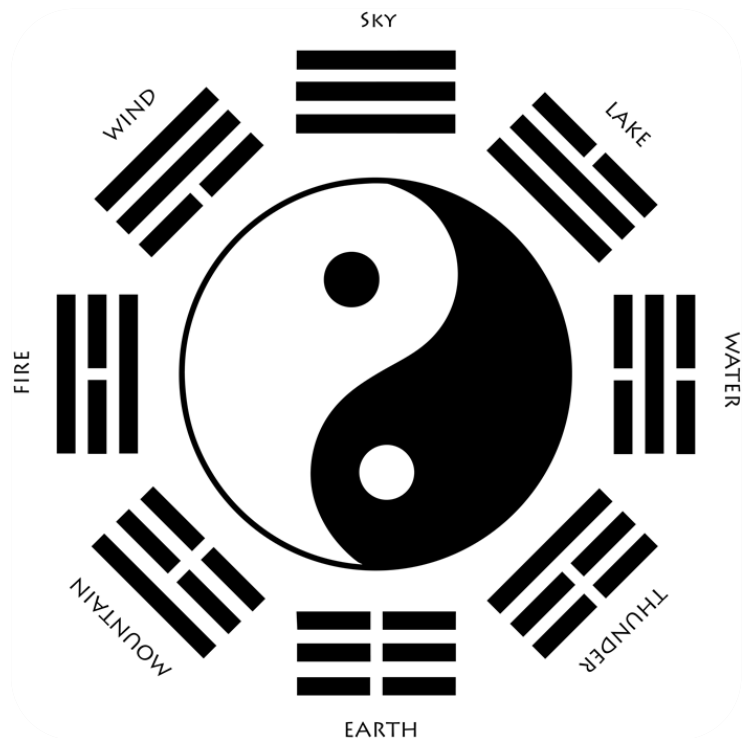
DEFINITION OF POOMSAE FROM THE WORLD TAEKWONDO FEDERATION

“Each poom of the poomsae has been inherited through a long history of about 5,000 years, finally as a product of scientific technique formulated on the basis of the traditional national spirit and practical experiments. From the technical viewpoint, the poomsae itself is Taekwondo, and the basic movements are no more than the preliminary actions to reach the poomsae. The Kyorugi is a practical application of the poomsae and the Taekwondo spirit is manifested not in an abstract mental philosophy expressed in the documents but in the actions of poomsae. Then, what is the Taekwondo poomsae? The poomsae is the style of conduct which expresses directly or indirectly mental and physical refinements as well as the principles of offense and defense resulting from cultivation of Taekwondo spirit and techniques.”

ORIGIN OF POOMSAE

Research tells us that poomsae originates from a Chinese oracle called, the "I Ching". The I Ching has 64 hexagrams, a combination of two sets of three lines, closed or broken and these sets of three lines are called trigrams. The closed lines represent Yang, the open lines Yin. In the Chinese language, the unity of Yin and Yang is called 'tai-chi'. In the Korean language, the unity is called Tae-guk. This explains the term Poomsae Taegeuk. The eight trigrams together are called Pal-gwe as in Poomsae Palgwe.

It's the Taegeuk series of poomsae or patterns however that's recognized by the WTF or World Taekwondo Federation for rank promotion. Those who study and practice Olympic Style Taekwondo typically learn the TaeGeuk series of poomsae. This is the same series taught within this program, and though this series is somewhat standard, you will find the exact techniques performed can vary quite a bit depending upon the school or the instructor that teaches them. In fact you can visit multiple Taekwondo schools in the same city and find each teaching the same poomsae a little bit different.



TAEGEUK SERIES OF POOMSAE

Taegeuk can be loosely translated as meaning Great Eternity or Eternal Greatness. The idealisms represented by Taegeuk are: pacifism, unity, creative spirit, future spirit, and eternity. The Taegeuk has the same symbolism as the Palgwe and can be said to integrate the methods of attack, defense, forward movement and retreat, control of the speed of movements, and the intensity of the actions. The directions and lines of movement are represented by the eight symbols of 'Palgwe.'

Each poomsae needs to be practiced many times so that it can be performed without having to think of what the next move, direction, or stance would be. Only after practicing a form, hundreds of times, will a student begin to understand the movements performed and the intended meaning.

Though the poomsae is not something a student would directly use to defend themselves while being attacked in real life, they help to teach each practitioner the fundamentals of basic techniques and how to perform them efficiently. There is much symbolism behind the patterns and those who choose to learn them should understand the meaning behind each one. Poomsae can also help students to control breathing that is to be synchronized while executing techniques requiring great speed.



EXPLAINATIONS OF POOMSAE FROM THE WORLD TAEKWONDO FEDERATION

“Taegeuk 1 Jang (9th Geup Poomsae) represents the symbol of “Keon”, one of the 8 Kwaes (divination signs), which means the heaven and “yang”. As the “Keon” symbolizes the beginning of the creation of all things in the universe, so does the Taegeuk 1 jang in the training of Taekwondo. This poomsae is characterized by its easiness in practicing, largely consisting of alking and basic actions, such as arae-makki, momtong-makki, momtong-jireugi, and ap-chagi.”

SKY



LAKE

“Taegeuk 2 Jang (8th Geup Poomsae) symbolizes the "Tae", one of the 8 divination signs, which signifies the inner firmness and the outer softness. An introduction of the olguljireugi is a new development of Taegeuk poomsae. The apchagi actions appear more frequently than in Taegeuk 1 Jang.”

“Taegeuk 3 Jang (7th Geup Poomsae) symbolizes the "Ree", one of the 8 divination signs, which represents "hot and bright". This is to encourage the trainees to harbor a sense of justice and ardor for training. A successful accomplishment of this poomsae will give the trainees a promotion to a blue belter. New actions are sonnal mokchigi, sonnal makki and the dwitkubi stance. This poomsae is characterized by successive makki and jireugi, chagi and continued jireugi. Emphasis is laid on the counterattacks against the opponent's attack.”

FIRE



THUNDER

“Taegeuk 4 Jang (6th Geup Poomsae) symbolizes the "Jin", one of the 8 divination signs, which represents the thunder meaning great power and dignity. New techniques are sonnal momtongmakki, pyonsonkkeuttzireugi, jebipoom mokchigi, yopchagi, momtong bakkatmakki, deungjumeok olgulapchigi, It is characterized by various movements in preparation for the kyorugi and lots of dwitkubi seogi cases.”

“Taegeuk 5 Jang (5th Geup Poomsae) symbolizes the "Son", one of the 8 divination signs, which represents the wind, meaning both mighty force and calmness according to its strength and weakness. New movements are mejumeok naeryochigi, palkup dollyo-chigi, palkup pyojeokchigi and such stances as kkoaseogi, wenseogi and oreunseogi. This is characterized by the successive makki such as araemakki and momtongmakki and also the chigi by tumbling after jumping.”

WIND



WATER



“Taegeuk 6 Jang (4th Geup Poomsae) symbolizes the "Kam", one of the 8 divination signs, which represents water, meaning incessant flow and softness. New movements are hanssonal olgul bitureo makki, dollyo-chagi, olgul bakkat-makki, arae hecho makki, and batangson momtong-makki.

the palmok-makki.”

One should be careful to make the kicking foot land on the ground correctly after dollyo-chagi and to lower the hand by a palm's length at the time of delivering a batangson momtong-makki lower than in

“Taegeuk 7 Jang (3rd Geup Poomsae) symbolizes the "Kan", one of the 8 divination signs, which represents the mountain, meaning ponderosity and firmness. New movements are sonnall araemakki, batangson kodureomakki, bojumeok kawimakki, mureupchigi, momtong hechomakki, dujumeok jeochu jireugi, arae otkoreo makki, deungjumeok bakkat chigi, pyojeok-chagi, yop-jireugi and such stances as beomseogi and juchumseogi. Smooth connection of movement is important for training.”

MOUNTAIN



EARTH



“Taegeuk 8 Jang (2nd Geup Poomsae) symbolizes the "Kon", one of the 8 divination signs, which represents "Yin" and earth, meaning the root and settlement and also the beginning and the end. This is the last of the 8 Taegeuk poomsaes, which may enable the trainees to undergo the Dan(black belt) promotion test. New movements are dubal dangseong apchagi, momtong kodureo bakkatmakki, arae kodureo makki, twiochagi, and palkup dollyochigi. Emphasis must be laid on the accuracy of stepping and the difference between jumping-over kick and dubal-dangsong (alternate jumping kick in the air).”

Poomsae for Taekwondo has been transformed greatly by competition and instructor personal preference. The need or desire to be flashy or add flare to a pattern in order to make it look nice or to score points has left us with a wide variety of interpretations. For example, some kicks originally intended to strike the middle section of your imaginary opponent are now performed, by most, as kicks to someone floating in the sky, while other techniques are intentionally slowed down and turned in to what are call tension moves.

Purchase three books on Taekwondo poomsae and you will find each explains the same pattern with different footwork and with variation on striking or blocking technique. So, it's best to keep an open mind regarding the practice of forms and understand the influence that various teachers and competitions, in this wonderful art, have had on them.

Try not to waste your time attempting to make forms look nice while doing them. Simply practice each technique and movement individually and then you will find when you combine the pieces the forms will naturally look good all on their own.

BLACK BELT POOMSAE DEFINITIONS FROM THE WORLD TAEKWONDO FEDERATION



Koryo (Learned as 1st Geup but 1st Dan poomsae), symbolizes "seonbae", which means a learned man, who is characterized by a strong martial spirit as well as a righteous learned man's spirit. The spirit had been inherited through the ages of Koguryo, Palhae and down to Koryo, which is the background of organizing the Koryo poomsae.

The new techniques appearing in this poomsae are kodeup-chagi, sonnal bakkat-chigi, hansomnal arae-makki, khaljaebi, mureup kkukki, momtong hecho-makki, jumeok pyojeok-jireugi, pyonsonkkeut jeocho-tzireugi, batangson nullo-makki, palkup yop-chagi, mejumeok arae pyojeok-chigi, etc, which only black-belters can practice.

The junbi-seogi is the tongmilgi which requires mental concentration by positioning the hand in between the upper abdomen and the lower abdomen where "sin"(divine) and "jeong"(spirit) converge. The line of poomsae represents the Chinese letter which means "seonbae" or "seonbi", a learned man or a man of virtue in the Korean language.

Keumgang (2nd Dan poomsae), meaning diamond, has the significance of "hardness" and "ponderosity". The Mt. Keumgang on the Korean peninsula, which is regraded as the center of national spirit, and the "Keumgang yoksa" (Kumgang warrior) as named by Buddha, who represents a mightiest warrior, are the background of denominating this poomsae.

New techniques introduced in this poomsae are batangson teokchigi, hansomnal momtong anmakki, Keumgangmakki, santeulmakki, kheun doltzeogi (large hinge), etc., and the hakdariseogi.

The poomsae line symbolizes a mountain displayed by the Chinese letter. The movements should be powerful and well-balanced so as to befit black-belter's dignity.

Taebaek (3rd Dan poomsae), is the name of a mountain with the meaning of "bright mountain", where Tangun, the founder of the nation of Korean people, and the bright mountain symbolizes sacredness of soul and Tangun's thought of "hongik ingan"(humanitarian ideal).

There are numerous sites known as Taebaek, but Mt. Paektu, which has been typically known as the cradle of Korean people, is the background of naming the Taebaek poomsae. New techniques introduced in this poomsae are sonnal arae hechomakki, sonnal opeojapki (grabbing), japhin sonmokppaegi (pulling out the caught wrist), Keumgang momtong-makki, doltzeogi(hinge), etc.

The line of poomsae is like a Chinese letter, which symbolizes the bridge between the Heaven and the earth, signifying human beings founded a nation by the Heaven's order. The poomsae movements are largely composed of momtongmakki and chigi.

Pyongwon (4th Dan poomsae), means a plain which is a vast stretched-out land. It is the source of life for all the creatures and the field where the human beings live their life.

