Traditional Taekwondo Center of Brandon

Student Handbook
(provisional)

Compiled and Adapted by; Master Rafael Coutin, 2nd Dan Black Belt
Commit your spirit to the pursuit of excellence...

- Grandmaster Gerhard Brunner
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I. Introduction.

Welcome to the Traditional Taekwondo Center of Brandon!

The purpose of this manual is to help you with training and understanding of the art, however, this document is provisional, and a more complete handbook is under redaction, so this material contains only a few things that may be useful as you begin your study of Taekwondo. If you would like to read more about this art and its origins, please feel free to ask senior students and instructors when you have questions.

In this document will appear some key terms in Korean and the approximated transliteration to English. The original Hangul (Korean Writing) has been provided wherever available, so student may try to few tools in the Internet that produces sounds from foreign writing (e.g. GOOGLE).

Even though there are few graphics in this manual wherever was possible and useful to have it, the absence of pictures or graphics displaying techniques is intentional, first because there are out of the scope of this documents, and seconds because we don’t want anybody trying to learn something that have not previously learned in class.

IMPORTANT: The techniques and procedures described here are meant as reference only. They should be learned and practiced under the guidance of a certified instructor only.
II. About Taekwondo

Taekwondo is a Korean unarmed martial art. Literarily TAE KWON DO means The Way of the Foot and the Fist. Taekwondo is relatively young Martial Arts, Korean master who returned to their homeland after WWII ended formed it as a result of blending few Chinese and Japanese Martial Arts. By that time the then forming Korean Army included the 29th Infantry Division under the leadership of Gen. Choi, Hong Hi who impulse the learning of Martial Arts in his unit. So Taekwondo was original born as a hand-to-hand war fighting method.

Nowadays, many people practice Tae Kwon-Do for its self-defense benefits, but it is also an art and is studied and appreciated for its beauty and grace of movement. The spiritual aspect of Tae Kwon-Do is found in its philosophy of self-restraint, kindness and humility.

Traditional Tae Kwon-Do is the original style which differs from modernized forms and other martial arts in several ways: no physical contact is allowed in free sparring, it is more aerobic in training than other styles, and the emphasis is on each student's own improvement rather than on competition with others.

It is not only kicking and punching, but also a way of thinking and living. The goal of Taekwondo is to achieve total mind and body development through training. Beyond the self-defense benefits, it is studied and appreciated for its beauty and grace of movement. The spiritual aspect of Tae Kwon-Do is found in its philosophy of self-restraint, kindness and humility.
III. About the Traditional Taekwondo Centers

The Traditional Taekwondo Centers were founded by Kwan Jang-Nim Gerhard Brunner, who has been practicing Tae-Kwon-Do for 37 years. He holds a 7th Dan black belt and has been teaching for over 30 years. Master Brunner has gained international recognition and numerous awards throughout the years, including the Hall of Fame Award for Outstanding Traditional Leadership. After establishing nine schools in Germany he opened the first Traditional Tae-Kwon-Do Center in Tampa, Florida in 1997. Currently there are four centers in the Tampa Bay Area, one of them in Brandon, which opened on May 2010.
Lineage of the Traditional Taekwondo Centers:

GM. Hae, Dea Yeong, 6th Dan
Yonmu-Kwan

Gen. Choi Hong Hi, 9th Dan
Oh Do Kwan

GM. Kwon, Jae Hwa, 7th Dan

GM. Gerhard Brunner, 7th Dan
Dojang Rules
Do-Jang (도장) is the Taekwondo School. Composed of two words; Do => Path and Jang => Hall or room. Which approximately means the hall of the path. Is the place where you will find your path in Martial Arts.

There are some courtesy and general conduct rules and rules to follow in a Traditional Taekwondo Do-Jang:

• Attend classes regularly for your own benefit. Be on time for class schedule. Punctuality is the first form of respect; educating yourself being punctual will be an asset in your professional life.
• Bow on entering and leaving the Do-Jang, when starting and ending of a class as well as before any partner exercise. Students must bow to the black belts and instructors when entering and leaving the Do-Jang. Don’t stare at your bowing partner in the eye while bowing, this is considered disrespectful. Bow is an act of trustfulness and also of respect.
• Bind your belt before entering the Do-Jang. Use the correct knot. Neatness is a good habit to be used to, and also a rule.
• Don’t wear shoes, watches or jewelry in the Do-Jang. Jewelry can hurt yourself or your partners; it is also disrupting the uniformity and the sense of equality among the practitioners.
• Pay attention to personal hygiene. Especially shorten your toe and fingernails. Avoid hurting or bothering, yourself or others by not taking care of your personal hygiene.
• Wear a white and clean Dobok, with the system patches and lettering. Do not wear an undershirt (except women). Your Dobok absorb your sweat during the workout; so do not keep it unclean between classes.
• Refers to senior students, instructors and higher rank bearer in a courteous manner, using their rank, if you don't know it, use the words "Sir" or "Ma'am" when speaking to them.
• Do not open or close doors without permission of your instructor or school staff.
• Absolutely no talking neither loud laughing during class, including while seating. Making noises in class is not only disrespectful, but also interferes the normal course of the class.
• Keep quiet during sitting down. Sit down tall on the floor; do not lean on the wall. This is not only made you looks great, but made your body stronger and improves your focus.
• Do not leave the mat during class without permission of the instructor. It is an act of discourtesy to turn your back to your instructor and leave the mat.
• Do not interrupt the class asking questions to your instructor, if you have a doubt, keep it until the class finished and then ask your instructor or a higher belt student.
• Do not use any electronic devices while a class is on course.
• Do not practice free sparring without permission and/or without a supervising instructor.
• Do not cross the lines when moving through the mat.
• Keep the Do-Jang clean. Do not eat or drink inside the Do-Jang.
• Pay attention to the directions and orders of your teacher.
• Respect your instructor and fellow students. Be courteous and helpful.
• Respect and honor your parents and other relatives.
• Students must respect and honor their instructor.
• Respect and honor your country.
Philosophy: Creed, Tenets and Oath of Taekwondo Student

The upsurge in aggressive behavior in today’s society, has led to a loss of the basic moral values that many people once shared. Many people are misguided, left to search for their own values in a disillusioned society where war, crime and corruption is common. The founders of Taekwondo believed through the philosophy of this art that we could make the world a better place.

The philosophy of Taekwondo is summarized in the tenets and the oath. Additionally our Traditional Taekwondo promotes the Student Creed, which is a code of conduct for all our students.

a. Student Creed:

- I will develop myself in a positive manner and avoid anything that would 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 what I learn in class constructively and defensively, to help myself and my fellow man, and never be abusive or offensive.

b. Tenets of Taekwondo:

1. **Courtesy (Ye Ui / 예의):** Showing courtesy to all, respecting others, having manners as well as maintaining the appropriate etiquette at all times, both within and outside the Dojang.

