

DEGREE EXAMINATION

CANDIDATE PREPARATION PACK

MCGOWANS BLACKBELT ACADEMY

Version 1.2
October 2023

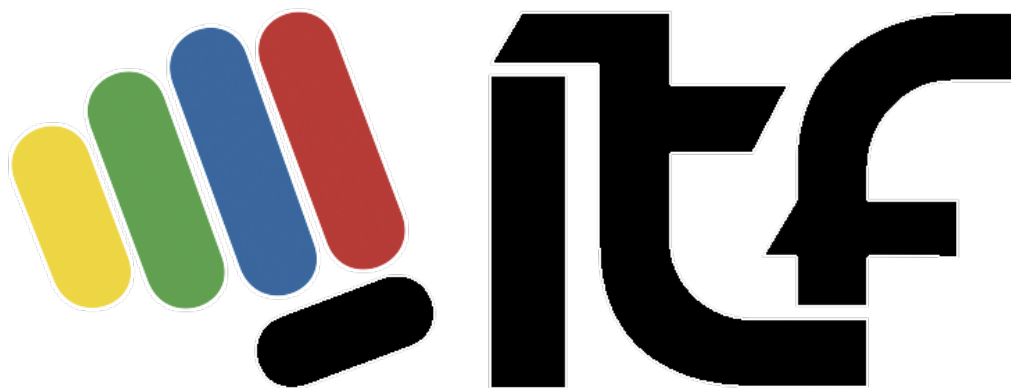


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INTRODUCTION

The purpose of this pack is to support Black Belt and higher Degree Candidates in their preparation for examination.

Red belts will also receive this pack as preparation for Black Belt should be well under way by this grade.

This should be used to support study and practice both inside the Dojang and at home in the period of 6-12 months out from grading.

Print this pack and put it in a ring binder or spine bar. You should bring this pack with you to classes.

PREPARATION

It is important that you take responsibility for your preparation. We are here with you to support and to guide, however it is your grading, and you should own your journey.

In this pack you will find resources to help with many aspects of study and practice, but you shouldn't limit yourself to what is in this pack

“Pain is the best instructor, but no one wants to go to his class” General Choi Hong Hi

The path to Black Belt is not an easy one, nor should it be. Whatever level you have been training to until now, you must look at how you increase the intensity of your work in the lead up to grading. Invest the time physically and mentally to make sure you are ready to succeed.

A great deal of responsibility comes with promotion to Black Belt and higher degrees. Those seeking promotion to Black Belt should also be 'giving back' to the art of Tae Kwon-Do. There are many ways to do this from assisting in the teaching of junior grades, assisting at gradings, coaching, umpiring, through teaching junior grades and contributing to the development of the Art and your School in other ways.

WHAT'S IN THIS PACK

Section 1 - Candidate timeline & pre-exam requirements

This contains information on everything that needs to be completed, prior to the examination including your pre-grading(s), thesis, and fitness tests for different grading categories.

Section 2 – The day of the examination

An overview of the structure of the examination day, what you need to wear and what you need to bring. (Read this – then read it AGAIN!)

Section 3 – Key Theory

There will be a written/verbal theory test prior to your grading this section contains the most important areas for study.

Section 4 – Techniques, Kicking & Patterns

A guide to practicing techniques, examples of kicking drills that will be examined and important notes on the patterns.

Section 5 – Kicking

Example kicking drills you will be asked to perform at the grading

Section 6 – Sparring & Ho Sin Sul

A guide to step sparring, free sparring against one or more opponents and Ho Sin Sul in a variety of applications.

Section 7 – Destruction & Aerial Breaking

A guide to the destruction & aerial techniques that you need to prepare.

Section 8 – Application Forms & Training Plans

Your application forms for pre-test and degree examinations and training plans which must be submitted alongside any application

Section 9 – Feedback and Development

This section should be used to log any feedback on patterns, terminology or any other area and log when you have made the relevant improvements. You should also add any pre-test feedback to this section.

SECTION 1 – TIMELINE & PRE-EXAM REQUIREMENTS

This section sets out all elements that must be completed prior to grading

MINIMUM TIMELINES

All these timelines are the minimum time set out by General Choi in the Encyclopaedia. They are a minimum and require a very high level of training. Most candidates will take longer between grades and typical ranges are indicated below.

We have set out minimum ages – **these are guidelines**, the maturity & attitude of the student will always be considered in our decision around readiness for grading:

- *2nd Kup to 1st Kup – minimum 6 months (typically 9-18 months). The **minimum** age for promotion to 1st Kup is 12 years old and S2.*
- *1st Kup to 1st Degree – minimum 6 months (typically 12-24 months). The **minimum** age for 1st Degree is 13 and in 3rd Year at High School.*

Here are some examples of the general commitment needed in relation to the timelines. This is in addition to the requirements for grading set out in this pack:

Minimum timeline: to hit a minimum timeline, a student would need to be technically proficient and training 4 times per week as well as studying & practicing at home, as well as giving back to junior students through assisting in classes.

Shorter end of typical timeline: a student would be technically proficient, training more than twice per week as well as practicing & studying at home and giving back through assisting in classes.

Longer end of the typical timeline: training twice per week and attending additional technical sessions (sabum sessions). Please note for black belt prep we would still be asking a concerted effort where they increase their training frequency in the 4-6 months prior to their grading.

Whilst students' train within groups and often progress through the ranks in 'cohorts', please remember that each student's journey is individual and based on how they maximise their own potential. We do not benchmark students against each other, and we ask that students focus on their own progress. There will be times where students will move through grades at different speeds based on technical proficiency, attitude, maturity, and commitment to training.

There is no race to black belt, we want you to be the best black belt you can be.

DEGREE TIMELINES

The minimum timeline from 1st Degree to 2nd Degree is 18 months based on the Encyclopaedia. Most candidates will be at least 2 years. The **minimum** age for 2nd Degree at our academy is 15 but most candidates will typically be older than this.

Beyond 2nd degree the minimum time between grades is the number of years corresponding to the degree held i.e. 2 years from 2nd to 3rd, 3 years from 3rd to 4th etc. For progress to higher degree grades many factors are considered and there are certain requirements such as attendance at International Instructor Courses.

APPLICATION FORMS

Application forms should be submitted 2 months prior to pre-test and 4 months prior to Black Belt exam. These can be found at the back of this pack and will be available online.

Pre-test and full grading to 1st Kup application forms are also available in this pack.

PRE-TESTS

Students will sit at least one pre-test between 2nd & 1st Kup and prior to Black Belt & higher degree examinations.

Like the grading, these pre-tests are pass/fail. There are three outcomes, and these are listed below. Candidates will receive written feedback with areas that need addressed. Candidates should seek further clarification if they are unsure about any feedback or requirements that are set out.

- *Red level (re-sit) candidates will need to re-sit their pre-test before progressing to grading. This will be done at the next Degree grading event. In extreme circumstances, and at the discretion of the Instructor/examiner a re-sit may take place at an Academy Colour belt grading.*
- *Amber pass - there are either technical areas from the grading that require significant improvement AND/OR that the level of training needs to increase to be 'on track' for grading.*
- *A Green pass indicates that they are 'on track' but must continue a high level of training and work on any areas identified for improvement.*

Students should not be disheartened if they do not achieve the outcome they hoped for at pre-test, instead we ask you to relish the challenge and understand that making these improvements will only make you a better martial artist and black belt.