The poomsae Pyongwon was based on the idea of peace and struggle resulting from the principles of origin and use. The new techniques introduced in this poomsae are palkup ollyochigi, olgul kodureo yop-makki, dangkyo teokchigi, meongyechigi, hechosanteulmakki, etc.

The junbiseogi is the moaseogi wenkyopson (left overlapping hands), which requires concentration of force in the lower abdomen, the source of body strength, as the land is the beginning and source of human life. The line of poomsae means the origin and transformation of the plain.

Sipjin (5th Dan poomsae) The word "Sipjin" was derived from the thought of 10 longevity, which advocates there are ten creatures of long life, namely, sun, moon, mountain, water, stone, pine tree, herb of eternal youth, tortoise, deer, and crane. They are two heavenly bodies, 3 natural resources, two plants and 3 animals, all giving human beings faith, hope and love.

The *poom-sae Sipjin* symbolizes those things. The new techniques introduced in this *poomsae* are *hwangso-makki*, *sonbadak kodureo makki*, *bawimilgi* (rock pushing), *sonnaldeung momtong hechomakki*, *kklyeolligi* (lifting up), *chetdarijireugi* (fork shape jireugi), *sonnal otkoreo araemakki*, *sonnaldeung momtongmakki*, which counts 10. The Chinese letter meaning ten is form of the *poomsae* line, which signifies an infinite numbering of the decimal system and ceaseless development.

Jitae (6th Dan *poomsae*) The word "Jitae" means a man standing on the ground with the two feet, looking over the sky. A man on the earth represents the way of struggling for human life, such as kicking, treading and jumping on the ground.

Therefore, the *poomsae* symbolizes various aspects occurring in the course of human being's struggle for existence. The new techniques introduced in this *poomsae* are *hansonnal olgul-makki*, *keumgang momtong-jireugi*, *anpalmok kodureo makki* and *mejumeok yop pyojeok-chigi* only, and the *poomsae* line signifies a man standing on the earth to spring up toward the heaven.

Chonkwon (7th Dan *poomsae*) The word "Chonkwon" means the Heaven's Great Mighty, which is the origin of all the creature and itself the cosmos.

Its infinite competence signifies the creation, change and completion. Human beings have used the name of Heaven for all principal earthly shapes and meanings because they felt afraid of the Heaven's mighty. Over 9,000 years ago, the founder of the Korean people, "Chonkwon", was meant by the heavenly king. He settled down in the heavenly town as the capital near the heavenly sea and heavenly mountain, where the Han people as the heavenly race gave birth to the proper thought and actions from which Taekwondo was originated.

The new techniques introduced in this *poomsae* are *nalgae pyogi* (wing opening), *sosumjumeok sosumchigi* (knuckle protruding fist springing chigi), *hwidullomakki* (swinging-makki), *hwidullo jabadangkigi* (swing and drawing), *sonnaldeung wesanteul makki*, *keumgang yopjireugi*, *taesan-milgi*, etc., and a crouched walking manner. The characteristics of movements are large actions and arm actions forming gentle curves, thus symbolizing the greatness of Chonkwon thought.

The *poomsae* line "T" symbolizes a man coming down from the heaven, submitting to the will of Heaven, being endowed power by the Heaven and worshipping the Heaven, which means the oneness between the Heaven and a human being.

Hansu (8th Dan *poomsae*) The word "hansu" means water which is the source of substance preserving the life and growing all the creatures.

Hansu symbolizes birth of a life and growth, strongness and weakness, magnanimity, harmony, and adaptability. Especially, "han" has the various meanings, namely, the name of a country, numerousness, largeness, evenness, long-ness, even the heaven, and the root of everything among others. Above all, the nature of water characterized by unbre-akability and flexibility, in addition to all of the above significances, is the background of organizing this *poomsae*.

The new techniques introduced in this *poomsae* are *sonnaldeung momtong hecho-makki*, *mejumeok yangyopkuri* (both flanks) *chigi*, *kodureo khaljaebi*, *anpalmok arae pyojeok-makki*, *sonnal keumgang-makki*, etc., and also *modumbal* as a stance. Actions should be practiced softly like water but continuously like a drop of water gathering to make the ocean.

The *poomsae* line symbolizes the Chinese letter which means water.

Ilyeo (9th Dan *poomsae*) "Ilyeo" means the thought of a great Buddhist priest of Silla Dynasty, Saint Wonhyo, which is characterized by the philo-sophy of oneness of mind (spirit) and body (material). It teaches that a point, a line or a circle ends up after all in one.

Therefore, the *poomsae* Ilyeo represents the harmonization of spirit and body, which is the essence of martial art, after a long training of various types of techniques and spiritual cultivation for completion of Taekwondo practice.

The new techniques introduced in this *poomsae* are *sonnal (olgul) makki*, *wesanteul yopchagi*, *dusonpyo* (two opened hands) *bitureo jabadangkigi*(twisting and pulling), *tiwo yopchagi* and the first stance of *ogeum* (knee back) *hakdariseogi*.

Junbiseogi is the *bojumeok moaseogi* (wrapped-up fist *moa-seogi*), in which, as the last step of *poomsae* training, two wrapped-up fists are placed in front of the chin, which has the significance of unification and moderation, so that the spiritual energy can flow freely into the body as well as the two hands.

The line of *poomsae* symbolizes the Buddhist mark (swastika), in commemoration of Saint Wonhyo, which means a state of perfect selflessness in Buddhism where origin, substance and service come into congruity.

SPARRING – LOOKS SCARY, DO I HAVE TO?

Kinda, Sorta? Sparring, which is called “*kyorugi*” in Korean, is part of the art this program teaches. It’s an essential activity for students to engage in and learn combat techniques while governed by a rule system. Students get to put all there awesome strikes, blocks and kicks to the test during sparring, which teaches application of those techniques in a way that doing them on their own could never accomplish. In fact Olympic Taekwondo centers around the aspect of sparring, much more so than any other part of the art. In many cases Olympic Taekwondo schools will focus so much on sparring that they may neglect the traditional side of the art, leaving the students with only half an education.



This program also implements sparring as a learning tool, but it’s NOT the main focus and we abide by the rules which govern this aspect of training. When those rules are followed properly by everyone, chance of injury is greatly reduced, and when accidents do happen, which they will occasionally, they’re typically minor in nature. Before you create any pre-judgements about trading kicks and punches with your fellow classmates, let me explain a few things.

First, sparring is slowly introduced to all students and in the beginning no contact is permitted. At this level your movement and reaction to movement is the main object. This type of sparring is called “no contact sparring” and consists of two students using their footwork to move side to side and back and forth at a distance great enough to allow kicks and punches to be thrown in the air, but not making contact with anyone.

Second, as student’s skills become fine-tuned, more accurate and better controlled, typically by the 2nd or 3rd testing, they are introduced to light contact “promise sparring” with no head contact whatsoever. Promise sparring is when you and your fellow student acting as your opponent both promise to execute only certain techniques, only strike certain areas and hit with only so much power. Example: They promise to strike only the chest area with only 10 percent of their power and you promise to do the same. It’s a pretty good self-regulating honor system that’s been around a while.

Third, a full array of protective gear is worn by all participants who are sparring with contact to help reduce accidental injuries. A foam helmet, foam shin guards, foam instep guards, foam forearm guards, groin guard and a mouth guard are all standard equipment required before contact sparring is allowed.

Fourth, when it’s deemed appropriate, those students are allowed to step it up and place more power behind their kicks and punches, but head contact is still not allowed. Eventually, when students become more comfortable with hitting and getting hit, light contact “promise sparring” with head contact is permitted. At this level excellent control is required and must be demonstrated or head contact will not be permitted.

Fifth, as students train and work on sparring more and more, they become acclimated to it and begin to promise spar with other students at faster speeds with greater power and less restriction. These students work together to refine their skills and it’s in each of their best interest to not injure the other. Even at competitions, sparring is highly regulated and though the rules may give students more or less restriction, top priority is no injuries.

Sixth, if your unfamiliar with what sparring is, in regards to martial arts, let me give you some more info directly quoted from our friends at *Wikipedia*.



“Sparring is a form of training common to many combat sports. Although the precise form varies, it is essentially relatively 'free-form' fighting, with enough rules, customs, or agreements to make injuries unlikely. The physical nature of sparring naturally varies with the nature of the skills it is intended to develop; sparring in a striking art such as Chun Kuk Do will normally begin with the players at opposite sides of the ring and will be given a point for striking the appropriate area and will be given a foul for striking an inappropriate area or stepping out of the ring. Sparring in a grappling art such as judo might begin with the partners holding one another and end if they separate.

The organization of sparring matches also varies; if the participants know each other well and are friendly, it may be sufficient for them to simply play, without rules, referee, or timer. If the sparring is between strangers, there is some emotional tension, or if the sparring is

being evaluated, it may be appropriate to introduce formal rules and have an experienced martial artist supervise or referee the match.

In some schools, permission to begin sparring is granted upon entry. The rationale for this decision is that students must learn how to deal with a fast, powerful, and determined attacker. In other schools, students may be required to wait a few months, for safety reasons, because they must first build the skills they would ideally employ in their sparring practice. Sparring is normally distinct from fights in competition, the goal of sparring normally being the education of the participants.

The educational role of sparring is a matter of some debate. In any sparring match, precautions of some sort must be taken to protect the participants. These may include wearing protective gear, declaring certain techniques and targets off-limits, playing slowly or at a fixed speed, forbidding certain kinds of trickery, or one of many other possibilities. These precautions have the potential to change the nature of the skill that is being learned. For example, if one were to always spar with heavily padded gloves, one might come to rely on techniques that risk breaking bones in one's hand. Many schools recognize this problem but value sparring nonetheless because it forces the student to improvise, to think under pressure, and to keep their emotions under control.

The level of contact is also debated, lighter contact may lead to less injuries but hard contact may better prepare individuals for competition or self-defense. Some sport styles, such as sanda, taekwondo, muay Thai, Kyokushin kaikan, karate, kendo and mixed martial arts use full contact sparring.”

WTF Olympic Style Taekwondo such as taught in this program.

“Under World Taekwondo Federation and Olympic rules, sparring is a full-contact event and takes place between two competitors in an area measuring 8 meters square. A win can occur by points, or if one competitor is unable to continue (knockout) the other competitor wins. Each match consists of three semi-continuous rounds of contact, with one minute's rest between rounds. There are two age categories: 14–17 years and 18 years and older. Depending on the type of tournament and club, competitors may also wear fist protectors, foot protectors, instep guards, helmets, or mouth guards.”

“Points are awarded for permitted, accurate, and powerful techniques delivered to the legal scoring areas; light contact does not score any points. The only techniques allowed are kicks (delivering a strike using an area of the foot below the ankle) and punches (delivering a strike using the closed fist). In most competitions, points are awarded by three corner judges using electronic scoring tallies. Several A-Class tournaments, however, are now experimenting with electronic scoring equipment contained within the competitors' body protectors. This limits corner judges to scoring only attacks to the head. Some believe that the new electronic scoring system will help to reduce controversy concerning judging decisions, but this technology is still not universally accepted.

Beginning in 2009, a kick or punch that makes contact with the opponent's hogu (the body guard that functions as a scoring target) scores one point. (The trunk protector is referred to as a momtong pohodae or trunk guard in the WTF rules.) If a kick to the hogu involves a technique that includes fully turning the attacking competitor's body, so that the back is fully exposed to the targeted competitor during execution of the technique (spinning kick), an additional point is awarded. A kick to the head scores three points; as of October 2010 an additional point is awarded if a turning kick was used to execute this attack. Punches to the head are not allowed. As of March 2010, no additional points are awarded for knocking down an opponent (beyond the normal points awarded for legal strikes).

The referee can give penalties at any time for rule-breaking, such as hitting an area not recognized as a target, usually the legs or neck. Penalties are divided into "Kyong-go" (warning penalty) and "Gam-jeom" (deduction penalty). Two "Kyong-go" are counted as an addition of one point for the opposing contestant. However, the final odd-numbered "Kyong-go" is not counted in the grand total.