2. **Integrity (Yeom Chi / 염치):** Although it may be similar, this form of integrity takes on a wider role than defined in the common dictionary. In Taekwondo, integrity means not only to determine what is right or wrong but also having the conscience to feel guilt if one has done wrong and to have the integrity stand up for what is right.
3. **Taekwondo Student Oath:**

   a. **I shall observe the tenets of Taekwondo.** All students must carefully observe, acknowledge and live by each one of the Taekwondo tenets.

   b. **I shall respect the instructor and seniors.** A student vows to respect their instructors and those senior to them (both in age and rank). An
instructor must also act respectfully to all students and persons in order to be respected.

c. **I shall never misuse Taekwondo.** One will never misuse Taekwondo to harm other, for his own personal gain or for any other manner that is unjust.

d. **I shall be a champion of freedom and justice.** This can apply to many areas of life and although many may think one would have to do something amazing to achieve this; even the littlest things in ones daily activity can respect this part of the oath. If one becomes more open-minded to understanding others ideologies or the way others go about their lives instead of being quick to judge, then maybe the world would be a more understanding and accepting place.

e. **I shall build a more peaceful world.** One can also easily obtain this goal by going about their daily lives in a more peaceful manner. If everyone did this, the world would obviously become a more peaceful place.
IV. The Taekwondo Belt System

There are six colors of belts: white, yellow, green, blue, red, and black. The width of the belt is 5 centimeters and the thickness is 5 millimeters. The colors have not been arbitrarily chosen. They are steeped in tradition. The colors of black, red, and blue denoted the various levels of hierarchy during the Koguryo and Silla Dynasties.

The meaning of the belt colors are as follows:

**White:** Signifies a birth, or beginning, like a seed.

**Yellow:** Signifies the first beam of sunlight, which shines upon the seed giving it new strength with the beginning of new life.

**Green:** Signifies the growth of the seed as it sprouts from the earth reaching towards the sun and begin to grow in a plant.

**Blue:** Signifies the sky, as the plant continues growing toward it.

**Red:** Signifies the red-hot heat of the sun as the plant continues growing toward it.

**Black:** Signifies the darkness beyond the sun. Ready to plant new seeds, a never-ending process of self-growth, knowledge, and enlightenment.
V. How to tie your belt

Hold belt at its center, ends even, with stripes (if you have them) on the left side.

Place center of belt on front center of jacket, about one inch below the naval (a location called the tandem). Wrap belt around your waist, crossing the right side over the left side at center of the back.

Stripes will now be on your right side. Pull ends of belt forward and adjust so the ends are even.

Lay the left side of belt over the tandem. Lay the right side of belt across the tandem. Stripes will now be on your left side.

Slide the left side of belt (striped side) under and behind all the belt layers at the tandem. Stripes will still be on your left side.

Loop
Bring left (striped) end of belt down and over the front of the U

Loop striped end under and up through the U shape to form a knot.

Pull ends of belt outward to tighten knot. Stripes will be on your right side.

Adjust knot so the ends of belt are even and hang neatly.
VI. The Flags

We hang the flags in the Dojang out of respect for the country where Taekwondo originated and to show respect to the country that we live in. The flags are hung so that when we stand between the flags facing the class, the U.S. flag is on our right, and the Korean is on our left. Pursuant to U.S. flag code, the U.S. flag should be hung in a position of superiority (higher and/or to the right) whenever it is displayed. To hang the flags in the vertical position, the Korean flag is simply turned 90° clockwise. The U.S. flag is hung so that the stars remain in the upper left hand corner.
VII. Korean terminology and English equivalent

Notice: Modern Korean Language uses the Hangul scripts an alphabet of 24 vowels and consonants. Therefore, there is not a 100% match in the transcript to English of many phonemes, for instance the consonant T and D may sound similar, also happens with K and G and P and B.

**General Terms:**

- **Kwanjang-Nim** - System Grandmaster
- **Sahbum-Nim** - Grand Master (5 Dan and up)
- **Kyosah-Nim** - Master (1-3 Dan)
- **Sunbae-Nim** - Advanced student (Assistant instructor)
- **Jejah** - Student
- **Suryon-seng** - Students
- **Dojang** - School
- **Dobok** - Uniform
- **Hyung** - Form
- **Ty** - Belts
- **Kihap!** - Battle cry (ki = energy, hap = concentration)
- **Tallyon** - Exercise
- **Habokbu** - Center of gravity, energetic center
- **Kamsahamnida**! - "Thanks!"

**Directions:**

- **Naeryo** - down, down
- **Anuro** - inwardly guided movement ("An" = "inside")
- **Pakkuro** - outward guided movement ("Pakkat" = "outside")
- **Ollyo** - up (swinging)
- **Chukkyo** - upward (lifting) / e.g. Upward Block Dan-Gun Hyung
- **Nullo** - down (punchy)
- **Ap** - directed forward
- **Dwit** - backward
- **Ap-bal** - front leg
- **Dwit bal** - rear leg
- **Chongul** - straight body, frontally directed, facing forward
- **Yop** - sideways, performed on the body side
<table>
<thead>
<tr>
<th>Command</th>
<th>Romanization</th>
<th>Hangul</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gukki Taejo-e</td>
<td>국키 태조에</td>
<td>古岐太祖에</td>
<td>Turn to the flag!</td>
</tr>
<tr>
<td>Tora</td>
<td>토라</td>
<td>Turn!</td>
<td></td>
</tr>
<tr>
<td>Charyeot</td>
<td>차렷</td>
<td>Attention position</td>
<td></td>
</tr>
<tr>
<td>Gyong-nye!</td>
<td>경례</td>
<td>Sincerely, Bow!</td>
<td></td>
</tr>
<tr>
<td>Baro</td>
<td>바로</td>
<td>Return to initial position</td>
<td></td>
</tr>
<tr>
<td>Swieo</td>
<td>쉬어</td>
<td>At ease, relax</td>
<td></td>
</tr>
<tr>
<td>Kihap</td>
<td>기합</td>
<td>Yell</td>
<td></td>
</tr>
</tbody>
</table>

- **Sewo** vertical, upright
- **Tyjibo** rotated by 180° (tyjibo-kwon-Chirugi in Kwan-Gae Hyung)
- **Tollyo** circularly rotated
- **Bandal** Crescent-shaped (eg Bandal-Sun Magki, Bandal-Chagi)
- **Timyo** jumping
- **Yok** reverse, vice versa (eg Yok Sudo)
- **Torah** performed with body rotation around the longitudinal axis
- **Ha dan** Lower level, lower body
- **Chung dan** Medium level, hull
- **Sang-dan** Upper level, head height
- **Orun** right
- **Oen** left
- **Ssang** left and right simultaneously, a double movement
- **Tu** twice, in the same direction (Tu-palmok-Magki)
- **Baro** equilateral, straight
- **Pandae** scalene, mutually
- **Kumgang** "Mountain", up and down simultaneously
- **Gutja** in the form of a nine, eg nine block in Gae-Baek Hyung
- **Mongdungi** U-shaped one above the other (eg mongdungi magki as the last movement in Choong Gun Hyung)
  also: digut (the Korean characters digut looks like a U, as Digut Chirugi, twin sliding over each other)
Junbi  준비 Ready position
Sijak  시작 Begin, start
Gallyeo  갈려 Break (separate)
Gyesok  계속 Continue
Guman  그만 Finish (stop)
Dwiro tora 뒤로 돌아 Turn around (about turn)
Haesan  해산 Dismiss
Shi-O  쉬어 Stand at ease!

