

INDEX

WELCOME NOTE	Page 2
WHAT IS KICKBOXING ?	Page 3
WHAT IS TAE KWON-DO ?	Page 3
A BREIF HISTORY OF TAE KWON-DO	Page 3
THE EVOLUTION OATH	Page 4
THE AIMS OF EVOLUTION	Page 4
THE STUDENT CREED	Page 4
THE CULTURE OF THE DOJANG	Pages 5 - 8
HOW DO WE OBTAIN MORE POWER IN OUR MOVES?	Pages 9 - 10
STRETCHING AND FLEXABILITY EXPLAINED	Page 11 - 14
MARTIAL ARTS: THE MIND AND BODY CONECTION	Page 15
BODY AWARENESS AND REPAIR	Pages 15 - 18
WHITE BELT 10 TH KUP GUIDELINES	Pages 19 - 21
SAJO JIRUGI	Page 20
WHITE/YELLOW BELT 9 TH KUP GUIDELINES	Pages 22 - 24
CHON-JI	Page 23
YELLOW BELT 8 TH KUP GUIDELINES	Pages 25 - 28
WHY DO WE PRACTICE ONE STEP SPARRING?	Page 25
ONE STEP SPARRING NUMBERS 1 - 2	Page 26
DAN-GUN	Page 27
YELLOW/GREEN BELT 7 TH KUP GUIDELINES	Pages 29 - 32
ONE STEP SPARRING NUMBERS 3 - 4	Page 30
DO-SAN	Page 30
GREEN BELT 6 TH KUP GUIDELINES	Pages 33 - 38
ONE STEP SPARRING NUMBERS 5 - 6	Page 33
KICKBOXING & TAE KWON-DO FREE SPARRING (Explained) ...	Page 34
GRAPPLING (The Art of Self Defence on the Ground)	Page 34
WEAPON & XMA PROFICIENCY FORMS	Page 35
WON-HYO PLUS OPTIONAL WEAPON & XMA PROFICIENCY FORMS	Page 36
GREEN/BLUE BELT 5 TH KUP GUIDELINES	Pages 39 - 44
ONE STEP SPARRING NUMBERS 7 - 8	Page 40
YUL-GOK PLUS OPTIONAL WEAPON & XMA PROFICIENCY FORMS	Page 41
BLUE BELT 4 TH KUP GUIDELINES	Pages 45 - 50
ONE STEP SPARRING NUMBERS 9 - 10	Page 46
JOONG-GUN PLUS OPTIONAL WEAPON & XMA PROFICIENCY FORMS ...	Page 47
BLUE/RED BELT 3 RD KUP GUIDELINES	Pages 51 - 56
ONE STEP SPARRING NUMBERS 11 - 15	Page 52
TOI-GAE PLUS OPTIONAL WEAPON & XMA PROFICIENCY FORMS	Page 53
RED BELT 2 ND KUP GUIDELINES	Pages 57 - 61
ONE STEP SPARRING NUMBERS 16 - 20	Page 58
HWA-RANG PLUS OPTIONAL WEAPON & XMA PROFICIENCY FORMS	Page 59
RED/BLACK BELT 1 ST KUP GUIDELINES	Pages 62 - 67
ONE STEP SPARRING NUMBERS 21 - 25	Page 63
CHOONG-MOO PLUS OPTIONAL WEAPON & XMA PROFICIENCY FORMS	Page 65
RED/BLACK ADVANCED BELT 1 ST KUP GUIDELINES	Pages 68 - 73
ONE STEP SPARRING NUMBERS 26 - 30	Page 69
KWANG-GAE PLUS OPTIONAL WEAPON & XMA PROFICIENCY FORMS ...	Page 70
RED/BLACK BELT TRAINEE BLACK BELT 1 ST KUP GUIDELINES	Pages 74 - 84
ONE STEP SPARRING NUMBERS 31 - 35	Page 75
PO-EUN PLUS OPTIONAL WEAPON & XMA PROFICIENCY FORMS	Page 78
QUESTIONS ASKED FOR BLACK BELT GRADING	Page 81
A SUBJECTIVE VIEW OF THE HISTORY OF TAE KWON-DO	Page 83

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“Welcome to Evolution Martial Arts”

Hi, my name is Simon Wachon, the founder of “Evolution Martial Arts” and I would like to thank you on behalf of all the Evolution instructors for choosing us to teach you our way in learning the “Martial Arts”. Every student whether a beginner or experienced is very important to us within Evolution, because we truly believe that we are all equal in status and what ever our grade, we all have something to contribute to Martial Arts, but perhaps even more importantly to each other.

All the Evolution instructors and assistant instructors teach to a very high standard and have your best interests at heart so even when training gets tough, please try to complete your exercises to the best of your abilities as your instructor probably has a good reason to ask you to perform them. If you have a problem with any exercise or with any aspect of training, you should never be worried about approaching your instructor or asking questions as this is how we all progress in our development in and outside of class. One of the most important things to remember when training is that everyone regardless of grade or experience, all started as a beginner and had to “learn” and “practice” to be able achieve things, so making a mistake is part of learning, in fact often the more mistakes you make and put right, the more you will improve.

Many people take up Martial Arts to learn Self-Defence or just to keep fit, but once you have started, you realise that it is about “Self” improvement and development, so when you are training, try not compare your abilities to that of the other students. Gauge your progress by your own improvements, no matter how small, and don’t be jealous of other peoples abilities, although you can emulate others techniques, in order to inspire yourself, in that way you will grow and develop your skills.

The Martial Arts has many aspects, so you will be able to find parts, which you enjoy, or excel at. You are now part of the Evolution Martial Arts “family”, where all the instructors and students are taught to respect each other; our aim is for you to develop both physically and mentally but most of all for you to enjoy your training, even when training gets physically demanding. We hope that at the end of each class you feel satisfied to have worked your mind and body to higher limits or to have learned something new.

What is Kick Boxing

Kick Boxing, as we know it, is the westernised sport side of Martial Arts, which emerged around about the 1960's from full contact Martial Arts such as Karate, Tae Kwon-Do and Kung Fu, rather like modern boxing emerged from bare knuckle fighting. By putting padding on hands and feet, and introducing certain rules, the fighting could be made to last longer, therefore allowing it to become more exciting for spectators to watch by allowing the Martial Arts sparring to be shown in a more fluent way. Kick Boxing provides an exciting new platform for most kicking and striking Martial Arts to enjoy competition with each other across the different styles.

What is Tae Kwon-Do

Tae kwon-Do's sparring style fits into Kick Boxing like a glove, allowing us to cross train very easily and successfully in the sport. Tae Kwon-Do is a Korean Martial Art which literally translated means the "foot, hand way", "Tae" means to jump, kick or smash with the foot, "Kwon" means fist, or chiefly to punch or destroy with the hand or the fist and "Do" means art, way or method. Therefore Tae Kwon-Do is the scientific use of the mind and the body to affect the ultimate use of unarmed self-defence through intensive training.

A Brief History of Tae Kwon-Do

Tae Kwon-Do has evolved from Martial Arts such as "Tae Kyon", practiced since the earliest records of more than 2000 years ago. Today, Tae Kwon-Do has many followers throughout the world and is considered to be not only one of the most effective forms of self-defence, but also of self development, physically and mentally.

It is impossible for any one person to claim full responsibility for Tae Kwon-Do's essence or that of any of the Martial Arts. Its elements and influences came from many different sources, people and even though observing nature. However on April 11th 1955, by definition, "Major General Choi Hong Hi 9th Dan" is the founder, by naming "Tae Kwon-Do". In 1967 "Master Ree Ki Ha 8th Dan" brought ITF style, or traditional Tae Kwon-Do to Great Britain. On January 27th 2002, "Evolution Tae kwon-Do" based on the traditional ITF style was founded by Mr Simon Wachon 5th Dan and his most senior and trusted instructors, Mr Francis Miller suggesting the name.

The Evolution Oath

As a student of Evolution,
I will follow the aims of Evolution,
I will respect my instructors and seniors,
I will never misuse the skills I learn,
I will stand up for truth and justice,
I will help make the world more peaceful.

The Aims of Evolution – (Aims to Achieve)

- Courtesy: -** To be polite to instructors, seniors, fellow students, other Martial Artists and all we meet.
- Integrity: -** To be honest to others, but especially to yourself, and to be able to define right from wrong.
- Perseverance: -** To strive to achieve your goals without giving up and to keep on trying and never quit before reaching them.
- Self-Control:-** To never lose your temper with others or yourself, and to control your actions and reactions under pressure.
- Indomitable Spirit: -** To show and promote courage, determination and self-belief in your abilities, when pitted against overwhelming odds.
- Modesty: -** To not allow your ego take over your character or need to seek approval or acclaim from others. Not to be big headed.

The Student Creed

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

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

I will use common sense before self defence and never be abusive or offensive.

This is a black belt school, we are dedicated, we are motivated,
we are on a quest to be the best.

The Culture of the Dojang

Literally speaking, the “Dojang” is the Hall, room or area in which your training takes place, is not always limited to four walls, it can be in many places and philosophically speaking it could be anywhere and everywhere!

Bowing

A bow (*within Evolution*) should be performed by bringing the Left foot in towards the right and placing the heels and toes together in a closed stance, the hands should simultaneously be placed with the palms on the outside of the thighs just below the hips with the fingers and thumbs tightly placed together, this position is called coming to attention. The actual Bow is then performed by keeping the hands at the sides and bending the body forward from the hips to approximately 60° whilst keeping the eyes focused ahead. Before you bow, you should gain the attention of the person or people you are bowing to and stand at an appropriate distance. Bowing has many meanings and is a physical gesture showing respect, acceptance, cooperation, appreciation or an apology, depending on what each given situation warrants:

A) *You should Bow upon entering a Dojang.*

This Bow is usually performed as a Physical symbol of respect and can be done to the Korean and Host Country’s flag if the Dojang is able to display them. In essence the “Bow” upon entering the Dojang really means that you “accept” all the rules of the Dojang and will abide by them.

B) *You should Bow to your instructor before the start of each class.*

This Bow is usually done in an organised line up of all the students attending each class. It is performed in respect for the instructor of that class or any person who is given the privilege of teaching any part of a class. Bowing to an instructor means that you “accept” their rules and will be receptive to anything that the instructor is trying to teach you, it also means that you agree, or at least try to perform everything that you are shown or attempt what is asked of you, by Bowing you show trust to your instructor. Your instructor should be consulted and permission must be given for all training going on in the Dojang, never assume that you can do your own thing without consent as this undermines the whole structure of discipline essential for learning all Martial Arts.

C) *You should perform a personal bow to the instructor if you are late to class.*

If you arrive late to a class, you must come to within an appropriate distance of your instructor and patiently await your instructor’s attention before Bowing and asking permission to join the class. In this instance, your Bow becomes an apology.

D) *You should Bow to other students before any type of pair training.*

Preceding any type of training with a partner such as sparring, set sparring,

self-defence, stretching, practice drills or any other, you should bow, maintaining eye contact with your partner. This is not only a sign of respect for your partner, but also an “agreement” that you will both abide and keep to the rules which your instructor has set to ensure your safety while training. This Bow is also an agreement that you both do exactly what your instructor has told you, without any deviation. You should bow to your partner in the same manner again when you have finished training with them, this time the bow is a “thank you” for abiding by the rules which you both accepted earlier.

E) *You should ask your instructor’s permission if you need to leave the Dojang.*

If you need to step outside or leave the class for any reason you should patiently await your instructor’s attention before bowing and asking for permission to do so. When rejoining a class you must go to an appropriate distance and patiently await the instructor’s attention before bowing and asking for permission to join back in.

F) *You should Bow to the Instructor and Back into the Dojang Before Exiting.*

Before you leave the Dojang one bow is usually done as an organised line up of all the students attending, and a second is done back towards the flags (*if displayed*) as you go out the door. These last bows before completely leaving should be viewed as signs of appreciation for all that has been learned and achieved during the lesson.

The Line Up

Students should line up at the beginning and end of each class in strict grade order with the amount of students in each row set by the instructor or most senior grade. From the instructors view at the front of the class, looking towards the class the most senior grade should be standing at front left of the line up with the students grades descending from left to right the same rule applies to each new row is forming behind the front. If two students are the same colour belt, the most senior grade is the student who has trained for the longest amount of time, it is disrespectful to argue over position.

The most senior grade student should organise the class line up, and instruct the class to bow to the instructor as a sign of respect and willingness to learn. At the end of a class, the most senior grade should once again organise the line up and instruct the class to “bow out” to the instructor, as a sign of gratitude for what has been learned during the class. The second most senior grade student will then instruct the class to bow to the most senior grade in honour of their efforts and inspiration during the lesson.

Uniform/Dobok

Badges should be displayed only in accordance the instructors directions and the uniform designated by the instructor should not be deviated from as the wearing, purpose and very essence of a uniform is to signify that all people in the Dojang are

equal. Even the shapes making up your uniform have significant spiritual connections and a uniform should be treated with great respect, therefore you should not eat or drink in uniform, however removing your belt will be deemed as being “out of uniform”.

Eating or Drinking in the Dojang

Eating or drinking in the Dojang is not allowed, unless you have been given express permission by your instructor. You should never eat or drink anywhere with your belt on and it is preferred that you do not eat while wearing your Dobok.

Discipline

Discipline is simply the complete willingness to achieve a goal by following strict guidelines set by either yourself or the person you have chosen to teach you your instructor. It can take many forms, but, the most common form used in Martial Arts training is to do exactly as you are asked, to the best of your ability and maintain this attitude throughout all of your classes without the need to do anything else other than what is asked of you. E.g. Do not run around and talk, when all you have been asked to do is stand still and listen. ***Shouting and talking amongst students without the instructors permission is rude, disruptive and disrespectful, and is not allowed.***

A good student will ask relevant questions, in an appropriate courteous manner and will never be rude to the instructor or try to show the instructor up during a class. Providing that an exercise or move is safe to perform, a student should always do as the instructor says, and trust their experience. If a student wants to prove or test a particular point with an instructor, it should be done after a class in private. After all, no one is perfect, so instructors can be wrong and are always willing to learn and change their ways if necessary.

Although there are no rules on what is deemed to be humorous, humour can make training more enjoyable for all students, as long as it's not detrimental to anyone! ***People who enjoy themselves, “learn more”. Humour will be encouraged by instructors as long as it is not detrimental to teaching the students.***

Above all, discipline is necessary during all classes in order that it is to be “mirrored” within ones self. ***Discipline within mind and body equals success!***

What Are Grades and How Do We Obtain Them

In Evolution, grades are only awarded after a “Grading Examination” has been successfully passed. In Martial Arts, Grades are depicted by coloured belts, each grade is given by an instructor as a way of recognising how much knowledge and physical

performance of our syllabus has been achieved. Grades give students “goals” to obtain and motivate them to learn and progress forward to higher levels. Grades also let the instructor know exactly what each student should know, and what they need to know.

Grading Examinations - Gradings

A “Grading Exam”, “Grading” for short, is usually held in a nearby town or at your own at regular intervals. It is a physical and mental “test” of your knowledge of the syllabus set by Evolution. The test can be demanding and nerve racking and requires students to perform under a pressure situation. The gradings are scrutinised by a experienced Black Belt Examiner and a panel senior Black belts and instructors.

Grading Etiquette and Eligibility

Grading etiquette should be the same as your conduct in the Dojang. You will be examined in front of a long table, decked with a black cloth showing the Evolution logo and the Korean and our country’s flag will be displayed. The main grading examiner and senior Black Belt students sit behind the table and test small groups of students at one time. Each group may go up to perform more than once and students of all grades are required to stay for the whole duration of the grading, even if they have finished. Gradings last a long time so students and spectators must remain patient until the end without interfering with the proceedings in any way whatsoever.

Only students who have waited the minimum set period and trained consistently with over 65% attendance at their own club may ask to grade. Senior grades, especially those getting close to taking their Black Belt will be expected to have nearly 100% attendance and should also to train at other near by Evolution clubs. Deviation from these rules is strictly at the discretion of the club instructor, who can also suspend students from grading if they think it is in the student’s best interest. In some cases students may be required to miss a grading due to low passes, allowing them extra time to improve. Students must also be up to date with their training fee’s.

What Does Each New Grade Mean?

It’s great to be awarded with a new grade, but from an instructor’s point of view they are merely markers in a student’s progression. There is reward in the form of self satisfaction from reaching a required level but the belts given are not trophies, just reminders of how far is left to go. No one ever stops learning, therefore no one can ever reach the top of the “Martial Arts Ladder”, you must try to keep climbing, and the mark of a good student is one who stays on the ladder, eager to learn and they are the ones who never quit!

How do we obtain More Power in Our Moves?

The following aspects of training will help you to develop better technique and power:

Hip Twist

This heavily involves using the legs and lower torso, and then the shoulders to bring the use of substantial muscle groups into your arm blocking, punching and striking movements.

Reaction Hand

If you consider the way your body moves to be similar to a wheel, pivoting around your central axis, by using the arm which not making a blocking, punching or striking movement in an equal and opposite direction to your block, punch or strike, the opposite or “reaction” movement will in turn take the additional momentum around your axis and direct it into each technique, thus increasing your power output.

Acceleration

In physics, momentum (the basis of our striking power) is equal to mass (your body weight) times acceleration (the act of speeding up), therefore the more you can “accelerate” (or speed up) during the execution of your technique, the more “power” (momentum) can be achieved.

Contraction

Relaxing and tensing your muscles at the correct times will drastically increase your power. You must relax through your movements and tense up at the maximum point of acceleration right at the end of each move. The “contraction” or tension of your muscles should be only for a split second at each intended moment of impact then the body should return to a relaxed state in order to react quickly to any following moves. Tension of the muscles at the right times is important and should only be momentary, too much tension during all your techniques will make you slow, tire quickly and spoil the flow of all your techniques. Tensing momentarily to finish each movement will make your techniques look crisp and ensure efficiency for each move you apply.

