

ITFNZ

Thesis for III Dan Grading

Childrens' Motivation and Reward Programme

10th Gup to 5th Gup

Brett Kraiger
II Dan, Instructor
Brooklyn Taekwon-Do Club
February 2000

Introduction to this thesis

I have been an ITFNZ instructor for 4½ years, and have been teaching young children for most of that time. I have come to realise that teaching Taekwon-Do to children is a very difficult task, as the content of the syllabus can be too much for them to learn in the same fashion as an adult.

Through my own observations and in conversation with other instructors the following traits seem to be common of child students:

- Difficulty recalling how to execute techniques although they have been taught numerous times
- Apparent lack of desire/motivation to perfect techniques
- Difficulty focussing upon the next belt level as a goal
- Seemingly too many things to learn between belt levels
- Testing or gradings are seen as “scary” because they are big events
- Difficulty learning the Taekwon-Do terminology
- Taking little responsibility for their own development
- Often little support at home because parents do not have the tools/knowledge to assist their children

Because of these issues I believe that the natural division of the syllabus into belt ranks, which works well for adults, is not a fine enough breakdown for children. There is just too much for them to learn between ranks, unless it is taught in a very systematic fashion such as in schools.

Schoolteachers plan out their syllabus at the start of the year, and are able to systematically teach the students the topic, continuously building upon what was previously taught. But school teachers have three distinct advantages over Taekwon-Do instructors. Firstly school students are usually at school 5 days a week - absence is rare and the subjects are top of mind. Secondly, parents usually understand what their children are being taught, and are able to help out with homework. Thirdly a schoolteacher's class is usually made up of students of approximately similar ability.

Conversely, with Taekwon-Do, the students only turn up twice a week at most and often miss classes – meaning that it can be a week or more between lessons. Also, unlike school holidays, students aren't all absent at once meaning that they would each miss different portions of the syllabus. Secondly, the parents very rarely understand what their child is learning at Taekwon-Do, and are unable to help out at home. And finally, a Taekwon-Do class is made up of students of all abilities, perhaps from White Belt to Black Belt.

Children respond well to goals, especially when they are seen as achievable and fun. The goal of the next belt level seems to be too big, and unattainable. Subsequently, some children seem to have little drive to perfect their techniques – perhaps because they do not believe they will graduate to the next level.

So, the challenge is to make the goals more achievable and fun, and attempt to enrol the assistance of the parents.

In order to make the goals more achievable, they need to be smaller. Rather than attempting to teach the child a myriad of individual techniques, step sparring, self defence, patterns and theory before they earn their first reward (a new belt level), rewards need to be given much more regularly for smaller achievements. This can clearly be seen with the success of “merit badge” schemes that have worked well in the Scouting movement as well as in some overseas martial arts schools.

However it would be unseemly to cover a student's dobok in merit badges. For this reason I have devised certificates for each belt level up to Blue Stripe. (I believe that by the time a student has

reached Blue Belt then they will have a good grasp of how to succeed in Taekwon-Do, and as senior students need to start taking more responsibility for their development.)

These certificates contain boxes for each of the techniques from the ITFNZ Techniques Handbook, including step sparring, self defence and patterns. I have also included other techniques that seemed appropriate, most commonly movements from their current pattern that they have not done in any lower syllabus before.

When the student has tested for a technique, which they can do at any time, they receive a silver star for adequate technique and a gold star for excellent technique. When the certificate is full then they must complete every requirement on three separate occasions. These are essentially pre-gradings. Only once they have completed every requirement will they be considered eligible to grade at the next ITFNZ grading.

One of the biggest problems with teaching Taekwon-Do to children is the difficulty they have remembering things they have learned in the past. In order to combat this the student needs to be regularly tested on past syllabus. For this reason, before a student tests for a new star, they may be asked to repeat something they have successfully passed previously – including anything from a lower syllabus.

Taekwon-Do terminology is similarly hard to learn. As such the student is required to know the terminology of the technique at the time they test. If they do not know the terminology they do not pass.