Counting in Korean

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<tbody>
<tr>
<td>1</td>
<td>하나 hana</td>
</tr>
<tr>
<td>2</td>
<td>두 du</td>
</tr>
<tr>
<td>3</td>
<td>세 Se</td>
</tr>
<tr>
<td>4</td>
<td>넷 net</td>
</tr>
<tr>
<td>5</td>
<td>다섯 daseot</td>
</tr>
<tr>
<td>6</td>
<td>여섯 yeoseot</td>
</tr>
<tr>
<td>7</td>
<td>일곱 ilgop</td>
</tr>
<tr>
<td>8</td>
<td>여덟 yeodeol</td>
</tr>
<tr>
<td>9</td>
<td>아홉 ahop</td>
</tr>
<tr>
<td>10</td>
<td>열 yeol</td>
</tr>
<tr>
<td>11</td>
<td>열한 yeolhana</td>
</tr>
<tr>
<td>12</td>
<td>열두 yeoldul</td>
</tr>
<tr>
<td>20</td>
<td>스물 seumul</td>
</tr>
<tr>
<td>21</td>
<td>스물 seumul hana</td>
</tr>
<tr>
<td>30</td>
<td>서른 seoreun</td>
</tr>
</tbody>
</table>

Generally, we don’t do sets of exercises larger than ten, unless we’re doing them for a set length of time.

Ordinal Numbers: (Optional)

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
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<tbody>
<tr>
<td>Il</td>
<td>First</td>
</tr>
<tr>
<td>Ee</td>
<td>Second</td>
</tr>
<tr>
<td>Sam</td>
<td>Third</td>
</tr>
<tr>
<td>Sa</td>
<td>Fourth</td>
</tr>
<tr>
<td>Oh</td>
<td>Fifth</td>
</tr>
<tr>
<td>Yook</td>
<td>Sixth</td>
</tr>
<tr>
<td>Chil</td>
<td>Seventh</td>
</tr>
<tr>
<td>Pal</td>
<td>Eighth</td>
</tr>
<tr>
<td>Ku</td>
<td>Ninth</td>
</tr>
<tr>
<td>Sip</td>
<td>Tenth</td>
</tr>
</tbody>
</table>
**Basic stances: Sogi**

Although there are strong similarities in stances throughout Taekwondo schools, individual instructors often have their own preferred style. For example, in the Moa stance, feet are often at along of each other, keeping eyes forward while bowing. However, many instructors prefer the feet parallel forward, with the eyes facing toward the floor while bowing (as a sign of respect and trust for those around them).

<table>
<thead>
<tr>
<th>Diagram</th>
<th>Name</th>
<th>Description</th>
</tr>
</thead>
</table>
| ![](image1.png)  
Moa Sogi (Attention Position) | This is the attention position used before and after class. The feet are parallel and side by side When bowing you bend 40° forward, keeping your eyes averted from your opponent, as looking straight on denotes disrespect. |
| ![](image2.png)  
Naranhi Sogi (Ready Position) | Ready Stance refers to the most common ready position use Taekwondo training. Ready Stance is performed by standing with the feet one shoulder length apart, measured from the outside edge (Foot Sword) of the feet, with arms slightly bent and loosely held fists about one fist size apart just below the navel and the fists should be a fist size away from the body. Muscles are relaxed to promote movement speed from this position. This stance and its variants are most often used at the start of forms. The student should be alert and aware, inhale and breathe out 1/3 of the air in your lungs. |
<table>
<thead>
<tr>
<th>Stance</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Chongul Sogi</strong>&lt;br&gt;(Forward Stance or Front Stance)</td>
<td>Front stance is used when mobility is important. Body should be relaxed. From the attention stance with feet together, one foot is placed straight ahead of the other, about a normal walking step. The distance between both heels is about a shoulder length to one-half shoulder length. Rear toes are turned outward about 30°. The weight should be 50-50.</td>
</tr>
<tr>
<td><strong>Hoogul Sogi</strong>&lt;br&gt;(L Stance or Back Stance)</td>
<td>This stance is specifically focused on shifting weight to the back leg, as it offers much more control, and makes it easier to kick off the front leg. To perform this stance, the body faces to the side, with the front foot facing forwards, front leg bent. The back leg is bent slightly, and the foot is turned outwards perpendicular to the front foot. Align your feet as stated above and make sure your body is turned so only your front shoulder is visible through the mirror. Since there is virtually no weight on that front leg, it can be swept without affecting the practitioner’s overall balance. The weight distribution of this stance is 30%-70%. Both legs should be slightly bent, the back foot or the foot with the most weight on it should be bent in slightly. The back knee should be over the foot.</td>
</tr>
<tr>
<td><strong>Dwit Bal Sogi</strong>&lt;br&gt;(hind leg stance)</td>
<td>Both feet shoulder width apart, the front leg is propped up only on the toes and faces forward. The rear leg shows 90° to the side and carries the body weight.</td>
</tr>
<tr>
<td>Tora Dwit Bal Sogi (twisted hind leg stand)</td>
<td>As Dwit BAL SOGI, the front leg on the ball of the foot is screwed to the inside. The front knee is pointing thus to the rear. With front hand in the Sudo position is the starting position for combination techniques.</td>
</tr>
<tr>
<td>---</td>
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</tr>
<tr>
<td>One and a half shoulder width</td>
<td>Kima Sogi (horse riding stance) The horseman stance is generally used to practice punches. It is similar to the ready stance. Feet are placed much wider, about two-shoulder length apart. Also, the knees are deeply bent. The shins should be kept perpendicular to the floor. This requires the knees to move outwards away from the body. The hands are held in fists, on the hips at belt level, with the thumbs up. When a punch is thrown, the hand rotates 180° to turn knuckles up before making contact. The objective is typically to keep the back straight while lowering the buttocks down to the ground with the legs spread keeping shins perpendicular to the floor. The ultimate goal is to maintain this posture while the tips of the belt touch the ground.</td>
</tr>
<tr>
<td>One and a half shoulder width</td>
<td>Kojong Sogi (&quot;solid state&quot; wide L-stance) As hoogul sogi, but the weight is distributed evenly on both legs and the overall position is deeper and longer than hoogul. (Eg: third movement of the Won-Hyo Hyung)</td>
</tr>
<tr>
<td>(cross-over position)</td>
<td>Kyocha Sogi (cross-over position) Both legs are crossed; the back leg is supported with the knees, the knee of the front leg.</td>
</tr>
</tbody>
</table>
| Sason Sogi  
(diagonal position) | Diagonal position. Foot position as Kima Sogi, the feet are however, offset by a foot width in the viewing direction. (e.g. in the twenty-fourth movement of the Sam-Il Hyung or in the movement seventeenth of the Se-Jong Hyung) |
|----------------------|----------------------------------------------------------------------------------------------------------|
| Koryjugi Sogi  
(fighting stance) | Fighting stance. The name of the fight-ground stance, not a separate position. Technically, a Hoogul Pakkat Taebi Magki, ie an outward block protection in the forward step. |
| Goburjo Sogi  
(flexed) | Flexed posture ("bending stance"), one leg, cooking a kick (seventh mov. Won-Hyo) |
| Mureup Sogi  
(knee level) | Kneeling. Like Choongul Sogi, with the knee of the rear leg touches the ground. The foot of the rear leg stands on the toes. (eg, Choong-Jang Hyung) |
**Hand Techniques:**

Taekwondo hand strikes are performed at a closer distance than kick techniques. They are executed in a number of ways - from standing, jumping, spinning and rushing forwards. Hand strikes make up fast combinations of strikes which can leave an opponent stunned and unable to continue attacking. Taekwondo hand strikes can be separated into two distinct styles:

- *Closed hand strikes (Punches):*
- *Open hand techniques (Knifehand, Ridgehand and spearfingers)*

Various surfaces of the hand may be engaged as the striking surface depending on which area of the opponent's body which is being targeted. This leads to a large array of hand positions.