At the end of three rounds, the competitor with most points wins the match. In the event of a tie, a fourth "sudden death" overtime round, sometimes called a "Golden Point," is held to determine the winner after a one-minute rest period. In this round, the first competitor to score a point wins the match. If there is no score in the additional round, the winner is decided by superiority, as determined by the refereeing officials.

Until 2008, if one competitor gained a 7-point lead over the other, or if one competitor reached a total of 12 points, then that competitor was immediately declared the winner and the match ended. These rules were abolished by the WTF at the start of 2009. In October 2010 the WTF reintroduced a point-gap rule, stating that if a competitor has a 12-point lead at the end of the second round or achieves a 12-point lead at any point in the third round, then the match is over and that competitor is declared the winner.”

In the end, you should not fear or be afraid to engage in some form of sparring. Without sparring you will never know how to actually kick an opponent, avoid a strike or counter and attack. It's essential and regulated with rules to prevent participants from getting hurt.



STEP SPARRING – BUT WHY?

Step sparring is a type of choreographed drill practitioners of taekwondo use, with a partner, to work on and improve basic stances, blocks, strikes and kicks. Since step sparring drills use prearranged movements, they're a great way for students to try and perfect basic techniques with repetitious practice. These types of drills help you learn to gauge and control distance, timing, and accuracy as well as increasing your own self-control.

Though step sparring can include one, two, three, or more steps, this program currently incorporates only the "one step sparring" drills.

The "one" in "one step" indicates that your partner will step forward with an attack, typically a reverse punch, only one time during the entire sequence of moves, allowing you to counter attack after only one defensive motion. A two step sparring drill would mean that your partner would step forward two times, executing a predetermined strike each step, causing you to defend twice before counter attacking.

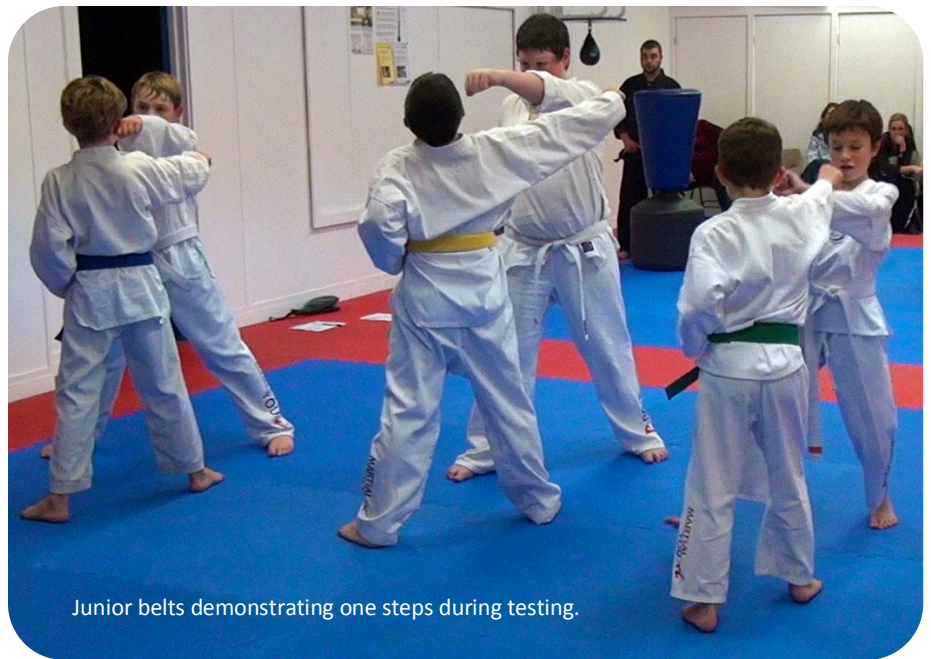
In the beginning, you might find yourself being matched up only with partners that are very similar in height, weight, and reach as you; basically a mirror image of you. This makes it easy to concentrate on technique and timing more so than distance control since our partner has leg and arm lengths about equal to our own. As you progress, you'll want to and most likely will get partnered with those whose height, weight, and reach are not the same, to help you react and adapt to those differences. A taller or shorter person will change everything, causing you to adjust your footwork, blocks, and counter strikes accordingly. This better emulates real world experience. If you do run into a mirror image of yourself, your twin, congratulations!

TRADITIONAL STEP SPARRING

To practice traditional one step sparring, you and your partner will first face each other at a distance equal to your combined arm reach. Typically I'll have students gauge distance by holding their arms out in front of them and moving towards each other until their fingers or knuckles touch. This is a good starting point but not always perfect.

Through the magic and wonder of photoshop, we'll use my mirror image to demonstrate the basics on a simple one step sparring drill. On your left is a picture of me and my mirror image, a partner just like me in every way.

Once we have measured our distance, both of us will transition into attention stance, bow to each other, and then enter ready stance with a loud kiup. At this point we should already know who will be the attacker and who will be defending. When both of us are ready to start the drill, the attacking partner will step back with the right foot into a left forward stance while executing a left low block,

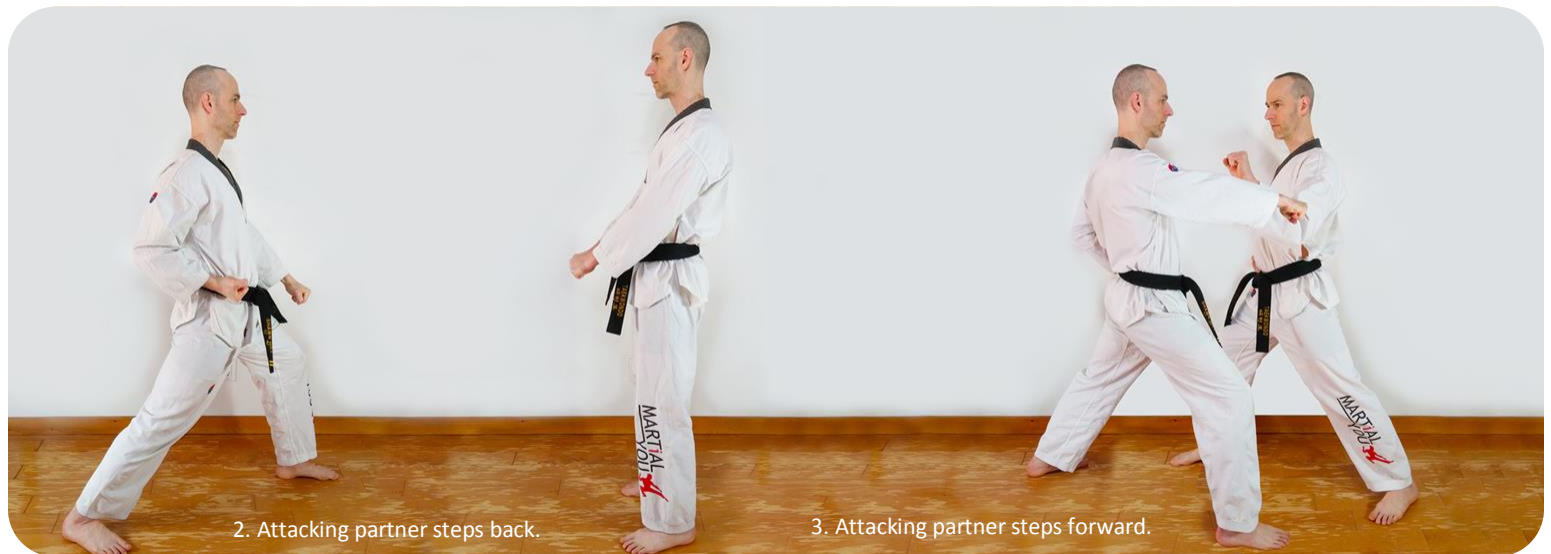


Junior belts demonstrating one steps during testing.



1. Step sparring from ready stance.

chambering the right arm and signaling their readiness with a loud kiup.



The attacking partner has stepped back and is ready to go but will remain still until the defending partner signals them to come forward by letting out a loud kiup as well. This form of communication is essential for one step sparring as it takes mutual respect, control and good teamwork to get the most out of practice. It may also seem silly at first to most people because in the real world you'll most likely never know when exactly someone will strike at you. Luckily, these drills are not meant to be direct self-defense training; they're only designed to help students refine skills in a predictable and repetitive way.

After the defender signals the attacker to start with a loud kiup, the attacking partner will step forward and execute an offensive strike; typically, a right reverse punch as seen in step 3 above. The defending partner will then react by performing a predetermined defense such as going off line and blocking the punch. The defender can then add counter strikes to further emulate disabling the attacker. When all moves are complete both partners will remain frozen at the last move until they are called to reset by an instructor or decide to reset if they are practicing on their own. The drill is then repeated over and over to try and perfect the reaction time, technique and movement.

STEP SPARRING FROM FIGHTING STANCE

One step sparring from fighting stance

Step sparring from fighting stance is another way to practice prearranged movements with more of a sparring or actual fighting tone added. Instead of entering ready stance each partner will go into a natural fighting stance before proceeding.

My twin and I, on the right, are facing each other in a closed fighting stance position, (same foot back and middle sections facing inward in relation to each other). Depending on the setting, the drill will start either when the defender signals they are ready or an instructor does so. The concept is basically the same as from ready stance; one partner executes a single attacking strike or kick causing the defender to react with movement, blocks, and counter strikes.



SELF-DEFENSE – AM I A KILLING MACHINE YET?

No! The idea of self-defense, (*hoshinsool* in Korean), is pretty much described in the phrase itself. The defense of one's self. At no point do we concentrate of becoming

a killing machine or anything to that affect. Learning to defend yourself is all about avoiding conflict, being aware of your surroundings, de-escalating violent confrontations and when necessary using force to protect your life if it's in danger. We train so that if combat is thrust upon us, instinct will take over and help us to overcome the battle and survive.

Basic self-defense is part of this taekwondo program because the art is more than just learning how to kick or punch; it's also about building our spirit and confidence, forcing us to study ourselves in a way that reveals our strengths and our weaknesses. Physical fitness and perfect technique can only get us so far if we do not balance it all with thoughtful action.

Throughout the process of learning taekwondo in this program you will perform prearranged self-defense drills designed to help you think about what can be done if a situation to defend yourself arises. The techniques you will be practicing are samples of "what if" scenarios. What if someone tried to choke you this way? What if someone tried to tackle you to the ground? What if someone grabbed your arm to pull you into a car? The list goes on and on.



Example: Mirrored partner grabbing wrist

self-defense (noun)

the defense of one's person or interests, especially through the use of physical force, which is permitted in certain cases as an answer to a charge of violent crime.

To work on self-defense drills two students will be partnered up and each will take turns playing the role of an attacker while the other concentrates on defending against an assault. Let's use my mirror twin to show an example. Two students partner up and one reaches out and grabs the wrist of the other emulating an aggressor's intention to pull them away. The defending student must then learn to calmly but aggressively take action to free their hand, disable the assailant if need be, and get away.

Giving students examples of situations, and a method of defending themselves against various ways someone might attack, can help build a background of experience to draw upon and apply to similar but different situations that may occur. No amount of drills can ever prepare a person for all situations that could happen. You could probably train thousands of them and still get taken off guard by someone doing something you hadn't thought of. The best we could ever hope is that the action we do take, keeps us alive and that our attitude and spirit pushes us beyond the will of our attacker, so in the

end, we come out on top.

Training self-defense drills over and over helps to build that bank of experience, but it's up to the student to adapt on the fly while applying those experiences to similar situations. As you train with fellow students and work on self-defense, do so with great respect for your partners and with a serious and thoughtful attitude. Each belt rank will bring more self-defense examples for you to learn and perfect. Do not neglect the self-defense aspect of taekwondo simply because other aspects may be easier, more fun, or lend themselves to your strengths. A true Taekwondoist will be well rounded in all aspects of the art which includes self-defense..