To encourage the students to take some responsibility for their own development, testing will be done on an informal basis at the end of nearly every class. The student must request the test – I will not run testing to any set schedule. The reasons for this have already been discussed above. If the student has to request the test, they will have had to form a part of the decision making process, helping teach them that they must take some of the responsibility for their progression.

And finally, on the issue of parent involvement, I realised that there was no way a parent could help their child out at home, because in the majority of cases the parent has only minimal knowledge of Taekwon-Do. To solve this issue, I developed the Parents' guide, which discusses and demonstrates each technique. It is not designed to fully describe every technique in absolute fine detail, but to give the parent some pointers about what to look out for and what I will be looking at for testing.

Using this guide, the parent should be able to assist their child improve their techniques outside of class.

The role of the instructor must be considered here, given that some of the responsibility for a child's progress has been put back in the hands of the parents and children. The instructor is still responsible for teaching the syllabus, but most importantly for motivating the students to be the best they can be. A parent may be able to teach some basic movement, but it is unlikely that they can teach attitude or to pass on the 'spirit' of Taekwon-Do, and they definitely cannot teach the "finer points" of Taekwon-Do movements. This sits firmly with the instructor.

This programme was introduced to Brooklyn Club students at the very start of 2000 and, at the time this thesis was submitted to ITFNZ, had only been operating for a very short time.

I look forward to seeing the results of the programme emerge over the year.

Brooklyn Taekwon-Do Club



Childrens' Motivation and Reward Programme

10th Gup to 5th Gup Syllabus

Student's Name: _____



Contents

Introduction	1
The Childrens' Motivation and Reward Programme	1
Summary	2
Programme details	3
Acknowledgements	4
10 th Gup Syllabus	5
9 th Gup Syllabus	10
8 th Gup Syllabus	14
7 th Gup Syllabus	19
6 th Gup Syllabus	23
5 th Gup Syllabus	28
Progress Certificates	32
Index	39



Introduction

The children's motivation and reward programme was designed in response to my observations while teaching Taekwon-Do to children for a number of years.

These observations of the children include :-

- Difficulty recalling how to execute techniques although they have been taught numerous times
- Apparent lack of desire/motivation to perfect techniques
- Difficulty focussing upon the next belt level as a goal
- Seemingly too many things to learn between belt levels
- Testing or gradings are seen as "scary" because they are big events
- Difficulty learning the Taekwon-Do terminology
- Taking little responsibility for their own development
- Often little support at home because parents do not have the tools/knowledge to assist their children

I expand on these observations below:-

Taekwon-Do is often a difficult subject for children, because the student is expected to strive for perfect technique. It is expected that each training session should be building on the last in a process of continuous improvement. However the attention span of children is limited and it often appears that nothing is "sinking in". A student will often get stuck doing a technique incorrectly, and even after being corrected a number of times, continues to make the same mistake. The children often seem to be content with the activity of training without necessarily trying to improve.

It also appears that some children are not aware that they should be aiming to perfect techniques, even though they have been told many times by the instructor. Perhaps a reason for this is that there are no material consequences for getting a technique right – apart from praise from the instructors. Conversely, there is nothing to be lost by getting a technique wrong.

The Taekwon-Do syllabus is comprehensive, and there is a lot to learn between each belt level. It sometimes appears that the thought of achieving the next belt is a very big goal that is too hard to achieve. The students need to be given smaller goals through which they can plot their progress toward proficiency at their current belt level.

Taekwon-Do terminology is an important part of the syllabus, and a particularly difficult part for children to learn, as the names of techniques should be known in English and Korean. This is a particularly unusual situation, which most students will not have encountered before. The teaching of this terminology needs to be broken down into smaller chunks.

Students need to become more comfortable with being tested. A formal grading is a nerve-wracking event for any student of Taekwon-Do at any level. Children need to be introduced to this pressure in a less threatening manner.

Very few parents have done Taekwon-Do or are training with their children. Unlike other subjects, such as Maths or Science, it is very difficult for a parent to assist their child study their Taekwon-Do. This, combined with the fact that training is only twice a week, means that the constant improvement required to progress is hard to achieve.