ADDITIONAL CHECK POINTS & CONTINUOUS ASSESSMENT

In addition to the pre-tests candidates may be asked to attend other sessions or gradings where a specific area may be assessed if it wasn't covered at pre-test or if instructors feel that this will benefit a candidate's preparation.

Continuous assessment will also take place in class and candidates must be proactive in seeking feedback from instructors.

GIVING BACK TO YOUR ART AND YOUR SCHOOL

All candidates receive a lot of support from their wider school on their path to Black Belt. Junior grades, peers and Seniors within the school have all helped and contributed to your progress alongside your Instructors. It is therefore important that true Black Belts understand the importance of doing the same for others. This contributes to the development of the Art of Taekwon-Do and your school.

These are the ways in which you can develop this part of your preparation:

- *Assisting in class – some of our younger candidates may already do this through leadership team. This is an excellent way in which to develop your own knowledge. For any Junior Black Belt candidate who is not part of leadership team you are expected to assist in at least 10 Moosa/Junior classes in the lead up to your grading.*
- *Assisting at gradings – calling time, saying the Oath, demonstrating and other grading activities help to develop your own knowledge and confidence for your Black Belt examination.*
- *Assisting at events – such as our in-house competition, helping younger competitors with kit and assisting with umpiring duties helps to build your own confidence and builds your position as a senior grade within the Academy*

BLACK BELT ESSAY SUBMISSION

Submitting a short essay is a requirement for candidates grading to 1st – 3rd degree. For 4th degree a more in depth 'thesis' is required which includes an in-depth study of a specific area of Taekwon-Do.

Your Black Belt Essay should discuss your journey to Black Belt and answer one of the following questions:

1. *What does Taekwon-do mean to me?*
2. *In what ways does Taekwon-Do and studying martial arts contribute to my own development and the wider community?*
3. *What role does a Black Belt have both inside and outside of the Academy?*

The structure of your essay should be based on sections like this:

- *My journey in Taekwon-Do so far*
 - o *Why you started*
 - o *What challenges you have faced*
 - o *In what way other people (both in the Academy and outside) have helped your growth towards Black Belt*
- *Essay question selected from above*
- *Where you see your development in Taekwon-Do beyond your 1st degree*

THEORY / KNOWLEDGE TEST

This will either be carried out via a written or verbal exam. The written exam will include multiple choice, closed and open questions and will be based on the knowledge and theory up to and including your grade. This must be passed (including any re-sits required) 1 month before your examination date.

Any additional needs around this test should be discussed with instructors so that accommodations can be made

FITNESS TEST

Before your grading you will complete a separate fitness test – this is to ensure you are physically prepared for the demands of the grading. Fitness tests will vary based on whether the grading is a Standard or Executive (age 40+) grading. The standard fitness test will include (but is not limited to) the following:

- **Bleep test**
- **Calisthenics 100s** – *completing 100 reps for each of the selected exercises within the allotted time. The 100 reps can be completed in one set or broken into smaller sets:*
 - o *100 push ups*
 - o *100 sit ups*
 - o *100 squats*
 - o *100 burpees*
- **Sparring rounds** – *3 x 2 mins*
- **Conditioning circuit** *to be set by examiner/instructor*
- **Continuous Patterns** *performing all your patterns back-to-back*

REQUIREMENTS CHECKLIST

This check list is to help you track your progress towards Black Belt. Please note that these are the minimum requirements and must be completed prior to grading. As with all areas of your training you should look to maximise your potential and exceed the average standard.

MINIMUM REQUIREMENTS	DATE COMPLETED	INSTRUCTOR SIGNATURE
Pre-test application form		
Pre-test 1		
Pre-test 2 & 3 (if required)		
Black Belt exam application form		
Assisted in 10 classes		
Assisted at 2 gradings		
Assisted at 1 event		
Black Belt Essay		
All pre-test development areas fixed		
Theory / Knowledge Test		
Fitness test		
Additional requirements/checkpoints		

SECTION 2 – PREPARING FOR THE DAY OF EXAMINATION

Where possible all Black Belt pre-tests and exams will take place at the same event so you should have a good idea of what to expect.

However, this is one of the most important days of your Taekwon-Do journey. This section is to help you understand what to expect on the day of your pre-test or examination.

ARRIVAL & DRESS CODE

Candidates must arrive for in time for the candidate group photograph. This will take place 30 mins prior to the official start time of the grading or seminar. After the photograph this will give you time to change into Dobok and then warm up before the official start time.

Dress code on arrival for candidates is Navy Blue Suit, White Shirt and Navy-Blue Tie. Black or brown shoes should be worn but no heels to avoid damage to the mats.

Dress code for the grading is full white Dobok. Females should wear a white training top under their Dobok. We would advise everyone to bring a spare Dobok although this is not compulsory.

Black Belts who are not candidates at the event should also arrive in official dress and be there in time for the group photograph. They can bring a club tracksuit (no hoodies) to wear over their Dobok while watching the grading.

DRINKS & SNACKS

The grading is physically & mentally demanding, so it is important to maintain your hydration and energy levels. You should make sure to be in the habit of being well hydrated and consuming enough calories as part of your training. This is of extra importance in the days leading up to the grading.

On the day you must bring plenty of water and/or isotonic drinks. Fizzy juice or high caffeine energy drinks such as 'Monster' will not be permitted.

High energy snacks and a small lunch are permitted to eat between the seminar and grading. Bananas are a great example of a good energy boosting snack.

SECTION 3 – KEY THEORY

MEANING OF TAEKWON-DO

There are many ways to describe Taekwon-Do. It is a self-defence system, a traditional martial art, physical and mental training, progression through a grading and rank system. There is also a competitive sport aspect to Taekwon-Do.

There is a sentence in the encyclopaedia that most accurately encapsulates the core of our art and this should be learned by all students progressing towards Black Belt:

“Taekwon-Do is the scientific use of the body in the method of self-defence; a body that has gained the ultimate use of its facilities through intensive physical and mental training.”

BELT COLOURS

White: Signifies innocence, as that of the beginning student who has no previous knowledge of Taekwon-Do.

Yellow: Signifies the earth from which a plant sprouts and takes root as the foundation of Taekwon-Do is being laid.

Green: Signifies the plant's growth as Taekwon-Do skills begin to develop.

Blue: Signifies Heaven toward which the plant matures into a towering tree as training in Taekwon-Do progresses.

Red: Signifies danger, cautioning the student to exercise control, and warning the opponent to stay away.

Black: The opposite of white, therefore signifying a maturity and proficiency in Taekwon-Do. It also indicates the holder's imperviousness to darkness and fear.

TRAINING SECRETS

The training secrets are essentially the core elements of the successful application of techniques. You should be able to put these into your own words and for numbers 2, 4 and 5 understand how they apply to any chosen technique

- 1. To study the theory of power thoroughly.*
- 2. To understand the purpose and method of each movement clearly.*
- 3. To bring the movement of eyes, hands, feet, and breath into a single coordinated action.*
- 4. To choose the appropriate attacking tool for each vital spot.*
- 5. To become familiar with the correct angle and distance for attack and defence.*
- 6. Keep both arms and legs bent slightly while the movement is in motion.*
- 7. All movements must begin with a backward motion or in opposite direction with very few exceptions. However, once the movement is in motion it should not be stopped before reaching the target.*
- 8. To create a sine wave during the movement by utilizing the knee spring properly.*
- 9. To exhale briefly at the moment of each blow except in connecting motion.*

THEORY OF POWER (HIM UL WOLLI)

The first training secret is "To study the theory of power thoroughly" this means understanding how power or force is generated in the application of a technique.