**Korean Terms for Hand Techniques:**

- **Sudo**  
  Hand edge, common use: Knife hand

- **Yok sudo**  
  Literally: "inverted" hand edge, common use: ridge hand.

- **Kwon**  
  Fist

- **Soo (son)**  
  Hand (eg. Pandal son; right hand)

- **Ri-kwon**  
  Back fist (Dung= Back)

- **Yu-Kwon**  
  Clench Fist (Yukwon Taerigi, e.g. in the Hwa-rang Hyung)

- **Jang-kwon**  
  Palm of the hand

- **Pen-kwon**  
  Literally: Long fist (knuckles of the second phalanges)

- **Chong-kwon**  
  Straight, front fist

- **Gwan-su**  
  Fingertips

- **Gawi-son**  
  "Scissors hand", such as sticking with two fingers

- **Agum-son**  
  Finger tongs, Chung Jang-hyung

- **Son-Badak**  
  Palm

- **Pal**  
  Arm

- **Pal-kup**  
  Elbow

- **Pal mok**  
  Forearm

- **Map Palmok**  
  The inside of the forearm

- **Pakkat Palmok**  
  The outside of the forearm
Hand Strike Techniques:

Forefist (Chirugi): A closed fist may be jabbed out directly to strike with the forefist knuckles. This is a suitable position for general punches to soft areas of the body. Without protection, it is inadvisable to strike the bony face as fingers are likely to get broken on the hard temple and jaw bones (a.k.a. jumok).

Hammer fist (Yup Ju Chirugi): A closed fist may be brought down in a hammering motion to strike with the underneath. Such a strike can obliterate an opponent’s nose, making it near impossible for him to retaliate.

Backfist (Ri-kwon Chirugi): A clenched hand is swung backwards into the face of an opponent. The back of the hand makes contact and the momentum garnered in the swing makes this a powerful strike (a.k.a. Son Dung Chirugi.)

Knife Hand (Sudo): Is where an open hand is hammered down to make impact with the underside. This are commonly made to soft parts of the body like the side and front of the neck (a.k.a. sonnal).

Ridge Hand (Yok sudo): Is where an open hand is hammered down (the opposite of knife hand) and the top of the open hand strikes. This are commonly made to soft parts of the body like the side and front of the neck.

Fingertips (Gwan-su): can be used to strike vulnerable areas of the body such as pressure points. Used in self-defense and not competition sparring, one and two finger strikes are made to the eyeballs. Four finger strikes engaging the tips of the outstretched hand (known as Spear hand) can be made to vital points in the neck (a.k.a. Joomuk).

Thumb (Umji): is a fist with the thumb protruding over the top. This is a formidable weapon in pressure point striking. Vulnerable areas can be targeted all
over the body such as the sternum, the spaces in between the ribs and other nerve clusters.

**Palm Heel** (Son-Badak): Is a classic self-defense strike where the hand is pulled back to engage the base of the palm in an upwards thrusting strike.

**Elbow Strike** (Palkcumchi): Forearm is folded inwards towards the body and the strike is delivered with the outside of the forearm or elbow.

**Long fist strike** (Pen-kwon): Instead of closing the fist completely, the fingers are held out and only the knuckles are bent thereby presenting the upper set of knuckles as the striking surface. This fist is used for breaking boards as the smaller surface area concentrates the punches power. Tae Kwon Do also makes use of reverse and front elbow strikes.

**Kick Techniques** (차기 Chagi): Is a strike technique using the foot, leg, or knee.

All kicks can be executed as jump kicks, spin kicks, jump spin kicks or multi-rotational spin kicks. Also the front or rear leg in a given stance can perform all the above.

**Korean Terms for Kick Techniques**

<table>
<thead>
<tr>
<th>Dari</th>
<th>Leg</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bal</td>
<td>Foot, also Chokki</td>
</tr>
<tr>
<td>Mureup</td>
<td>Knee</td>
</tr>
<tr>
<td>Apchuk</td>
<td>Ball of foot</td>
</tr>
<tr>
<td>Dwit-chuk</td>
<td>Heel ball</td>
</tr>
<tr>
<td>Dwit-kumchi</td>
<td>Heel rear</td>
</tr>
<tr>
<td>Chokdo</td>
<td>Foot blade</td>
</tr>
<tr>
<td>Yok Chokdo</td>
<td>Inner edge of foot</td>
</tr>
<tr>
<td>Bal-tung</td>
<td>Foot instep (e.g. Baltung-chagi)</td>
</tr>
<tr>
<td>Cha’olligi</td>
<td>Foot swing with stretched leg</td>
</tr>
</tbody>
</table>
Some of the best-known Taekwondo kicks include:

**Front Kick** *(Ap Chagi)*: This is a very linear kick. The practitioner raises the knee to the waist, pulls the toes back and quickly extends the foot at the target hitting with the ball of the foot *(Apchuk)*.

**Back Kick** *(Dwit Chagi)*: The opposite of the front kick. The performer raises the knee to the waist, pull the toes back and swing the leg backward extending it and hitting the target in the back with the heel ball. Practically, it is a quick defense to an approaching opponent from the back.

**Side Kick** *(Yeop Chagi)*: A very powerful kick, first the practitioner simultaneously raises the knee and rotates the body 90°, and then quickly extends the leg, striking with the blade of the foot *(Chokdo)*.

**Reverse Side Kick** *(Tora Yeop Chagi)*: Here the body turns further, allowing the heel to hit the target with the foot pointing to the side as in a regular side kick, instead of more downward as in a true back kick.

**Roundhouse Kick** *(Tollyeo Chagi)*: The practitioner raises the knee, turns the hips, pivots on the non-kicking foot, and snaps the kick horizontally into the target at a 80° to 90° angle, either with the instep or with the ball of the foot (in the latter case, with the toes pulled back out of the way as in a front kick). The latter technique requires a great deal of flexibility in the heel.

**Upward Roundhouse Kick** *(Ap-Tollyo Chagi)*: This is a speedy kick very common in sparring matches, quite similar to roundhouse kick, but this starts with an angle of oft a 30° respect to the body *(a.k.a.: Baltung Chagi)*.
**Reverse Roundhouse kick** (Pandae Tollyeo Chagi): Here the practitioner turns the body away from the target and pushes the back leg straight toward the target, hitting it with the heel while watching over the shoulder. The turning motion helps to give this kick a lot of power. Without proper care, you can "spin out" and lose your balance from using this attack.