The Childrens' Motivation and Reward Programme

To address the issues raised above I have developed the "Childrens' Motivation and Reward Programme".

Essentially the programme is designed to break down the large goal of attaining the next belt level into a number of smaller, more achievable goals. The child receives a reward for achieving each minor goal (a star on their certificate). Once the child has achieved all the smaller steps they should be ready to move onwards to the next belt level, which is conducted through a formal grading held by ITFNZ.



To complement the programme, a guide for parents has also been developed. This guide is designed to assist training by describing the key points about the required techniques. It is not intended to be a replacement for the instructor, but to give the parent some guidelines by which to assist the student at home.

Through a combination of smaller goals, and an enhanced ability to be assisted at home, the student should find it easier to progress in Taekwon-Do.

The programme has been developed for students below Blue Belt (4th Gup) only. It is my observation that students who have reached 4th Gup understand what it is that they need to do to achieve the next level, and are much more mature in the way they learn Taekwon-Do. As such this sort of programme is not necessary for those students, and as seniors these students need to take more responsibility for their own development.

Summary

The following page contains details of how the programme will work in practice. The most important thing to note is that a lot more onus is being put back onto the student (and subsequently the parents) to take responsibility for their speed of progression in Taekwon-Do.

The role of the instructor is to lead by example and to teach technique. However the instructor cannot assist with practice outside of class. This is up to the student and the parents.

I hope that you find this manual helpful. If you feel that something needs improvement or you would like to discuss this programme in greater detail then please do not hesitate to contact me, either after class, or by calling me at home on 478 4566.

Thanks a lot

Yours in Taekwon-Do

Brett Kraiger
Instructor
Brooklyn Taekwon-Do Club



Programme details

Each belt level is given a Progress Certificate outlining the syllabus requirements for that level. The suite of certificates is enclosed at the back of this booklet. Every time the student achieves one of the smaller goals a star is placed on their certificate. Silver stars are awarded for adequate technique, and gold stars for excellent technique.

During the year the students will be given the opportunity to test for a small part of their syllabus. This will take place at the end of most classes throughout the year. It is the student's responsibility to bring this booklet with them in order to receive their stars.

The student must request to be tested for a part of their syllabus – meaning that they, or you as parent, will have to decide which part of the syllabus will be tested next. The instructors will not ask the student to test for any particular item (although they may gently encourage a student!). As it is not absolutely necessary to test in the order the items appear upon the certificate, this will force the student to take some ownership of their training programme, and allow them to concentrate upon the aspects of their syllabus that they most want to concentrate on.

It is a syllabus requirement that students know the Taekwon-Do ("Korean") terminology for each part of their syllabus. As such, the Taekwon-Do terminology has been included in the guide for easy reference. When a student is being tested on a technique, they may also simultaneously be tested on the terminology for that technique. If they do not know the terminology, they will not pass the test.

Please note that, unlike school, lessons cannot be constructed to a formal plan for the year, as the class is made up of students of all levels, and students are not attending every training session. If a formal plan was being followed then some students would find themselves falling behind in the programme. Classes will consist partly of syllabus technique, but it cannot be guaranteed that the particular technique your child want to work on will be being taught on the day they wish to learn it. If this happens then the child should be encouraged to ask questions after class, or you may wish to ask on their behalf.

Whenever a student requests a test, the examiner may ask the student to repeat any part of their syllabus (including that of lower belts) that they have already successfully tested for. If the student is not able to complete this requested technique in a satisfactory manner, then they will not be allowed to test for the item that they have requested. This will give the child the motivation to remember each of the techniques they have learned in the past, as well as perfecting new techniques. It is very important for the child to be reminded of this fact, so that they continue to focus on previously learned techniques.

Once a student has tested for all of their requirements (i.e. they have a star in each box) they must then complete three mini-gradings where they are required to demonstrate most or all of their techniques in one testing session.

Once the student has successfully completed the three mini-gradings, they become eligible to test for the next belt level at the next available ITFNZ grading. This requirement might be waived in extra-special circumstances when an ITFNZ grading is very close.