BREAKING – NOW WE’RE TALKIN’

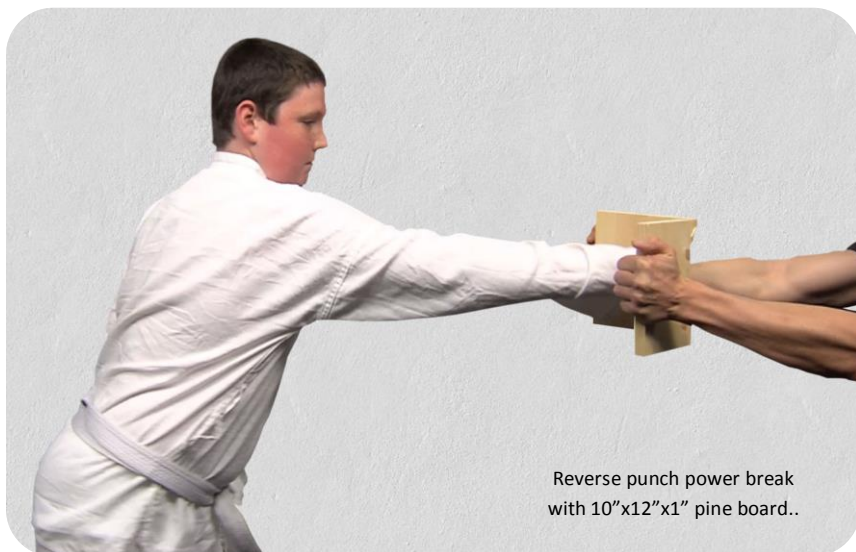
Some schools or programs that instruct folks in a martial art may or may not spend much time on the skill of breaking. For taekwondo practitioners, breaking is typically introduced early on and done while testing for promotion, at the very end, to showcase how a student has developed their skills enough to apply the techniques to... well, breaking a board, or a concrete patio block. Yes, I said concrete patio block.

The general idea behind why breaking exists in martial arts is due to its use to gauge the force someone can apply to an object with a finely tuned skill such as a kick, punch or elbow strike. Today breaking is seen more as a spectacle during martial arts demonstrations but the principles of training to break something, like a pine board or cement block, have some serious validity.

Our bodies adapt and change through stresses that are applied by the world around us. We have stress internally and externally. The external stresses, that are physical in nature, like running for your life!, cause us to build up stamina to run long distances or to sprint really fast. Weight training forces our bodies to adapt to lifting heavy objects, and plyometrics train our nervous system to contract muscles fibers quickly. Breaking, stresses the skin to build calluses, the bone to build density, and the muscles to build strength and contraction speed. This is called “progressive resistance training.”

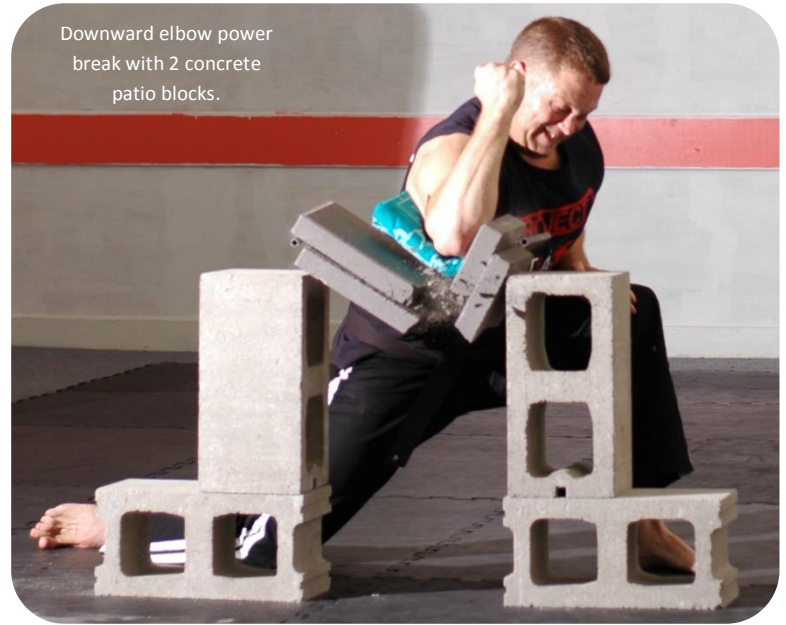
For breaking boards and concrete blocks as well as ice blocks, the principles are such: the bones respond as found in Wolff's law, which states that the skeletal system will, after healing, be stronger if injury is put to it. As the bone gets stressed and micro injuries occur do to this stress, it heals more dense and stronger than before allowing you to increase the stress load even more.

There are two basic types of breaks you’ll typically get exposed to during taekwondo training, testing, and competitions: speed breaks and power breaks. Other types such as soft breaks (snapping break or wave break).exist, but are rarely done throughout the promotion process. Power breaks and speed breaks are the most command, leaving the soft breaks as a lesser applied type with regard to Olympic Style Taekwondo. In fact, I never even tried a soft break until after becoming a black belt in the system.



Reverse punch power break with 10"x12"x1" pine board..

Downward elbow power break with 2 concrete patio blocks.



A beginner’s first break will be a power break which is required during lower rank testing. In this style of break one or more pine boards will be held in place on both ends by another person. This lets the student striking it concentrate on putting power behind the technique. The very first break for all white belts, 10th geup ranks, is usually a reverse punch. Breaking a board with a punch requires good technique and the ability to apply enough power to the impact that the board will split in two along the grain line.

At later ranks such as 1st Dan or Black Belt, skills and technique are likely refined enough to break a patio block from your friendly neighborhood home

improvement store. In general students testing for black belt are required to break a single patio block during testing. It takes a while to build up the confidence to strike a concrete object but it isn’t as scary as it sounds. As a martial artist, you must know



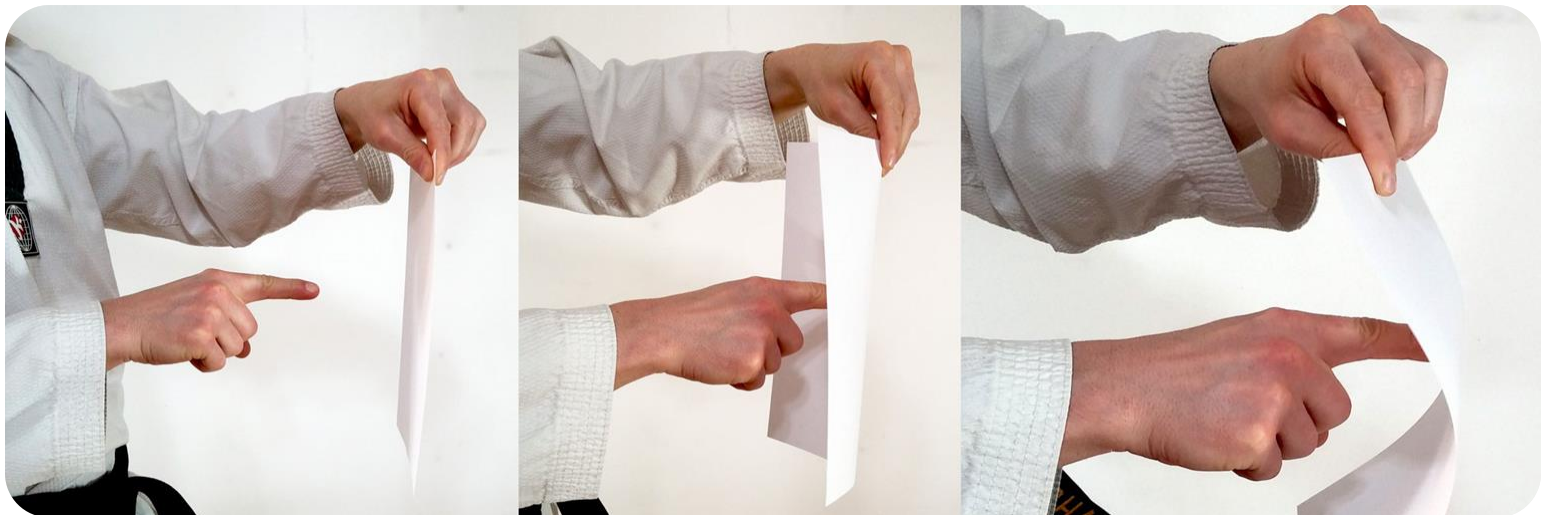
Jump Spinning Hook Kick Speed Break with 12"x12"x1" pine board.

your breaks inside and out. It's up to you to understand the physics involved in breaking and properties of the materials your striking. Martial arts are about attaining knowledge and using that knowledge to your advantage.

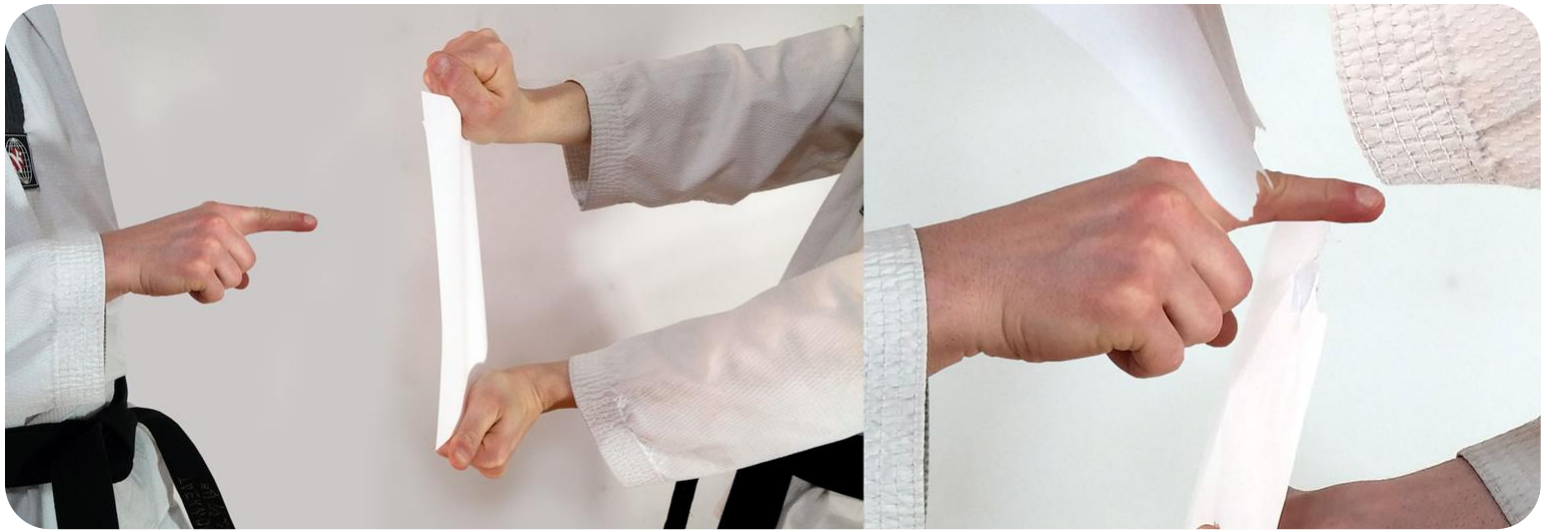
Speed breaks are usually attempted after a student has really refined a strike's accuracy and can now concentrate on applying higher velocity instead of power to the technique. The board or object the student attempts to break is not held in place on both ends, so it will only give in when the strike speed reaches a velocity that overcomes the materials structural bond before the impact overcomes the inertia of its mass. WHAT?

In other words you have to hit the thing so fast that it breaks before flying across the room, still intact.

A good way to understand speed breaks is comparing the speed of a bullet and the speed at which you can move your finger. Take a piece of letter size paper and hold it with one hand. Point the index finger of your other hand straight at the center of the paper and as fast as you can, strike it with your finger to see if you can poke a hole through it.



If you get it on the first try, I will be calling you master from this point on, if not, you probably noticed that no matter how fast you poke at the paper, your finger won't go through it before the paper itself bends and moves back. You're not generating enough speed to break through the paper's material bond before the inertia of its mass is overcome. We all pretty much know that a bullet or really any object traveling at a high rate of speed, and same diameter as your finger, will poke a hole through the paper before it moves much. You could probably throw a rock or marble fast enough to go through it, but getting your arm to move fast enough to push your finger through is another story.