**Heel Kick** (Pandae Chagi a.k.a. Goro Chagi): Leg extended to the front very similar to the roundhouse kick, but instead of hitting the same side the foot dodge to the opposite side, then is pulled in the opposite direction hitting with the heel (e.g. Sam Il-Hyung).

**Hook Kick** (Golchyo chagi): A less popular kick traditionally, it has found increasing favor in modern competitions. It works very similar to the heel kick, however the foot snaps it around in a dorsal arc, with the heel pulling it backward like hook (e.g. 18th Hyung).

**Axe Kick** (Naeryeo Chagi): Another kick that has increased in popularity due to sparring competitions. The leg is raised in front of the body. The leg remains straight or close to straight as it rises, then the leg is pulled down with the heel pointed downward. It is typically targeted toward the head or shoulders and requires significant flexibility to employ effectively. This kick is best used against the collar bone, which can readily break from this attack.

**Variations:**
- **Anuro Naeryo chagi:** kick is pulled from the outside in, then down
- **Pakkuro Naeryo chagi** kick is pulled from the inside out, then down

**Inner Crescent Kick** (Sewo Chagi): The motions are the same but the direction of the kick changes, this time originating from the outside of the body, heading towards the inside, or centerline of the body.
**Variations:**

**Sewo An Chagi:** Circular. Foot turns inward (foot vertical, foot blade hits)

**Sewo Pakkat Chagi:** Circular. Foot turns outward (foot vertical, inner side of the foot hits)

**Semicircular Vertical Kick** (Bandal Chagi): Often (wrongfully) called also Naeryo Chagi. Is taken with the foot sword (e.g. at end of Kodang Hyung). The kick is like a Sewo Chagi, who will be deposed at the highest point vertically down. The movement is thus only a semicircle in contrast to full circular run of the Sewo Chagi technique.

**Spinning Heel Kicks** (Dweel Chagi): There are several spinning kicks that involve the rotation of the entire body and head before the kick is released. Spinning kicks includes the Reverse Roundhouse kick, Reverse Side Kick (discussed above), Spinning Hook Kick (Dweel Golchyo Chagi), spinning axe kick, butterfly kick and a number of other kicks of varying popularity.

**Twist Kick** (Pituro Chagi): Contrary to the roundhouse kick, this is an inverse outward kick that goes from the inner-lower section of the body to the outer-high section. Twisting the leg from the hip to the foot. The kick requires a great stretching and good training.

**Knee strike** (Mureup Chagi): This technique is useful for a close distant fight. Is performed rising the knee upward to strike the body or even the head of the opponent, very often while grabbing the target with both hands.

**Jumping Kicks** (Twimyo Chagi):

There are also many kicks that involve jumping before their execution. These include jumping front kick, jumping side kick, jumping axe kick, jumping roundhouse,
jumping spinning hook kick, jumping spinning roundhouse kick, butterfly kick, jumping back kick, and jump spinning side kick. Normally, jumping kicks involve pulling up the back leg to help gain height during the jump and then performing the kick itself with the front leg.

**Advanced Kicks:** There are a variety of kicks that can be used in combination or stem out from a simple kick to create more difficult ones. Some of these include 540 Kick (One spins 1 1/2 times in mid-air and does a kick, usually a back spinning hook kick) and Triple Aero Kicks (One does round house kick, back spinning hook kick, and another round house kick in mid-air).

**Block Techniques:**
Taekwondo blocks known as Magki are used to stop and deflect an incoming attack. They engage various parts of the arm with the hand and are held in different positions such as knife-hand, closed fist etc. Each block is suitable for a particular kind of attack and may be combined with another punch or kick to make a counter-attack.

**Low Block** (Ha Dan Magki): is used to defend against low attacks to the torso or legs. This is one of the most basic Taekwondo blocks and one of the first things a beginner will learn. The lead forearm is bent and raised to shoulder height, snapping the arm down straight with the palm facing the ground, which blocks any incoming low kicks.

**Middle Block** (Choong Dan Magki): is used to deflect an attack (usually a punch) made at the torso. Starting up near the opposite waist side and the leading hand is projected up and forward and across the body to deflect the punch out with the forearm.
**High Block** (Sang Dan Magki): is another basic Taekwondo block, used to defend against overhead attacks to the head and shoulders. The arm is bent and raised above the head, and the underside of the forearm absorbs the impact of the blow, which may be painful but is better than it connecting with your head or delicate clavicle. This block is used to defend against hammerfists, Axe Kicks and overhead strikes with blunt instruments.

**Double Knife Hand Block** (Sudo Taebi Magki): With the hands held open in the knife hand position, a powerful kick aimed at the solar plexus can be successfully blocked. Both hands come across the body, intersecting at the forearms and providing a firm defense.

**Palm Block** (Sonbadak Magki) is a standard block used to deflect incoming kicks and punches. The open hand is raised up to shoulder height and thrust directly down to meet the attacker’s limb. The heel of the hand makes contact with the attacker's forearm in case of a punch, or shin in case of a kick. Although simple, it requires a lot of partner training to get the timing of this Taekwondo block correct.

**Reinforced (Double) Block** (Tu Palmok Magki): This is designed to stop a strong attack to the center of the body. Standing sideways, the lead forearm blocks the attack with the fist closed. The second arm provides further support, linking into the crook of the arm so both forearms are at a 90° angle to the body.

**Knife Hand Block** (Sudo Magki): The hand is kept in a knife hand position to block attacks to the torso. As the front arms sweeps down in an arc from the inside to the outside of the body, the rear hand is simultaneously pulled back to the side of the hip and ready for a counter punch.
Ridge Hand Block (Yok Sudo Magki): The hand is kept in a ridge hand position to block attacks to the upper torso. As the front arms sweeps up in an arc from the inside to the outside of the body, the rear hand is simultaneously pulled back to the side of the hip and ready for a counter punch.
Taekwondo Practice

a. Kyukpa Sool (큑파술) - Breaking Techniques.

Kyukpa (Breaking Test) should show the precision and power of a technique. If the wooden board breaks, the technique was done with enough precision and power. Kyukpa is only practiced during examination, and sometimes during demonstrations. It is not practiced during class, as Taekwondo is not intended for destruction (even not boards).

Normally boards of pine or spruce (12 x 12 x 1 in) for adult will be used, younger peoples smaller size are often used.

Since the techniques are not trained in human opponents because of the associated risks, one uses to test the effectiveness of the learned techniques by breaking test where using hand and foot techniques to break test objects of different hardness like wood, concrete, ceramic, etc. The breaking is not a goal itself, but a way to perfect the technique and to strengthen the self-confidence.

The breaking test is not a resource for daily training, but serves the practitioner as a test of achievements.

b. Hosinsool (호신술) - Self-defense.

Hosinsool is commonly translated as 'self defense', but is not quite right; Hosinsool techniques are used, if the usual kick and punch techniques could not be used for some reasons. Maybe you got grabbed, or even strangled, or your lie on the bottom and your opponent sits on top of you. Another reason could be that kicking or punching is not applicable to the situation. This depends on the law in your country, but normally you have to react adequate on an attack, this is at
least a demand of ethics. Overreacting is a crime itself, but could be tolerated in some limits, depending on law.