Breathing (and Ki-Hap)

Breathing out fast or “exhaling” during your movements will contract your abdomen and chest muscles, bringing them into use during your moves and therefore adding to your “power”. The timing of your “exhalation” needs to be just at the end of your movements and is very important as breathing out at the correct times will not only add power to your moves, but also “synchronise” them correctly. A “Ki-Hap” or “Yell” is the most effective way of “exhaling” adding up to 30% extra power into your movements. The correct use of breathing is “vital” while training, and can help you in

all aspects of Martial Arts. “Ki” or “Chi” is the word given to a mystical and almost magical energy source, which Orientals believe, is centred in the abdomen of the human body, therefore “Ki-Hap” can literally be translated as “Spirit Yell”. Some people also believe the flow of “Ki” or “Chi” energy can be channelled to flow into all of your movements towards an attacker or even at a distance towards an attacker, but others believe that it is just perfect focus between body and mind. This like all Martial Arts aspects can be used for good or bad purposes, to heal or to hurt, to protect or to be an aggressor; our code is always to use Martial Arts for good. Whatever you believe, you should try to develop your “Ki-Hap” or “Spirit Yell” to build confidence when using your techniques for self-defence. On a minor level this can also quash down your ego, which is essential for Martial Arts, training and can make you feel embarrassed about yelling. If you let your ego rule your life, you will worry about what you do or how your moves look, this will slow down your learning!

“Exhaling” and breathing every time you “exert” or make any movement during training or sparring, will keep your blood Oxygenation level high, ensuring that your movements are “Aerobic” which will allow you to have more stamina. Not taking in enough Oxygen during periods of exercise, or exerting your body faster than you can take in Oxygen, will make your movements “Anaerobic” which means your muscles must function without Oxygen, which in turn will mean they will “tire” and “fatigue” much quicker than if your movements are “Aerobic”. Additionally, when you breathe out, your diaphragm naturally “tenses up”, making you less vulnerable to being “winded” whilst sparring with a partner or during competition, so try to make “exhalation” second nature on all movements and don’t hold your breath. Controlling and concentrating on your breathing will help you to relax at any time, use this concept while stretching to enhance and increase your stretch. Concentrate on breathing and relaxing during a stretch rather than “fighting” against the stretch or any pain felt during stretching, this will increase flexibility and prevent injury.

Timing /Focus

Timing and focusing your kick, block, strike, or punch to use your “Hip Twist”, “Reaction Hand”, “Acceleration”, “Contraction” and “Breathing” to all accelerate to a peak at the application point of each technique will ensure maximum power.

Mental Attitude

All the elements of power previously mentioned are necessary to perform your techniques in the most effective way but, you must also have a positive attitude and the conviction to always try your best to obtain maximum power from your movements. Without the self-discipline to strive to maintain your very best effort when you train, you will never perform at your best. Always try your hardest, and the rewards will be limitless.

Stretching and Flexibility Explained

Increasing or maintaining flexibility is an important aspect of Martial Arts, although it will not in its entirety guarantee high or even effective kicking, the correct technique, strength and dynamic flexibility are also required to achieve this goal. The most important aspect of flexibility is that the range at which your limbs and body can work efficiently, without internal body resistance will be increased.

Your muscles are made up of multi-fibrous tissue. These muscle tissues must individually elongate through careful exercise and stretching routines which cause micro-stretches or finite “tears” within the muscle tissue to make them “longer” and therefore more supple. Careful and knowledgeable training will cause the individual muscle fibres to micro-stretch, and then repair quickly enough to be stretched again the next day until they retain some memory of the stretch required of them. The key is to stretch “all” of the muscle fibres in each muscle group to maximise flexibility. The wrong type of training may only stretch parts of the muscle fibres lessening potential for full flexibility or even cause traumatic damage to the muscles which can delay the healing processes or even leave lasting damage within them. To prevent injury, you should always warm up using a carefully scripted program to raise the core body temperature and increase blood flow through the muscles and internal systems before you perform any type of hard training or stretching. Since the majority of our muscles are made up from water, drinking plenty of water, especially after training or stretching will flush out harmful acids and toxins from the muscles which greatly speeds up the body's repair system and eases muscle fatigue. Warming down after a vigorous workout with carefully rehearsed gentle exercises will help to increase blood flow through the muscles, and will also help to flush acids and toxins away from within them.

A good warm up should start with gentle joint manipulation to lubricate joints and then go on to raise body temperature through gentle exercise to prevent pulling or tearing ligaments, which have no stretching ability and tendons which have very little. The main gain in flexibility is made by stretching the muscles.

You will know when you are achieving a stretch because initially you will feel a slight pain while performing the stretch. Slight pain while stretching is perfectly normal and necessary as long as it is not excessive, it is merely a reflex to let you know you know that the muscles have not been beyond a certain position before and therefore you should be weary. Improvements in flexibility will only occur if you pass the usual point at which you feel slight pain, some types of stretching fool the body's warning system to increase flexibility.

Controlling and regulating your breathing is very important during stretching. Breathing correctly helps to relax the body, increases blood flow throughout the body, and helps to mechanically remove lactic acid and other by-products of exercise.

The following are simple explains of various types of stretching, their benefits and how they should be applied to gain more flexibility after a good warm up.

Static Stretching

Static stretching occurs when you hold a stretched position of the limbs or body to the point at which you feel slight pain in the muscle as the result of it being stretched. If the pain subsides as the body relaxes into the stretch, then the stretch can be increased and held in a “static” position once again until the body relaxes and the exercise can be repeated. Stretches should be held for a minimum of thirty seconds to give any benefit.

Some examples of static stretching might be holding exercises like touching toes, front splits, box splits, single hamstring stretches, hurdle stretch, lateral bends etc.

Isometric Stretching

Isometric stretching occurs when you are holding a static stretch and use the muscle being stretched to force against the object or person that is holding the muscle in its fixed static position. In this instance, even though the muscles may be in a fixed position, they are still being stretched by the action of the internal mechanics of the muscles against the fixed object or person and the bones tendons and ligaments in the body.

Some examples of isometric stretching might be exercises like upright front splits with a partner, upright box splits with a partner.

Passive Stretching

Passive stretching is any stretch that is performed against an external force when all the muscles are able to stay relaxed, even a full split against the floor can be regarded as a passive stretch if the muscle are supple enough to stay relaxed. It can also be the act of someone else (or in some cases a specific passive stretching machine) putting your body into a stretch and maintaining light pressure on it for you while you remain “passive” or relaxed. An example of this might be someone lifting your leg, kept in a locked straight position, up to height where the hamstrings, buttocks, lower back and calves are being lightly stretched to a point where you don’t feel any pain. This can be held in a relaxed state or your partner may lower the leg to relieve the slight tension, and then raise it once again through the leg’s relaxed range of motion again. If the leg reaches the “Stretch Reflex” point (i.e. the body fights the stretch), then the stretch should not be regarded as passive.

Static and passive stretching often get confused together and can even be interchangeable in some instances as there is such a fine line between them. The main differences are whether the state of the muscles during the stretches are relaxed with no

pain or discomfort as in passive stretching or in more tension as in static stretching when holding a position to the point of slight pain.

Some examples of passive stretching might be exercises like someone lifting your leg into an upright front or box split, while you remain relaxed.

P.N.F. Stretching

Proprioceptive Neuromuscular Facilitation or “P.N.F.” stretching uses a combination of Isometric and Passive stretching to increase both flexibility ranges. The body is held in a Passive stretch, usually by a partner, and then made to perform an Isometric stretch or “push” against the resistance or person holding the body in that position. Once the “push” has been released the body relaxes and the partner holding the body in position, increases the stretch to a new point of resistance, or “Stretch Reflex”. This process can be repeated several times until you feel you are at your maximum level.

The “Stretch Reflex” is the term used when the body first feels slight pain when put into a stretch. The body's natural reflex reaction is to fight or contract against the stretch to stop the muscle from going beyond the point of stretch at which your body knows it's safe. It is the body's safety device to stop muscles from being hurt through stretching but often it cuts in too early just because the muscles have been put into unfamiliar territories of stretching. This safety zone or “Stretch Reflex” point can be increased with training, thus increasing flexibility. The brain eventually learns that a new larger range of flexibility is safe to achieve. This is widely accepted as the most effective way of stretching, and is often used alternately every other day, using static stretching on each other day to give exceptional results.

“PNF” stretching also works because during the Isometric push or contraction on the muscles against the external force the usually relaxed muscle fibres stretch and maintain their position after the contraction for a short period. This allows the muscle to then be pushed further in its stretch during each further passive stretch applied.

An example of “PNF” would be forcing and then relaxing against a passive stretch, and then and then forcing the stretch further whilst relaxing, and repeating the process.

Active Stretching

Active stretching or static active stretching, defines a stretch which is being held in position with only the strength of your own muscles. One example of this might be to raise your leg into a high side kick position and hold it there with only the strength of your own leg muscles. The tension in the muscles being used to raise the leg helps to relax the muscles which are being stretched.

Active stretching increases active flexibility and strengthens the muscles required to lift the leg (these are sometimes referred to as the agonist muscles). These types of stretches are usually hard to maintain and hold for more than ten seconds and rarely need to be held any longer than fifteen seconds.

Some examples of active stretching might be exercises like holding your kicks for thirty seconds for 8 to 10 repetitions.

Dynamic Stretching

Dynamic stretching consists of gently controlled movements to move or in the case of a leg, raise a leg within the limits of the muscle's normal range of motion. An example of this would be slow and controlled leg swings which are smooth and don't pass into the "Stretch Reflex" or "pain and discomfort" zone.

The exercises should ideally be performed in sets of eight to twelve repetitions and you should be sure to stop when you are tired. Tired muscles have less elasticity which decreases the range of motion of your movements and causes the nervous system to reset to a reduced range of motion which further causes the muscles to remember a shortened range of motion. This will only have to be overcome later to make any further progress, so the message is to stop when your muscles are tiring when performing dynamic stretching.

Some examples of dynamic stretching might be slow controlled kicks and leg raises.

Ballistic Stretching

Unlike dynamic stretching, ballistic stretching as its name suggests, is when a muscle is thrown or bounced past its normal range of motion into the "Stretch Reflex" or "pain and discomfort" zone and back into its normal range of motion acting rather like a spring. This type of stretching can be dangerous if performed incorrectly as it doesn't allow the muscles to relax into a stretch and can lead to the muscles tightening up, which could be detrimental to your stretching. Ballistic stretching can also be done holding a static or passive stretch at its normal full position, and then gently bouncing the muscles past this point.

Some say that the best use for ballistic stretching is when used as part of your workout routine to condition the muscles tendons and ligaments against pulling, tearing or injury and should only be performed when the body is completely warmed up.

Some examples of ballistic stretching might be exercises like front rising kicks, side rising kicks and exercises like bouncing or lunging past a stretched position.

Martial Arts: The Mind and Body Connection

There is a mind and body connection within Martial Arts. It encompasses so many disciplines such as, Tae Kwon-Do, Kickboxing, sports, self-defence, fitness, self-awareness and mental fitness acting as a complete body regime and confidence building programme. You 'grow' as a person learning to control your ego: along the way achieving new goals as you develop, as well as enjoying your 'art'.

Respecting and looking after your body is part of this. Gain self-awareness and a feeling for your body; understanding restriction and pain in it, 'listening' to your body will help prevent injuries and overuse.

By looking after your body and keeping it in a good state of repair you get optimum physical output. With self-awareness this will mean a coming together of all body parts such as mind, physical body and spirit. You will come to practice your 'Art' on a higher level. Motion itself will become relaxed, integrated and even effortless. The disciplines of the Martial Arts will help you 'grow' as a person, respecting others and yourself.

Body Awareness and Repair

Looking after our body, restoring and repairing our muscles between training are of great importance in keeping optimum body fitness in the physically demanding art of Martial Arts.

Warming up and stretching the different muscle groups at the beginning, and warming down and stretching at the end of each training session is always practised especially after intensive hard training. If cold tight muscles are warmed up in the correct way they are stretched, more elastic and pliable, therefore less vulnerable to damage. Stretching is an important part of the warm down, as it helps re-align muscle fibres and prevents the natural tightness and stiffness that often follow hard exercise. Be very self-conscious when you do your stretches, because poor stretching is easily done and is a common fault. The quality of the stretch is in the 'feel' rather than just the position. Relax and breathe into the stretch to achieve the greatest benefit.

The importance of drinking plenty of water daily (1 litre/8 glasses) stops us from getting dehydrated, lethargic and low in energy. It is important to take in water ½ hr before exercise. Drinking plenty after training flushes out the lactic acid and other toxins from our muscle tissues, which are the waste products, accumulated after the energy burn of glycogen in our muscles.

We are taught to breathe through our movements and stretches in training, this will keep us relaxed, releasing body tension and keeping our circulation good and also

renewing nutrients to our muscles. We should put this to practice in our everyday lives, especially when we are stressed.

Taking in the right nutrients for our body in the type of food which we eat, by having a well balanced low fat and low sugar diet of pure, good, unrefined, unprocessed, fresh foods will help keep our bodies in good shape and state of repair and will naturally give us the right vitamin and mineral intake.

It is important not to neglect an injury if you pull or strain a muscle or ligament during training. Take time to ice it when you get home and several times a day for the next day or two, this really will limit the damage; reduce inflammation and swelling.

On no occasion should you use heat on an acute injury as it will increase bleeding and swelling in the area which will delay recovery.

If your muscles are just tired, sore, tight and aching, heating i.e. warm bath or soothing heat pad will dilate the capillaries taking blood and nutrients to, and removing waste products from the congested muscles.

At the beginning of your Martial Arts training the new techniques and use of different muscle groups are more intensive than normal can put a great strain on muscles and tendons, ligaments and joints. If the kicking techniques are new to you, poor technique in the early stages may lead to muscle imbalance - e.g. the way in which we rotate (turn in) our foot in the roundhouse kick can lead to a lot of tightness and tension in the outside of the calf muscle. Good self-massage of the sore muscle will help to disperse tension and tightness. Know when to rest your body and don't push it if you are recovering from a minor injury as intensive sessions too soon can make the injury worse again. When you are a beginner it is also easy to over extend and damage your elbow or knee when trying to gain technique and power by twisting with your punching or kicking, so be aware of this and take great care. Our age is another factor to take into consideration with the points mentioned above. Metabolic processes in the recovery of our body and muscles slow down as we age. Tendons become less well lubricated and are more prone to damage. We need to put more effort into helping the natural recovery process.

Self-Massage

The Martial Arts ethos is a very active way of life and our muscles may at times get overworked and sore. Self-massage is the most natural but underused type of therapy which can immensely ease and benefit tired, overworked, sore muscles. Used on a regular basis it will promote recovery after hard exercise. Self-massage of tight

sore muscles will flush out the lactic acid and toxins from the overworked muscle by de-congesting and allowing the blood to get back into the muscle fibres and so greatly shorten their recovery time.

It is not necessary to use oil or a skin lubricant, you can de-congest and stimulate circulation and warm and relax muscle tissue by grasping, wringing compression and kneading techniques.

The key to successful self-massage is to ensure that the muscle being treated is in a shortened relaxed position. This means that a different body position is needed for each part. For example:

Quadriceps

With the leg resting in extension i.e. sat with leg up on another chair, kneading and pulling the muscle. In the quadriceps (the big muscle group at the front of the leg), tension can build up which may cause knee pain if left sore and tight over a period of time. Good stretching is essential.

Hamstrings

With the weight of the leg supported and the knee flexed at 90 degrees (sit with foot resting on a chair opposite, and your knee bent) Kneading and deep friction can be applied to the hamstrings. You can also knead the adductors on the outside of the thigh. The calf muscles can also be treated with the leg in this position. You can also apply deep finger pressure along the ridge that runs under the shinbone, this releases tension and energises the muscle. For the arm muscles just grasping, pumping and squeezing the muscles working from the shoulder down through the arm will release tension and refresh the muscle tissue.

Good stretching and massaging of any hard and tender sections of muscle will break down knotting and adhesions and unlock the congestion. Massage will do no harm, it will assist recovery by releasing, muscular tension, as long as there is no acute injury or inflammation (pain felt would be extreme) when you would then use the R.I.C.E. treatment.

When massaging a muscle which is tight and sore as long as you feel a 'good hurt' when you massage it (and no extreme pain and discomfort is felt) you will promote repair and recovery, in fact it will stop a chronic problem from becoming acute and causing other imbalances.

If you have an acute muscle strain or ligament sprain injury use R.I.C.E. treatment and seek medical help if necessary and/or treatment from a qualified therapist.

R.I.C.E.

The treatment for sports related injury

Rest:

Temporary halt or reduction in your exercise level.

Ice:

Almost all soft-tissue aches and injuries, soreness, sprains, and muscle spasms respond to ice massage. Icing will reduce pain, slow down bleeding and restrict swelling as well as speed recovery. This can't be overstated, it's so easy to go home and not to think much of a minor injury only to find that the next morning the area concerned is really inflamed and swollen, early treatment is so beneficial to the healing process.

Never apply heat to a swollen area as it will dilate the capillaries and increase the swelling. Ice alleviates pain by reducing muscle spasm in the injured area and inhibiting nerve impulses. It stops internal bleeding by causing the injured capillaries to contract, reducing swelling and reducing the recovery time. For icing you could use crushed ice or frozen peas wrapped in a tea towel for proper ice massage it's good to have 'ice cups' ready in the freezer (Polystyrene or paper cups filled with water and frozen). You can hold the ice firmly and massage in a circular motion (as ice melts peel away more cup). Ice for 10 to 15 minutes at a time and stop if your skin begins to turn red or if you experience a burning sensation. Repeat 3 to 4 times a day until the swelling has subsided.

Compression:

This usually involves tightly wrapping an elastic bandage around the injured area. Apply whenever there is swelling this will help slow the accumulation of fluids in the tissues to allow for a more speedy recovery.