If we add mass to the paper, say about 185lbs, by having someone hold it in place, we can easily push through the paper with power rather than speed. We don't need a lot of speed because the inertia of the person holding it will not be so easily overcome before the paper's structural bonds break. If it is then you have some really strong paper!

This applies to breaking pine boards and concrete blocks as well. But, because those materials contain more mass than paper we won't need the speed of a bullet to split them in two pieces. Treat breaking objects, like boards and blocks, as you would any training, start slow and build up slow to achieve goals. Don't break one pine board and suddenly try to break eight concrete blocks. You'll end up "breaking" your arm, wrist, elbow, or at the very least your pride.



Palm heel strike break with single 12x12x1" pine board.

The downward palm heel strike is very popular for power breaking and a great technique for building up power to smash concrete blocks. Students will start with a single pine board held in place by a couple of cinder blocks, one at each edge. Once breaking a single board becomes easy, a second board is added until that becomes easy, then a third and a fourth. Typically by the third or fourth board, the material is switched out for a single concrete block.

One block, depending on its moisture content and concrete mix formula, is roughly about the same

strength as three or four one inch thick 12"x12" pine boards in a stack. After accomplishing the break with a single block, practitioners will add a second block, usually with a gap between them in order to allow the first block to break first before the downward force applies to the second. Later, a third block is added, then a fourth, fifth, sixth and so on. Students will learn to use other strikes to break with, such as knife hand, forward elbow or downward elbow. Each strike must be trained with care and at a slow pace so the body has time to adapt.

STRETCHING – YES, IT’S A MUST

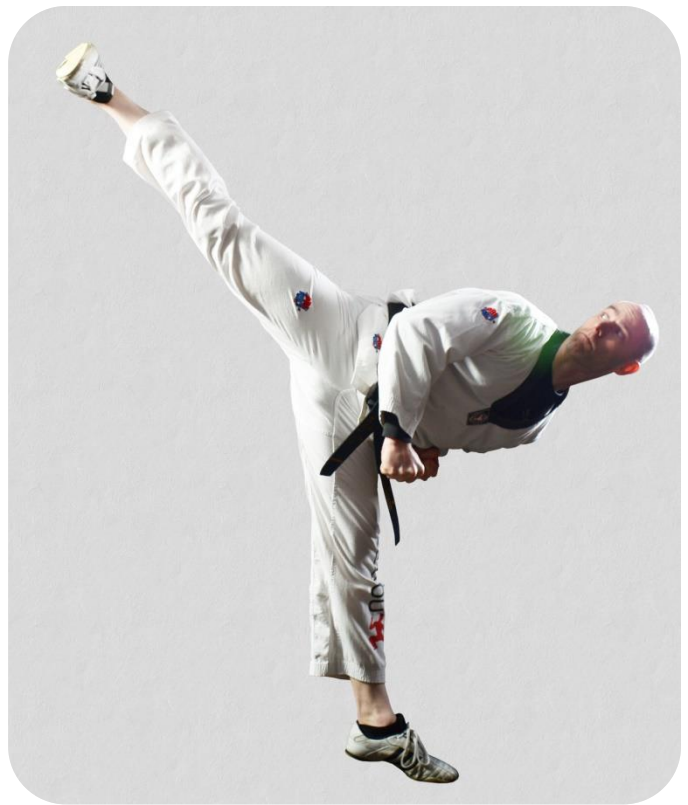
Stretching is essential for most of us to achieve the range of motion required for those high kicks and wide stances learned through martial arts. There are plenty of movements that would benefit from well stretched flexible muscle groups both in the upper and lower sections of our bodies. In Taekwondo, as well as other arts, we maneuver our bodies through high and low stances while twisting our trunk left and right. We extend our arms to block and throw punches and our legs to kick. Many of these movements require a great range of motion in the joints directly related to the mechanics involved. Some percentage of folks, especially those of the female gender, are lucky and have a natural amount of flexibility, allowing them to achieve greater range of motion with less need to stretch. But, if you’re like me and not part of that flexible percentile, you need to stretch!

But why? Well, one very good theory based on something called the “stretch reflex” or “myotatic reflex,” is that our nervous system has a wonderful protective mechanism built in, and it has made the decision, on our behalf, based on our day to day activities and physical experiences, to pick the “safe” length of each muscle and it pretty much likes to keep everything just how it is. If all your life you’ve never needed to stretch your legs out into a split then why should your nervous system take the risk of letting muscles lengthen enough to do a split when you turn 30 and suddenly decide you want to kick to the ceiling. It doesn’t want to because it may not be safe, and it’s for our own good. We basically need to work with our nervous system, and retrain it, so that it knows doing a split is safe. Only then will our own body allow us to do what we want. How about that?

There are three types of stretching that I personally recommend someone rotate through or combine in order to become more flexible for martial arts, static stretching, dynamic stretching, and PNF Stretching also known as proprioceptive neuromuscular facilitation. We’ll keep that third one named PNF stretching from here on out. I DO NOT recommend the fourth method called ballistic stretching as it may result in injury when improperly done.

Dynamic stretches are great when you slowly introduce them during a warmup routine and used them to lead into training. They’re done by performing slow controlled movements through a full range of motion. Full arm rotations or slow leg raises front to back would be an example of dynamic stretching. Static stretches are awesome, but I recommend using them at the end of training because holding those positions tends to cool you down, and most will experience muscle tightening as a result which is not good if you’re going to start kicking drills right after stretching.

The PNF method of stretching is also great after training and you are ready to begin the cool down. The muscles are in prime condition for either static or PNF type stretching. In general, static stretches seem to be the most widely used and most popular among many martial arts studios but I tend to add a little PNF stretching in the mix. Placing yourself in a stretching position and at first resisting the stretch on purpose for 15-20 seconds before relaxing and allowing the muscles to lengthen makes use of **passive PNF** stretching. If you want to make use of **active PNF** stretching you can first contract the muscle opposing the muscle you’re trying to stretch for 10-15 seconds, switch to contracting the muscle you’re stretching (resisting the stretch) for 15-20 seconds, and finally, relax all the muscles to fall into a static stretch for another 30 seconds.



SOME BASIC STRETCHES FOR FLEXIBILITY

Here are some popular basic stretches for achieving a good overall flexibility for taekwondo training. Begin with the upper body stretches because they are nice to start with and can ease you into lower body stretches in a natural progression as you go.



Work through the lower body and stretch all the muscle groups needed to achieve those wide stances and high kicks. Make sure you ease into each stretch and stop if you feel joint pain rather than muscle tension. Begin the stretches with slight tension and breathe slowly exhaling as you increase the stretch. It's extremely important to breathe calmly and relax your body and mind because your nervous system responds to stresses by tightening your muscles. The more relaxed you are and the more you assure your nervous system everything is okay, the better your gains will be.



Butterfly stretch seen to the upper left is especially good when done PNF style. Hold your ankles while using the elbows to press downward on your knees while at the same time resist the downward force by trying to bring the knees up and closer together. After about 15 seconds slowly relax and let the downward force of your elbows press the knees further apart.



Straddle split shown on the upper right is another good stretch used to help gain height in side kicks, hook kicks, spinning hook kicks and pretty much any kick requiring you to kick high while turned sideways. A common issue people have with this stretch is the feeling of pain while doing it. Typically this is because it's done improperly and the joints are being stressed along with connective tissue rather than muscle being stretched. Start by placing your hands behind your body and on the floor behind you. Straighten your posture while seated and roll your hip forward while pointing the toes up to the ceiling. Slowly increase this stretch without feeling joint pain until you can reach in front of your body.



Front splits, shown on the upper left, are extremely important stretches for all kicking techniques. Having a good range of motion in this direction affects just about every kick in the taekwondo toolbox. I recommend everyone really work often to increase flexibility in this direction. If you are kicking and feel your non kicking leg being pulled out from under you, chances are you need to add more front split stretch time. This is another stretch that is easy to apply PNF to. In fact you may do it without realizing as much. Simply resist allowing the legs to move apart for about 15 seconds and then slowly relax and let your body weight move them further away.

If you're unable to reach the floor at first, do the stretch in between two chairs with the seats facing you. Place your hands on the chairs seat and hold yourself in place that way. Work your way down and eventually you will not need the chairs anymore.

COMPETITION – LET’S DANCE!



Martial arts competitions are fairly common and are a fantastic way to gauge your skills against opponents you've never worked with before. Sometimes we get used to our fellow students in classes and learn to predict behavior and timing because we work with them all the time. This can lead us to a false sense of ability, and a feeling that we might have it all figured out, since we do pretty well in class against fellow students. It's good to compete with those you don't train with on a regular basis in order to get a sense of your skill level outside the dojang.

Although traditional martial arts tournaments are not as abundant as they once were back in the early 2000s, there's still a few that students can attend to test themselves. Traditional martial arts, especially Olympic Taekwondo, experienced a rapid demise in competitions

right around 2004, leaving many schools with no place to bring students who wanted to compete. The growth of Mixed Martial Arts along with the popularity of the Ultimate Fighter Competitions has also taken much of the focus away from tournament circuits run for individual styles of traditional martial arts. This of course has not impeded some dedicated to traditional styles from organizing and running competitions which usually occur annually.

Cost to enter these competitions varies but is usually around \$50 to \$75 per entry and will include one or more events in which an athlete can participate. Taekwondo tournaments typically involve three main areas of competition, sparring, forms and breaking. Most recently breaking events have declined and the main categories remain sparring and forms (or poomsae).

Forms competition usually involves multiple competitors performing the exact same form simultaneously or one at a time in front of two or more judges not from their own school. High scores are awarded to those showing greater competence and proficiency in movement, technique, power and style while performing the poomsae.

You'll likely run into two forms of sparring while competing; one known as Olympic style, where all strikes are usually full contact in black belt divisions and the round clock continues as points are scored, the other is called point style, where most strikes are light contact and the round clock stops each time a point is scored so the competitors can reset to their original positions. As you may have guessed this program trains students for Olympic Style type sparring which requires students to have a full array of safety gear.

Sparring divisions are normally divided up by rank as well as weight class and age. This assures competitors are challenging each other within an expected skill range. Depending on the number of entries, an athlete may have to compete against just one opponent or may have to engage in multiple matches before winning their division.

Breaking involves a demonstration of power, speed, agility, or all three combined while splitting pine boards or concrete blocks to outclass those competing against you. Commonly, those breaking concrete or pine boards get pitted against only those breaking the same type of materials, but, it's not uncommon to group everyone together when there's a limited amount of people signed up for breaking. Score is based on the difficulty and complexity of the break, the ability of the athlete to have success in only one try and really the overall impressiveness of the feat itself.

I recommend that all students enter into at least one competition if not more during their training. The experience is well worth it!

10th GEUP - WHITE BELT



AVERAGE STUDY TIME NEEDED BEFORE TESTING

Classes	With Home Study	Without Home Study
5 Per Week	3 Months	3 Months
4 Per Week	3 Months	3-3 ½ Months
3 Per Week	3 ½-4 Months	4-5 Months
2 Per Week	4-5 months	5-7 Months
1 Per Week	6-9 Months	7-10 Months

As a white belt you have chosen to begin a transforming process which will forever alter your life. Deciding to learn any martial art can be an easy decision but requires dedication, self-discipline, and commitment to truly appreciate the benefits. While you train and study side by side with your fellow students and instructors, always remember that learning these skills from another is a privilege and not an entitlement. It is an honor to be allowed to participate in these studies and should never be viewed as anything else. Respect all you train with and all who instruct you, always!

Before you can run you should walk and before you can become proficient at Taekwondo you need to learn the basics as a foundation. What follows is a list of basic skills that will become your foundation as a beginner and that you are required to learn, practice and perform with a decent amount of competence in order to pass your first test and be promoted to the rank of 9th Geup, (Orange Belt). But where do you start? Follow the sections in order to begin. Learn the techniques first then add movement second.