Acknowledgements

Photo Models

Christine Barnes
Isabella Goldsmith
Emma Ashman
Sean Winters
Alisdair Hamblyn
Lachlan Griffiths
Abbie Trillo

Photo Shoot "Technical Advisers"

Christine Barnes
Emma Ashman



10th Gup Syllabus

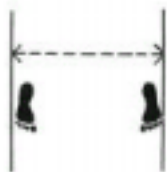
**Attention Stance (*Charyot Sogi*)**

Heels together, toes slightly apart. Stand up straight. Don't move!

**Bow (*Kyong Ye*)**

From Attention Stance tilt waist, neck and head slightly forward about 15°. As you bow, say "Taekwon".

When bowing to a senior you should not raise from your bow before they do.



One shoulder width

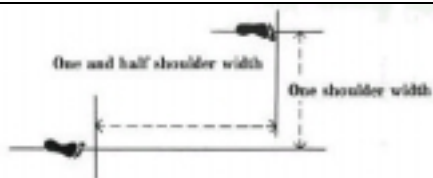
Parallel Stance (*Narani Sogi*)

One shoulder width wide. Keep the knees slightly bent. Full facing.

**Parallel Ready Stance (*Narani Junbi Sogi*)**

Hands fall naturally just in front of the abdomen. Form loose fists and relaxed arms. Hands should not be resting on the body.

As this is a ready position the student must not move and must remain alert. Try not to focus on anything, but use peripheral vision to see as much as possible.



Left Walking Stance

Walking Stance (*Gunnun Sogi*)

Keep front knee bent, with the knee directly over the heel. Keep the back leg straight. The front foot points directly to the front, while the rear foot is angled out up to about 25°

This stance can either be full facing or half facing. When the left leg is forward it is a Left Walking Stance and vice versa.



Walking Ready Stance (*Gunnun Junbi Sogi*)

Walking Stance with arms extended to the side in blocking position –slightly bent. Forearms should be angled about 45° with the backs of the fists facing up

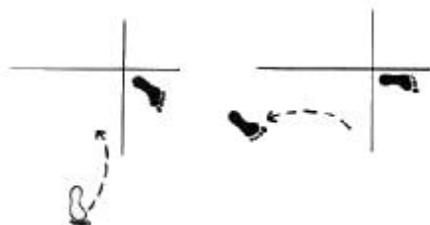
Full facing only.



Walking Stance Stepping

Stepping can be performed in a forward or backward motion. It is important to relax the arms and legs during the stepping and try to utilise the knee-spring. The moving leg should naturally curve into the centre and back out again.

This diagram shows forward stepping



Walking Stance Turning (90°)

This is the turn used in Saju Jerugi and Saju Makgi. The turn is through 90°, with the front leg moving to the back while turning.

Again arms and legs should be relaxed throughout the movement, and the knee-spring utilised.



Forearm Low Block (*Palmok Najunde Makgi*)

Done in Walking Stance. Keep body half-facing. Forearm finishes parallel to the thigh. Elbow bent about 25° outward. Pull the other fist to the hip. Important to keep the elbow reasonably close to the body to protect the floating ribs from attack. Intermediate hand position... hands cross in front of the chest on the opposite side of the block, blocking hand crosses on the inside facing in, backs of wrists touching.

The blocking tool is the outer forearm (part of forearm just below the little finger)



Forming a proper Knifehand (*Sonkal*)

Press four fingers together bending the middle finger and ring finger slightly inward, leaving some space between the forefinger and thumb. The striking part is the surface from the wrist to the main knuckle of the little finger.

**Knifehand Low Block (*Sonkal Najunde Makgi*)**

Similar to Forearm Low Block, except that the knifehand is the blocking tool. Elbow bent about 15° outward.

Intermediate hand position as for Forearm Low Block except the hands cross at around the height of the floating ribs.

**Inner Forearm Middle Side Block (*An Palmok Kaunde Yop Makgi*)**

Done in Walking Stance. Keep body half facing. The blocking tool is the inner forearm (part of forearm just below thumb). Pull the other fist to the hip. The blocking hand should be moving slightly downward at the moment of impact. Intermediate hand position...hands cross in front of the chest on the opposite side of the block, blocking hand crosses on the outside, both hands facing down.