Elevation:

When there is swelling elevate the injured area as often as possible e.g. for ankle sprains. Start simple stretches and mobilisation once the swelling has stopped, slowly reintroduce exercise when the swelling has gone and you are back to 75% of your previous level of strength. To prevent re-injury, stop exercise if you feel pain.

White Belt 10th Kup Guidelines

Conditioning Exercises

Press ups counting one to ten in Korean *Momtong bachia*

Front rising kicks counting one to ten in Korean *Ap chaolligi*

Traditional Tae Kwon-Do Line Work

Riding stance, mid section single punching. *Annun sogi, kaunde ap jirugi.*

Walking stance, mid section obverse punch. *Gunnun sogi kaunde barro jirugi.*

Walking stance, low section outer forearm block. *Gunnun sogi, najunde bakat palmok makgi.*

Kick Boxing Line Work in Fighting Stance

All techniques to be done in a fighting stance with a guard maintained at all times.

Jab, reverse Punch.

Rear front snap kick.

Rear turning kick.

Kickboxing Pad Work

All techniques to be done in a fighting stance with a guard maintained at all times.

Focus Pads: Obverse high guarding block, jab, reverse punch, reverse high block.

Self Protection - Escape Evade Counter Attack.

Single or double wrist grab/grasps.

What Does the White in the belt colour Signify?

White signifies innocence and that the wearer has no knowledge of Martial Arts.

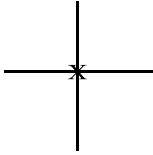
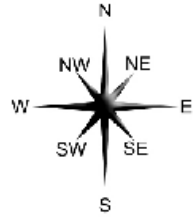


Diagram:

Sajo Jirugi

15 Movements

Coordination Exercise



Start from parallel ready stance.

1. Right foot (N) right walking stance, mid section obverse fore fist punch.
2. Right foot (E) left walking stance (face W), low obverse outer forearm block.
3. Right foot (W) right walking stance, mid section obverse fore fist punch.
4. Right foot (N) left walking stance (face S), low obverse outer forearm block.
5. Right foot (S) right walking stance, mid section obverse fore fist punch.
6. Right foot (W) left walking stance (face E), low obverse outer forearm block.
7. Right foot (E) right walking stance, mid section obverse fore fist punch.
8. Right foot back to face (N) in parallel ready stance.
9. Left foot (N) left walking stance, mid section obverse fore fist punch.
10. Left foot (W) right walking stance (face E), low obverse outer forearm block.
11. Left foot (E) left walking stance, mid section obverse fore fist punch.
12. Left foot (N) right walking stance (face S), low obverse outer forearm block.
13. Left foot (S) left walking stance, mid section obverse fore fist punch.
14. Left foot (E) right walking stance (face W), low obverse outer forearm block.
15. Left foot (W) left walking stance, mid section obverse fore fist punch & yell.

END: Bring the left foot back to a ready position.

10th Kup Korean Terms

<u>Counting</u>		<u>Blocks</u>	
One.	<i>Hanna.</i>	Low section outer forearm block.	<i>Najunde bakat palmok makgi.</i>
Two.	<i>Dool.</i>	Mid section inner forearm block.	<i>Kaunde an palmok makgi.</i>
Three.	<i>Seth.</i>	Guarding.	<i>Daebi.</i>
Four.	<i>Neth.</i>	Grasp.	<i>Japki.</i>
Five.	<i>Dasaul.</i>		
Six.	<i>Yosaul.</i>		
Seven.	<i>Ilgop.</i>		
Eight.	<i>Yodoll.</i>		
Nine.	<i>Ahop.</i>		
Ten.	<i>Yoll.</i>		
<u>General Terms</u>		<u>Punching</u>	
Training hall.	<i>Dojang.</i>	Obverse punch.	<i>Barro jirugi.</i>
Uniform.	<i>Dobok.</i>	Reverse punch.	<i>Bandae jirugi.</i>
Instructor.	<i>Sah-bum-nim.</i>		
Belt.	<i>Ti.</i>		
Student.	<i>Jeja.</i>		
Colour Level.	<i>Kup.</i>		
Black Level.	<i>Dan.</i>		
<u>Body Sections</u>		<u>Body Parts, Blocking Tools</u>	
Low.	<i>Najunde.</i>	Outer forearm.	<i>Bakat palmok.</i>
Middle.	<i>Kaunde.</i>	Guarding.	<i>Daebi.</i>
High.	<i>Nopunde.</i>		
<u>General Commands</u>		<u>Body Parts, Attacking Tools</u>	
Attention.	<i>Charyot.</i>	Hand parts.	<i>Habansin.</i>
Bow.	<i>Kyong-ye.</i>	Fore fist.	<i>Ap joomuk.</i>
Ready.	<i>Chunbi.</i>	Foot parts.	<i>Sangbansin.</i>
Start.	<i>Si-jak.</i>	Ball of Foot.	<i>Ap kumchi.</i>
Stop.	<i>Goman.</i>	Instep/top of foot.	<i>Baldung.</i>
Ready stance return.	<i>Barrol.</i>		
Dismiss.	<i>Haessan.</i>		
Forward.	<i>Apro kaggi.</i>		
Backward.	<i>Dwiyro kaggi.</i>		
About turn.	<i>Dwiyro torro.</i>		
Yell.	<i>Ki-hap.</i>		
At ease.	<i>Shuit.</i>		
In your time.	<i>Koren-op-si.</i>		
		<u>Stances</u>	
		Attention stance.	<i>Charyot sogi.</i>
		Parallel.	<i>Narani.</i>
		Ready stance.	<i>Chunbi sogi.</i>
		Riding stance.	<i>Annun sogi.</i>
		Walking stance.	<i>Gunnun sogi.</i>
		Fighting stance.	<i>Matsoki sogi.</i>
		<u>Kicks</u>	
		Front snap kick.	<i>Ap chabusigi.</i>
		Turning kick.	<i>Dollyo chagi.</i>
		Front rising kick.	<i>Ap chaolligi.</i>

White/Yellow Belt 9th Kup Guidelines

Traditional Tae Kwon-Do Line Work

L Stance, mid section inner forearm block.

Niunja Soggi, kaunde an palmok makgi.

Walking stance, low section outer forearm block.
followed by mid section reverse punch.

*Gunnun sogi, najunde bakat palmok makgi
kaunde bandae jirugi.*

Walking stance, mid section inner forearm block.
followed by mid section reverse punch.

*Gunnun sogi, kaunde an palmok makgi,
kaunde bandae jirugi.*

Kick Boxing Line Work in Fighting Stance

Front hook punch, followed by reverse upper cut.

Rear sidekick.

Step up (foot to foot) front sidekick.

Kickboxing Pad Work

Focus Pads: Duck reverse to obverse, reverse high guarding block, reverse punch.

Self Protection - Escape Evade Counter Attack.

Single or double lapel grabs.

What Does the Yellow in the belt colour Signify?

Yellow signifies the earth, in which the foundations of the Martial Arts are laid.

9th Kup Korean Terms

Punching		Block	
Reverse punch.	<i>Bandae jirugi.</i>	Mid section inner forearm block.	<i>Kaunde an palmok makgi.</i>
Stances		Kicks	
L Stance.	<i>Niunja Sogi.</i>	Side piercing kick.	<i>Yop chajirugi</i>
Body Parts, Blocking Tools		Side kick.	<i>Yop chagi.</i>
Inner forearm.	<i>An palmok.</i>	General Terms	
Body Parts, Attacking Tools		Pattern or Form	<i>Tul/Hyung/Pomse</i>
Foot sword.	<i>Balkal.</i>		

What Are, and Why Do We Perform Patterns ?

Patterns or forms (*Tul/Hyung/Pomse*), are sets of traditional movements, attacking and defensive, put together to form a sequence against one or more imaginary opponents. Patterns can be practiced in any area with enough room without the need for equipment or a partner. Because patterns are “set” movements they form a constant standard, or “barometer” for comparing the standard of one student against others. The practicing of patterns improves the performance of traditional techniques, and helps to improve flexibility of movement, master body shifting, breath control, balance, muscle development and acquire techniques which can’t be practiced in any other way.

Chon-Ji

“Chon Ji” literally translated means “Heaven and Earth”, it, in the Orient interpreted as the creation of the world or the beginning of human history, therefore it is the initial pattern played by the beginner. This pattern has two similar parts, one to represent the Heaven, and the other the Earth.

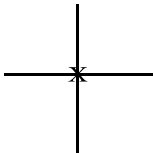
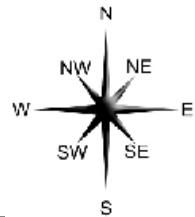


Diagram:

Pattern or Form - Tul/Hyung/Pomse

19 Movements



Ready Position - PARALLEL READY STANCE

1. Move the left foot to (W) forming a left walking stance toward (W) while executing a low section left outer forearm block to (W).
2. Move the right foot to (W) forming a right walking stance toward (W) while executing a middle right forefist punch to (W).
3. Move the right foot to (E), turning clockwise to form a right walking stance toward (E) while executing a low section right outer forearm block to (E).
4. Move the left foot to (E) forming a left walking stance toward (E) while executing a middle left forefist punch to (E).
5. Move the left foot to (N) forming a left walking stance toward (N) while executing a low section left outer forearm block to (N).
6. Move the right foot to (N) forming a right walking stance toward (N) while executing a middle right forefist punch to (N) .

Chon-Ji – Cont.

7. Move the right foot to (S) turning clockwise to form a right walking stance toward (S) while executing a low section right outer forearm block to (S) .
8. Move the left foot to (S) forming a left walking stance toward (S) while executing a middle left forefist punch to (S).
9. Move the left foot to (E) forming a right L-stance toward (E) while executing a middle section left inner forearm block to (E).
10. Move the right foot to (E) forming a right walking stance toward (E) while executing a middle right forefist punch to (E).
11. Move the right foot to (W) turning clockwise to form a left L-stance toward (W) while executing a middle section right inner forearm block to (W).
12. Move the left foot to (W) forming a left walking stance toward (W) while executing a middle left forefist punch to (W).
13. Move the left foot to (S) forming a right L-stance toward (S) while executing a middle section left inner forearm block to (S) .
14. Move the right foot to (S) forming a right walking stance toward (S) while executing a middle section right forefist punch to (S).
15. Move the right foot to (N) turning clockwise to form a left L-stance toward (N) while executing a middle section right inner forearm block to (N).
16. Move the left foot to (N) forming a left walking stance toward (N) while executing a middle section left forefist punch to (N).
17. Move the right foot to (N) forming a right walking stance toward (N) while executing a middle section right forefist punch to (N).
18. Move the right foot to (S) forming a left walking stance toward (N) while executing a middle section left forefist punch to (N).
19. Move the left foot to (S) forming a right walking stance toward (N) while executing a middle section right forefist punch to (N).

END: Bring the left foot back to a ready position.

Yellow Belt 8th Kup Guidelines

Traditional Tae Kwon-Do Line Work

Walking stance low section outer forearm block,
followed by rising block

*Gunnun sogi, nujunde bakat palmok
makgi. chookyo makgi.*

L Stance, twin forearm block.

Niunja Soggi, sang palmok makgi.

L Stance, mid section knife hand strike.

Niunja Soggi, kaunde sonkal tirigi.

Kick Boxing Line Work in Fighting Stance

Jab, reverse punch, rear sidekick.

Step up front sidekick, rear turning kick.

Step up front turning kick, reverse punch, front hook.

Kickboxing Pad Work

Kick Shield: Front sidekick, rear turning kick.

Self Protection – *Escape, Evade, Counter Attack.*

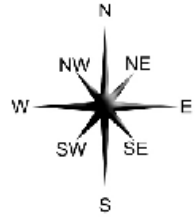
Single or double throat grab/grasps.

Why Do We Practice One Step Sparring - *Ilbo Matsoki*

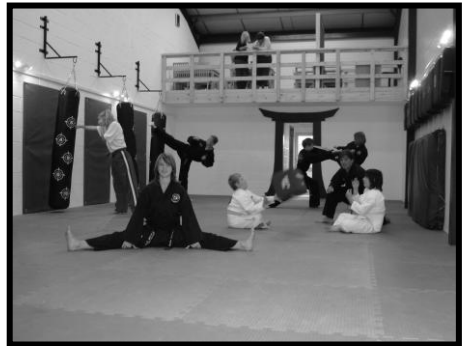
We practice one step sparring to start to build up a wide range of techniques which can be used effectively against a fore fist punch attack thus allowing you to add to your basic self defence knowledge as you progress through your grades. One step allows a student to practice correct distancing from an opponent, how to block and counter correctly, forearm conditioning, and the correct positioning of stances, blocks and counter attacks in relation to an opponent.

One Step Sparring - Ilbo Matsoki

All attacks to be performed from left walking stance low section outer forearm block, stepping forward into right walking stance middle section obverse punch. For directional reference please use compass points. Attacks are from the North, defences are as shown below starting from parallel ready stance.



1. Right leg (NE) sitting stance, left outer forearm block and simultaneously right middle fore fist punch to solar plexus.
2. Left leg (NW) sitting stance, left palm heel pushing block, pivot feet and change into a (NW) walking stance whilst executing a right ridge hand strike to the solar plexus.



8th Kup Korean Terms

Hand Attacks		Body Part, Blocking Tools	
Knife Hand Strike.	<i>Sonkal Tirigi.</i>	Knife Hand.	<i>Sonkal.</i>
General Terms		Blocks	
Inwards.	<i>Anaero.</i>	Twin Forearm Block.	<i>Sang</i>
Outwards.	<i>Bakaero.</i>		<i>Palmok Makgi.</i>
Grasp.	<i>Japki.</i>	Knife Hand Guarding Block.	<i>Sonkal Daebi</i>
One Step Sparring.	<i>Ilbow Matsoki.</i>		<i>Makgi.</i>

Dan-Gun

DAN-GUN is named after the holy Dan-Gun, the legendary founder of Korea in the year of 2,333 B.C.

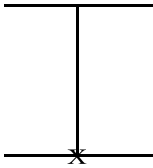
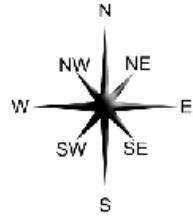


Diagram:

Pattern or Form - Tul/Hyung/Pomse

21 Movements



Ready Position - PARALLEL READY STANCE

1. Move the left foot to (W) forming a right L-stance toward (W), whilst executing a middle knife-hand guarding block to (W).
2. Move the right foot to (W) forming a right walking stance toward (W) while executing a high section right forefist punch to (W).
3. Move the right foot to (E) turning clockwise to form a left L-stance toward (E), whilst executing a middle knife-hand guarding block to (E).
4. Move the left foot to (E) forming a left walking stance toward (E) while executing a high section left forefist punch to (E).
5. Move the left foot to (N) forming a left walking stance toward (N) while executing a low section outer forearm block to (N).
6. Move the right foot to (N) forming a right walking stance toward (N) while executing a high section right forefist punch to (N).
7. Move the left foot to (N) forming a left walking stance toward (N) while executing a high section left forefist punch to (N).
8. Move the right foot to (N) forming a right walking stance toward (N) while executing a high section right forefist punch to (N).
9. Move the left foot to (E), turning anti clockwise to form a right L-stance toward (E) while executing a twin forearm block to (E).

Dan-Gun - Cont.

10. Move the right foot to (E) forming a right walking stance toward (E) while executing a high section right forefist punch to (E).
11. Move the right foot to (W) turning clockwise to form a left L-stance toward (W) while executing a twin forearm block to (W).
12. Move the left foot to (W) forming a left walking stance toward (W) while executing a high section left forefist punch to (W).
13. Move the left foot to (S) forming a left walking stance toward (S) while executing a left low section outer forearm block to (S).
14. Maintaining the left walking stance toward (S), execute a rising block with the left forearm,. (Perform moves 13 and 14 in a continuous motion).
15. Move the right foot to (S) forming a right walking stance toward (S), at the same time executing a right forearm rising block to (S).
16. Move the left foot to (S) forming a left walking stance toward (S), at the same time executing a left forearm rising block to (S).
17. Move the right foot to (S) forming a right walking stance toward (S), at the same time executing a right forearm rising block to (S).
18. Move the left foot to (W) turning anti clockwise to form a right L-stance toward (W) while executing a middle outward left knife-hand strike to (W).
19. Move the right foot to (W) forming a right walking stance toward (W) while executing a high section right forefist punch to (W).
20. Move the right foot to (E) turning clockwise to form a left L-stance toward (E) while executing a middle outward right knife-hand strike to (E).
21. Move the left foot to (E) forming a left walking stance toward (E) while executing a high section left forefist punch to (E).

END: Bring the left foot back to a ready position.

Yellow/Green Belt 7th Kup Guidelines

Traditional Tae Kwon-Do Line Work

Sitting stance, knife hand strike

Annun sogi, sonkal tirigi.

Walking stance, high section outer forearm block,
followed by mid section reverse punch.

*Gunnun sogi, nopundae bakat palmok
makgi, bandae jurugi.*

Walking stance, obverse vertical spear finger thrust.
(with a simultaneous downward palm block)

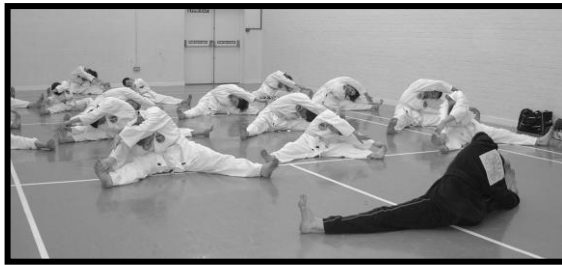
*Son sonkut tulgi.
(naeryo sonbadak makgi)*

Walking stance, back fist strike

Gunnun sogi, dung dumok tirigi.

Walking stance, wedging block front snap kick,
followed by double punch

*Gunnun sogi, hechyo makgi, ap chabusigi,
doo jurugi, (Barro jurugi, bandae jurugi).*



Kick Boxing Line Work in Fighting Stance

Double boxing skip double jab, reverse punch.