During Hosinsool, the students learn how to defend against grappling and strangling, and how to use leverage to throw an opponent. The students also learn an important, but often neglected skill in TKD academies: the art of falling.

The self-defense (Hosinsool) in Taekwondo is characterized by including defense and counter attack techniques and a variety of liberating or fixating lever movements.

Likewise, techniques for the defending against cut and thrust and contundent weapons (stick and knife) are taught in Taekwondo.

C. Taeryon (태론) - Partner Training.

Partner training exercise is the way to apply all the learned offensive and defensive techniques against one or more moving attackers.

i. Ilbo Taeryon (일보) - One-step fight: Is an important form of exercise. The attack consists of single pre-established technique (usually a high section punch Sandan Chorugi). The defense will be freely chosen by the defender, with particular emphasis on control and harmonious composition of the fight flow, with no physical contact at all! Variations exist in the form of the Ibo Taeryon and Sambo Taeryon (2 - and 3-step fighting)

ii. The Chayo Taeryon free fight: Is a direct confrontation with an opponent and is held without contact. All techniques need to be stopped in good time before the partner. Full contact fight compared to the other systems is limited when the variety of movements to a few, point scoring techniques is utilized by non-contact sparring in the traditional Taekwondo the full width
of all movement. This type of sparring, the meaning of the spiritual building, not the physical destruction is primarily promotes the creativity of the performer. The student learns to take responsibility and stand up for his actions and views. The strict rules to best protect the practitioners and contribute to discipline, fairness and courtesy - even in the context of a dispute -. The fight in Taekwondo promotes and trains the perseverance, creativity and perception, courage and resilience of the practitioner. You learn respect for the personality of the partner as well as the ability to reflexively react appropriately to unforeseen actions.

d. Ce Sool (시 수) - Stretching

Stretching exercises are an important part of every training session, since the high technical variety of Taekwondo is made possible only by an excellent body control. These exercises are meant to maintain and improve the technique performing capacity safely and prevent injuries; additionally it also trains for the improvement of coordination and flexibility. Posture and body awareness will be significantly improved. In addition, these exercises have further implications because it promotes the general wellbeing and health; it is thus the basis for a durable and flexible body in older ages.

e. Hyungs (형) - Forms.

The Hyung or hyeong is a prearranged sequence of defensive and offensive techniques that allows the individual to train even the most difficult and perfect techniques, where memory, coordination and breathing are trained without hurting or compromise others.
A form in martial arts is by definition a confrontation with imaginary opponents. Ultimately it becomes a fight against oneself; it is a fight to defeat our own limitations and a reflection of our own personality.
Appendix A

The Traditional Taekwondo Forms.

The Traditional Taekwondo Forms are the original version of the Ch’Ang Hon (창헌) forms that were developed by few Korean masters and their disciples whom previously trained either Japanese and/or Chinese martial arts: Choi Hong Hi, Nam Tae Hi, Han Cha Kyo, Choi Chang Keun, Park Won Ha, Woo Jae Lim, Kim Bok Man and Cho Sang Min, Kim J.C., Park Jong Soo, and Lee Byung Moo. All of them with roots in the Oh Do Kwan (the military gym), it comprises basically of twenty four forms. The name of individual form, the number of movements, and the diagrammatic symbol of each form symbolizes either heroic figures in Korean history or instances relating to historical events. The number 24 represent the twenty four hours of one day, where a single day may represent the entire man life.

The Forms:

1st Chon Ji (천지) 19 movements

Literally, Chon Ji (Cheon-ji) means "heaven and earth" and refers to the creation of the world or the beginning of human history, and thus is the initial form learned by the beginner. It consists of low blocks and punches in the first part to represent heaven, and inside-out middle blocks and punches in the second part to denote earth. It does not use any kicks.

This in turn means in Asia as much as the creation of the earth and the beginning of mankind. So this is the first form, a beginner learns. The form is composed of 19
movements.

2nd **Dan Gun** (단군) 21 movements

Named after the Holy Dan Gun Wanggeom (also Tan Gun), legendary founder of Gojoseon, and the first Korean kingdom in the 2333 BC.

Unusually for a form, all the punches in Dan-Gun are high section (at eye level), symbolizing Dangun scaling a mountain.

The form is composed of 21 movements.

3rd **Do San** (도산) 24 movements

Do San is the pseudonym of the Korean patriot Ahn Chang Ho (1876-1938), who devoted his life to promoting education in Korea and the independence movement.

The form is composed of 24 movements, representing his entire life, which he devoted to furthering education in Korea and the Korean independence movement.

4th **Won Hyo** (원효) 28 movements

Won Hyo was the monk who brought Buddhism (in the time of the Silla Dynasty, 686 AD.) to Korea. He was also recognized as a great scholar by the Tang Dynasty of China.

Won Hyo was one of the precursors of the idea that conflicts among different religions could be reconciled.

The form is composed of 28 movements.
5th Yul Gok (율곡) 38 movements
Yul Gok is the pen name of the great philosopher and scholar Yi I (1536-1584 AD). He was also known as the "Confucius of Korea".
The 38 movements of the form point to the birthplace of Yi I on the 38th degree latitude and the diagram of the form represents scholar.

6th Joong Gun (중근) 32 movements
Joon Gun or Jung-geun. Named after the patriot Ahn Joong Gun (1878-1910 AD) who assassinated Ito Hirobumi, 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 form to represent Mr. Ahn's age when he was executed at Lui Shung Prison in 1910.

7th Toi Gye (퇴계) 37 movements
Toi Gye or Toe-gye, is the pen name of the noted scholar Yi Hwang (16 century AD), an authority on neo-Confucianism.
After few years serving at the top of public service he retired to his birth town a devoted himself to teaching Confucianism to the end of his days.
The 37 movements of the form refer to his birthplace on 37-degree latitude, the diagram represents "scholar" as in the Yul Gok form.
8th Hwa Rang (화랑) 29 movements
Hwa Rang is named after the Hwa Rang (translated: blooming youth) organization, founded about 1400 years ago, originated in the Silla Dynasty in the early 7th century. The group of young fighters eventually became the leading force for the unification of the three Kingdoms of Korea. The 29 movements refer to the 29th infantry Division, where Taekwondo developed into maturity.

9th Choong Moo (충무) 30 movements
Choong Moo (Chung-mu) pseudonym of Admiral Yi Sun Sin (1592 AD). The great Admiral Yi Sun-sin of the Yi Dynasty, inventor of the first ironclad ship (the predecessor of modern armored battleship (Kobukson: The Turtle Boat) in 1592, which is said to be the predecessor of the present day submarine. The reason this form 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.

10th Kwang Gae (광개) 39 movements
Kwang Gae (or Gwang-gae) is named after the famous Kwang Gae Toh Wang, the 19th king of the Koguryo Dynasty, conquistador of the Korean peninsula, including parts of Manchuria. The diagram of the form represents the expansion and recovery of lost territory. The diagram represents the expansion and the re-conquest of lost
territories.
The form is composed of 39 movements, for the 39 years of the reign of the king.