Further, you must be able to show that you can generate power regardless of age, mass, or gender. It is the maximisation of power with your own body that is important. As instructors and examiners, we are looking to see maximum effort in each technique, hip twist applied, and a clear **jolt** in the body in the execution of the technique.

"The average person uses only 10 – 20 percent of his/her potential. Anyone, regardless of size, age, or sex who can condition themselves to use 100 percent of their potential can also perform the same destructive techniques." Taekwon-Do Encyclopaedia

Reaction Force (Bandong Ryok)

According to Newton's Law, every force has an equal and opposite force. When an automobile crashes into wall with the force of 2,000 lbs, the wall will return a force of 2,000lbs; or forcing the end of a seesaw down with a ton of weight will provide an upward force of the same weight; if your opponent is rushing towards you at high speed, by the slightest blow at his head, the force with which you strike his head would be that of his own onslaught plus that of your blow.

The two forces combined; his, which is large, and yours, which is small, are quite impressive. This, then, is the reaction force from the opponent. Another reaction force is your own. A punch with the right fist is aided by pulling back the left fist to the hip.

- *Ensure the reaction hand is applied with the same amount of effort as that of the action hand.*
- *Ensure both hands of the technique placed at the proper start position.*
- *Ensure both arms are moving at the same time.*
- *Ensure both limbs are relaxed and tensed at the appropriate moments.*
- *Ensure all backward motion is in line with the technique angle.*

Concentration (Jip Joong)

By applying the impact force onto the smallest target area, it will concentrate the force and therefore, increase its effect. For example, the force of water coming out of a water hose is greater if the orifice is smaller. Conversely, the weight of a man spread out on snowshoes makes hardly an imprint on the snow. The blows in Taekwon-Do are often concentrated onto the edge of the open palm or to the crook of the fingers.

In conclusion, concentration is done in two ways:

1. *To concentrate every muscle of the body, particularly the bigger muscles around the hip and abdomen (which theoretically are slower than the smaller muscles of other parts of the body) towards the appropriate tool to be used at the proper time.*
2. *To concentrate such mobilised muscles onto the opponent's vital spot.*

Equilibrium (Kin Hung)

Balance is of the utmost importance in any type of athletics. In Taekwon-Do, it deserves special consideration. By keeping the body always in equilibrium, that is, well balanced, a blow is more effective and deadly. Conversely, the unbalanced one is easily toppled. The stance should always be stable yet flexible, for both offensive and defensive movements.

Equilibrium is classified into both dynamic and static stability. They are so closely interrelated that the maximum force can only be produced when the static stability is maintained through dynamic stability.

To maintain good equilibrium, the centre of gravity of the stance must fall on a straight-line midway between both legs when the body weight is distributed equally on both legs or in the centre of the foot if it is necessary to concentrate the bulk of body weight on one foot. The centre of gravity can be adjusted according to body weight. Flexibility and knee spring are also important in maintaining balance for both a quick attack and instant recovery. One additional point, the rear foot should never be off the ground at the point of impact. This is not only necessary for good balance, but also to produce maximum power at the point of impact.

Breath Control (Hohup Jojul)

Controlled breathing does not only affect one's stamina and speed but can also condition a body to receive a blow and augment the power of a blow directed against an opponent. Through practice, breath stopped in the state of exhaling at the critical moment when a blow is landed against a pressure point on the body can prevent a loss of consciousness and stifle pain. A sharp exhaling of breath at the moment of impact and stopping the breath during the execution of the movement tense the abdomen to concentrate maximum effort on the delivery of the motion, while a slow inhaling helps the preparation of the next movement. An important rule to remember:

- *Never inhale while focusing a block or blow against an opponent. Not only will this impede movement, but it will also result in a loss of power.*
- *Students should also practice disguised breathing to conceal any outward signs of fatigue. An experienced fighter will certainly press an attack when they realize their opponent is on the point of exhaustion.*
- *One breath is required for one movement with:*
 - **Continuous Motion:** *One inhalation followed by controlled exhalations per movement e.g., in Dan Gun movements 13 & 14 would consist of one breath in two breaths out. Movements 6-12 in Po-Eun would be slightly more difficult a demonstration with one breath in and seven breaths out.*
 - **Connecting Motion:** *One breath in and one breath out as both techniques are executed.*

Mass (Zilyang)

Mathematically, the maximum kinetic energy or force is obtained from maximum body weight and speed, and it is all important that the bodyweight be increased during the execution of a blow. No doubt the large abdominal muscles are twisted to provide additional body momentum. Thus, the hip rotates in the same direction as that of the attacking or blocking tool when utilising half-facing or side-facing techniques. Another way of increasing body weight is the utilization of a springing action of the knee joint. This is achieved by slightly raising the hip at the beginning of the motion and lowering the hip at the moment of impact to drop the body weight into the motion. This type of action is the prime function of applying weight in front facing techniques.

Speed (Sokdo)

Speed is the most essential factor of force or power. Scientifically, force equals mass X acceleration ($F=MA$) or ($P=MV^2$).

According to the theory of kinetic energy, every object increases its weight as well as speed in a downward movement. This very principle is applied to this art of self-defence. For this reason, at the moment of impact, the position of the hand normally becomes lower than the shoulder and the foot lower than the hip while the body is in the air.

Reaction force, breath control, equilibrium, concentration, and relaxation of the muscles cannot be ignored. However, these are the factors that contribute to the speed and these factors together with flexible and rhythmic movements, must be well coordinated to produce the maximum power in Taekwon-Do.

SINE WAVE (HWALDUNG PHADO)

The Sine Wave concept in martial arts is fairly unique to ITF Taekwon-Do. However, the use of natural Sine Wave is seen in most dynamic movement where force is generated. Examples can be seen in most sporting & athletic basic movements from a jumping or leaping motion, an efficient punch or the striking of a tennis ball.

Developing your understanding and application of Sine Wave is to maximize the power in each technique by maximizing body mass and kinetic energy. Sine Wave permits greater control over body movements enabling smoother changes in direction and transition from one move to another. The body does not only move forward/backward but also simultaneously oscillates through the vertical plane. Most of the movements in the patterns have a shallow down/up/down motion – this should be natural relaxation and not over emphasised.

The smoothness of technique and the ability to be able to relax between movements is very important. This will contribute greatly to the power of the technique regardless of whether it is a high, middle, or low attack or defensive movement. Being relaxed is of utmost importance since this will maximise efficient generation and use of power. In addition, being relaxed will also contribute to accuracy of your technique.

Sine wave will have more impact on some techniques and less on others but overall, it contributes greatly to the student's relaxation, breathing, effective backward motion, mobilisation of mass and utilisation of the leg muscles.

The use of the knee spring is an integral part of utilising this technique, allowing the body to relax, dropping the height slightly, move up, and then drop down again at the end of the technique concentrating the mass forward and down. Remember especially in an attack in Gunnun Sogi for example the objective is to create forward momentum and force.

The first downward motion should not be exaggerated too much, and students must focus on the knee bending and not bending the neck or body. The second downward motion should be done quickly to maximize power.

MOTIONS

Fast Motion (Balli)

Two techniques in quick succession where the second technique is performed with no initial drop in body height, but a raise and drop. Therefore, it has reduced sine wave. There is a sharp breath for each technique.

Fast motion can be described as the application of using two techniques against an opponent in fast succession whether it is attacking or defensive or a combination of both. Fast motion is most associated with attacking techniques e.g. punches, but there are other combinations of techniques that use fast motion movement.