Step in foot to foot hooking kick.

Slip step axe kick.

Kickboxing Pad Work

Clapper pads: Slip step axe kick.

Self Protection

Front or rear bear hug shoulder pin.

One Step Sparring - Ilbo Matsoki

3. Right leg sliding away to (SE) left fighting stance, followed quickly with right front snap kick to the groin and replacing the right foot back into a (SE) fighting stance.
4. Left leg (W) sitting stance, quickly dodging the opponents punch, maintaining a fighting guard and execute a right leg ball of foot turning kick to solar plexus, landing in right fighting stance.

What Does the Green in the belt colour Signify?

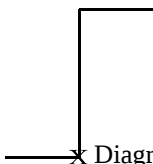
The colour Green signifies growth like that of a new shoot growing from the earth.

7th Kup Korean Terms

Body Part, Attacking Tools Fingertips.	<i>Sonkat.</i>	Kicks Axe kick.	<i>Naereo Chagi.</i>
General Terms Jumping.	<i>Twiggi.</i>	Blocks Wedging block.	<i>Hetchyo makgi..</i>
Straight.	<i>Son..</i>	Hand Attacks Straight fingertip strike.	<i>Son sonkat tulgi.</i>
Thrust.	<i>Tulgi..</i>	Spinning back fist strike.	<i>Dera hoo dung</i>
Release move.	<i>Japysol tae.</i>		<i>dumok tirigi.</i>

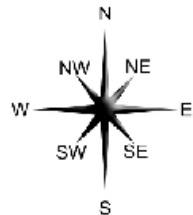
Do-San

DO-SAN is the pseudonym of the patriot Ahn Chang-Ho (1876-1938). The 24 movements represent his entire life devoted to furthering the education of Korea and its independence movement.



Pattern or Form - Tul/Hyung/Pomse

24 Movements



Ready Position - PARALLEL READY STANCE

Do-San - Cont.

1. Move the left foot to (W), forming a left walking stance toward (W) while executing a high section left outer forearm block to (W).
2. Execute a middle section right forefist punch to (W) while maintaining a left walking stance toward (W) (Moves 1 & 2 should be performed in a continuous motion).
3. Perform an about face to form a right walking stance toward (E) while executing a high section right outer forearm block to (E).
4. Execute a middle section left forefist punch to (E) while maintaining a right walking stance toward (E). (Moves 3 & 4 should be performed in a continuous motion).
5. Move the left foot to (N), forming a right L-stance toward (N) while executing a middle section knife-hand guarding block to (N).
6. Move the right foot to (N) forming a right walking stance toward (N) while executing a middle section right vertical spear finger thrust to (N).
7. Execute release move with right hand, pivoting on right foot, moving left foot 210° anti clockwise turning body through 360° to form a left walking stance toward (N) while executing a high section left backfist strike to (N).
8. Move the right foot to (N) forming a right walking stance toward (N) while executing a high section right backfist strike to (N).
9. Move the left foot to (E), turning anti clockwise to form a left walking stance toward (E) while executing a high section left outer forearm block to (E).
10. Execute a middle section right forefist punch to (E) while maintaining a left walking stance toward (E) (Moves 9 & 10 should be performed in a continuous motion).
11. Perform an about face to form a right walking stance toward (W) while executing a high section right outer forearm block to (W).
12. Execute a middle section left forefist punch to (W) while maintaining a right walking stance toward (W). (Moves 11 & 12 should be performed in a continuous motion).

Do-San - Cont.

13. Pull left foot forward to right foot before moving the left foot (SE) forming a left walking stance toward (SE), whilst executing a high section wedging block to (SE).
14. Leaving arms in wedging block execute a middle right front snap kick to (SE).
15. Lower the right foot to (SE) landing in a right walking stance toward (SE) while executing a middle section right forefist punch to (SE).
16. Maintaining stance execute a middle section left forefist punch to (SE). (Perform 15 and 16 in a fast continuous motion).
17. Pull right foot back to left foot before moving the right foot to (SW) forming a right walking stance toward (SW) while executing a high section wedging block to (SW).
18. Leaving arms in wedging block execute a middle left front snap kick to (SW).
19. Lower the left foot to (SW) landing in a left walking stance toward (SW) while executing a middle section left forefist punch to (SW).
20. Maintaining stance execute a middle section right forefist punch to (SW). (Perform 19 and 20 in a fast continuous motion).
21. Move the left foot to (S) forming a left walking stance toward (S), whilst executing a left forearm rising block to (S).
22. Move the right foot to (S) forming a right walking stance toward (S) whilst executing a right forearm rising block to (S).
23. Move the left foot to (W), turning anti clockwise to form a riding stance toward (N) looking (W) while executing a middle section outward knife-hand strike to (W).
24. Pull the left foot to the right foot and then move the right foot to (E) forming a riding stance toward (N) looking (E) while executing a middle section outward knife-hand strike to (E).

END: Bring the right foot back to a ready position

Green Belt 6th Kup Guidelines

Traditional Tae Kwon-Do Line Work

“L” stance forearm guarding block,	<i>Niunja sogi, palmok daebi makgi.</i>
“L” stance, twin forearm block, followed by, “L” stance, inward knife hand strike, Followed by Fixed stance, side punch.	<i>Niunja sogi, sang palmok makgi, niunja sogi, anaero sonkal tirigi. Gojong sogi, yop jurugi.</i>
“L” stance, bending stance, followed by sidekick, knife hand guarding block (two count movement).	<i>Niunja sogi, yop chagi, goburyo sogi, sonkal daebi makgi.</i>
Walking stance, (no step) circular block, follow by (step forward) snap kick reverse punch.	<i>Gunnun sogi, dollymio makgi, ap chabusigi bandae jurugi.</i>

Line Work in Fighting Stance

Consecutive hopping double sidekicks, front back fist, reverse punch.

Reverse sidekick.

Step in 360° reverse turning kick.

Kickboxing Pad Work

Kick shield: Jab, reverse punch, jab, reverse sidekick.

Self Protection

Half or full nelson arm locks.

One Step Sparring - Ilbo Matsoki

5. Right leg (E) right walking stance, quickly dodging the opponents punch and immediately execute a left leg side piercing kick to solar plexus.
6. Right leg (NE) sitting stance, left knife hand block and simultaneously right high fore fist punch to jaw followed by right wrist and shoulder grasp pulling on to a low turning kick to right inside thigh (pressure point).

Sparring/Kickboxing - Jayoo Matsoki

“Round Robin” bouts of controlled sparring.

Kickboxing & Tae Kwon-Do Free Sparring (Explained)

For many students this is the most exciting aspect of training, but for others it can cause anxiety. Free sparring you have “free rein”, using your Martial Arts to fight with a partner in controlled manor. It shouldn’t result in injury to either practitioner because each student should be controlling their techniques so that no one gets hurt. It can be practiced without the use of safety equipment, if there is absolutely no contact between students. If both students are wearing safety equipment on their feet, shins, groin, hands, teeth and head, then controlled contact is allowed. Controlled contact means that bodily contact is made, but no excessive force or lasting injury is caused.

All safety equipment “must” be “owned” and worn to enter tournaments. ***Green belts and above must spar for their “Grading Test” as it is a Guideline requirement and therefore MUST have their own safety equipment.*** In our normal free sparring, Kicks or punches below the belt, elbow strikes, knee kicks and grasps or take downs of any kind are “not allowed”! It is an important aspect of training as it’s spontaneous, requiring students to confront an opponent and evaluate how best to use striking techniques in a split second without being pre-warned of an attack in a controlled environment. It provides an invaluable way of developing your reactions and is a great Self Protection conditioning tool. We teach it from as early grade as possible.

Grappling - The Art of Self Protection on the ground

“Grappling”, can best be discribed as the art of being able to defend yourself at very close contact with an opponent, from a wide range of angles and possitions either kneeling, sitting or lying on the ground. It is very useful as a backup to striking techniques should a self defence situation end up on the ground. However, you should not seek to take your self defence to the ground as this will leave you very vunerable to attack should a third party be involved. In Self Protection, ground fighting should only happen by accident, i.e. you find yourself put in that situation and have no other choice but to deal with it, grappling practise will better prepare you to cope in this enviroment. ***We and teach this from as early grade as possible and will expect students to show a degree of knowledge of grappling during the Self Protection sections of our gradings.***

Some of the skills used in grappling are body shifting, locking of the oponents joints, the use of pressure and sensitive points arround the body, and carefully applied chokes to obtain a submission. Striking, punching, biting, scatching or kicking is not allowed but you should bear in mind that this would happen in a real situation. You must always bear the safety of your training partner in mind when training. The skill in

grappling is not only confined to being able to pin, hold and get your opponent to submit, but also to have the ability to be able to get out of vulnerable positions, situations and applied locks, chokes and holds. Great patience, thought and clarity of mind, tactical planning, speed of execution and stamina are key requirements for grappling although strength and weight give obvious advantages.

It is important that we are all able to train together in the knowledge that techniques will be safely controlled to prevent injury. In a grappling “Match” the object is to get your opponent to “submit” by a physical “tap” with the hands or feet, or a verbal shout. It’s imperative that all movements are done in a thoughtful and very controlled manner as without this strict code of practice, students could easily be injured. Injury can also be prevented if students can put aside their pride and ego to submit from a firm and sure submission hold before injury can occur, there is still much to be learned from early submission and it keeps our bodies healthy to try again.

6th Kup Korean Terms

Body Part, Attacking Tools		Kicks	
Back heal.	<i>Dwit chook.</i>	Jumping turning kick.	<i>Twigi dollyo chagi.</i>
Back sole.	<i>Dwit kumchi.</i>	Jumping side kick.	<i>Twigi yop chagi.</i>
General Terms		Reverse turning kick.	<i>Bandae dollyo chagi</i>
Spinning.	<i>Dera hoo.</i>	Spinning turning kick.	<i>Dera hoo dollyo chagi.</i>
Stances		Reverse Sidekick.	<i>Bandae yop chagi.</i>
Fixed stance.	<i>Gojong sogi.</i>	Consecutive Kicks.	<i>Yomsop chagi.</i>
Blocks		Hand Attacks	
Circular block.	<i>Dollymio makgi.</i>	Inward knife hand.	<i>Anaero sonkal tirigi.</i>
		Side punch.	<i>Yop jurugi.</i>
		Spinning back fist.	<i>Dera hoo dung dumok tirigi.</i>

Weapon & XMA Proficiency Forms

These are “Purely Optional” forms showing proficiency in using “Weapons” and or Extreme Martial Arts Techniques, commonly known as “XMA”. Lessons are also optional, and recognition for proficiency of each weapon, is given by way of an award marked on each student’s grading certificate for each weapon, or XMA form performed. A paired or group routine or combat is also excepted if it shows proficiency in any of the disciplines required. There are a variety of Weapons that students can choose to Master but most have favourites with which they’ll take each “Proficiency Test” at a Grading, before perfecting another for the future. Extreme Martial Arts or “XMA techniques” are out of the ordinary, requiring more skill and acrobatic ability than is required for our normal Guidelines. Weapon and XMA forms will be judged as “Basic”, “Intermediate” and “Advanced” and marked on certificates accordingly.

Won-Hyo plus Optional Weapon & XMA Proficiency Forms

WON-HYO was the noted monk who introduced Buddhism to the Silla Dynasty in the year of 686 A.D.

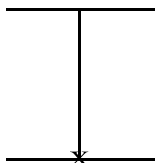
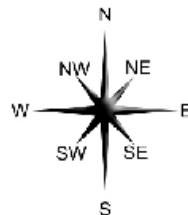


Diagram:

Won-Hyo

28 Movements



Ready Position - CLOSED READY STANCE A

1. Move the left foot to (W) forming a right L-stance toward (W) while executing a twin forearm block to (W).
2. Maintain stance, execute a high section inward knife-hand strike to (NW) while bringing the left side fist to the right shoulder.
3. Slide left foot to (W) into left fixed stance, whilst executing a middle section left forefist side punch to (W). (Moves 1, 2 & 3 are to be performed in a continuous motion).
4. Pull the left foot to the right foot and then move the right foot to (E), forming a left L-stance toward (E) while executing a twin forearm block to (E).
5. Maintain stance, execute a high section inward knife-hand strike to (NE) while bringing the right side fist to the left shoulder.
6. Slide right foot to (E) into right fixed stance, whilst executing a middle section right forefist side punch to (E). (Moves 4, 5 & 6 are to be performed in a continuous motion).
7. Pull the right foot back to the left foot, transfer body weight to right foot and lift left leg into a right bending stance chambering left leg for side piercing kick towards (N).
8. Continuing from move (7) execute a middle side piercing kick to (N) with the left foot.
9. Lower the left foot to (N) forming a right L-stance toward (N) while executing a middle section knife-hand guarding block to (N).

Won-Hyo - Cont.

10. Move the right foot to (N) forming a left L-stance toward (N) while executing a knife-hand guarding block to (N).
11. Move the left foot to (N) forming a right L-stance toward (N) while executing a middle section knife-hand guarding block to (N).
12. Move the right foot to (N) forming a right walking stance toward (N) while executing a middle section right vertical spear finger thrust to (N).
13. Pivoting on right foot move the left foot to (E) turning anti clockwise to form a right L-stance toward (E), while executing a twin forearm block to (E).
14. Maintain stance, execute a high section inward knife-hand strike to (SE) while bringing the left side fist to the right shoulder.
15. Slide left foot to (E) into left fixed stance, whilst executing a middle section left forefist side punch to (E). (Moves 13, 14 & 15 are to be performed in a continuous motion).
16. Pull the left foot to right foot and move the right foot to (W), forming a left L-stance toward (W) while executing a twin forearm block to (W).
17. Maintain stance, execute a high section inward knife-hand strike to (SW) while bringing the right side fist to the left shoulder.
18. Slide right foot to (W) into right fixed stance, whilst executing a middle section right forefist side punch to (W). (Moves 16, 17 & 18 are to be performed in a continuous motion).
19. Bring the right foot to the left foot and then move the left foot forwards to (S) forming a left walking stance toward (S) while executing a right circular block to (SW).
20. Execute a low section right front snap kick to (S) keeping the position of the hands as they were in 19.
21. Landing the right foot to (S) forming a right walking stance toward (S) while executing a middle section left forefist punch to (S).
22. Execute a circular block to (SE) with the left inner forearm while maintaining a right walking stance toward (S).

Won-Hyo - Cont.

23. Execute a low section left front snap kick to (S), keeping the position of the hands as they were in 22
24. Landing the left foot to (S) forming a left walking stance toward (S) while executing a middle section right forefist punch to (S).
25. Transfer body weight and pivot on left foot lifting the right leg into left bending stance, chambering right leg for side piercing kick towards (S).
26. Execute a middle section right side piercing kick to (S).
27. Landing with the right foot half a shoulder width forwards towards (S) and transfer body weight to right foot, then pivoting on the right foot, turn anti clockwise moving the left foot to (W), forming a right L-stance toward (W), whilst executing a middle section forearm guarding block to (W).
28. Pull the left foot to the right foot and then move the right foot to (E) forming a left L-stance toward (E) while executing a middle section forearm guarding block to (E).

END: Bring the right foot back to a ready position.



Green/Blue Belt 5th Kup Guidelines

Traditional Tae Kwon-Do Line Work

Sitting stance, slow mid focus punch, double punch.	<i>Annum sogi, kaunde ap jurugi, doo jurugi.</i>
Walking stance, middle inner forearm block followed by, low snap kick double punch.	<i>Gunnun sogi, kaunde an palmok makgi, ap chabusigi, doo jurugi.</i>
Walking stance, obverse hooking block, then reverse hooking block, follow with obverse punch.	<i>Gunnun sogi, baro golcho makgi, bandae golcho makgi, baro kaunde ap jurugi.</i>
Walking stance, side piercing kick landing walking stance, reverse horizontal elbow strike to palm.	<i>Gunnun sogi, yop cha jurugi (yop chagi), bandae palkup tirigi.</i>
“L” stance, twin knife hand block, followed by, step forward walking stance, spear finger thrust.	<i>Niunja sogi, sang sonkal makgi, gunnun sogi, son sonkut tulgi.</i>
Jumping to an “X” stance, back fist strike.	<i>Kyocha sogi, dung dumok tirigi.</i>
Walking stance, double forearm block.	<i>Gunnun sogi, doo palmok makgi.</i>

Line Work in Fighting Stance

Slip step back fist, front leg sidekick.

Rear jumping turning kick.

Flying side kick (two steps).

Kickboxing Pad Work

Clapper Pads: Reverse turning kick.

Self Protection

Standing or kneeling, single or double hair grasp.

One Step Sparring - Ilbo Matsoki

7. Left leg (NW) sitting stance, left palm heel pushing block, pivot feet and change into a (NW) Walking stance whilst executing a right ridge hand strike to temple, or nose grab with both hands behind opponent and onto a horizontal right knee strike.
8. Right leg sliding back to (S) right “L” stance, twin forearm block, followed with right front snap kick to the floating right ribs land the kick into left walking stance (N) and grasping both shoulders to pull The opponent downwards onto a vertical knee strike to the solar plexus.

Sparring/Kickboxing - Jayoo Matsoki

“Round Robin” bouts of controlled sparring.



5th Kup Korean Terms

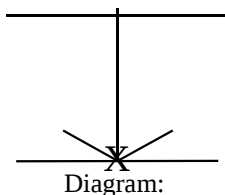
Hand Attacks		Body Part, Attacking Tools	
Front elbow strike.	<i>Ap palkup tirigi.</i>	Elbow.	<i>Palkup.</i>
Kicks		Body Part, blocking Tools	
Jumping Turning Kick.	<i>Twigi dollyo chagi.</i>	Arc hand.	<i>Bandal son.</i>
Blocks		Stances	
Double forearm block.	<i>Doo palmok makgi.</i>	“X” stance.	<i>kyocha sogi</i>
Twin knife hand block.	<i>Sang sonkal makgi.</i>		
Hooking block.	<i>Golcho makgi.</i>		

The Colour Blue Signifies:

Heaven, towards which a shoot grows into a towering tree, symbolizing a student’s growth as their Martial Arts skills develop.