11th Po Eun (포은) 36 movements

Po Eun is the pseudonym of the famous poet Chong Mong Chu (1400 AD). Po Eun is considered a pioneer in the field of physics who also was a distinguished scholar of neo-Confucianism during the Koryo dynasty.
The form is composed of 36 movements. His poem "I would not serve a second master though I might be crucified a hundred times" is known to every Korean. The diagram, which is simply a straight line, represents his unerring loyalty to the king and his country.

12th Ge Baek (계백) 44 movements

The Ge Baek (or Gye-baek) form has 44 Movements. Gae Baek is named after Gye Baek, a great army general in the Baekje Dynasty (660 AD). His army opposed a tremendous resistance against the forces of Silla and Dang kingdoms, but was finally defeated and killed. He is a symbol of the indomitable spirit.
The diagram represents his severe and strict military discipline.
13th Yoo Sin (유신) 68 movements

Yoo Sin (or Yu-sin) is named after General Kim Yu-Sin, a commanding general during the Silla Dynasty who played an important role in the merger of Koguryo and Baekje by Silla. The 68 movements refer to the last two figures of 668 AD the year the three kingdoms were unified. The ready posture signifies a sword drawn to the right rather than the left side, symbolizing Yoo Sin's mistake of following his king's orders to fight with foreign forces (Tang Dynasty of China) against his own people (Koguryo and Baek-je). (Yoo Sin is the form 17th in the ITF system).

14th Choong Jang (충장) 52 movements

Choong Jang (or Chung-jang) is the pseudonym given to great General Kim Duk Ryang who lived during the Yi Dynasty, 14th century. This form ends with a left hand attack to symbolize the tragedy of his death at 27 in prison (he was imprisoned because of false accusations) before he was able to reach full maturity.

The form is composed of 52 movements.

15th Ul Ji (을지) 42 movements

Ul Ji (or Eul-ji) is named after General Eulji Mundeok who lived in the Koguryo dynasty (7th century). Hi successfully defended Koguryo against a Sui invasion force of over one million soldiers led by Yang Je in 612 A.D. By employing hit and run guerilla tactics, he was able to destroy the majority
of the force. The diagram of the form represents his surname.

The 42 movements represent the author’s age when he designed the form. (Ul Ji is the form 20 in the ITF system).

16th Sam Il (삼일) 33 movements

Sam Il (or Sa-mil) commemorates the historic March 1st Movement. This is the historical date on which started the biggest nation-wide Korean independence movement against the imperial Japan in 1919.

The 33 movements of the form stand for the 33 patriots who planned the launch of the independence movement.

17th Ko Dang (고당) 39 movements

Ko Dang (or Go-dang) was one of the original 24 forms created by General Choi. In the early 1980s, however, Kodang was removed from the official syllabus by General Choi and replaced by a new form which he named Juche.

Ko Dang was the pseudonym of the a famous Korean patriot and freedom fighter Cho Man Sik, who dedicated his life to the independence movement and education in Korea, and when Choi began to spread his art throughout the world, and to North Korea in particular, he removed this form so as not to offend anyone. Although no longer part of official ITF Taekwondo, Ko Dang is still included in the syllabus of many Taekwondo organizations.
It consists of a sequence of 39 individual techniques.
Although some sources lead to the deduction that Kodang is
exactly the same form as Juche, they are in fact two
completely different forms. The 39 movements of the form
represent the number of his detention, while the geographic
location of his birthplace.

18th Choi Yong (최영) 45 movements
Choi Yong (or Choe-yeong) is named after General Choe Yong,
Chancellor and Commander-in Chief of the armed forces
during the 14th century, Koryo Dynasty. Choi Yong was
greatly respected for his loyalty, patriotism, and humility
although he was executed through false accusations by one
of his subordinate commanders headed by General Yi Seong-
Gye, who later became the first king of the Joseon Dynasty.
The form is composed of 45 movements.

19th Se Jong (세종) 24 movements
This form is named after Se Jong who was the 4th King of
the Yi Dynasty (1443rd AD). He was known for his many
great achievements in domestic and foreign affairs,
diplomacy, scientific advancements, defense matters and
culture. His most remarkable achievement was his invention
of "Hangeul", the Korean Alphabet.
The 24 movements of this form represent the 24 letters of
the "Hangeul". The diagram symbolizes the character for
"king". (Se Jong is the form 23 in the ITF system).
20th Eui Am (의암) 45 movements

Eui Am (Ui-am) is the pseudonym of Son Byong Hi, leader of the Korean independence movement on March 1, 1919. The 45 movements refer to his age when he changed the name of his religion from Dong Hak (oriental learning) to Chondogyo (Heavenly Way Religion) in 1905.

The diagram represents his indomitable spirit, displayed while dedicating himself to the prosperity of his nation. (Eui Am is the form 13 in the ITF system).

21th Yon Gae (연개) 49 movements

Yon Gae (or Yeon-gae) is named after the famous general Yon Gae Somoon during the Koguryo Dynasty. He defended Koguryo from the aggression of the Tang Dynasty by destroying nearly 300,000 of their troops at Ansi Sung.

The form is composed of 49 movements. (Yon Gae is the form 19 in the ITF system).

22th Moon Moo (문무) 61 movements.

Moon Moo (or Mun-mu) honors King Munmu, the 30th king of the Silla Dynasty, who completed the unification of the three kingdoms (Koguryo, Baek-je and Silla). His body was buried near Dae Wang Am (Great King’s Rock). According to his will, the body was placed in the sea "Where my soul shall forever defend my land against the Japanese". (Moon Moo is the form 21 in the ITF system).

The 61 movements in this form symbolize the last two figures of 661 AD when Munmu came to the throne.
23th So San (서산) 72 movements.

So San (or Seo-san) is the pseudonym of the great monk Choi Hyong Ung during the Joseon Dynasty. The 72 movements refer to his age when he organized a corps of monk soldiers with the assistance of his pupil Sa Myung Dang. The monk soldiers helped repulse the Japanese pirates who overran most of the Korean peninsula in 1592. (So San is the form 22 in the ITF system).

Seo-San is the longest of all Taekwondo forms.

24th Tong Il (통일) 56 movements

Tong Il stands for the desire of the reunification of the divided Koreas since 1945 which is the ultimate goal of all Koreans. Korea used to be one country, but was divided into North and South Korea in 1945 by the ideological conflict between the USSR and the USA after World War II. Yon Mu Sun, the diagram of this form symbolizes the North and South becoming one.

The form is composed of 56 movements. It was the will of the form founder General Choi Hong Hi (+ 2002) does not appear publicly until North and South Korea are reunited (Tong Il is also the form 24 in the ITF system).
Appendix B

Curricular Breaking Combination per Kup.

CHON JI COMBINATION: 9th Kup

Start from right side back fighting position:

1. Jump to switch left side front stance, execute a right hand down block.
2. Jump to switch right side back stance, execute a left hand middle block.
3. Open to a front stance and execute a right hand trusting punch.
4. Execute a right leg Yup Chagi (side thrusting kick) forward to break!