**Front Rising Kick (*Apcha Olligi*)**

Used as a warm up exercise or a block against an attack from the front. The leg remains straight throughout the motion. The foot should reach the height of the technique in an arc.

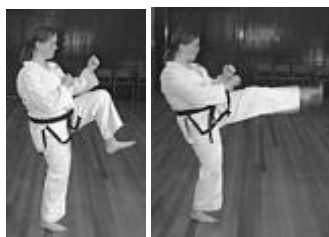
For a block the blocking tool is the ball of the foot.

**Parallel Stance Punching (*Narani So Jirugi*)**

Clench the fist firmly at the moment of impact. Punch from the hip to the target at full speed using shortest distance. Pull the opposite fist simultaneously to the hip. Keep the back straight and maintain full-facing position. Punching hand twists into the punch just before the moment of impact. i.e. the fist remains 'upside-down' until just before the moment of impact. Punch directly to the center of the body. Raise the heels slightly during the intermediate movement and lower them to the ground at the moment of impact. Attacking tool is the main knuckles of the forefinger and middle finger.

**Walking Stance Punching (*Gunnun So Jirugi*)**

Punching motion as for Parallel Stance Punch, however this time done while stepping into Walking Stance. Always punch to the centre of the body and maintain a full-facing position. Make sure the hands finish at the same time as the feet. During the step, utilise the knee spring to create a downward movement of the body at the moment of impact.



Front Snap Kick (*Apcha Busigi*)

Executed from Walking Ready Stance. The knee must be brought toward the chest before executing the kick. These two motions should be coordinated in one smooth swift action. The ball of the foot reaches the target in a straight line. The kicking foot is withdrawn and brought back to the ground immediately after the kick. Maintain full facing during the kick.

The kick should be executed parallel to the ground (i.e. kick forward, not up)

Four Direction Punch (*Saju Jirugi*)

Four Direction Block (*Saju Makgi*)

These are the first two fundamental movements combining a number of techniques and changes of direction. The sequence of techniques is taught in class. The student should be able to remember the sequence of the techniques, and do each individual technique correctly. The movements should flow smoothly from one to the next. The student should finish on the same spot on which they started.

Self Defence (*Hosin Sul*)

- Release from grab to wrist – same side

Again this is taught in class. Things to remember are...The arm should move in a circular motion. The student should be able to release from the grab using a minimum of strength. It is important to utilise the whole body weight by stepping in a circular motion throughout the release.

Founder of TKD

General Choi, Hong Hi

Tenets of Taekwon-Do

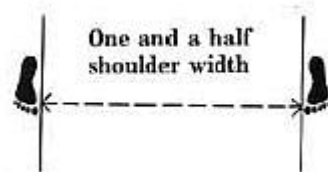
Courtesy
Integrity
Perseverance
Self Control
Indomitable Spirit

Student Oath

I shall observe the tenets of Taekwon-Do
I shall respect the instructor and seniors
I shall never misuse Taekwon-Do
I shall be a champion of freedom and justice
I shall build a more peaceful world



9th Gup Syllabus



Sitting Stance (*Annon Sogi*)

Weight 50/50 with both knees bent and pushed outwards like you are riding a very big horse. (This stance is called 'horseriding stance' in some martial arts).

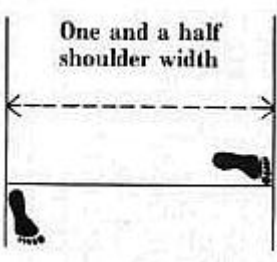
Kneecaps should be vertically above the ball of the foot. Chest and abdomen are pushed out while the hip is pulled back by tensing the abdomen.



Sitting Ready Stance (*Annon Junbi Sogi*)

Sitting stance with arms extended to the side in blocking position –slightly bent. Forearms should be angled about 45° with the backs of the fists facing up

Full and side facing are possible.