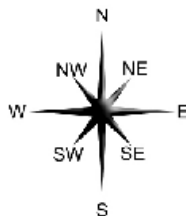
Yul-Gok plus Optional Weapon & XMA Proficiency Forms

YUL-GOK is the pseudonym of a great philosopher and scholar Yi I (1536-1584) nicknamed the "Confucius of Korea" The 38 movements of this pattern refer to his birthplace on 38 latitude and the diagram represents the "scholar".



Yul-Gok

38 Movements



Ready Position - PARALLEL READY STANCE

1. Move the left foot to (W) forming a sitting stance facing to (N) while slowly lifting the left fist to a mid section position horizontally to (N).
2. Execute a middle fast punch to (N) with the right forefist while maintaining a sitting stance toward (N).
3. Execute a middle fast punch to (N) with the left forefist while maintaining a sitting stance toward (N). (Perform moves 2 and 3 in a continuous double punch motion.)
4. Bring the left foot to the right foot and then move the right foot to (E) forming a sitting stance toward (N) while performing a slow focus punch with the right forefist horizontally to (N).
5. Execute a middle fast punch to (N) with the left forefist while maintaining a sitting stance toward(N).
6. Execute a middle fast punch to (N) with the right forefist while maintaining a sitting stance toward (N). (Perform moves 5 and 6 in a continuous double punch motion.)
7. Move the right foot to (NE) forming a right walking stance toward (NE) while executing a right middle section inner forearm block to (NE).
8. Execute a low section front snap kick to (NE) with the left foot keeping the position of the hands as they were in 7.

Yul-Gok - Cont.

9. Lower the left foot to (NE) forming a left walking stance toward (NE) while executing a fast left middle section obverse forefist punch to (NE).
10. Execute a fast right middle section reverse punch to (NE) while maintaining a left walking stance toward (NE). (Perform moves 9 and 10 in a continuous double punch motion.)
11. Move the left foot to (NW) forming a right walking stance toward (NW) while executing a left middle section inner forearm block to (NW).
12. Execute a low section front snap kick to (NW) with the right foot keeping the position of the hands as they were in 11.
13. Lower the right foot to (NW) forming a right walking stance toward (NW) while executing a fast right middle section obverse forefist punch to (NW).
14. Execute a fast left middle section reverse punch to (NW) while maintaining a right walking stance toward (NW). (Perform moves 13 and 14 in a continuous double punch motion.)
15. Execute a right arc hand middle section obverse hooking block to (N) while forming a right walking stance toward (N), pivoting on the left foot.
16. Execute a left arc hand middle section reverse hooking block to (N) while maintaining a right walking stance toward (N).
17. Execute a right obverse middle section punch to (N) with the right forefist while maintaining a right walking stance toward (N). (Execute 16 and 17 in a connecting motion.)
18. Move the left foot forward to (N) forming a left walking stance to (N) while executing a left arc hand obverse middle section hooking block to (N).
19. Execute a right arc hand middle section reverse hooking block to (N) while maintaining a right walking stance toward (N).
20. Execute a left obverse middle section punch to (N) with the left forefist while maintaining a left walking stance toward (N). (Execute 19 and 20 in a connecting motion.)

Yul-Gok - Cont.

21. Move the right foot forward to (N) forming a right walking stance toward (N) at the same time executing a right middle section fore fist punch to (N).
22. Pivoting and balance on the right foot, bringing the left foot up into bending stance, focusing to (N).
23. Execute a left middle section side piercing kick to (N).
24. Lower the left foot to (N) forming a left walking stance toward (N) while performing a right reverse front horizontal elbow strike to a stationary left palm.
25. Step left foot across to (E) one shoulder width and take balance onto left foot, turn to face (S) bringing right foot into bending stance, focusing to (S).
26. Execute a right middle section side piercing kick to (S).
27. Lower the right foot to (S) forming a right walking stance toward (S) while performing a left reverse front horizontal elbow strike to a stationary right palm.
28. Move the left foot to (E) forming a right L-stance toward (E) while executing a twin knife-hand block.
29. Move the right foot forward to (E) forming a right walking stance to (E) while executing a right middle section vertical spear fingertip thrust to (E).
30. Pivoting on the left foot, move the right foot, turning clockwise to (W) forming a left L-stance toward (W) while executing a twin knife-hand block.
31. Move the left foot forward to (W) forming a left walking stance to (W) while executing a left middle section vertical spear fingertip thrust to (W).
32. Pivoting on the right foot, move the left foot to (S) forming a left walking stance to (S) while executing a left high section outer forearm block to (S).
33. Execute a right reverse middle section forefist punch to (S) while maintaining a left walking stance toward (S).
34. Move the right foot forward to (S) forming a right walking stance to (S) while executing a right high section outer forearm block to (S).

Yul-Gok - Cont.

35. Execute a left reverse middle section forefist punch to (S) while maintaining a right walking stance toward (S).
36. Jump forward back to your start position (S) landing on the left foot forming a left X-stance to (S) while executing a left high section back fist strike to (S).
37. Keep balance on left foot and pivot on the left foot moving the right foot to (E) forming a right walking stance to (E) at the same time executing a high section double forearm block to (E).
38. Bring the right foot back to the left foot, balance and pivot on the right foot and then turn to face (W) and move the left foot to (W) forming a left walking stance to (W) while executing a high section double forearm block to (W).

END: Bring the left foot back to the ready position.



Blue Belt 4th Kup Guidelines

Traditional Tae Kwon-Do Line Work

“L” stance, reverse knife hand block, followed by front leg front snap kick.	<i>Nuinja sogi, sonkal dung makgi, ap chabusigi.</i>
Rear foot stance, upward palm block.	<i>Dwit bal sogi, ollyo sonbadak makgi.</i>
“L” stance, knife hand guarding block, followed by, slipping to walking stance, reverse upward elbow.	<i>Niunja sogi, sonkal diebi makgi, gunnun sogi, ollyo palkup tirigi.</i>
Walking stance, twin vertical punch, followed by, walking stance, twin upset punch (to kidneys), followed by, walking stance, rising “X” block.	<i>Gunnun sogi, sang sewo jurugi, gunnun sogi, sang dwijibun jurugi, gunnun sogi, choockyo kyocha makgi.</i>
“L” stance, reverse back fist strike, followed by, release move, slip to walking stance, reverse punch.	<i>Niunja sogi, dung dumok tirigi, japyosol tae, gunnun sogi, bandae jurugi.</i>
Walking stance, double forearm block, followed by, “L” stance, reverse side punch, followed by, side piercing kick (landing double forearm block)	<i>gunnun sogi, doo palmok makgi, niunja sogi, bandae jurugi, yop cha jurugi (yop chagi).</i>
Low walking stance, pressing block.	<i>Gunnun sogi, noollo makgi.</i>
Fixed stance, “U” shaped block.	<i>Gojong sogi, digutja makgi.</i>

Line Work in Fighting Stance

Rear turning kick, reverse turning hooking kick, reverse punch.

Side step, turning kick, reverse side kick.

Hop in front sidekick, front turning kick, scissor rear turning kick.

Kickboxing Pad Work

Focus Pads: Rear turning kick, reverse turning hooking kick, reverse punch.

Self Protection

Radial or Figure four choke.

One Step Sparring - Ilbo Matsoki

9. Left leg (W) left “L” stance, knife hand guarding block, and quickly execute a right leg ball of foot turning kick to solar plexus, landing in right foot and following up with left forward step cross punch stepping through into left fighting stance (E).
10. Right leg (E) right walking stance, quickly dodging the opponents punch and immediately execute a left leg side piercing kick to solar plexus, land kick into right “L” stance (NW) and execute a left inward knife hand strike to opponents the neck, then change stance with left foot forward into walking stance (NW) executing a right horizontal front elbow strike to opponents temple.



Destruction/Power Testing - Focused at breakable boards

Destruction is done to prove accurate technique using the correct parts of the body to affect the breaking of a breakable joint in a specially designed plastic board. If the technique is proven to be carried out correctly, then minimum force will be felt by the student who is attempting to break, incorrect technique or making contact with the wrong attacking tool to execute a break can result in pain or injury. Breaking, as well as showing effective technique, also shows correct focus of the body, speed through the break, accuracy, flexibility and most importantly of all determination.

The following techniques are to be performed at this level.

Execute a front elbow strike at solar plexus height.

Ap palkup tirigi.

Execute a side piercing kick at solar plexus height

Yop cha jurugi (yop chagi).

Sparring/Kickboxing - Jayoo Matsoki

“Round Robin” bouts of controlled sparring.

4th Kup Korean Terms

Body Part, Attacking Tools		Kicks	
Elbow.	<i>Palkup.</i>	Reverse side kick.	<i>Twig bandae yop chagi</i>
Hand Attacks		.	
Upward elbow strike.	<i>Ollyo palkup tirigi.</i>	Reverse hooking kick.	<i>Bandae golcha Chagi.</i>
Twin vertical punch.	<i>Sang sewo jurugi.</i>	Reverse turning.	<i>Bandae dollyo</i>
Twin upset punch.	<i>Sang dwijibun jurugi.</i>	hooking kick.	<i>gorro chagi.</i>
Stances		Blocks	
Rear foot stance.	<i>Dwit bal sogi.</i>	Reverse knife	<i>Sonkal dung</i>
Fixed stance.	<i>Gojong sogi.</i>	hand Block.	<i>makgi.</i>
Low walking stance.	<i>Nachuo sogi.</i>	Upward palm block.	<i>Ollyo sonbadak makgi.</i>
Stances		Rising “X” block.	<i>Chookyo kyocha makgi.</i>
Flying.	<i>Twimyo.</i>	Pressing block.	<i>Noollo makgi.</i>
Jumping.	<i>Twigi.</i>	“U” shaped block.	<i>Digtja makgi.</i>

Joong-Gun plus Optional Weapon & XMA Proficiency Forms

JOONG-GUN is named after the patriot Ahn Joong-Gun who assassinated Hiro-Bumi Ito, the first Japanese governor-general of Korea, known as the man who played the leading part in the Korea-Japan merger. There are 32 movements in this pattern to represent Mr. Ahn's age when he was executed in a Lui-Shung prison (1910).

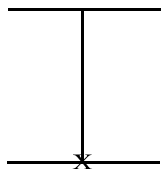
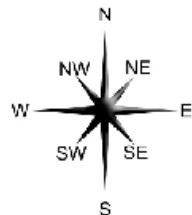


Diagram:

Joong-Gun

32 Movements



Ready Position - CLOSED READY STANCE B

1. Move the left foot to (W) forming a right L-stance to (W) while executing a left middle section reverse knife hand block to (W).
2. Execute a left low section front snap kick to (W), keeping the position of the hands as they were in 1.
3. Lower the left foot to (W) and then move the right foot forward to (W) forming a left rear foot stance to (W) while executing a right upward palm block to (E).

Joong-Gun - Cont.

4. Balance and pivot on the left foot moving the right foot and turning to (E) forming a left L-stance to (E), at the same time executing a right middle section reverse knife hand block to (E).
5. Execute a right low section front snap kick to (E), keeping the position of the hands as they were in 4.
6. Lower the right foot to (E) and then move the left foot forward to (E) forming a right rear foot stance to (E) while executing a left upward palm block to (E).
7. Balance and pivot on the right foot moving the left foot to (N) forming a right L-stance to (N) while executing a middle section knife hand guarding block to (N).
8. Balance and pivot on the right foot and slip the left foot forward into a left walking stance to (N) while executing a right reverse upwards elbow strike to (N).
9. Move the right foot forward to (N) forming a left L-stance to (N) while executing a middle section knife hand guarding block to (N).
10. Balance and pivot on the left foot and slip the right foot forward into a right walking stance to (N) while executing a right reverse upwards elbow strike to (N).
11. Move the left foot forward to (N) forming a left walking stance to (N) while executing a high section twin vertical punch to (N).
12. Move the right foot forward to (N) forming a right walking stance to (N) while executing middle section (kidney height) twin upset punch to (N).
13. Perform an about about turn with the feet anti-clockwise to form a left walking stance to (S) while executing a rising X block to (S).
14. Balance and pivot on the right foot moving the left foot to E forming a right L-stance to (E) while executing a high section backfist strike to (E).
15. Pull the left arm away from (E) performing a release move, at the same time balancing and pivoting on the right foot and slip the left foot forward to (E) forming a left walking stance to (E).

Joong-Gun - Cont.

16. Execute a high section right reverse punch to (E) while maintaining a left walking stance to (E). (Perform 15 and 16 in a continuous fast motion.)
17. Bring the left foot up to the right foot, turn and face (W) and move the right foot forward to (W) forming a left L-stance to (W) while executing a high section backfist strike to (W).
18. Pull the left arm away from (W) performing a release move, at the same time balancing and pivoting on the left foot and slip the right foot forward to (W) forming a right walking stance to (W).
19. Execute a high section left reverse punch to (W) while maintaining a right walking stance to (W). (Perform 18 and 19 in a continuous fast motion.)
20. Balance and pivot on the left foot and bring the right foot up to the left foot. then balance and pivot on the right and move the left foot forward to (S) forming a left walking stance to (S) while executing a high section double forearm block to (S).
21. Balance and pivot on the right foot and pull the left foot back into L-stance to (S) while executing a left reverse side punch to (S).
22. Shift balance and pivot on the left leg and execute a right middle section side piercing kick to (S).
23. Lower the right foot to (S) forming a right walking stance to (S) while executing a high section double forearm block to (S).
24. Balance and pivot on the left foot and pull the right foot back into L-stance to (S) while executing a right reverse side punch to (S).
25. Shift balance and pivot on the right leg and execute a left middle section side piercing kick to (S).
26. Lower the left foot to (S) forming a right L-stance to (S) while executing a middle section forearm guarding block to (S).
27. Balance and pivot on the right foot and slip the left foot forward in slow motion into a low left walking stance to (S) while executing a slow motion pressing block with the right hand to (S).

Joong-Gun - Cont.

28. Move the right foot forward to (S) forming a left L-stance to (S) while executing a middle section forearm guarding block to (S).
29. Balance and pivot on the left foot and slip the right foot forward in slow motion into a low right walking stance to (S) while executing a slow motion pressing block with the left hand to (S).
30. Balance and pivot on the right foot and bring the left foot slowly up to the right foot, turning to face (E) in a closed stance to (E) while executing a slow right posture movement turning punch facing (E).
31. Balance and pivot on the left foot and move the right foot forward to (E) forming a right fixed stance to (E) while executing a U-shaped block to (E).
32. Balance and pivot on the left foot and bring the right foot up to the left foot, face (W) and shift balance from left foot to right foot, then move the left foot forward to (W) forming a left fixed stance to (W), while executing a U-shaped block to (W).

END: Bring the left foot back to a ready position.



Blue/Red Belt 3rd Kup Guidelines

Traditional Line Work

Walking stance, downward “X” block, followed by walking stance, reverse upset fingertip strike.

*Gunnun sogi, naeryo kyocha makgi,
gunnun sogi, dwyjibun sonkut tirigi.*

Sitting stance “W” shaped block.

Annum sogi, ap chaolligi, san makgi.

“L” stance, low section double forearm block.

Niunja sogi, najunde doo palmok makgi.

Walking stance, double palm grasp, rear leg, front knee strike, followed by flat finger tip strike.

*Gunnun sogi, doo sonbadak japki,
ap morup tirigi, opun sonkut tulgi..*

Jump to “X” stance, downward “X” block, followed by walking stance, double forearm block.

*Kyocha sogi, naeryo kyocha makgi,
gunnun sogi, doo palmok makgi.*

“L” stance, “X” knife hand checking block, step forward walking stance, double upward palm block.

*Niunga sogi, kyocha sonkal moncha makgi,
gunnun sogi, doo ollyo sonbadak makgi.*



Line Work in Fighting Stance

Reverse ridge hand strike whilst skipping with 90 degree avoidance.

Step in jumping reverse sidekick.

Step in 360° jumping reverse turning kick.

Kickboxing Pad Work

Clapper Pads: Step in jumping reverse turning kick, reverse turning kick.

Self Protection

Under arm headlock from the front or rear.

One Step Sparring - Ilbo Matsoki

11. Right Leg (S), left walking stance, wedging block, right front snap kick landing (N) right walking stance with double middle section punch to solar plexus.
12. Left leg (S), right walking stance, left downward palm block & right vertical spear finger thrust to solar plexus, pivot right foot, back spinning step (N) into left walking stance, left back fist strike followed by right snap punch into left fighting stance.
13. Left leg (SW) right walking stance, right outer forearm block, left reverse punch followed by right wrist grab and left shoulder restraint leaning opponent forward, reverse motion pulling backwards and left forward foot sweep with instep.
14. Right leg (S) left walking stance, left rising block, slide (N) right back/L stance whilst executing left wrist grab lifting opponents arm & right side elbow strike into armpit, step right leg (W) into riding stance, holding opponents arm high, right scissor turning kick to solar plexus.
15. Left leg (SE) left back/L stance, right palm pushing block to opponents forearm, left reverse side kick.

Sparring/Kickboxing - Jayoo Matsoki

“Round Rodin” bouts of controlled sparring.

Destruction/Power Testing - Focused at breakable boards

The following techniques are to be performed at this level.

Execute a front palm heel strike at solar plexus height, using the palm heel.

*Ap sonbadack tirigi,
Sonbadak.*

Execute a turning kick at solar plexus height using the ball of the foot.