THESE ARE THE SKILLSETS YOU NEED TO CONCENTRATE ON.

DOJANG ETIQUETTE

As a beginner, you should familiarize yourself with “dojang” etiquette as much as possible.

TENETS OF TAEKWONDO

Self-Control
Perseverance
Indomitable Spirit
Courtesy
Integrity

TYING YOUR BELT

Learn to tie that belt correctly!

BASIC STANCES

Relaxed Position
Attention Stance
Ready Stance
Horse Riding Stance
Walking Stance
Forward Stance
Back Stance
Tiger Stance
Cross Stance
Parallel Stance
Fighting Stance

BASIC BLOCKS

Low Block
High Block
Outer Forearm Outside Block
Inward Forearm Block

BREAK

Straight Punch

BASIC STRIKES

Chambered Punch
Jab Punch
Straight/Cross Punch
Hook Punch
Uppercut Punch

BASIC KICKS

Rear Leg Groin Kick
Rear Leg Front Snap Kick
Rear Leg Push Kick
Rear Leg Side Kick
Rear Round House Kick
Spinning Back Kick

FOOTWORK

Stepping Forward
Stepping Backwards
Cross Step Forward (Chain Step)
Cross Step Backwards (Chain Step)
Quick Step Forward
Quick Step Backwards
Offline Step Offensive
Offline Step Defensive
Slicing Forward
Slicing Backwards
Switching Stance
90 Degree Turn Forward
90 Degree Turn Backwards
180 Degree Spin Forward
180 Degree Spin Backwards

TERMINOLOGY

Taekwondo –Meaning?
The place where one practices the way. - *dojang*
Uniform – *dobok*
Belt – *dhee or tti*
Bow – *kyung nae*
Line Up – *chung Neol*
Face The Flags - *kukki e tae hae*
Face The Instructor – *sah bum nim kae*
Attention – *charyeot*
Ready - *joonbe*
Sit – *anj uh*
Meditate - *mook nyum*
Dismissed - *hazon*

BASIC STANCES (SECTION 1)

Stances are important key positions taken from important transitions that apply to important movements and techniques practiced within the art you're learning. They are also a great beginning point for practicing some basics, because you need to know what position your body will be taking at key moments. Stances are the body's weight distribution, foot orientation and positioning adopted when attacking, defending, advancing or retreating. It's a great starting place! Without a good idea of body position in relation to directing force, distributing weight, and altering direction, all other techniques, skills, and movements will suffer.

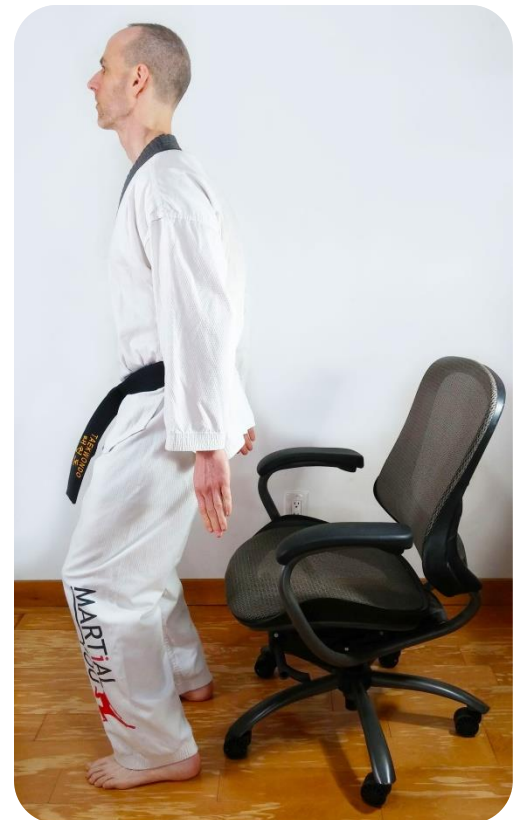


Stances, stances and more stances. Learning these positions for a martial art is of great significance when creating an understanding of transition. What I mean by that is... most stances are simply snapshots of a single moment when the body is transitioning from one position to another. Over time, the idea of what a stance is has been lost because it's either not explained or assumptions are made about what the purpose of learning a bunch of static positions is. Think about your body shifting from one position to another. Take a look at the picture on the left. This is a stance I am going to call... Sit Stance. Sit stance you say? Yes, imagine the act of sitting down in a chair. Seems simple enough right? Well, it becomes a little more complex when we start to break up the act of sitting in a chair into moments in time when you're transitioning from one position to another before the final position of actually sitting.

What does everyone do just before they sit down in a chair? For one, you have to get to the chair. Let's assume you walk over to it. Next you have to stop at the chair or at least slow your motion down a little. Then, you need to turn your body and face away from the chair so that it's behind you. Next, you will begin to bend your legs while pointing your rear end in the direction of the seat. Next, if the chair has arm rests you may begin to reach back in preparation to grab those armrests. Next, you begin to squat downward. Next, you will shift all of your body's weight onto the surface of the seat while perhaps using the armrests to slow your momentum. Next, you will adjust your body weight again until you are in a position you want to be. Next, you might lean back and again shift your body weight. Finally, you could be sitting down. Lots of movement going on there just to sit in a chair. Makes me tired just thinking about it. Kind of makes me want

to sit down.

What's the point of all this? Well, it's to demonstrate how a stance is just a snapshot of transition. Now, imagine you have never ever sat down in a chair before. Ever! We meet and I tell you I am going to prepare you for sitting in a chair for the first time by making you practice this thing called sit stance. You might think I'm crazy, and you may not even understand fully how this sit stance thing gets you sitting down into a chair. Doing this one static position doesn't get you all the way across a room, turned around and sitting down, but it does give you an important position that's key among all those movements required in the act of sitting down in that chair. After I make you practice this stance for an hour, I make you walk across an empty room, have you "about face" halfway in, turn around, and perform the sit stance. I'll have you do this 15-20 times or until I believe you've got it just about right. Now I bring a chair into that room and place it right in the center with the seat open toward you. Go! I tell you, do what you just did 20 times before. You walk over to the chair, turn 180 degrees and position yourself into this sit stance you've been practicing for 2 hours. At this point I'm laughing because I brought you a chair with wheels on it to be the first one you ever try and sit in, but you can see by the picture on the right that it wouldn't take much more to get you in that seat.



Sit stance alone doesn't explain all the details about how to sit down in a chair. Heck, it isn't even one fifth of the story and who's to say sit stance isn't the beginning of someone jumping straight up into the air, or maybe the start of a back flip. It could be interpreted as many things at first glance and without understanding the context it exist. This can be said about all stances. You have to know what they are related to and the context in which they exist.

Sit stance gave us one very key position that's taken during a transition of several movements to accomplish the task of sitting down. Keep that in mind.

You're getting a fraction of the information doing a stance and from there you must learn everything that surrounds that one tiny moment of transition.

There are some exceptions to this, such as Relaxed Position (At Ease) and Attention Stance. Those are pretty much static positions meant for you to hold until otherwise told to move.

Relaxed Position / Stance



This stance or posture is one taken while paying attention without the formality of Attention Stance. Typically you will enter this position after lining up to begin or end class. It demonstrates that although you are relaxed, you are also paying attention.

Attention Stance – Charyot Seogi



This stance is exactly what it sounds like. It's the stance or posture a student is expected to take when called to attention and is formally used to allow the instructor to visually know that you are listening and ready to accept direction.

After hearing the command "Charyot!" called out, straighten your posture and draw the left foot to the right while simultaneously placing your open hands on the sides of your hip. Look straight ahead with little to no movement.

Ready Stance – Joonbe Seogi



Start



Finish

Ready Stance is performed by standing with the feet one shoulder length apart, measured from the outside edge of the feet, with arms slightly bent and loosely held fists about one fist size apart just below the navel and the fists should be a fist size away from the body. Muscles are relaxed to promote movement speed from this position. More often than not you will enter into a ready stance from an attention stance.

Start by picking up your left foot while simultaneously drawing both open hands upward in front of your chest. At the same time, drop your left foot to the ground and shoot both hands downward in front of your body, fisted. Keep a slight bend in your arms and look straight ahead with little to no body movement.

Horse Riding Stance – Juchoom Seogi



Start



Finish

This stance is an important posture in martial arts and takes its name from the position assumed when riding a horse. It can be integrated into fighting techniques, exercises and forms (Poomsae). It's most commonly used for the practice of hand blocking and striking techniques from a static position or to strengthen the legs and back. Typically you will enter this stance from a Ready Stance position.

Start by simultaneously lifting your left foot and bringing it closer to the right without dropping it while reaching forward with both hands as if grabbing the reins of a horse. Draw both hands back to your hip in a chambered position as you move your left foot back out to the left dropping it to the ground with a loud kiup.

Walking Stance – Ap Seogi



Stance of taking one walking step forward. The width between the two feet is about the length of one walking step and the center of gravity remains in the middle with the trunk in an upright position.

For WTF Olympic Style Taekwondo you will distribute your body weight evenly placing 50% on the front leg and 50% on the rear leg.

Front Stance – Ap Gubi



Also sometimes referred to as forward leaning stance or forward stance, is a basic stance visually similar to a lunge, with the forward leg bent at the knee, and the rear leg straight, while the hips and shoulders remain squarely facing forward.

The purpose of the stance is to teach muscular-skeletal alignment that adds as much mass of the earth to a strike as possible. The stance allows a great deal of power generation forward, but very little in any other direction. For WTF Olympic Style Taekwondo you will typically place roughly 70% of your body weight on the front leg while leaving approximately 30% on the rear leg.

Back Stance – Dwit Gubi



A stance with the center of gravity on the rear leg. With both feet bent, the center of gravity is shifted backward and much of the weight is on the supporting rear leg. If the front leg is shifted more to the center of the body. (Shape Stance).

Tiger Stance – Beom Seogi



A lowered stance of ap-seogi (Walking Stance) with both knees placed close enough to touch each other
This is a stance to make both small and big motions easy toward the front or back. Both knees are placed close enough to touch each other with the heel of the front foot and the ball of the rear foot on a similar line. The heel of the front foot is off the ground while the center of gravity is almost on the rear foot.

For WTF Olympic Style Taekwondo you will typically place roughly 95% of your body weight on the rear leg while leaving approximately 5% on the front leg. You should be able to lift your front foot quite easily without altering your stance.

Cross Stance - Kkoa-seogi



A stance with both feet crossing each other when moving or making a turn to the front, back or side.

In the state of lowering the center of gravity, this is a posture used when shifting the performer's body to the front, back or side.

When the moving foot is shifted to the front of the supporting foot, it is called *ap-kkoa-seogi* (Front Cross Stance).

When shifted to the back of the foot, *dwi-kkoa-seogi* (Rear Cross Stance).

Parallel Stance - Narani-seogi



A stance where both feet are parallel to each other. This is a stance with both knees straightened, the center of gravity kept in the middle and the inside edges of both feet facing together.

When the end of toes face inward, it is called *anjjong-seogi* (Inward Stance) and when they face outward, *pyeoni-seogi* (At Ease Stance)

Fighting Stance – Mot Seogi

Also: Gyeorugi-junbi

(Sparring Posture)



A stance or posture freely taken before executing freestyle techniques, Olympic techniques or while sparring.

Start by clinching your hands into fists and drawing them upward while moving the dominant or non-dominant leg back enough to form a good base, bladed (about 45 degrees). Bend the front arm about 90° and have your hands lifted up at least to the level of the shoulder, if not a little higher to protect the face.

This posture is supposed to make offensive and defensive movements exchangeable at any time. If the left foot is in front, it is wen-gyeorumsae and when the right foot is in front, oren-gyeorumsae.

Fighting Stance – South Paw

Right Leg in Front



BASIC BLOCKS (SECTION 2)

Low Block – Ahrae Mahki



or Naeryeo-mahki



A technique of blocking an opponent's attack downward from top to bottom.

This is a skill of blocking downward when the opponent attacks the defender's stomach or genitals. One may use bakkatpalmok (Outside Wrist), batangson (Palm Heel), sonnal (Hand Blade), etc. to block from the chest level to the groin area.