DAN GUN COMBINATION: 8th Kup

Start from right side back fighting position:

1. Turn around 180° clockwise to left side back stance; executing a double knife hand block.
2. Jump to switch right side back stance executing a high/middle block.
3. Execute a left Sudo (knife hand).
4. Execute a right leg Pandae Tollyo Chagi (180° clockwise spinning heel kick) to break!

DO SAN COMBINATION: 7th Kup

Start from right side back fighting position:

1. Execute a left hand outside middle block.
2. Execute a right trusting punch.
3. Execute an outside double middle block.
4. Execute a left hand Sudo.
5. Turn around 180° clockwise to left side back stance; executing a right hand Sudo.
6. Execute a right hand Yok Sudo.
7. Execute a step in left hand Sudo.
8. Execute a right leg Pandae Tollyo Chagi (180° clockwise spinning heel kick) to break!

**WON HYO COMBINATION: 6th Kup**

Start from right side back fighting position:

1. Execute a middle/high block.
2. Execute a cross body right hand sudo, pulling left hand across the right shoulder.
3. Execute a left hand lunge punch.
4. Open to a front stance and execute a circular down to middle block.
5. Switch to right back stance and execute a left hand sudo.
6. Turn around 180° clockwise to a left side back stance; executing a right hand sudo.
7. Execute a right hand Yok Sudo.
8. Execute a step in left hand Sudo.
9. Execute a right leg Pandae Tollyo Chagi (180° clockwise spinning heel kick) to break!

**YUL GOK COMBINATION: 5th Kup**

Start from right side back fighting position:

1. Open to a front stance (right side back) and execute a left hand Sudo block.
2. Execute a right hand Sudo block.
3. Execute a left hand lunge punch.
4. Step right leg forward to a side horse stance and executing a right elbow attack.
5. Turn around 180° clockwise to a right side front stance; executing a reinforced block.

6. Step forward executing a Timyo Ap Chagi (jumping front kick) to break!

**NAERYO CHAGI COMBINATION: 4th Kup**

Start from right side back fighting position:
1. Step right leg forward executing a Timyo Ap Chagi (jumping front kick).
2. Turn around right side fighting position.
3. Execute a right leg Naeryo Chagi (Axe kick) to break!

**TOLYO CHAGI: 3rd Kup**

Start from right side back fighting position:
1. Execute a right leg Tollyo chagi.
2. Perform a 360° Turn on the left leg.
3. Execute a right leg Tollyo Chagi

**180° TWIMYO PANDAE TOLYO CHAGI COMBINATION: 2nd Kup**

Start from right side back fighting position:
1. Execute a Tollyo chagi with right leg.
2. Assuming a left side back Tippol chagi.
3. Execute a Twimyo Tollyo Chagi 360° (again with the right foot), and land only on the left foot.
4. Continue spinning on the left foot performing a knife hand with the left hand
5. Continue spinning and execute another knife hand now with the right hand
6. Finally jump 180° breaking the board with a Twimyo Pandae Tollyo Chagi completed with the left foot.

**540° TWIMYO PANDAE TOLYO-CHAGI: 1rst Kup**

Start from right side back fighting position:
1. Execute a Tollyo chagi with right leg.
2. Assuming a left side back Tippol chagi.

3. Execute a Twimyo Tollyo Chagi 360° (again with the right foot), and land only on the left foot.

4. Continue spinning on the left foot performing a knife hand with the left hand

5. Continue spinning and execute another knife hand now with the right hand

6. Finally jump 540° breaking the board with a Twimyo Pandae Tollyo Chagi completed with the left foot.
Appendix C
Curricular Self-defense techniques per Kup.

1. **Requirement for 9th Kup**: Two hand lock to the neck (strangling).
   a. Attacked from the front:
      i. Raise both arms straight upward.
      ii. Turn your body 90° to the right side keeping the center of gravity in the same spot.
      iii. Strike with the closest hand using knifehand (sudo) to the attacker’s neck.
      iv. Execute the technique for the left side.
   b. Attacked from the back:
      i. Raise both arms straight upward.
      ii. Turn your body 270° to the right side keeping the center of gravity in the same spot.
      iii. Strike with the closest hand using knifehand (sudo) to the attacker’s neck.
      iv. Execute the technique for the left side.

2. **Requirement for 8th Kup**: Two hand lock to the neck (strangling) from the side.
   a. Push the attacker’s chin back/upward using your palm heel.
   b. With a circular movement outward and across the attacker’s arm execute an arm lock at the elbow level while circling upward.
   c. Strike with the closest hand using knifehand (sudo) to the attacker’s neck.
   d. Execute the technique for the left side.

3. **Requirement for 7th Kup**: Single hand grip to the shoulder.
   a. Raise the right hand in sudo position to the attacker wrist.
   b. Use an inward/downward left ridge hand (yoksudo) to the attacker’s inner elbow.
c. Push your right hand up/inward and the left hand downward in a circular motion making an A-shaped elbow lock.

d. Bring your left foot behind the right foot in an X-stance executing a circular movement while bringing the opponent down to the floor.

e. Control the fallen opponent with your knee to the floor while executing a hand strike to the face.

f. Execute the technique for the left side.

4. **Requirement for 6\textsuperscript{th} Kup:** Reinforced neck lock from the side.
   a. Step into with the outer leg and perform a single hand strike to the groin
   b. Quickly grab the ridge of hand in the locking arm and pulled it outward at the same time place the other hand against the attacker chin pressing outward in the opposite direction.
   c. Spins outward at the same time that your push your arm outside forcing the attacker to lose the balance and fall.
   d. Still controlling the attacking hand and press the attacker body with the nee to the floor. Finish it with a hand strike to the face.
   e. Execute the technique for the left side.

5. **Requirement for 5\textsuperscript{th} Kup:** Head lock by the hair
   a. Attacking from the front.
      i. With both hands secure the attacking hand pressing it against your head
      ii. Quickly lower your body and move rapidly your head forward while pulling the attacker backward.
      iii. Execute the technique for the other hand attack.
      iv. With both hands secure the attacking hand pressing it against your head
      v. Quickly lower your body and move rapidly your head forward while pull the attacker backward.
      vi. Execute the technique for the other hand attack.
b. Attacking from the back.
   i. With both hands secure the attacking wrist pressing it against your head
   ii. Step forward and turn back while pulling the attacker backward and executing an outside wrist lock with two hands.
   iii. Perform a high section Tollyo chagi to the attacker.
   iv. Execute the technique for the other hand attack.

6. Requirement for 4th Kup: Same side hand lock.
   a. Tap and grab the attacker hand with the free hand
   b. Keeping the elbow close to your body, execute a circular upraising motion with the lock hand grabbing the wrist of the attacking arm, then press it downward.
   c. Execute the technique for the other hand attack.

7. Requirement for 3rd Kup: Cross side hand lock.
   a. Step into with the free side foot
   b. Perform a descending Sudo strike to the wrist of the attacking hand; at the same time pull back the locked hand setting it free.
   c. Counter attack with that hand using a palm up Sudo strike (chop) to the opponent’s neck.
   d. Execute the technique for the other hand attack.

8. Requirement for 2nd and 1st Kup: All the previous in a non-stop sequence.