For the second technique to arrive quickly the sine wave for the second technique is reduced, so instead of a relaxation, raising then drop the body is just raised and dropped with no relaxation.

The timing difference is a split-second pause between the end of one movement and the start of the next. This time interval is smaller than with normal speed. You should breathe normally and have one breath control for each technique.

Continuous Motion (Iojin Tongjak)

Two or more techniques linked by breath. Where there are only 2 techniques in continuous motion, each technique has a full sine wave.

Continuous motion can be described as the linking of two, to as many as seven attack and/or defence techniques. In general, continuous motion is for aesthetic purposes. Continuous motion implies that there is no stopping of the sine wave motion during the sequence, but this is not the case where there are only two techniques. Where continuous motion is applied to two techniques (Dan-Gun and Gae-Beck for example) the techniques must be completed with full sine wave applied. Only the breath will be continuous. The two exceptions to this are in Po-Eun and Yoo-Sin (7 and 4 moves respectively)

The sequence normally starts with a blocking technique first to allow an instant response to the attack by either blocking the next technique or issuing your own counter.

The breathing characteristic is different to that of single or fast motion. Although there is still one breath control for each technique as usual, the difference is that there is only one inhalation. With continuous motion, the student must employ strict breath regulation to have enough breath exhalation to complete the sequence.

Connecting Motion (Yon Gyo Tongjak)

Connecting motion can be described as the method of connecting two techniques defence and attack, where the function of the first technique, usually a block, is to "set-up" the opponent for an immediate attack.

The main differences between this and continuous motion is that there are only ever two techniques connected, there is no pause between techniques and there is only one breath control for all.

In respect of sine wave motion, there is only ONE Sine wave and ONE breath control. The block is applied when the body mass is at its highest and the body drops into the attack technique in order to maximize power. One further point is that connecting motion is always with two movements using opposite arms.

Slow Motion (Chonchonhi)

The purpose of slow motion is to demonstrate the technique synchronization of hands, feet, eyes, and breath.

The Sine wave is performed as usual depending on whether the slow technique is part of a stationary, stepping or stance shifting movement. The movement is performed slowly with slow breathing. This is used to emphasise an important movement and to check balance and control. It also aids muscle development.

SECTION 4 – PATTERNS, TECHNIQUES

INTERPRETATIONS OF PATTERNS 9TH – 1ST KUP

Chon-ji 19 Means literally "the Heaven the Earth". It is, 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 consists of two similar parts; one to represent the Heaven and the other the Earth.

Dan-gun 21 Is named after the holy Dan-Gun, the legendary founder of Korea in the year of 2333 B.C.

Do-san 24 Is the pseudonym of the patriot Ahn Chang-Ho (1876-1938). The 24 movements represent his entire life, which he devoted to furthering the education of Korea and its independence movement.

Won-hyo 28 Was the noted monk who introduced Buddhism to the Silla Dynasty in the year of 686 A.D.

Yul-gok 38 Is the pseudonym of a great philosopher and scholar Yi I (1536-1584) nicknamed the "Confucius of Korea". The 38 movements of this patterns refer to his birthplace on 38' latitude and the diagram represents "scholar".

Joong-gun 32 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 at Lui-Shung prison (1910).

Toi-gye 37 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 the 37° latitude, the diagram represents "scholar".

Hwa-rang 29 Is named after the Hwa-Rang youth group which originated in the Silla Dynasty in the early 7th century. The 29 movements refer to the 29th Infantry Division, where Taekwon-Do developed into maturity.

Choong-moo 30 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. 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.

Total moves in colour belt patterns 258

INTERPRETATIONS OF PATTERNS 1ST – 3RD DEGREE

Kwang-gae 39 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.

Po-eun 36 Is the pseudonym of a loyal subject Chong Mong-Chu (1400) who was a famous poet and who's 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 the king and country towards the end of the Koryo Dynasty.

Ge-baek 44 Is named after Ge-Baek, a great general in the Baek Je Dynasty (660 A.D.). The diagram represents his severe and strict military discipline.

Eui-am 45 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 Dong Hak (Oriental Culture) to Chondo Kyo (Heavenly Way Religion) in 1905. The diagram represents his indomitable spirit, displayed while dedicating himself to the prosperity of his nation.

Choong-jang 52 Is the pseudonym given to General Kim Duk Ryang who lived during the Lee Dynasty, 14th century. This pattern ends with a left- hand attack to symbolize the tragedy of his death at 27 in prison before he was able to reach full maturity.

Juche 45 Is a philosophical idea that man is the master of everything and decides everything, in other words, the idea that man is the master of the world and his own destiny. It is said that this idea was rooted in Baekdu Mountain which symbolizes the spirit of the Korean people. The diagram represents Baekdu Mountain.

Sam-il 33 Denotes the historical date of the independence movement of Korea which began throughout the country on March 1, 1919. The 33 movements in the pattern stand for the 33 patriots who planned the movement.

Yoo-sin 68 Is named after General Kim Yoo Sin, a commanding general during the Silla Dynasty. The 68 movements refer to the last two figures of 668 A. D., the year Korea was united. The ready posture signifies a sword drawn on the right rather than left side, symbolizing Yoo Sin's mistake of following his king's orders to fight with foreign forces against his own nation.

Choi-yong 46 Is named after General Choi Yong, Premier 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. He was executed by his subordinate commanders headed by General Yi Sung Gae, who later become the first king of the Lee Dynasty.

Total moves in 1st – 3rd Degree Pattern 408

INTERPRETATIONS OF PATTERNS 4TH – 6TH DEGREE

Yon-gae 49 Is named after a famous general during the Koguryo Dynasty, Yon Gae Somoon. The 49 movements refer to the last two figures of 649 A.D., the Year he forced the Tang Dynasty to quit Korea after destroying nearly 300,000 of their troops at Ansi Sung.

Ul-ji 42 Is named after general Ul-Ji Moon Dok who successfully defended Korea against a Tang's invasion force of nearly one million soldiers led by Yang Je in 612 A.D., Ul-Ji employing hit and run guerrilla tactics, was able to decimate a large percentage of the force. The diagram represents his surname. The 42 movements represent the author's age when he designed the pattern.

Moon-moo 61 Honours the 30th king of the Silla Dynasty. 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." It is said that the Sok Gul Am (Stone Cave) was built to guard his tomb. The Sok Gul Am is a fine example of the culture of the Silla Dynasty. The 61 movements in this pattern symbolize the last two figures of 661 A.D. when Moon Moo came to the throne.




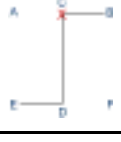




So-san 72 Is the pseudonym of the great monk Choi Hyong Ung (1520 – 1604) during the Lee Dynasty. The 72 movements refer to his age when he organized a corps of monk soldiers with the assistance of his pupil Sa Myung Dang. The monk soldiers helped repulse the Japanese pirates who overran most of the Korean peninsula in 1592.

Se-jong 24 Is named after the greatest Korean king, Se-Jong, who invented the Korean alphabet in 1443, and was also a noted meteorologist. The diagram represents the king, while the 24 movements refer to the 24 letters of the Korean alphabet.

Tong-il 56 Denotes the resolution of the unification of Korea which has been divided since 1945. The diagram symbolizes the homogenous race.