For this particular version of downward or low block, employ an outward hammer fist which travels from your opposite shoulder in a downward circular path so that the fist and arm deflect any attack coming towards your body to the side.

High Block – Agool Mahki



or Cho Kyo Mahki



A technique of blocking an opponent's attack upward. The defender can use the Outside Wrist, Hand Blade or Palm Heel to block upward from the lower to the upper position.

For this particular version of upward or rising block, employ an upward hammer fist and make sure you thrust your arm upward enough to protect the head from contact. Keep a bend in your block arm to deflect any downward attack away from your body.

Inward Block - Ahn Mahki



A technique of blocking from the outside to the inside of the defender's body with the hand, foot, arm or leg.

When the assailant attacks from the front, the blocking surfaces such as 'Outside Wrist' (outside edge of the wrist), 'Knife Hand' (the outside edge of hand), 'Palm Heel' (heel of the palm) and 'Reverse Foot Blade' (inside edge of the foot) are employed to block it from the outside of defender's body to the inside.

Outer Forearm Outside Block



Bahkat Mahki

A technique of blocking the assailant's attack from the inside to the outside of the defender's body with the outer part of the forearm.

This is a blocking skill with a motion from the inside to the outside of defender's body using baggatpalmok (Outside Wrist), anpalmok (Inside Wrist), sonnall (Hand Blade), gupinsonmok (Bent Wrist), etc. when the assailant attacks from the outside or front side of the defender.

BASIC HAND STRIKES (SECTION 3)

Chambered Punch



Also: Traditional Reverse Punch



Example is For Mid-Section Strike



#1 Jab Punch – Pun Dae Chirugi



Performed From Fighting Stance



Punch With Arm Above Lead Foot



#2 Reverse Punch – Bandoe Chirugi



Performed From Fighting Stance



A.K.A. Straight or (Cross) Rear Arm Punch



#3 Front Hook Punch – Gullgi Chirugi



Performed From Fighting Stance



Punch With Arm Above Lead Foot



#4 Rear Uppercut Punch – Chi Chirugi



Performed From Fighting Stance



Punch With Rear Arm Foot



Besides the standard #1-4 punches, there are multiple variations of each punch such as the rear hook punch shown below.



All boxing style punches should start with you pushing from the floor to start a mechanical force that drives through all the connecting bones in your body until it reaches the impact of the target. This is also true for most strikes in general. The power begins by pushing off the floor and transferring that energy through your body and into the strike. Notice how in the upper cut picture the rear foot's heel is off the floor and the upper body has turned. Pushing up from the rear foot and controlling where that mechanical motion is transferred, lets us directly apply the force else-where.

BASIC KICKS (SECTION 4)

Rear Leg Groin Kick



STEP 3.
Continuing the momentum of the upward chamber, keep your toes pointed forward and quickly extend your kicking leg to drive the instep or shin up and into the target from below.

Depending on the desired impact and position of the target, you may choose to continue raising your entire leg in an upward direction, while extended, to apply more force, or you may choose to retract immediately after impact to generate more of a snapping strike.

STEP 2.
Drive your kicking knee upward in a straight line towards the direction of the target as if you were going to throw a knee strike instead of a front kick while at the same time pushing your toes forward.

For groin kick, chambering and extension may become one motion much sooner than other techniques. The force applied to the chamber sets the tone for the entire kick. A slower chamber requires you to apply more muscular energy during the extension of the kick and a fast chamber requires less energy during the extension.

STEP 1.
Prepare yourself for the kick! Position your body into a balanced fighting stance suitable for the situation and the technique.

Just before executing the kick you may choose to shift some of your body weight onto the kicking leg in order to push off the floor with it instead of just lifting it upward.



STEP 5.
Immediately after retracting your leg, you should recover as soon as possible. Do this by quickly dropping the kicking foot to the ground and right into another fighting stance. Depending on your desired outcome, you might want to drop the kicking leg in front and into an opposite fighting stance or retract the kicking leg all the way back behind you and into your original fighting stance position.

STEP 4
After impact with the target you will want to recover as quickly as possible in order to execute a follow up technique. Do this by retracting your kicking leg after the desired force has been delivered to the target. Based on circumstances, you may want to retract your leg back, all the way towards your body or just slightly, before lowering it to the floor and preparing yourself for another technique.

Rear Leg Front Snap Kick – Ahp Chagi



STEP 3.

Extend your kicking leg towards the target zone without lowering your knee and just before impact, pull your toes back towards your body and drive the ball of your foot forward and into the target. Depending on the desired impact and position of the target, you may choose to continue raising your leg upward while extending it, or after it has been fully extended. This will allow you to strike up and through a higher point. You may also choose instead to push the kicking leg forward with your hip in order to impact a lower point and drive through it. Either way it's important to concentrate on striking with the ball of the foot and not the toes.

STEP 2.

Drive your kicking knee upward in a straight line towards the direction of the target as if you were going to throw a knee strike instead of a side kick. The force applied to the chamber sets the tone for the entire kick. A slower chamber requires you to apply more muscular energy during the pivot and loading phase of the kick and a fast chamber requires less energy to pivot and load up. Simple physics. Apply it now or later, it's up to you.

STEP 1.

Prepare yourself for the kick! Position your body into a balanced fighting stance suitable for the situation and the technique.

Just before executing the kick you may choose to shift some of your body weight onto the kicking leg in order to push off the floor with it instead of just lifting it upward.



STEP 5.

Immediately after retracting your leg, you should recover as soon as possible. Do this by quickly dropping the kicking foot to the ground and right into another fighting stance. Depending on your desired outcome, you might want to drop the kicking leg in front and into an opposite fighting stance or retract the kicking leg all the way back behind you and into your original fighting stance position.

STEP 4

After impact with the target you will want to recover as quickly as possible in order to execute a follow up technique. Do this by retracting your kicking leg after the desired force has been delivered to the target. Based on circumstances, you may want to retract your leg back, all the way towards your body or just slightly, before lowering it to the floor and preparing yourself for another technique.

Rear Leg Push Kick – Mil A Chagi



STEP 3.

As soon as your heel aligns with the target and you are satisfied with the position of the chamber, drive your body forward while simultaneously extending the kicking leg and thrusting, with the aid of your hip, the bottom of the foot, heel first, into it. Push kick gets the majority of its force from your body mass traveling into the target through the extended leg, so the more you can drive your entire body mass in the direction of the kick the more force you can apply to the target.

If you do not move the whole body towards the target while extending, the force applied may diminish and will rely mostly on contracting the gluteus maximus muscles which may not deliver the desired effect.

STEP 2.

Drive or lift the kicking leg's knee up and back towards your chest until you are able to point the heel of your foot at the target. Bringing the knee closer to the upper body allows you to apply more muscular energy to the extension which can translate into more overall force, but may add more time to the kick. Some practitioners will drive the knee upward and into the chest to create a bounce effect which can add to the speed and force applied during extension.

The speed applied to the chamber can set the tone for the speed of the entire technique and if done effectively can help generate a more powerful kick.

STEP 1.

Prepare yourself for the kick! Position your body into a balanced fighting stance suitable for the situation and the technique.

Just before executing the kick you may choose to shift some of your body weight onto the kicking leg in order to push off the floor with it instead of just lifting it upward.



STEP 5.

Immediately after retracting your leg, you should recover as soon as possible. Do this by quickly dropping the kicking foot to the ground and right into another fighting stance. Depending on your desired outcome, you might want to drop the kicking leg in front and into an opposite fighting stance or retract the kicking leg all the way back behind you and into your original fighting stance position.

STEP 4

After impact with the target you will want to recover as quickly as possible in order to execute a follow up technique. Do this by retracting your kicking leg after the desired force has been delivered to the target. Based on circumstances, you may want to retract your leg back, all the way towards your body or just slightly, before lowering it to the floor and preparing yourself for another technique.

Side Kick – Yup Chagi



STEP 3.

Lift your grounded heel slightly and pivot your hip (and body) sideways, in relation to the target, using the upward momentum of the chamber. Keeping your leg bent at the knee, continue to pivot while looking at the target until you can point your kicking foot's heel where you want to strike. Control how much you pivot by driving your elbow on the same side as the kicking leg, in the opposite direction of the kick. By doing this, you can use your torso to counter the pivot and adjust it. You have loaded your side kick.

STEP 2.

Drive your kicking knee upward in a straight line towards the direction of the target as if you were going to throw a knee strike instead of a side kick. The force applied to the chamber sets the tone for the entire kick. A slower chamber requires you to apply more muscular energy during the pivot and loading phase of the kick and a fast chamber requires less energy to pivot and load up. Simple physics. Apply it now or later, it's up to you.

STEP 1.

Prepare yourself for the kick! Position your body into a balanced fighting stance suitable for the situation and the technique.

Just before executing the kick you may choose to shift some of your body weight onto the kicking leg in order to push off the floor with it instead of just lifting it upward.



STEP 6.

Immediately after retracting your leg, you should recover to another fighting stance as soon as possible. Do this by quickly dropping the kicking foot to the ground and right into another fighting stance. Depending on your desired outcome, you might want to drop the kicking leg in front and into an opposite fighting stance or retract the kicking leg all the way back behind you and into the original fighting stance.

STEP 5.

After impact with the target you will want to recover as quickly as possible in order to execute a follow up technique. Do this by retracting your kicking leg after the desired force has been delivered to the target. Based on circumstances, you may want to retract your leg back, all the way towards your body or just slightly, before lowering it to the floor and preparing yourself for another technique.

STEP 4.

From your pivot position, begin to shift your body weight towards the target while simultaneously extending your kicking leg to drive your heel into it. As you extend and thrust your leg, turn your hip downward to employ the powerful gluteus maximus muscles. Keep your heel lined up and drive straight through the target. If you do not shift your body weight in the direction of the kick, you may not achieve the maximum force possible and your body may be thrown back upon impact.

Round House Kick – Dolrya Chagi



STEP 3.

Lift your grounded heel slightly and pivot your hip (and body) sideways, in relation to the target, using the upward momentum of the chamber. Try and keep your kicking knee aimed at the target during the transition. Control how much you pivot by driving your elbow on the same side as the kicking leg, in the opposite direction of the kick. By doing this, you can use your torso to counter the pivot and adjust it.

STEP 2.

Drive your kicking knee upward in a straight line and towards the direction of the target as if you were going to throw a knee strike instead of a round house kick. The force applied to the chamber sets the tone for the entire kick. A slower chamber requires you to apply more muscular energy at the end of the kick in order to speed it up before impact and a fast chamber requires less energy through the rest of the technique. Simple physics. Apply it now or later, it's up to you.

STEP 1.

Prepare yourself for the kick! Position your body into a balanced fighting stance suitable for the situation and the technique.

Just before executing the kick you may choose to shift some of your body weight onto the kicking leg in order to push off the floor with it instead of just lifting it upward.



STEP 6.

Immediately after retracting your leg, you should recover to another fighting stance as soon as possible. Do this by quickly dropping the kicking foot to the ground and right into another fighting stance. Depending on your desired outcome, you might want to drop the kicking leg in front and into an opposite fighting stance or retract the kicking leg all the way back behind you and into the original fighting stance.

STEP 5.

After impact with the target you will want to recover as quickly as possible in order to execute a follow up technique. Do this by retracting your kicking leg after the desired force has been delivered to the target. Based on circumstances, you may want to retract your leg back, all the way towards your body or just slightly, before lowering it to the floor and preparing yourself for another technique.

STEP 4.

While continuing to pivot your hip and turn on the ball of your grounded foot extend your kicking leg outward and point your toes straight ahead to expose the instep area of the kicking foot. You may choose to relax your kicking leg muscles at this point and allow the built up momentum to carry your instep to the target, or you can exert more muscular energy and drive through the target.

Back Kick – Dwi Chagi



STEP 3.