*Dollyo chagi,
Ap kumchi.*

3rd Kup Korean Terms

Body Part, Attacking Tools		Kicks	
Knee.	<i>Morup.</i>	Upward knee strike.	<i>Ap morup tirigi.</i>
Hand Attacks		Blocks	
Upset fingertip strike.	<i>Dwijibun sonkal tirigi.</i>	Downward “X” block.	<i>Naeryo kyocha makgi.</i>
Double palm grasp.	<i>Doo sonbadak makgi..</i>	“W” shaped block.	<i>San makgi.</i>
Stances		Double upwards	<i>Doo ollyo</i>
“X” stance.	<i>Kyocha sogi.</i>	palm block.	<i>sonbadak makgi.</i>
		“X” knife hand	<i>Kyocha sonkal</i>
		checking block.	<i>moncha makgi.</i>

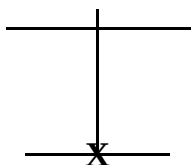
The Colour Red Signifies :

Danger, and is a warning not only to an opponent to keep their distance and to be aware, but also to the wearer to be cautious and mindful of their abilities.

(In many ways, whilst wearing Red, a student is at their peak, training very hard for what they think is their ultimate goal, to obtain Black Belt! A Red belt student is hungry and close to becoming a Black Belt, but however, they do not really know what becoming a Black will do or mean for them. They should be cautious and not expect anything other than a change of colour, and must be content to train hard and find out what Black means to them, when they get there.)

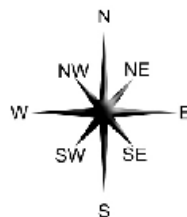
Toi-Gye plus Optional Weapon & XMA Proficiency Forms

TOI-GYE is the pen name of the noted scholar Yi Hwang (16th century), an authority on neo Confucianism. The 37 movements of the pattern refer to his birthplace on 37th latitude, the diagram represents “scholar”.



Toi-Gye

37 Movements



Ready Position - CLOSED READY STANCE B

1. Move the left foot to (W) forming a right L-stance to (W) while executing a middle section inner forearm block to (W).

Toi-Gye - cont.

2. Execute a right low section upset fingertip thrust to (W) while slipping the left foot to (W) and forming a left walking stance to (W) .
3. Bring the left foot up to the right foot to form a closed stance to (N) while executing a right high section backfist strike to (S), and taking the left arm down into a low section outer forearm block. Perform in slow motion.
4. Move the right foot to (E) forming a left L-stance to (E) while executing a middle section inner forearm block to (E).
5. Execute a left low section upset fingertip thrust to (E) while slipping the right foot to (E) and forming a right walking stance to (E).
6. Bring the right foot up to the left foot to form a closed stance to (N) while executing a left high section backfist strike to (S), and taking the right arm down into a low section outer forearm block. Perform in slow motion.
7. Move the left foot to (N) forming a left walking stance to (N) while executing an “X” pressing block to (N).
8. Execute a high section twin vertical punch to (N) while maintaining a left walking stance to (N). Perform moves 7 and 8 in a continuous motion.
9. Execute a right middle section front snap kick to (N) while keeping the position of the hands as they were in 8.
10. Lower the right foot to (N) forming a right walking stance to (N) while executing a right obverse middle section punch to (N).
11. Execute a left reverse middle section punch to (N) while maintaining a right walking stance to (N).
12. Bring the left foot forward to the right foot forming a closed stance to (W) while executing a twin side elbow thrust, placing the fists “thumbs upward” on the hips. Perform in slow motion.
13. Perform a right waving or rising kick to (W) lowering the right foot to (W) forming a sitting stance to (S) while executing a “W” shaped block to (W).
14. Perform a left waving or rising kick to (W) lowering the left foot to (W) forming a sitting stance to (N) while executing a “W” shaped block to (W).

Toi-Gye - cont.

15. Turn clockwise balancing and pivoting on the right foot to (E) and perform a left waving or rising kick to (E) lowering the left foot to (E) to form a sitting stance toward (S) while executing a “W” shaped block to (E).
16. Perform a right waving or rising kick to (E) lowering the right foot to (E) forming a sitting stance to (N) while executing a “W” shaped block to (E).
17. Perform a left waving or rising kick to (E) lowering the left foot to (E) forming a sitting stance to (S) while executing a “W” shaped block to (E).
18. Turn clockwise balancing and pivoting on the right foot to (W) and perform a left waving or rising kick to (W) lowering the left foot to (W) to form a sitting stance toward (N) while executing a “W” shape block to (W).
19. Bring the right foot up to the left foot and then move the left foot forward to (N) forming a right L-stance to (N) while executing a low section double forearm block to (N).
20. Extend both hands forward to (N) to make a double palm grasp to shoulder height while slipping the left leg forward to (N) to form a left walking stance to (N).
21. Execute an upward knee strike to (N) while pulling both hands downward.
22. Lower the right foot to the spot down next to the left foot, balance and pivot on the right foot while turning to face (S) forming a right L-stance to (S) and execute a middle section knife hand guarding block to (S).
23. Execute a left low section front snap kick to (S), keeping the position of the hands as they were in 22.
24. Lower the left foot to (S) forming a left walking stance to (S) while executing a left high section flat fingertip thrust to (S).
25. Move the right foot forward to (S) forming a left L-stance to (S) while executing a middle section knife hand guarding block to (S).
26. Execute a right low section front snap kick to (S), keeping the position of the hands as they were in 25.

Toi-Gye - cont.

27. Lower the right foot to (S) forming a right walking stance to (S) while executing a right high section flat fingertip thrust to (S).
28. Move the right foot backward to (N) forming a right L-stance to (S) while glancing behind to (N) executing a high front backfist strike to (N), and a low section outer forearm block to (S) facing back to (S).
29. Jump upwards as high as possible and moving forward one shoulder width to (S) landing in a right X-stance toward (E) while executing an “X” pressing block to (E).
30. Shift your weight onto the left foot, balance and pivot on the left foot and move the right foot forward to (S) forming a right walking stance to (S) while executing a high section double forearm block to (S).
31. Balance and pivot on the right foot moving the left foot to (W) forming a right L-stance to (W) while executing a low section knife hand guarding block to (W).
32. Slip the left foot forward to (W) forming a left walking stance while executing a right circular block to (NW).
33. Bring the left foot back to the right foot, balance and pivot on the left foot and move the right foot to (E) forming a left L-stance to (E), and executing a low section knife hand guarding block to (E).
34. Slip the right foot to (E) forming a right walking stance to (E) while executing a left circular block to (NE).
35. Pivoting on the balls of both feet, change your stance to form a left walking stance to (NW) while executing a right circular block to (N).
36. Pivoting on the balls of both feet, change your stance to form a right walking stance to (E) while executing a right circular block to (NE).
37. Balance and pivot on the left foot and move the right foot to form sitting stance to (N) while executing a right forefist punch to (N).

END: Bring the right foot back to a ready position.

Red Belt 2nd Kup Guidelines

Traditional Tae Kwon-Do Line Work

“L” stance, twin forearm block, obverse upward punch, slide feet forward to fixed stance side punch, pull up, vertical stance, downward knife hand strike, Step rear foot forward into mid obverse punch.

Niunja sogi, sang sonkal makgi, ollyo jurugi, gojong sogi, yop jurugi, soojik sogi, naeryo sonkal tirigi, Gunnun sogi kaunde ap jirugi.

Walking stance, obverse punch, grab fist & pull up to rear foot stance, front leg side kick, landing in “L” stance, reverse Knife hand strike.

Gunnun sogi, bandae jurugi, jappyosol tae, dwit bal sogi, yop chagi, niunja sogi, bandae sonkal makgi.

“L” stance, knife hand guarding block, stepping forward twice with two consecutive high turning Kicks, land “L” stance, knife hand guarding block.

Niunja sogi, sonkal daebi makgi, yonsok nopunde dollyo chagi, niunja sogi, sonkal daebi makgi.

Walking stance, low outer forearm block, pull the front foot back to “L” stance, obverse punch.

Gunnun sogi, najunde bakat palmok makgi, nuinja sogi, kaunde bandae jurugi.

Walking stance, low “X” block, sliding forwards into backward facing “L” stance, side elbow strike.

Gunnun sogi, najunde kyocha makgi, niunja sogi, yop palkup tirigi.

Line Work in Fighting Stance

Jumping front back fist, reverse punch, 180° reverse turning hooking kick.

Skip up front sidekick, jumping reverse side kick.

Three hopping sidekicks landing into three consecutive scissor jump turning kicks.

Kickboxing Pad Work

Kick Shield: Hopping side kicks into the shield, jumping reverse sidekick.

Self Protection

Sitting rear radial or figure four choke.

One Step Sparring - Ilbo Matsoki

16. Moving (E), jumping left side kick to solar plexus.
17. Left leg (SW), twin forearm block, inward knife hand strike, slide right foot (NE) into fixed L stance, right side punch, left foot (N), right sweep with a controlled takedown into a figure four choke.
18. Left leg (S) into left back/L stance, knife hand guarding block into right strike to the neck, right ridge hand attack to head moving right leg (E), left jumping reverse side kick to the solar plexus.
19. Left leg (NW), right circular block transforming to a hooking block with a grasp, right middle section turning kick, right hook kick to temple or jaw and right turning kick to the opposite temple or jaw, followed by right side kick to armpit.
20. Right leg (S) skipping back into a downwards palm block with a forearm guard followed swiftly with a right reverse turning kick.



Sparring/Kickboxing - Jayoo Matsoki

“Round Robin” bouts of controlled sparring and two against one sparring.

Destruction/Power Testing - Focused at breakable boards

The following techniques are to be performed at this level.

Execute a knife hand strike at solar plexus height.

Sonkal tirigi,

Execute a reverse sidekick at middle section.

Bandae Yop chagi,

2nd Kup Korean Terms

Body Part, Attacking Tools		General Terms	
Side fist.	<i>Yop Dumok.</i>	Front palm grasp.	<i>Ap sonbadak japki.</i>
Hand Attacks		Blocks	
Upward punch.	<i>Ollyo jurugi.</i>	Pushing Block	<i>Mirro makgi.</i>
Back elbow.	<i>Dung palkup.</i>	Downward knife	<i>Naeryo sonkal</i>
Side elbow.	<i>Yop palkup.</i>	hand strike.	<i>tirigi.</i>
Stances		Downwards “X” block.	<i>Naeryo kyocha makgi.</i>
Rear foot stance.	<i>Dwit bal sogi.</i>		

Hwa-Rang plus Optional Weapon & XMA Proficiency Forms

HWA-RANG is named after the Hwa-Rang youth group, which originated in the Silla Dynasty in the early 7th century. This group eventually became the actual driving force for the unification of the three Kingdoms of Korea. The 29 movements refer to the 29th Infantry Division, where Tae Kwon-Do developed into maturity.

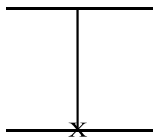
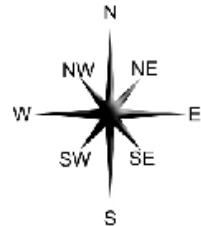


Diagram:

Hwa-Rang

29 Movements



Ready Position - CLOSED READY STANCE C

1. Loose balance and slide the left foot to (W) to form a sitting stance toward (N) while executing a left middle palm pushing block to (N).
2. Execute a right middle fore fist punch towards (N) while maintaining a sitting stance to (N).
3. Execute a left middle fore fist punch towards (N) while maintaining a sitting stance to (N).
4. Slip the right foot and pivot and balance on the left foot forming a left L-stance toward (E) and perform a twin forearm block to (E).
5. Maintain a left L-stance toward (E) while executing a left upward punch to (E) while pulling the right side fist as reaction in front of the left shoulder.

Hwa-Rang - Cont.

6. Pushing from the left foot, slide both feet towards (E) forming a fixed stance towards (E) and execute a right middle fore fist side punch to (E).
7. Balance on the left foot and pull the right foot back into vertical stance towards (E) while executing a downward knife hand strike to (E).
8. Move the left foot towards (E) forming a left walking stance toward (E) while executing a left fore fist middle punch to (E).
9. Balance and pivot on the right foot and take the left foot towards (N) to form a left walking stance to (N) while performing a low section outer forearm block to (N).
10. Move the right foot forward towards (N) forming a right walking stance to (N) while executing a right middle fore fist punch to (N).
11. Pull the left foot forward toward the right foot while bringing the left palm to grasp horizontally around the right fore fist facing (N) and keep the hands at the same position in space, imagining you are held in a grasp.
12. Balancing on the left foot, execute a right middle side piercing kick to (N) while pulling both hands in the opposite direction to effect a release move and then lower the foot to (N) forming a left L-stance toward (N), while executing right middle section outward knife hand strike to (N).
13. Move the left foot towards (N) forming a left walking stance to (N) while executing a left middle fore fist punch to (N).
14. Move the right foot towards (N) forming a left walking stance to (N) while executing a right middle fore fist punch to (N).
15. Balance and pivot on the right foot while moving the left foot anti clockwise towards (E) to form a right L-stance to (E) while performing a knife hand guarding block to (E).
16. Move the right foot forward towards (E) forming a right walking stance to (E) while executing a right middle section straight, vertical fingertip thrust to (E).
17. Perform an about turn into L-stance towards (W) while performing a knife hand guarding block to (W).

Hwa-Rang - Cont.

18. Execute a right high turning kick at towards (W) and lower the foot forwards to (W).
19. Execute a left high turning kick at towards (W) and lower the foot forwards to (W) forming a right L-stance toward (W) while performing a middle section knife hand guarding block. Perform 18 & 19 in a consecutive motion.
20. Balance and pivot on the right foot and move the left foot to (S) into a left walking stance to (S).
21. Pull the left foot back into a right L-stance towards (S) and execute a right middle fore fist punch in line with your solar plexus.
22. Move the right foot forward towards (S) forming a left L-stance to (S) while executing a left middle punch in line with your solar plexus.
23. Move the left foot forward towards (S) forming a right L-stance to (S) while executing a right middle punch in line with your solar plexus.
24. Move the left foot forward to (S) forming a left walking stance to (S) while performing a low an X pressing block to (S).
25. Move the right foot towards (S) in a sliding motion to form a right L-stance toward (N) while executing a right back elbow strike towards (S).
26. Balance and pivoting on the right foot, bring the left foot to the right foot, turning anti-clockwise to form a closed stance toward (W) while performing a right middle inner forearm block and a left simultaneous low outer forearm block to (W).
27. Maintaining a closed stance to (W), perform a left middle inner forearm block and a right simultaneous low outer forearm block to (W).
28. Move the left foot towards (W) forming a right L-stance to (W) while performing a middle knife hand guarding block to (W).
29. Bring the left foot back to the right foot and then turning to face (E), move the right foot towards (E) forming a left L-stance to (E) while executing a middle knife hand guarding block to (E).

END: Bring the right foot back to a ready position.

Red/Black Belt - 1st Kup Guidelines

Traditional Tae Kwon-Do Line Work

“L” stance, twin knife hand block, slip front foot to walking stance, reverse rising knife hand block and obverse high section inward knife hand block.

*Nuinja sogi, sang sonkal makgi,
gunnun sogi bandae chookyo sonkal
makgi, nopunde anaero sonkal tirigi.*

“L” stance low section reverse outer forearm block slip front foot to walking stance double shoulder palm grab vertical knee strike.

*Niunja sogi bandae najunde bakat
palmok makgi, gunnun sogi
ap sonbadak makgi, ap morup tirigi.*

Fixed stance “U” shaped block, jumping reverse spin into “L” stance knife hand guarding block.

*Gojong sogi digutja makgi.
Sonkal diebi makgi.*

“L” stance twin “X” knife hand checking block, walking stance double upward palm block.

*Nuinja sogi sang sonkal kyocha moncha
makgi, gunnun sogi,
Doo ollyo sonbadak makgi.*

“L” stance, knife hand guarding block, chamber in to bending stance forearm guarding block side kick to (S) and land back down to “L” stance knife hand guarding block, then, double step jumping sidekick to (N) landing “L” stance knife hand guarding block.

*Niunja sogi sonkal diebi makgi,
goburyo sogi palmok diebi makgi,
niunja sogi, sonkal
diebi makgi, twigi yop chagi,
sonkal diebi makgi.*

Line Work in Fighting Stance

Turning kick, 360° jump reverse turning kick.

Slip step axe kick, front hook kick, rear turning kick,

Rear turning kick, reverse turning kick, jumping reverse turning kick.

Kickboxing Pad Work

Focus Pads: Jab, reverse punch, rear turning kick, reverse turning kick, jumping reverse turning kick.

Self Protection

Kneeling radial or figure four choke.

One Step Sparring - *Ilbo Matsoki*

21. Right leg (S) left walking stance, left rising block followed by right step forward to walking stance (NW) and effect figure four arm lock with right arm, execute a right take down sweep to opponent.
22. Left foot back and kneel to (S), right rising block and left hand trapping opponents right foot, move left hand behind opponents right ankle and right hand to opponents right hip. Push with the right hand and pull with the left effecting a take down while rising to your feet keeping hold of opponents right leg.
23. Right leg (S) left walking stance, right inward palm block deflecting opponents wrist into a left hooking block followed by high right turning kick to the temple, keep hold of opponents right wrist lower the leg turning your back to your opponent, take a two hand grip and effect a low shoulder throw to your opponent.
24. Right leg (S) left walking stance, right hooking block, while grasping opponents right wrist, execute a right middle section turning kick to solar plexus followed by a high section hooking kick to the base of the skull followed by a heel hooking sweep to opponents right lower leg taking the opponent to the floor keeping hold of your opponents wrist. With your left hand, bend your opponents right Wrist at 90 with the fingers pointing towards their body and brace their wrist against the ground and apply pressure downwards on their elbow to effect a wrist break (taking care not to harm your opponent).
25. Right foot to left, left foot (NW) parallel stance, left inward palm block deflecting the opponents punch into a right hooking block followed by left punch to hinge of jaw, keeping hold of opponents wrist. Bring left hand up to a double grip on opponents right hand, thumbs up on the back of opponents wrist, grip tight and circle arms (NW) pointing the palms towards the ground to effect a take down.

Sparring/Kickboxing - Jayoo Matsoki

“Round Robin” bouts of controlled sparring and two against one sparring.