Total moves in 4th – 6th Degree 304

REFERENCE TABLE: PATTERN DIAGRAM

Pattern Diagram	Associated Pattern
	Chon-ji; Sam-il; Choi-yong; Yon-gae; Moon-moo; So San
	Dan-gun; Won-hyo; Joong-gun; Hwa-rang; Choong-moo, Yoo-sin (with 45° step out at D)
	Po-eun (horizontal); Ge-baek; Eui-am; Tong-il
	Do-san; Ul-ji (reversed)
	Yul-gok; Toi-gye; Kwang-gae (no 45° step out)
	Choong-jang
	Juche
	Se-jong

REFERNCE TABLE: PATTERN READY POSITION

Ready Position	Associated Pattern
Narani Chunbi Sogi	Chon-ji, Dan-gun, Do-san, Yul-gok, Choong-moo, Ge-baek, Moon moo
Moa Sogi A	Won-hyo, Choong-jang, So-san
Moa Sogi B	Joong-gun, Toi-gye, Se-jong
Moa Sogi C	Hwa-rang, Sam-il, Choi-yong
Moa Sogi D	Eui-am
Narani So Hanulson	Kwang-gae, Po-eun
Narani So Sang Yop Palkup	Juche
Moosa Sogi A	Yong-gae
Moosa Sogi B	Yoo-sin
Narani So Kyocha Son Dung	Ul-ji
Narani So Pogaen Sondung	Tong-il

REFERNCE TABLE: PATTERN READY POSITION

Left Leg Return	Right Leg Return
Chon-ji	Do-san
Dan-gun	Won-hyo
Yul-Gok	Toi-gye
Joon-gun	Hwa-rang
Choong-moo	Ge-baek
Kwang-gae	Eui-am
Po-eun	Juche
Choong-jang	Yoo-sin
Sam-il	Choi-yong
Ul-ji	Yon-gae
Se-jong	Moon-moo
	So-san
	Tong-il

Memory tip: for all colour belt patterns except for Choong-Moo the last foot that moves is the one that returns to ready posture.

REFERENCE TABLE: AP CHAGI POSITION/HEIGHT

Technique	Do-San	Won Hyo	Yul Gok	Joon Gun	Toi Gye	Choong Moo
Low front snap kick		20, 23	8, 12			
Middle front snap kick	13 & 17				9	
Low side-front snap kick				2 & 5	23, 26	
Upward kick with knee					21	12
	Kwang Gae	Ge Baek	Choong Jang	Sam Il	Yoo Sin	Choi Yong
Low front snap kick			9, 27	32	23, 28	
Middle front snap kick	33, 37		43, 45			24, 27
Low side-front snap kick		13				
Low front snap kick with knee			19			
	Yon Gae	Ul-Ji	Moon Moo	So-San	Se-Jong	Tong-Il
Low front snap kick				38, 46		
Middle front snap kick		22	26, 35			
Middle Side Front Kick		30				
Flying High Kick		27				
Flying Front Snap Kick				28		

REFERENCE TABLE: YOP CHAGI HAND POSITION

This table shows the hand position for the corresponding side kick. For colour belt patterns, the hand should form a punch at the same time as a kick with the exception of the side kick in Hwa Rang

Kicking Hand Position	Won Hyo	Yul-Gok	Joong Gun	Hwa Rang	Choong Moo	Kwang Gae
High Punch	8, 26	23, 26	22, 25		7, 25, 26	
Pulling Hands				12		
Specialist Position						14, 18
	Ge-Baek	Eui-Am	Choong Jang	Juche	Sam Il	Yoo Sin
High Punch						
Pulling Hands	16	11, 24	23	H7, H19		
Specialist Position				5, 17		
Knife hand Guarding Block					18	
Forearm Guarding Block					23	56, 59
Kicking Hand Position	Choi Yong	Yon Gae	Ul-Ji	Moon Moo	So-San	Se-Jong
High Punch				H2, H3, H11, H12		3
Pulling Hands	14, 19	H28 & H35				
Knife hand Guarding Block						
Forearm Guarding Block	35, 42				H63, H69	
Specialist Position			12		10, 14	
Kicking Hand Position	Tong-Il					
Forearm Guarding Block	H54					

REFERNCE TABLE: SHIFTING, SLIDING & PULLING

The terms of shifting and sliding appear many times throughout the 24 patterns. To clarify:

Shifting: Is moving the stance the distance of 5 cms. The shifting movement must be done instantly after the preceding movement.

Sliding: Is moving the stance the distance of one (1) shoulder width

Pulling: Is the term used when a longer stance is pulled to form a shorter stance with the most common walking to L. There are different methods of applying body motion when forming into the shorter stance. When the target is to the rear the stance shift is done fast with no sine wave. When the target is to the front then the body weight is dropped into the L-Stance.

Body Motion	Hwa – Rang	Choong - Moo	Kwang Gae	Eui-Am	Choong Jang	Juche
Shifting			25, 29	31, 36		
Sliding	6, 25		5 & 7		21	27, 29, 33, 35, 39
Pulling (Target Front / Rear)	F21	R21				
Body Motion	Sam-Il	Yoo-Sin	Choi Yong	Yon Gae	UI-Ji	Moon Moo
Shifting				5, 16, 40		45, 48
Sliding		2,3	29, 46	1, 3, 12, 14, 47, 49	33	25, 28, 34, 37
Pulling (Target Front / Rear)	R8	64		7, 18		
Body Motion	So-San	Tong-Il				
Shifting	31, 33, 61, 67					
Sliding	1, 3, 23, 25, 50,55	29, 33, 42, 44				
Pulling (Target Front / Rear)	F54, F59					

REFERENCE TABLE: DUAL PATTERN MOVEMENTS

This table details the list of pattern movements, which although two separate movements, are listed as one move in the pattern. This is why some patterns have more techniques than the total number stated

Pattern	No.	Technique
<i>Do-san</i>	7	releasing movement & walking stance back fist strike
<i>Hwa-rang</i>	12	middle side piercing kick & L-stance knife hand strike
	19	high turning kick & L Stance knife hand guarding block
<i>Choong-moo</i>	9	flying side piercing kick & L-stance Knife hand guarding block
	24	sitting stance middle front block & high backfist side strike
<i>Choong-jang</i>	25	walking stance high front block & high backfist side strike
<i>Juche</i>	5, 17	middle side kick & high reverse hooking kick
	7, 19	<i>middle hooking kick & high side piercing kick</i>
	25	<i>pick-shape kick & rear foot stance middle forearm guarding block</i>
	34, 36	dodging reverse turning kick & L-stance forearm guarding block
	43	flying front punch & upset punch
<i>Sam-il</i>	16	sweeping kick & U-shaped block
<i>Yong-gae</i>	44, 45	mid-air kick & L-stance guarding block
<i>Moon-moo</i>	49, 52	sweeping kick & L-stance forearm guarding block
	50, 53	checking kick & middle side thrusting kick
<i>Tong-il</i>	54	High side piercing kick & close stance twin side back elbow strike

ADDITIONAL NOTES ON PATTERN KNOWLEDGE & PERFORMANCE

These notes should be used in conjunction with the full step by step list of techniques for each pattern found in the encyclopaedia.

Saju Jirugi

- Narani Chunbi Sogi:
 - Distance between fists 5cms
 - Distance between fists and body 7cms
 - Elbows 10cms from body
 - Elbows bent at 40 deg.
- Angle for low forearm block is at 25 deg and 25 cms from thigh
- General position for blocks is that the arms are crossed at the wrists at centreline, but natural movements will dictate some rearward movement towards the floating rib level.