Carrying the momentum of your spinning chamber, begin to shift your weight in the direction of the kick. Keep your eyes on the target and extend your kicking leg behind you to drive your heel into it. It's important to extend with our body facing away from the target so that we can use the powerful Gluteus maximus muscle to help increase the force of impact. The more you can drive your entire body mass in the direction of the kick the more force you can apply to the target. Also, if you spin too much, allowing your body to turn towards the target, the spinning back kick might become a spinning side kick and may not deliver the desired effect.

STEP 2.

Spin your entire body 180 degrees, so that the rear leg travels behind the front leg, using the ball or your front foot as a pivot point. While spinning, raise your rear leg's knee and position your kicking foot near the pivoting leg's knee and point your heel towards the target area. At this point you should be looking over your kicking side shoulder in order to maintain a general perception of where the target is and make adjustments to guide your foot to it. The more speed and power you apply to the spinning chamber the more speed and power you can add to this kick.

STEP 1.

Prepare yourself for the kick! Position your body into a balanced fighting stance suitable for the situation and the technique.

Just before executing the kick you may choose to shift some of your body weight onto the kicking leg in order to push off the floor with it instead of just lifting it upward.



STEP 5.

Immediately after retracting your leg, you should recover as soon as possible. Do this by quickly dropping the kicking foot to the ground and right into another fighting stance. Depending on your desired outcome, you might want to drop the kicking leg in front and into an opposite fighting stance or retract the kicking leg all the way back behind you and into your original fighting stance position.

STEP 4.

After impact with the target you will want to recover as quickly as possible in order to execute a follow up technique. Retract your kicking leg while turning your body towards the target after the desired force has been applied. Based on circumstances, you may want to retract your leg back, all the way towards your body or just slightly, before lowering it to the floor and preparing yourself for another technique.

FOOTWORK (SECTION 5)

Once you've learned some of the basic stances, blocks, strikes and kicks for Taekwondo, it's time to add movement before, during, and after executing those techniques. Footwork is the one of the most important foundations of any martial art. Without good footwork you won't be able to efficiently move your body, position your blocks, deliver your strikes, or successfully land kicks while in motion. This is your next focus. Learn to move and learn to move well. Taekwondo footwork can be broken down into four parts allowing you to work on each area separately before combining them together.

Let's go over the four parts which can be defined as the four Ss. **Stepping**, **Slicing**, **Switching** and **Spinning**.

STEPPING

These are the movements you perform by literally stepping forward, backwards, sideways, diagonally or any variation of direction. Step movements can be short or long, can be combined to cover large distances, or left minimal to move only inches at a time. Becoming proficient at step movements in all directions will give you a great base in which to get your body where you want to go. It's recommended you start with stepping first.

1. Step Forward – Ilbow Trungen



Seems simple enough to step forward right? Well, in the Ilbow Trungen or Step Forward for Taekwondo is done as fast as possible in order to get closer to an opponent or to step into an attacking strike, block or kick. Starting from a fighting stance, push off the floor with the rear leg to begin the transition and drive your body forward. While in motion quickly pull the rear leg to the front and plant the foot onto the ground for a stable stance.

Practice stepping forward until you can move at a fast pace without losing your balance. Try to maintain a good fighting stance at the beginning and end of the step. Later you will be asked to execute strikes, blocks and kicks immediately after stepping.

2. Step Backward – Ilbow Hoogen



Ilbow Hoogen or Step Back for Taekwondo is also done as fast as possible in order to create distance between you and an opponent or to step back into a defensive counter strike, block or kick. Starting from a fighting stance, push off the floor with the front leg to begin the transition and drive your body backwards. While in motion quickly pull the front leg to the back and plant the foot onto the ground for a stable stance.

Practice stepping backwards until you can move at a fast pace without losing your balance. Try to maintain a good fighting stance at the beginning and end of the step. Later you will be asked to execute strikes, blocks and kicks immediately after stepping.

3. Cross Step Forward (Chain Step)



Cross step , also referred to as chain step by some, is a quick transition which maintains your original stance and keeps your upper body's orientation pretty much the same throughout the movement. Cross stepping forward can get you closer to your opponent fast while allowing you to strike, block, or kick without changing stances. To cross step forward, push off the floor with the rear leg to begin the transition and drive your body forward. Instead of turning your body as you would with a normal step, simply maintain your posture and quickly move the rear foot in a straight line forward and past the front leg until you place it on the ground in front of you and shift your weight onto it. Continuing your forward momentum, quickly pull the leg previously in front back to its original position and you will not only have moved forward but will now be in the same fighting stance as before.

4. Cross Step Backwards (Chain Step)



Cross stepping backwards can help you avoid an attack quickly while allowing you to counter strike, block, or kick without changing stances. To cross step back, push off the floor with the front leg to begin the transition and drive your body backwards. Instead of turning your body as you would with a normal step, simply maintain your posture and quickly move the front foot, in a straight line, back and past the rear leg until you place it on the ground in back of you and shift your weight onto it. Continuing your backwards momentum, quickly pull the leg previously behind you back to its

original position and you will not only have moved back but will now be in the same fighting stance as before. Practice cross stepping forward and backwards until you can move at a fast pace without losing your balance. Try to maintain a good fighting stance at the beginning and end of the step. Try combining multiple steps together in a “chain” to move further and further. Later you will be asked to execute strikes, blocks and kicks immediately after stepping.

5. Quick Step Forward



Quick step is a great movement when you want to move forward or backwards, but you don't need cover a huge amount of distance either way.

To quick step forward from a fighting stance (#1), begin by shifting your body weight towards the front leg, and in a fast motion, draw the back foot up to the front foot (#2). As soon as the rear foot is directly behind the front foot, begin to shift your body weight to the rear leg while simultaneously moving the front foot forward to form a stable fighting stance once again (#3).

6. Quick Step Backwards



To quick step backwards from a fighting stance (#1), begin by shifting your body weight towards the rear leg, and in a fast motion, draw the front foot back to the rear foot (#2). As soon as the front foot is directly in front of the rear foot, begin to shift your body weight to the front leg while simultaneously moving the back foot behind you to form a stable fighting stance once again (#3).

7. Offline Step Forward (Offensive Yup)



Stepping offline is a great way to avoid an attack or to strategically maneuver around your opponent in order to change your angle of attack. To step offline while moving forward, start by shifting your body weight towards the front leg (#1). Draw the rear foot up to the front foot and while keeping all your weight on the front leg, begin to spin your body, pivoting on the front foot, in the direction of the front leg (#2). Push backwards with the front foot when you have turned roughly 90 degrees, bringing the rear leg back out behind you to form a stable fighting stance (#3).

8. Offline Step Backwards (Defensive Yup)



To step offline while moving backwards, start by shifting your body weight towards the rear leg (#1). Draw the front foot back to the rear foot and shift your body onto the front leg as you begin to spin your body, pivoting on the front foot, in the direction of the front leg (#2). Push backwards with the front foot when you have turned roughly 90 degrees, bringing the rear leg out behind you to form a stable fighting stance (#3).

SLICING

These are the movements you will perform by pushing your body with one foot, without stepping, from one direction to another. Slicing allows us to change direction and move our body with limited “visible movement.” With almost no effort we can quickly shift some or all of our body weight from one leg to the other making it difficult for an opponent to read our intentions, and we can limit the amount of mechanical energy that gets used. Becoming efficient at slicing will increase your ability to move quickly and give the appearance of gliding across the floor.

1. Slice Forward – Trungen



To slice or trungen forward from a fighting stance, start by slightly shifting your body weight towards the rear leg (#1). Then, in a quick motion, push forward by driving off the floor with the rear foot while simultaneously lifting the front foot just enough to keep it in front of you while moving in a forward direction (#2). Once you have moved the desired amount, plant both feet back to the floor again to stabilize your fighting stance and prepare for another movement (#3).

2. Slice Backwards – Hoogen



To slice or hoogen backwards from a fighting stance, start by slightly shifting your body weight towards the front leg (#1). Then, in a quick motion, push back by driving off the floor with the front foot while simultaneously lifting the back foot just enough to keep behind you while moving in a backwards direction (#2). Once you have moved the desired amount, plant both feet back to the floor again to stabilize your fighting stance and prepare for another movement (#3).

SWITCHING

Simply put, anytime you change stance, you are switching. It's the transition from one stance to another that places this skill into the footwork category. In Taekwondo, the ability to quickly change from one stance to another, freely and effectively, gives you a great advantage. A notable attribute for any practitioner of Taekwondo is the fact that they are able to effectively move, block, strike, and kick from any stance. You should practice transitioning from one stance to another often in order to make this skill second nature. The switch most referenced or most thought of when talking about switching stance is the swapping of a fighting stance's lead leg. Going from standard (left leg in front) to what's called "south paw" (right leg in front) or vice versa.



Example: As depicted above, from a fighting stance, (# 1), you will simultaneously pull the front foot behind you while bringing the rear foot in front, (# 2). To do this, you must learn to shift your entire body weight upward, not so much that you jump up, but just enough to take the weight off your feet so you can freely cross them front to back at the same time. If the environment suits it, you may even glide your feet along the ground to make the switch or if too much traction exists, you may have to slightly hop before swapping stance. As soon as you change the position of both feet, plant them to the ground to stabilize your fighting posture, (# 3).

SPINNING & TURNING

Another skill that Taekwondo really does a great job at emphasizing is that of spinning and turning. Taekwondo is known for flashy spinning techniques, and those quickly executed spins come from a good foundation of footwork. Spinning allows us to add momentum to almost any technique such as elbow strikes, back fists, outward blocks, and heel kicks. The act of spinning gives us greater velocity and can increase the power we deliver to a target. It also makes it more difficult for an opponent to accurately strike a particular part of our body because the target areas are literally spinning. Spinning also adds a little trickery, cover, and camouflage to our intentions. It's also important not to over use spinning techniques because they are much slower than quick steps or slicing, and they can leave you vulnerable to counter attacks.

1. 90 Degree Forward Turn



The 90 degree turn is a fast transition to alter your direction when tracking an opponent, planning a strike, or mounting a counter attack. Practice this shift in direction often as it will become quite valuable in all movement.

To turn 90 degrees forward practice pushing off the rear foot as if you were going to sprint forward, (# 2), but instead turn you entire body to the left from a standard fighting stance or to the right from a south paw fighting stance. As soon as your turn is complete, plant both feet and stabilize your posture, (# 3).

2. 90 Degree Backward Turn



To turn 90 degrees backward, practice pushing off the floor with the rear leg just as you turn your upper body back away from the lead leg. From a standard fighting stance as depicted in the picture, you would start to spin your upper body to the right while at the same time pushing to the right with the back foot, (#2).

These two 90 degree turns will let you switch direction (left or right) from a single fighting stance posture.

3. 180 Degree "In Place" Backward Spin



Now and then you may want to spin away from or towards an opponent. To avoid a strike, create confusion, setup an attack, counter or for a myriad of other reasons. The 180 degree spin can be a quick way to gain or create distance or it can be a great tool for getting an opponent to react.

To spin backwards, and create distance, start by turning your body towards the rear leg, drive off the floor with the front foot as if you were going to turn and run away from your opponent (# 2), and keep the back foot where

it is, pivoting on it, until you are again facing your opponent in the opposite fighting stance (# 3). The rear leg will now be in front. Do not over use this spin as it will be slower than stepping back or switching stances without spinning and will leave you predictable.

4. 180 Degree "In Place" Forward Spin



To spin forward, and reduce distance, start by turning your upper body towards the rear leg, drive off the floor with the rear foot to increase the momentum of your spin and keep the front foot where it is, pivoting on it (# 2), until you are again facing your opponent in the opposite fighting stance (# 3).

The rear leg will now be in front. As stated above, do not over use this spin as it will be slower than switching stances or stepping forward and will leave you predictable.

5. 180 Degree "Traveling" Backward Spin

Adding a step backwards before spinning 180 degrees can create a lot of space for you to escape danger.

6. 180 Degree "Traveling" Forward Spin

Adding a step forward before spinning 180 degrees can gain you a lot of distance or add to the momentum of the spin. Adding a step before and after the forward 180 creates something known as the Hurricane Step.