Destruction/Power Testing - Focused at breakable boards

The following techniques are to be performed at this level.

Execute a side fist strike solar plexus height,
using the side fist.

*Yop Dumok tirigi,
Yop Dumok.*

Execute a reverse turning kick at high section
using the back of the heal.

*Bandae Dollyo chagi,
Dwit Chook.*

Red/Black Belt 1st Kup Korean Terms

Hand Attacks		Blocks	
Front palm grasp.	<i>ap sonbadak japki.</i>	Waist block.	<i>Hori makgi.</i>
Inward ridge hand strike.	<i>Anaero sonkal dung tirigi.</i>	Twin knife hand “X” checking block.	<i>Sang sonkal kyocha moncha makgi.</i>
Inward outer forearm block.	<i>anaero bakat palmok makgi.</i>	Body Part, Attacking Tools	
Twin upward palm block.	<i>doo ollyo sonbadak makgi.</i>	Palm.	<i>Sonbadak.</i>
Upset fingertip strike.	<i>dwigibung sonkut tirigi.</i>	Knee.	<i>Morup.</i>
		Side fist.	<i>Yop jumok.</i>
		Kicks	
		Front knee strike.	<i>Ap morup tirigi</i>
		Flying side kick.	<i>Twimyo yop chagi.</i>

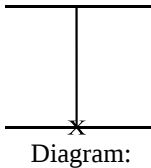
The Colour Black Signifies :

Black signifies full maturity in Martial Arts. Black, is the opposite of white, showing full proficiency in Martial Arts. In the Orient, the wearer is said to be impervious to darkness and fear.

(A person who wears a Black Belt is no different on the inside than from when they wore Red, the biggest difference is in the way in which people perceive a them to be and act! Handling the perception is how a new Black belt transforms from being just the colour Black, to a person who feels worthy of what they have achieved. Black belt students also give much more back into Tae Kwon-Do than they used to take from it!)

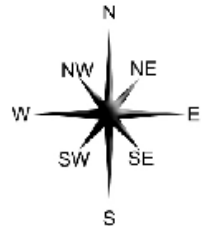
Choong-Moo plus Optional Weapon & XMA Proficiency Forms

CHOONG-MOO was the name given to the great Admiral Yi Soon-Sin of the Lee Dynasty. He was reputed to have invented the first armoured battleship (Kobukson) in 1592, which is said to be the precursor of the present day submarine. Unjustly imprisoned and sentenced to death, he was pardoned by the King and assigned to battle as a foot soldier. The reason why this pattern ends with a left hand attack is to symbolize his regrettable death, having no chance to show his unrestrained potentiality checked by the forced reservation of his loyalty to the king.



Choong-Moo

30 Movements



Ready Position - PARALLEL READY STANCE

1. Move left foot towards (W) forming a right L-stance to (W) while executing a twin knife-hand block to (W).
2. Move the right foot forward towards (W) forming a right walking stance to (W) while executing a high section inward knife hand strike to (W) while also bringing the left hand back forming a knife hand (palm downwards) as reaction in front of the forehead.
3. Balance and pivot on the left foot and turn clockwise moving the right foot into a left L-stance towards (E) while performing a middle knife-hand guarding block to (E).
4. Move the left foot forwards into a left walking stance toward (E) while executing a high section left flat finger tip strike to (E).
5. Balance and pivot on the right foot, moving the left foot anticlockwise into a right L-stance toward (N) while performing a middle section knife hand guarding block to (N).
6. Weight and balance to the left foot Turn the head to face (S) while forming a left bending ready stance A toward (S) and performing a forearm guarding block to (S).

Choong-Moo - Cont.

7. Execute a right middle side piercing kick to (S).
8. Lower the right foot to (S) forming a right L-stance toward (N) while performing a middle knife hand guarding block to (N).
9. Execute a two step right flying side piercing kick towards (N), then land forming a left L-stance to (N) while performing a middle knife hand guarding block to (N).
10. Balance and pivot on the right foot and move the left foot anti clockwise towards (E) forming a right L-stance to (E) while performing a left low outer fore arm block to (E).
11. Balance on the right foot while slipping the left foot forward towards (E) forming a left walking stance toward (E) while extending both hands forward as if to grab the opponent's head .
12. Balance on the Left foot and execute a right upward knee strike to (E) while also pulling both hands downward.
13. Lower the right foot to closed stance (E) and then balance and pivot on the right foot moving the left foot anticlockwise towards (W) forming a left walking stance toward (W) while also executing a right high inward reverse knife hand strike to (W) and bringing the back of the left knife hand under the right elbow joint.
14. Execute a high turning kick to (W) with the right foot.
15. Pivot on left foot and lower the right foot to closed stance (E) and execute a left middle reverse side piercing kick to (W). Perform 14 and 15 in a fast motion.
16. Lower the left foot to (W) forming a left L-stance towards (E) while performing a middle forearm guarding block to (E).
17. Execute a left middle turning kick to (NE).
18. Lower the left foot to a closed stance towards (E) balance on the left foot and move the right foot to (S) forming a right fixed stance toward (S) while executing a U-shape block toward (S).

Choong-Moo - Cont.

19. Jump and spin around anticlockwise, landing the left foot on the same spot to form a left L-stance toward (S) while executing a middle knife hand guarding block to (S).
20. Move the left foot forwards towards (S) forming a left walking stance to (S) while executing a right low upset fingertip strike to (S).
21. Balance on the right foot and pull the left foot back into a right L-stance towards (S) while executing a right high section backfist strike to (N) whilst simultaneously performing a left low outer forearm block to (S). Face North briefly while executing the backfist strike and then face back to South.
22. Move the right foot forward towards (S) into a right walking stance to (S) while executing a right middle straight fingertip thrust to (S).
23. Balance and pivot on the right foot turning anticlockwise to form a left walking stance towards (W) while performing a left high double forearm block to (W).
24. Balance and pivot on the left foot moving the right foot towards (W) into a sitting stance toward (S) while performing a right inward middle outer forearm block to (S). Maintaining sitting stance to (S), execute a right high back fist strike to (N) facing (W).
25. Turn head to face (E) and execute a right middle side piercing kick to (E).
26. Lower right foot to (E) and execute a left middle side piercing kick to (E).
27. Lower the left foot to (E) forming a left L-stance to (W) while performing a middle x-knife hand checking block to (SW)
28. Move the left foot forwards towards (W) forming a left walking stance to (W) while performing a twin upwards palm block to (W).
29. Perform an about face turning clockwise towards (E) forming a right walking stance to (E) perform a right outer forearm rising block to (E).
30. Maintain a right walking stance towards (E) and execute a left middle reverse fore fist punch to (E).

END: Bring the left foot back to a ready position.

Red/Black Advanced Belt – 1st Kup Guidelines

Traditional Tae Kwon-Do Line Work

Walking stance, reverse upset punch.	<i>Gunnun sogi, barro dwijibung jurugi.</i>
Cross over step walking stance, hooking block slide back to “L” Stance, low knife hand guarding block.	<i>Gunnun sogi, golcha makgi, niunja sogi, najunde sonkal deibi makgi.</i>
“L” Stance, low knife hand guarding block.	<i>Niunja sogi, najunde bakat palmok makgi.</i>
Walking stance, reverse upwards palm block.	<i>Gunnun sogi, bandae ollyo sonbadak makgi.</i>
Sitting stance, back fist strike, walking stance double forearm block, reverse low outer forearm block, low walking stance, flat fingertip strike.	<i>Annun sogi, dung dumok tirigi, gunnun sogi doo palmok makgi, bandae najunde Bakat palmok makgi, nachuo sogi opun sonkut tulgi.</i>
Closed Stance, pressing kick & sidekick, landing in “L” Stance, obverse inward knife hand strike.	<i>Moa sogi, noollo chagi yop chagi, niunja sogi, barro anaero sonkal tirigi.</i>

Line Work in Fighting Stance

Slip step, front ridge hand, rear turning kick, 360° jump spinning turning kick.

Two hopping sidekicks into 540° jump reverse turning kick.

Slide in front hook kick turning kick, jab reverse punch, rear axe kick, jumping reverse side kick.

Kickboxing Pad Work

Clapper Pads: Slide in front hook kick turning kick, rear axe kick, jumping reverse turning kick.

Self Protection

Floor opposite sitting ankle lock, or opposite kneeling over the top head lock.

One Step Sparring - Ilbo Matsoki

26. Right leg back (S) fast motion left fighting stance, followed by right inward crescent kick block to opponents inner forearm, followed by middle left jumping reverse side kick.
27. Right leg (S) fast motion right fighting stance, followed by fast right inward crescent kick block to opponents inner forearm, followed by high section right jumping spinning turning kick.
28. Side step (SW) fast motion right outward crescent kick block to outer forearm, followed by left inward axe kick, followed by high section left jump spinning inward axe kick.
29. Left leg (W) right walking stance, left pressing block, followed by right ridge hand strike to the bridge of the opponents nose, followed by left jumping side kick.
30. Left leg (S) fast motion right fighting stance, followed by fast left inward crescent kick block to opponents outer forearm, followed by right high section jumping reverse turning hooking kick.

Sparring/Kickboxing - Jayoo Matsoki

“Round Robin” bouts of controlled sparring and two against one sparring.

Destruction/Power Testing - Focused at breakable boards

The following techniques are to be performed at this level.

Execute a fore fist punch, back fist
or ridge hand strike.

*Ap Dumok tirigi, dung
Dumok or sonkal
dung tirigi.*

Execute a jumping side kick at middle section
or jumping turning kick.

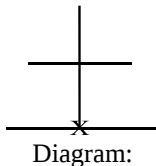
*Twiggi yop chagi or
Twiggi dollyo chagi.*

Red/Black Advanced Belt - 1st Kup Korean Terms

Body Part, Attacking Tools	Hand Attacks
Side Fist. <i>Yop dumok.</i>	Downward side fist strike. <i>Naeryo yop dumok tirigi.</i>
Kicks	Reverse upset punch. <i>Bandae dwijibung jirugi</i>
Pressing kick. <i>Noollo chagi.</i>	Hand Position
	Heaven Hand. <i>Hanulson.</i>

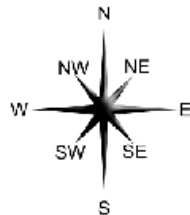
Kwang-Gae plus Optional Weapon & XMA Proficiency Forms

A pattern traditionally performed by 1st Dan Black Belts, KWANG-GAE is named after the famous Kwang-Gae-Toh-Wang, the 19th King of the Koguryo Dynasty, who regained all the lost territories including the greater part of Manchuria. The diagram represents the expansion and recovery of lost territory. The 39 movements refer to the first two figures of 391 A. D., the year he came to the throne.



Kwang-Gae

39 Movements



Ready Position - PARALLEL STANCE WITH A HEAVEN HAND

1. Balance on the right foot and send the left foot quickly outward before bringing it slowly inwards back to meet the right foot, forming a closed ready stance B toward (N), bringing both hands downwards in a large circular motion. (Break hands quickly for the first third of the circle, and slowly downwards for the remaining two thirds of the circle.)
2. Move the left foot forwards towards (N), forming a left walking stance to (N) while executing a right reverse upset fore fist punch to (N). Perform in a slow motion.
3. Move the right foot forwards towards (N), forming a right walking stance to (N) while executing a left reverse upset fore fist punch to (N). Slow motion.
4. Move the left foot to the outside front of the right foot, and then move the right foot towards (N), forming a right walking stance to (N), at the same time performing a high hooking block to (N). Perform in a double stepping motion.

Kwang-Gae - Cont.

5. Move the right foot to (S) in a sliding motion to form a right L-stance toward (N), while executing a low knife hand guarding block to (N).
6. Move the right foot to the outside front of the left foot, and then move the left foot towards (N), forming a left walking stance to (N), at the same time performing a high hooking block to (N). Perform in a double stepping motion.
7. Move the left foot to (S) in a sliding motion to form a left L-stance toward (N), while executing a low knife hand guarding block to (N).
8. Move the left foot towards (N), forming a right rear foot stance to (N) while performing a high knife hand guarding block to (N).
9. Move the right foot towards (N), forming a left rear foot stance to (N) while performing a high knife hand guarding block to (N).
10. Move the left foot towards (N) as if to form right rear foot stance knife hand guarding block but instead pivot on the left foot and move the right foot forwards anticlockwise to (N) slowly forming a left walking stance to (S) while also performing an right upwards palm block to (S) in slow motion.
11. Move the right foot towards (S), forming a right walking stance to (S) while executing an left upwards palm block to (S) in slow motion.
12. Bringing the left foot to the right foot to form a close stance toward (S) while taking the hands above the head and bring them down in a large circular motion to execute right knife hand strike to the left palm. (Move the hands slowly for the first third of the circle, and quickly downwards for the remaining two thirds of the circle.)
13. Execute a left pressing kick to (E), keeping the hands as they were in 12.
14. Execute a left middle side piercing kick towards (E), keeping the position of the hands as they were in 13. Perform 13 and 14 as consecutive kicks.
15. Lower the left foot towards (E), forming a right L-stance to (E) while executing a right high inward knife-hand strike to (SE) and bringing the left side fist in front of the right shoulder as a reaction.
16. Execute a left downward side fist strike to (E) while pulling the left foot to the right foot forming a close stance toward (S).

Kwang-Gae - Cont.

17. Execute a right pressing kick towards (W), keeping the position of the hands as they were in 12.
18. Execute a right middle side piercing kick towards (W), keeping the position of the hands as they were in 17. Perform 17 and 18 as consecutive kicks.
19. Lower the right foot towards (W), forming a left L-stance to (W) while executing a left high inward knife-hand strike to (SW) and bringing the right side fist in front of the left shoulder as a reaction.
20. Execute a left downward side fist strike to (W) while pulling the right foot to the left foot forming a close stance toward (S).
21. Move the left foot forwards towards (S), forming a left low walking stance to (S) while executing a right palm pressing block to (S). Perform in slow motion.
22. Move the right foot towards (S), forming a right low walking stance to (S) while executing a left palm pressing block to (S). Perform in a slow motion.
23. Balance and pivot on the left foot and move the right foot clockwise towards (N) in a stamping motion to form a sitting stance to (W) while executing a right high side back fist strike to (E).
24. Balance and pivot on the left foot and move the right foot into a walking stance towards (N) while performing a double forearm block to (N).
25. Maintaining a right walking stance toward (N) perform a left reverse low outer forearm block to (N) while shifting back to (S), keeping the position of the right hand as it was in 24.
26. Slip the right foot forward and form a low walking stance towards (N) while executing a right obverse high flat finger tip strike to (N). Perform in slow motion.
27. Balance and pivot on the right foot and move the left foot towards (E) in a stamping motion to form a sitting stance toward (W) while executing a left high side back fist strike to (E).
28. Balance and pivot on the left foot and move the right foot into a walking stance towards (S) while performing a double forearm block to (S).

Kwang-Gae - Cont.

29. Maintaining a left walking stance toward (S) perform a right reverse low outer forearm block to (S) while shifting back to (N), keeping the position of the left hand as it was in 28.
30. Slip the left foot forward and form a low walking stance towards (S) while executing a left obverse high flat finger tip strike to (S). Perform in slow motion.
31. Move the right foot forwards in a stamping motion into a right walking stance towards (S), while executing a high twin vertical punch to (S).
32. Balance and pivot on the right foot move the left anticlockwise in a stamping motion towards (E), forming a left walking stance to (E) while executing a twin upset punch to (E).
33. Execute a right middle front snap kick to (E), keeping the position of the hands as they were in 32.
34. Lower the right foot to the left in a closed stance towards (E), balance and pivot on the right foot and then move the left foot turning clockwise to face (W) forming a left L-stance to (W) while performing a middle knife-hand guarding block to (W).
35. Move the left foot forwards towards (W), forming a left walking stance to (W) while executing a left high forefist punch to (W).
36. Move the right foot forward in stamping motion towards (W), forming a right walking stance to (W) while executing a twin upset punch to (W).
37. Execute a left middle front snap kick to (W), keeping the position of the hands as they were in 36.
38. Lower the left foot to the right in a closed stance towards (W), balance and pivot on the left foot and then move the right foot turning anticlockwise to face (E) forming a right L-stance to (E) while performing a middle knife-hand guarding block to (E).
39. Move the right foot forward forming a right walking stance toward (E) while executing a right high obverse forefist punch to (E).

END: Bring the left foot back to a ready position

Red/Belt Trainee Black Belt – 1st Kup Guidelines

Preparing for your 1st Degree Black Belt grading

Traditional Tae Kwon-Do Line Work

Sitting Stance, low outer forearm block and backward back fist strike.

Annun sogi, najunde bakat palmok makgi, dung dumok tirigi.

“X” Stance low side fist strike focused to the palm.

Kyocha sogi, najunde yop dumok tirigi.

“L” Stance “U” shaped grasp, followed by Closed stance high twin elbow strike.

*Niunja sogi, digutja japki.
moa sogi, nopundae sang palkup tirigi.*

Pressing kick, land Sitting Stance knife hand strike, middle section turning punch, followed by opposite consecutive downward punch blocks, outer forearm wedging block, back elbow strike followed by mid section front punch followed by opposite back elbow strike followed by turning punch and side punch.

*Noollo chagi, niunja sogi, sonkal tirigi,
annun sogi, dollyo jurugi,
yonsop naryo jurugi makgi,
kaunde hechyo makgi, dwit palkup tirigi,
kaunde ap jurugi, dwit palkup tirigi,
suppeon jurugi.*

Also, random techniques from previous gradings.



Line Work in Fighting Stance

Rear twisting kick and turning kick with the same leg.

Jumping or flying split kick.

Butterfly kick.

Also, random techniques from previous gradings.

Kickboxing Pad Work

Kick Shield: One minute freestyle pad work.

Self Protection

Floor mount with defender facing downwards, or side mount defender facing upwards.