Saju Makgi

- Low knife hand block should be bent 15 deg and 15 cms from thigh

Dan Gun

- Rising block to come from floating rib.
- *Sang palmok makgi from centre of chest*

Do San

- Pivoting foot at 45° when stepping to CD line, ensure stepping leg is comes in far enough to raise body whilst in motion
- Ensure knee spring after kick, no downward motion on 2nd punch.
- Front foot of L-Stance is on line AB after the first 4 techniques

Won Hyo

- Moa Sogi A fingers of left hand are placed on each knuckle of right hand
- Daebi Makgi –guarding hand 3cms from body
- Dolyo Makgi blocking arm is at same angle of rear foot and blocking arm hand at same level of front shoulder, with front shoulder lower than rear
- Bending Ready Stance A - All limbs must travel at the same time. The heel is to be placed in front of knee not reverse foot sword. Foot does not touch
- Bending Ready Stance A – knee spring required when both feet touch prior to forming bending stance A (Movement 7) but not in 25.
- Movement 2, 5. Sonkal is in line with philtrum

Yul Gok

- Movements 1 and 4 - slight crossing of arms, not in slow motion and the measure focuses to shoulder line (it is a measure, not a technical movement)
- Pivot feet before jumping to backfist on X-stance, which is half facing, both feet to 45°
- Golcho Makgi middle finger, in line with shoulder and the elbow should bend 25 degrees

Joon Gun

- Moa Sogi B fists 15cms from navel – fingers on knuckles like A
- Upward Block palm in line with solar plexus and in line with front foot. The block follows the angle of the front leg
- Twin Fist Vertical Punch – Fists turned slightly from vertical to angled for the Ap Joomuk to make contact.
- The upset punch should finish with knuckles at shoulder line, and the elbows should not be pulled back when forming the twin punch
- Pressing block - upward hand is shoulder line and level with solar plexus – it blocks the attack coming from an angle across the palm (secondary application)
- Pressing block – blocking hand is shoulder line with wrist and elbow nearly straight. Palm is turned out slightly. Attack is coming from an angle.

Toi Gye

- All fingertip techniques focussed at centreline
- Movement 3 and 6, Side Back Strike – the arm is vertical.
- W-shaped block arms are vertical – elbows slight lower than shoulder – stamping foot should be raised knee high
- Low double forearm pushing block application is to push away a leg.
- Ollyo Chagi – raise knee until foot aligns with supporting leg knee
- Back-fist not straight back, maintain L-stance facing - angle with chest line

Hwa Rang

- Moa Sogi C hand position – Middle finger of the left hand must be place over the middle finger of the right hand, whilst the thumb of the left hand is positioned over the knuckle of the right hand.
- Pushing Block to focus shoulder line – the middle finger in line with the shoulder
- Movement 11 feet should be shoulder width with left leg ball of the foot making contact. Grabbed arm should be at 45° (Elbow turned out)
- L-Stance Obverse Punch – Punching arm to be same angle as front foot
- Movement 25: Focus rear elbow thrust in line with the rear foot of previous walking stance rear foot

Choong Moo

- Movement 9 stepping is a double stepping motion
- Movement 9 hand position should be the same as stationary side kick.
- Sonkal dung tool should be focussed on philtrum.
- Movement 27 X-Knife hand fingertips are shoulder level and the block should be positioned to the front

Kwang Gae

- Heaven stance - hands straight, first two fingers of right hand over lapping and right-hand thumb under left.
- Movement 4 & 6 Golcho Makgi Eye Level
- Movement 10 & 11: Ollyo Makgi to be focused on chest line

- Upset punch – circular movement to generate speed. Focus to shoulder line & Foot sole should be slapped on the floor, when stamping.
- Movement 25 & 29: Ensure shifting movement is done “fast” directly after previous movement with no sine wave.
- Stamping foot should be raised knee high
- Movements 32 & 37 middle front kicks – kicking foot to be placed beside supporting foot, then pivoted to generate hip movement into L-Stance

Po Eun

- Wedging block quite flat.

- Continuous motion flowing breathing. (One breath in 7 breaths out)
- Horizontal thrust with twin elbow, elbows lower than shoulders
- Movement 12 & 30: Prepare hands palm up (or as close as possible to this position) to maximise tool twist upon contact
- Movement 2 & 20: Upper hand – elbow should be below shoulder and open angle between bicep and chest.
- *Movement 14 & 32: Upper body should be tilted further over to allow upper toll to come in line with lower tool.*

Gae Baek

- Checking Block is performed to the front not the side. Fingertips shoulder level. Hands come in from side not up.
- Hold twisting kick (and on any hooking or crescent kicks)
- Full sine wave movement in continuous motion combinations 5&6 / 37&38
- Movement 11 & 31 (plus all front strikes of this nature): Do not extend hand behind shoulder in preparation of strike)
- Movement 16: Pulling to belt level.
- *Movement 23 & 28: Jumps to be measured as 1 stance (1 ½ shoulder widths)*

Eui Am

- Movement 11 & 24 sidekicks - Position hands in front first before pulling.
- Alternating Palm Block – palms to face front.
- L Stance Middle Punch – punch to be angled with front foot

Choong Jang

- Movement 9 – Place feet in parallel stance to look, then slide
- Movement 11 – Low stance is essential as it allows body to drop in balance (use no hands to check)
- Movement 12 – place hands inline when executing turning kick. Left knee must drop out to side.
- Movement 13 – After kick pivot on left foot, lift left knee, placing right foot and punch. Right foot placement essential as you need to lift body with our hands and drop securing hand and punching hand simultaneously.
- Movement 16 Scooping Block – don't stop after scoop, keep motion going into strike
- Movement 19 Knee Front Snap Kick – open hands when pulling
- *Movement 50 / 52 open hand fully*

Juche

- Movement 2 & 3; 14 & 15 are NOT to be performed in Continuous Motion. Ensure that knee spring is used prior to the standing up golcho makgi
- Movement 6 & 18: Downward strike shoulder should be just below opposite shoulder. Body tilted slight downward
- Movement 5 & 17 High Reverse Hooking Kick - leg should be slightly bent. WHOLE motion is slow including the "re-cocking" of the leg.
- Movement 7 & 19 – High side piercing kick - hands to be "positioned" in front of chest not pulled like other movements.
- Movement 34 & 36 Dodging reverse turning kick – kick must finish when body is in air not on ground
- Movement 42: Focus crosscut to centre line.
- *Movement 43 – use one reaction movement for two techniques. Execute both in air. Jump forward 1 stance (1 ½ times shoulder width)*

SECTION 5 – KICKING TECHNIQUES

You will be required to perform kicking techniques at your grading. These techniques and drills are a good example of what to prepare. When practicing at home, make sure you warm up and light stretch before kicking. Also make sure you have space and are training on a safe surface.

All should be performed on one side then the other.