One Step Sparring - *Ilbo Matsoki*

31. Right leg (S) left walking stance, right rising knife hand block into a right palm grasp. Keeping hold with a right grip and lift opponents arm high and turn the palm upward while also gripping with the left hand, both thumbs on the back of opponents wrist, pivot on the left foot and turn anti clockwise into sitting stance to (SW) and pull down with both hands gripping your opponent's wrist towards your chest with your opponent's elbow braced by your left shoulder to effect what would be a break at the elbow joint while taking great care not to actually harm your partner's elbow. Keeping a left grip, turn to face (N) and tuck your right arm over and inside your opponents right arm while moving the left foot (N) into parallel stance (S) and continue to pin your opponents right arm around their back while also effect a left radial choke around your opponents throat, trying to interlock left and right finger tips.
32. Using a left inward palm block deflection, take a right reverse step to (W) into sitting stance to (S) and take a two hand grasp with the thumbs on top of the opponents fist facing away from your opponent. Taking a tight grip and locking your opponents fist, bend the wrist at 90°, and whist turning quickly towards (N) move the left foot and pivot on the right foot while rotating your opponent's bent wrist clockwise towards (NW) locking the wrist into a take down. Keeping hold of the wrist lock, step the right foot onto your opponent's left should, press down with the heel and roll your opponent over by applied pressure to the shoulder with a lifting motion of the opponent's right arm to roll your opponent onto their front with the right arm behind them. Placing the right foot to the ground after the shoulder roll, lock opponent's right arm around your right leg while keeping hold with the hands and locking the left leg on the outside of the arm, rotating clockwise to lock opponent's behind their back while kneeling on them for pressure with the right and left knees and pinning with the use of your arms.

33. In a fast motion, duck in a boxing guard from (E) to (W) under your opponent's oncoming punch moving the left foot into a right fighting stance facing (E), while executing a right low section ranging hook to the mid section solar plexus. Follow up quickly with a left reverse and downward cross punch to across the jaw following through with the punch down and over your opponent's right arm. Stepping closer with the left foot, make a left arm lock and spin the body, pivoting on the left foot until you lock out your opponent's arm and can reach a right side elbow or knife hand strike to the base of the opponent's base of skull, taking care not to cause any damage to your partner's elbow or head areas.
34. Step left leg (W) into right walking stance to (E) and perform a right hooking block and grasp to the opponents right wrist, effect a left palm heel strike to the opponent's elbow while bracing or pulling with the right wrist grasp, taking care not to cause damage to your partner's elbow. Take the left arm over the opponent's right, and tuck the arm up into a reverse figure four arm lock, bracing with the left hand, drop to your left knee and pin your opponent face down to the floor, changing grips and or kneeling on their right shoulder if necessary.
35. Maintain parallel stance (N), execute a right inward palm deflection to your opponent's inner forearm, followed by taking an under arm left hooking lock to grasp the opponent's right wrist, circle the arm anti-clockwise and pull down to your left side with the grasping hand and execute a right fore fist punch to the opponent's solar plexus. Grasp both of your opponent's shoulders and execute a fast right horizontal knee strike to the opponent's left side upper rib cage. Upon lowering the right leg to a 1½ shoulder width parallel stance to (N), and turn your opponent completely around to face away from you, pushing with your right arm and pulling with the left, leaving the right hand on your opponent's right shoulder with your right radial wrist bone (inner forearm) across your opponent's throat (just below the Adams apple on a man). Clasp your left palm upward to your right palm downward and pull your opponent in close to your chest to "scoop" the right radial bone upwards into the throat executing a choke while also taking your opponent to their knees by pushing your right instep forward and downwards into the back of your opponent's right knee.

Sparring/Kickboxing - Jayoo Matsoki

"Round Robin" bouts of controlled sparring and two against one sparring.

Destruction/Power Testing - Focused at breakable boards

Any choice of two hand techniques except elbow strike. *Hanbansin*

Any choice of standing kick and any choice of jumping kick. *Chagi / Twigggi chagi*

Red/Black Trainee Black Belt - 1st Kup Terms

Hand Attacks		Blocks	
High section double upward punch.	<i>Nopunde doo ollyo jurugi.</i>	Inner forearm wedging block.	<i>Bakat palmok. hechyo makgi</i>
Turning punch and side punch.	<i>Suppeon jurugi.</i>	Low inward inner forearm block.	<i>Najunde anaero an palmok makgi</i>
Twin side elbow Strike.	<i>Sang yop palkup tirigi.</i>	“U” Shaped grasp.	<i>Digutja japki.</i>
		Downward punching block.	<i>Naeryo jurugi makgi.</i>
Kicks		Low ridge hand guarding block.	<i>Najunde sonkal dung deibi makgi</i>
Pressing kick.	<i>Noolo chagi.</i>		

Supplementary Terms

Kicks		Blocks	
Back kick.	<i>Dwit chagi.</i>	Waist block.	<i>Hori makgi.</i>
Front pushing kick.	<i>Ap cha milgi.</i>		
Side thrust kick.	<i>Yop cha tulgi.</i>	Footparts	
		Back sole.	<i>Dwit kumchi.</i>
Strikes			
Upward elbow strike.	<i>Wi palkup tirigi.</i>		

Extra Terms for Black Belts -for future reference.

Kicks		Blocks	
Sweeping kick.	<i>Goro chagi.</i>	Sweeping block.	<i>Hullyo makgi.</i>
Flying high kick.	<i>Twyimyo nopi chagi.</i>	Scooping block.	<i>Duro makgi.</i>
Twin foot kick.	<i>Sang bal chagi.</i>	Double arc hand.	
Twisting kick.	<i>Bituro chagi.</i>	checking block.	<i>Doo bandalson makgi</i>
Vertical kick.	<i>Sewo chagi.</i>	Stances	
Stamping kick.	<i>Cha baggi.</i>	One leg stance.	<i>Wae bal sogi.</i>
Overhead kick.	<i>Twio nomo chagi.</i>	Foot parts	
		Reverse Foot sword.	<i>Baldal dung.</i>

Po-Eun plus Optional Weapon & XMA Proficiency Forms

A pattern traditionally performed by 1st Dan Black Belts, PO-EUN is the pseudonym of a loyal subject Chong Mong-Chu (1400) who was a famous poet and whose poem "I would not serve a second master though I might be crucified a hundred times" is known to every Korean. He was also a pioneer in the field of physics. The diagram represents his unerring loyalty to his king and country towards the end of the Korvo Dynasty.



Ready Position - PARALLEL STANCE WITH A HEAVEN HAND

1. Move the left foot towards (W), forming a right L-stance to (W) while executing a middle forearm guarding block to (W).
2. Pull the right foot to the left knee joint to form a left one-legged stance toward (W), at the same time lifting both fists punching upwards to (W) while turning the face toward (E). Arms shaped like a very high double forearm block.
3. Execute a right pressing kick to (E) keeping the position of the hands as they were in 2.
4. Lower the right foot towards (E) to form a sitting stance to (N) while executing a right middle side knife hand strike to (E).
5. Maintain a sitting stance toward (N) and execute a left middle turning forefist punch towards (N).
6. Maintain a sitting stance toward (N) and execute a left forefist pressing block to (N) while executing a right middle inner forearm block to (N). Bracing with the right inner forearm at solar plexus height as the left punch travels downward.
7. Maintain a sitting stance toward (N) and execute a right forefist pressing block to (N) while executing a left middle inner forearm block to (N). Bracing with the left inner forearm at solar plexus height as the right punch travels downward.

Po-Eun -Cont.

8. Maintain a sitting stance toward (N) and execute a middle inner forearm wedging block to (N).
9. Maintain a sitting stance toward (N) and execute a right back elbow strike to (S) supporting the right fore fist with the left finger belly. keeping facing (N).
10. Maintain a sitting stance toward (N) and execute a right middle forefist punch to (N) slipping the left palm up above the right elbow joint .
11. Maintain a sitting stance toward (N) and execute a left back elbow strike to (S) supporting the left fore fist with the right finger belly. keeping facing (N).
12. Maintain a sitting stance toward (N) while executing right middle horizontal side punch and a left middle turning punch (E). Perform 6 through 12 in a continuous motion.
13. Cross the left foot over the right foot moving (E) forming a right X-stance toward (N) while executing a right low inward front outer forearm block to (NE) bringing the left finger belly on to the right under forearm.
14. Move the right foot to (E) forming a left L-stance toward (E) at the same time executing a U-shaped grasp to (E).
15. Bring the left foot to the right foot forming a closed stance toward (N) while executing a twin middle horizontal side elbow strike, turning the face toward (W). Perform in slow motion.
16. Move the left foot toward (W) to form a sitting stance to (N) while executing a right side backfist strike to (S) and performing a left low outer forearm block to (N).
17. Cross the right foot over the left foot moving (W) forming a left X-stance toward (N) while executing a left low inward front outer forearm block to (NW) bringing the right finger belly on to the left sidefist. Perform with power.
18. Move the left foot to (W) to form a sitting stance toward (N) while executing a left low reverse knife hand guarding block to (NW).
19. Move the right foot towards (E), forming a left L-stance to (E) while executing a middle forearm guarding block to (E).

Po-Eun -Cont.

20. Pull the left foot to the right knee joint to form a right one-legged stance toward (E), at the same time lifting both fists punching upwards to (E) while turning the face toward (W). Arms shaped like a very high double forearm block.
21. Execute a left pressing kick to (W) keeping the position of the hands as they were in 2.
22. Lower the left foot towards (W) to form a sitting stance to (N) while executing a left middle side knife hand strike to (W).
23. Maintain a sitting stance toward (N) and execute a right middle turning forefist punch towards (N).
24. Maintain a sitting stance toward (N) and execute a right forefist pressing block to (N) while executing a left middle inner forearm block to (N). Bracing with the left inner forearm at solar plexus height as the right punch travels downward.
25. Maintain a sitting stance toward (N) and execute a left forefist pressing block to (N) while executing a right middle inner forearm block to (N). Bracing with the right inner forearm at solar plexus height as the left punch travels downward.
26. Maintain a sitting stance toward (N) and execute a middle inner forearm wedging block to (N).
27. Maintain a sitting stance toward (N) and execute a left back elbow strike to (S) supporting the left fore fist with the right finger belly. keeping facing (N).
28. Maintain a sitting stance toward (N) and execute a left middle forefist punch to (N) slipping the right palm up above the left elbow joint .
29. Maintain a sitting stance toward (N) and execute a right back elbow strike to (S) supporting the right fore fist with the left finger belly. keeping facing (N).
30. Maintain a sitting stance toward (N) while executing left middle horizontal side punch and a right middle turning punch (W). Perform 24 through 30 in a continuous motion.

Po-Eun -Cont.

31. Cross the right foot over the left foot moving (W) forming a left X-stance toward (N) while executing a left low inward front outer forearm block to (NW) bringing the right finger belly on to the left under forearm.
32. Move the left foot to (W) forming a right L-stance toward (W) at the same time executing a U-shaped grasp to (W).
33. Bring the right foot to the left foot forming a closed stance toward (N) while executing a twin middle horizontal side elbow strike, turning the face toward (E). Perform in slow motion.
34. Move the right foot toward (E) to form a sitting stance to (N) while executing a left side backfist strike to (S) and performing a right low outer forearm block to (N).
35. Cross the left foot over the right foot moving (E) forming a right X-stance toward (N) while executing a right low inward front outer forearm block to (NE) bringing the left finger belly on to the right sidefist. Perform with power.
36. Move the right foot to (E) to form a sitting stance toward (N) while executing a right low reverse knife hand guarding block to (NE).

END: Bring the left foot back to a ready position

**Here Are a Selection of Theory Questions Which You
May be Asked During Your 1st Degree Grading**

What do you know about our association?

What is the history of Tae Kwon-Do (important dates, founder, etc.)?

What is the history of Kickboxing?

Why study and learn the meanings of patterns, why perform them and why learn them?

What are our Aims to Achieve, their importance and what do they mean to you?

Which Aim to Achieve do you use the most and why?

What does taking this grading mean to you?

What do you know about Korean Terminology, stances, blocks, strikes movements and body parts etc.?

What is the difference between an athlete or sportsman, and a Martial Artist?

In what ways can we develop power in our moves?

What is the difference between Aerobic and Anaerobic exercise?

What different types of stretching do you know?

What can you explain nutrition to us, & what is the most important nutrient & how important is it for training?

If you pass this grading, what will you do in your future Martial Arts career?

Should you fail this grading, how do you think it will effect you and your future Martial Arts Career?

Who, if anyone, do you admire, in or out of Martial Arts, and why?

What would you say are your best attributes as a Martial Artist?

What are your worst attributes as a Martial Artist & how do you think you could improve them?

What is the importance and purpose of “Yelling” or “Ki Hap”?

Why do we acknowledge commands by saying “Yes Sir or Mam” to an instructor?

Why does a Martial Artist need to have and exercise discipline?

Why should we have respect for our instructors and fellow students?

Which part of training do you like the most, and why?

Which part of training do you dislike the most, and why?

Describe how to perform the perfect sidekick to a beginner?

Why is it important not to judge other students?

How long do you think you will be a Martial Artist?

A Subjective View of The History of Tae Kwon-Do

The history of Tae Kwon-Do depends immensely on the perspective from which it's viewed, however from what I have learnt over the last 15 years, I will try to give a broad outline of the mixed and colourful roots of Tae Kwon-Do. This is my interpretation of my current understanding of Tae Kwon-Do's history.

Tae Kwon-Do was officially named by Korean "General Choi Hong Hi 9th Dan" at a National Sports Association meeting held in Seoul South Korea April 11th 1955. General Choi is considered by many as the founder of Tae Kwon-Do but to others, he simply re-named Karate taught in Korea during the Japanese occupation of Korea.

There were in fact five "Kwans" or "Martial Arts Stables" who all taught similar Arts to Karate before General Choi of the 29th Infantry Division, persuaded the Korean Sports Association with his Military influence, to give the name "Tae Kwon-Do" to all the practicing Korean "Kwans" to distinguish the Korean Martial Arts from the Japanese "forced" practice of Karate, in particular Shotokan Karate then called "Song Do Kwan" in Korean.

The given name "Tae Kwon-Do" was also justified as it was very similar to "Tae Kyon", an ancient foot fighting game dating back as far as 400 AD which could appear to look like dance, but some say was a cover for the common person to practice Martial Arts without fear of reprisals from the "Noble families" and later on the Japanese who outlawed all Korean traditions at the start of their occupation in 1909.

Tae Kwon-Do's background was further justified to be individual and different from Karate by its development in the "Hwa Rang Youth Group", which originated in the "Silla Dynasty", who adopted "Tae Kyon" as their fighting system, which proved to be effective during battle throughout the great periods of the 5th and 6th centuries. In the 7th century the "Hwa Rang", who wanted their traditions to last, incorporated "five secular Commands" or "Principles" written by the Monk and scholar "Wong Gwang" into "Hwa Rang Ogye".

The five principles read, "Loyalty to the king, filial piety in regards to parents, sincerity in relation to friends, not to retreat in battle and selectivity in the killing of living things". These were important steps in the development of "Modern Tae Kwon-Do", and the essence of the five principles which we follow today, "Courtesy, Integrity, Perseverance, Self-Control and Indomitable Spirit," and not forgetting the 6th tenet "Modesty" which "Evolution Tae Kwon-Do" has also adopted. The "Hwa Rang" later became the actual driving force for the unification of the three Kingdoms of Korea, but

it was not until 1945 that the concept of “Tae Kwon-Do” developed into maturity in the 29th infantry division of the “Hwa Rang”.

Romance aside, although most of “Tae Kwon-Do’s” roots could be traced into the roots of “Tae Kyon” it is also true that around 1909 the Japanese had driven almost all Korean traditions to serious Decline, almost to the verge of extinction. The Japanese stamped out all Korean traditions to replace them with Japanese heritage in the hope of making the people’s culture more Japanese, even to the extent of teaching “Karate” to the Koreans. The very early Tae Kwon-Do patterns were actually “Karate Kata’s”, so what is the truth ?

Koreans naturally wanted to find Tae Kwon-Do’s roots steeped deeply into Korean history, yet it would seem that there were huge Japanese influences in Tae Kwon-Do, which are still heavily present today even though the Koreans have certainly developed it into an adopted style and culture of their own. If we look into the roots of Karate, surprisingly, we will see key European influences on it and all the Martial Arts!

In conclusion, I would say that it’s impossible for any one person to claim responsibility for Tae Kwon-Do’s essence or that of any of the Martial Arts, as influences came from many people in every walk of life. In so naming “Tae Kwon-Do”, “General Choi Hong Hi 9th Dan” by definition is the founder of the name “Tae Kwon-Do” but its elements would have come from many sources. Countless people throughout History and every Tae Kwon-Do practitioner are all responsible for the development of “Tae Kwon-Do”.

On April the 11th 1955 General Choi Hong Hi named Tae Kwon-Do, in 1959 the “Korean Tae Kwon-Do Association, KTA” was formed in South Korea with General Choi as it’s President. In 1966 the “International Tae Kwon-Do Federation, ITF” was formed, again with General Choi as its President. In 1972 General Choi was asked to leave Korea (on political grounds) from where he went to Canada with his presidency of the “ITF” still in tact. In 1977, some 5 years later, the “World Tae Kwon-Do Federation, WTF” was formed and became the national governing body for Tae Kwon-Do in South Korea... The “WTF” changed the training style and forms from that of the old “ITF” and made their style of Tae Kwon-Do into more of a Martial sport than a Martial Art. In 1967 “Master Ree Ki Ha 8th Dan” brought ITF Tae Kwon-Do to Great Britain.

“Evolution Martial Arts” was founded on January 27th 2002 by Mr Simon Wachon 5th Dan, from a name suggested by Mr Francis Miller 3rd Dan in order to further advance and reclaim some of the forgotten techniques associated within the Eastern Martial Arts, and to freely express and the Art of Tae Kwon-Do together with Kickboxing, weapons training and a strong self-protection program to try to build an accomplished association of students and instructors with little prejudice or politics.