STATIONARY KICKS:

1. *Ap chagi x 10 each leg*
2. *Yop chagi x 10 each leg*
3. *Dollyo chagi x 10 each leg*
4. *Bandae dollyo chagic x 10*
5. *Dwit chagi x 10*

CONSECUTIVE KICKS (YONSAK CHAGI):

1. *Dollyo chagi – bandae dollyo chagi (alternate legs) x 5*
2. *Dollyo chag – yop chagi (same leg) x 5*
3. *Double yop chagi (same leg) x5*
4. *Ap chagi – dollyo chagi (same leg) x 5*
5. *Double dollyo chagi (same leg) x 5*

JUMPING KICKS (TWIMYO):

1. *Ap chagi (kicking from rear leg) x 5*
2. *Yop chagi (kicking from front leg and moving forward slightly) x 5*
3. *Dollyo chagi (kicking from rear leg) x 5*
4. *Bandae dollyo chagi x 5*
5. *Dwit chagi x 5*

MULTIPLE JUMPING KICKS:

(MAKE SURE YOU HAVE SPACE IF PRACTICING AT HOME)

1. *Ap chagi – dollyo chagi (alternate legs)*
2. *Dollyo chagi – bandae dollyo chagi (alternate legs)*
3. *Ap chagi – dwit chagi (alternate legs)*
4. *Double side kick (same leg and land between each side kick)*

SECTION 6 – SPARRING & HO-SIN SUL

3 STEP SPARRING

Drill No.	Attack x 3	Defence x 3	Counter x 1
1	Gunnun so, kaunde ap jirugi	Gunnun so, an palmok kaunde makgi	Gunnun so, kaunde ap jirugi
2	Najunde ap cha busigi	Gunnun so, bakat palmok najunde makgi	Najude ap cha busigi
3	Gunnun so, nopunde ap jirugi	Gunnun so, bakat palmok nopunde makgi	Gunnun so, opun sonku nopunde tulgi
4	Niunja so, yop jirugi	Niunja so, Sonkal kaunde makgi	Yop Chagi
5	Niunja so, Sonkal yop taerigi	Niunja so, Sonkal kaunde Daebi makgi	Dollyo chagi

2 STEP SPARRING

See updated step sparring framework

1 STEP SPARRING

See updated step sparring framework

FREE SPARRING

In full sparring gear you will spar an opponent(s) for 2-minute rounds. What we are looking for is the controlled application of techniques above the belt such as punches, sidekicks, turning kicks, back kicks etc. You will be assessed in this section based on the following criteria:

- *Movement*
- *Maintaining guard*
- *Techniques thrown*
- *Strategy against opponent*
- *Courage & bravery*

Please remember, this is not tournament sparring and is not scored as such.

HO SIN SUL (STREET DEFENCE)

At grading we want you to be able to demonstrate your knowledge and application of techniques and strategies for defending yourself against a violent attacker or attackers in the street.

You will be presented with scenarios such as:

- *An attacker that has suddenly become aggressive at very close range from the front or side*
- *An attacker who advancing from mid to long-range setting to throw punches*
- *Being grabbed and pushed/pulled from the front, side or rear*
- *An attacker grabbing and attempting to get you into a headlock/choke hold*
- *Multiple attackers*
- *Ground defence against a standing attacker*
- *Ground defence against a mounted attacker*

You will be assessed on:

- *Your knowledge of what to do for the scenarios*
- *The strategy you choose to deal with the situation*
- *The techniques you utilise and knowledge of vital spots*
- *The level of intent you can demonstrate in the scenario even though it is in a controlled setting*

VITAL SPOTS

Students should be familiar with the vital spots that can be targeted with techniques. This is important knowledge for self-defence. Any joint, muscle, organ or soft tissue area can be considered a vital spot, however some are more practical than others in self-defence.

Vital spots also differ in terms of the impact on the opponent. A strike to the elbow or knee joint can render that limb no longer useable however a strike to the temple could be fatal.

This is another reason that all students must work on this knowledge so that they use the force required defend themselves and not excessively in a non-life-threatening situation. Here are some examples of vital spots:

Head	Upper Body	Lower Body
<ul style="list-style-type: none"> • <i>Temple</i> • <i>Eyes</i> • <i>Nose</i> • <i>Philtrum</i> • <i>Cheek bone</i> • <i>Mandible</i> • <i>Throat (specifically trachea)</i> • <i>Vegas nerve</i> • <i>Base of the skull</i> 	<ul style="list-style-type: none"> • <i>Clavicle (collar bone)</i> • <i>Shoulder joint</i> • <i>Bicep</i> • <i>Elbow joint</i> • <i>Arm pit</i> • <i>Sternum</i> • <i>Solar plexus</i> • <i>Floating rib</i> • <i>Kidneys</i> 	<ul style="list-style-type: none"> • <i>Lower abdominals</i> • <i>Hip joint</i> • <i>Groin</i> • <i>Quadricep muscle</i> • <i>Knee joint</i> • <i>Shin</i> • <i>Ankle</i> • <i>Centre of instep</i>

SECTION 7 – DESTRUCTION & AERIAL BREAKING

DESTRUCTION

Here are the techniques and corresponding number of **wooden boards** that should be prepared for at grading. You will be asked to perform 2 hand techniques, 1 foot technique and 1 jumping technique

Technique	Junior	18-35	Executive
Front punch	N/A	2+	2
Knife hand strike	1	2+	2
Elbow Strike	2	3	2
Reverse knife hand strike	1	2	2
Side Kick	2	3+	2
Turning kick	1	2	1
Back kick	2	3+	1
Reverse turning kick	1	2	N/A
Jumping back kick	1	2	N/A
Jumping side kick	1	3	N/A

AERIAL BREAKS

At grading you are required to perform aerial breaks to a held wooden board(s). Here are the techniques that should be prepared:

Technique	Junior	18-35	Executive
Front punch against board held from the top in pincer grip	Y	Y	Y
Front kick against board held from the top in pincer grip	Y	Y	Y
Jumping reverse turning kick / 360 turning kick	Y	Y	N
Pre-prepared multiple targets	2 aerial foot techniques	2 aerial foot techniques	1 hand / foot air technique

SECTION 8 – APPLICATION FORMS AND TRAINING PLANS



MBA Taekwon-Do - Degree Application Form

Degree applied for:

Personal Details

Title	<input type="text"/>	Surname	<input type="text"/>	Forename 1	<input type="text"/>	Forename 2	<input type="text"/>		
Address	<input type="text"/>			Tel. No.	<input type="text"/>				
Town/City	<input type="text"/>			Post Code	<input type="text"/>		Date of Birth	<input type="text"/>	
Nationality	<input type="text"/>			Weight (kg)	<input type="text"/>	Height (cms)	<input type="text"/>	Age	<input type="text"/>
Photo ID	<input type="text"/>			Licence No:	<input type="text"/>		Expire Date:	<input type="text"/>	

History & Pre-tests (Complete Dates)

Senior Grade History

COMMENCED TRAINING	<input type="text"/>	Pre-Test Date:	<input type="text"/>	3rd Deg	<input type="text"/>	1st Deg	<input type="text"/>	2nd Kupa	<input type="text"/>	4th Kupa	<input type="text"/>
YEARS TRAINING	<input type="text"/>	2nd Pre-Test Date:	<input type="text"/>	2nd Deg	<input type="text"/>	1st Kupa	<input type="text"/>	3rd Kupa	<input type="text"/>	5th Kupa	<input type="text"/>

Courses, Seminars & Contribution History

Technical courses		Seminars/courses e.g. Umpire course		Other relevant courses		Contribution (Full / Part / None)	
IIC	<input type="text"/>	Seminar / course	<input type="text"/>	First Aid	<input type="text"/>	Class Assistant	<input type="text"/>
Technical Course	<input type="text"/>	Seminar / course	<input type="text"/>	Child Protection course	<input type="text"/>	Grading Assistant	<input type="text"/>
Technical Course	<input type="text"/>	Seminar / course	<input type="text"/>	Other course	<input type="text"/>	Event Assistant	<input type="text"/>

Degree Candidate Profile - Instructor Comment

The cross-cover from coloured belt to black belt is probably the biggest step in martial arts. The blackbelt is a symbol of repeated effort and dedication in training. There is a great deal of responsibility in being a blackbelt. As a blackbelt, their conduct and actions will be a reflection on the martial art, instructor and an example that students will follow and younger students copy. Therefore it is imperative that all blackbelts and potential blackbelts train and conduct themselves as blackbelts should. In order to give the examination panel an insight into the blackbelt candidates character, you should seek a reference from your instructor or senior within your school.

Black belt essay - What key aspects of the student's essay impressed you most?

Administration

please tick

Instructor Details

Candidate Declaration

Student Kupa Grading Card	<input type="checkbox"/>
Licence Booklet	<input type="checkbox"/>
Personal Essay / Thesis	<input type="checkbox"/>
Pre-Test Form	<input type="checkbox"/>
Examination & ITF Certificate Fee Paid	<input type="checkbox"/>

Instructor Name	<input type="text"/>
Degree	<input type="text"/>
School	<input type="text"/>
ITF Plaque No	<input type="text"/>
Signature	<input type="text"/>

I hereby submit this application for grading and state that I will accept the result of the exam board. I am prepared physically to take the exam and hold myself solely responsible for any injury that I may sustain in the course of the examination.

Applicant Signature	<input type="text"/>
Parent/Guardian's Signature for Minors	<input type="text"/>
Date	<input type="text"/>

Planning your focus areas and training will help you commit to your preparation and keep you on track. **This page is an example**, and you can find a blank version on the next page.

You need to show this plan to your instructor when you submit your application.

Remember you may need to adapt this plan as your focus areas change

Grading Target Date: _____

Top Priorities:

1. Power in my techniques and patterns
2. Fix my foot position angles in L-stance & Fixes stance
3. Improve fitness for fitness test

Date training plan begins: _____

Monday	Tuesday	Wednesday	Thursday
<p><i>Morning:</i> Stretch and sets of Calisthenics</p> <p><i>Evening:</i> Assist in adv juniors Train in seniors</p> <p>Study terminology before bed</p>	<p><i>Morning:</i> Stretch & work on kicking routines from section 5</p> <p><i>Evening:</i> Train in Seniors</p>	<p><i>Morning:</i> Stretch and work on techniques and power generation</p> <p><i>Evening:</i> Rest, stretch and study training secrets & theory of power</p>	<p><i>Morning:</i> Stretch and sets of Calisthenics</p> <p><i>Evening:</i> Train in Cadets + Seniors</p>
Friday	Saturday	Sunday	Notes:
<p><i>Morning:</i> Stretch and work on techniques and power generation</p>	<p><i>Morning:</i> Go for a run, stretch + work on kicking techniques</p>	<p>Rest</p>	<p>What went well? I got to all my classes</p> <p>What were my challenges?</p> <p>I didn't get all my morning sessions in. Need to get up earlier</p>

Grading Target Date: _____

Top priorities for the month:

- 1.
- 2.
- 3.

Date training plan begins: _____

Monday	Tuesday	Wednesday	Thursday
<i>Morning:</i> <i>Evening:</i>	<i>Morning:</i> <i>Evening:</i>	<i>Morning:</i> <i>Evening:</i>	<i>Morning:</i> <i>Evening:</i>
Friday	Saturday	Sunday	Notes:
<i>Morning:</i> <i>Evening:</i>	<i>Morning:</i> <i>Evening:</i>	<i>Morning:</i> <i>Evening:</i>	<i>What went well?</i> <i>What were my challenges?</i>

Date shown to Instructor: _____

Instructor Signature: _____

SECTION 9 – FEEDBACK & DEVELOPMENT

Make good use of this section to note any corrections given in class and to track the improvements you make. You can also add your feedback forms from your pre-tests to help you focus on any areas that need to be improved for grading.

Remember, if you need more space to note and keep track of anything you are working on you can re-print this section.

GENERAL TECHNICAL DEVELOPMENT TRACKER

GENERAL TECHNICAL IMPROVEMENTS <i>(e.g. power, stances, crossing, heights etc)</i>	
<i>Correction/development required</i>	<i>Date completed & Additional notes</i>

PATTERN DEVELOPMENT TRACKER

CHON-JI TO DO-SAN <i>(Power, completion, rhythm, pace, stances, technical errors etc)</i>	
Correction/development required	Date completed & Additional notes
Chon Ji	
Dan Gun	
Do San	

WON HYP – JOON GUN <i>(Power, completion, rhythm, pace, stances, technical errors etc)</i>	
Correction/development required	Date completed & Additional notes
WON HYO	
YUL GOK	
JOON GUN	

TOI GYE – CHOONG MOO <i>(Power, completion, rhythm, pace, stances, technical errors etc)</i>	
<i>Correction/development required</i>	<i>Date completed & Additional notes</i>
TOI GYE	
HWA RANG	
CHOONG MOO	

KWANG GAE – GE BAEK <i>(Power, completion, rhythm, pace, stances, technical errors etc)</i>	
<i>Correction/development required</i>	<i>Date completed & Additional notes</i>
<i>EUI-AM</i>	
<i>CHOONG-JANG</i>	
<i>JUCHE</i>	

EUI-AM TO JUCHE <i>(Power, completion, rhythm, pace, stances, technical errors etc)</i>	
Correction/development required	Date completed & Additional notes
EUI-AM	
CHOONG-JANG	
JUCHE	

SPARRING AND HO SIN SUL DEVELOPMENT TRACKERS

STEP SPARRING CORRECTIONS <i>(Power, completion, stances, technical errors etc)</i>	
Correction/development required	Date completed & Additional notes
3 STEP (SAMBO MATSOGI)	
2 STEP (IBO MATSOGI)	
1 STEP (ILBO MATSOGI)	

FREE SPARRING & STREET DEFENCE
(Knowledge, movement, techniques, strategy, heart)

Correction/development required	Date completed & Additional notes
FREE SPARRING	
2 ON 1 SPARRING	
STREET DEFENCE	

KICKING, DESTRUCTION & AERIAL DEVELOPMENT TRACKER

STEP SPARRING CORRECTIONS <i>(Power, completion, stances, technical errors etc)</i>	
Correction/development required	Date completed & Additional notes
KICKING	
DESTRUCTION	
AERIAL	

KNOWLEDGE DEVELOPMENT TRACKER

STEP SPARRING CORRECTIONS <i>(Recall, understanding, explanation & application)</i>	
Correction/development required	Date completed & Additional notes
GENERAL KNOWLEDGE (PATTERN & BELT MEANINGS, TENETS ETC)	
TRAINING SECRETS & THEORY OF POWER	
KOREAN NAMES OF TECHNIQUES	
STANCES	
MUSCULOSKELETAL SYSTEM (USE OF OWN MUSCLES IN POWER + VITAL SPOTS)	

PERSONAL GOALS – E.G. FITNESS

Candidates should challenge themselves to be in the best shape of their lives. In this section you should record more general lifestyle goals that will help you prepare for your black belt grading. For example:

- *General fitness*
- *Healthier habits (sleep, food, hydration etc)*
- *Weight loss (senior candidates only)*
- *Flexibility*
- *Power*

PERSONAL GOALS		
GOAL DETAILS	KEY ACTIONS	TARGET DATE

GOALS IN THIS SECTION MUST BE DISCUSSED WITH YOUR INSTRUCTOR

SPACE FOR ANY OTHER NOTES