L-Stance (*Niunja Sogi*)

Weight distributed 70% on the back leg, 30% on front leg, allowing the front leg to be used for kicking with only a small shift of body weight. Toes on both feet point 15°. There is only a 2.5cm lateral gap between the heels. Rear leg is bent outward so that the kneecap forms a vertical line with the toes of the rear foot.

This stance is always half-facing. When the right leg is forward it is called a Left L-Stance. (The name goes to the leg supporting the most weight)



L-Ready-Stance (*Niunja Junbi Sogi*)

L-stance with arms extended to the side in blocking position – slightly bent. Forearms should be angled about 45° with the backs of the fists facing up



Single Stepping – forward (*nagagi*) and backward (*duruogi*).

Walking stance stepping was covered in the 10th Gup syllabus. L-stance stepping is very similar, in that the foot travels in a slight curve, passing under the centre of the body at the halfway point, with arms and legs relaxed throughout the movement. Try to utilise knee-spring.

This diagram shows forward stepping.



Spot turning

Spot turning means that when the turn is completed the body finishes on roughly the same spot. There are two main types of spot turning – one is done with one smooth movement (pivoting) and the other is done with two movements (by shifting one foot before the turn). When pivoting, the student leaves one foot on exactly the same spot throughout the movement. The other foot firstly moves about halfway toward the pivoting foot before the body is turned and the moving foot placed back on the ground in the proper stance. When shifting one foot before the turn, that foot shifts to the centre line of the stance and about one foot's length toward the other foot. The turn is then completed as for the pivoting spot turn. Students must be able to turn centered on both the front foot and the back foot, and understand that there are two types of turning as described above.

Step turning

Step turning means that when the turn is completed the body will have moved one stance length either forward or backward. (An example is the 180° turn in Chon-Ji). Turning is done in either a clockwise or counterclockwise direction. Hence there are four variations of step turning, which the student must be able to differentiate between. In forward step turning the front foot pivots on the spot, similarly when backwards turning the rear foot pivots on the spot. The turn is a complete 180° turn, with the proper sine wave motion, and finishing in the correct stance facing in the opposite direction.



L-Stance Inner Forearm Middle Side Block (*Niunja So An Palmok Kaunde Yop Makgi*)

This is the same block as the inner forearm middle side block in Saju Makgi, except that it is performed in L-Stance.



Side Rising Kick (*Yopcha Olligi*)

Used as a warm up exercise or a block against an attack from the side. The leg remains straight throughout the motion. The foot should reach the height of the technique in an arc.

The blocking tool is the footsword (bottom 10cm of the outside of the foot).



Side Front Snap Kick (*Yobap Cha Busigi*)

This kick is very similar to the Front Snap Kick. However the body must be half-facing at the moment of the kick.

This kick is usually executed from L-stance, using the front leg.



Chon-Ji

This is the first pattern taught in Taekwon-Do. The sequence of movement is taught in class. The student should be able to remember the sequence of the techniques and do each individual technique correctly. The movements should flow smoothly from one to the next, but each movement must be completed properly – don't rush from one movement to the next. The student should finish on the same spot on which they started. The pattern name is called out loudly at the end of the pattern.

3-step sparring (alone) (*Sambo Matsogi*)

Step sparring against an imaginary opponent. Student begins by forming a left walking stance forearm low block with kihap (yell). They then execute three attacks (usually middle punches) while stepping in a forward direction. They then step back to "junbi". After a brief pause they kihap again and then execute three blocks while moving backward. After the last block the student executes a counter-attack with a kihap. An important thing to remember is that if the block is executed in walking stance then the attack should also have been in walking stance. Similarly for L-stance. The height of the block must be relevant to the attack that preceded it.

Self Defence (*Hosin Sul*)

- Release from grab to wrist – opposite side

Again this is taught in class. Things to remember are...The arm should move in a circular motion. The student should be able to release from the grab using a minimum of strength. It is important to utilise the whole body weight by stepping in a circular motion throughout the release. Follow up with a guarding block or an attack to the opponent.

Meaning of the White Belt

White signifies innocence as that of a beginning student with no previous knowledge of Taekwon-Do .

Basic Terminology

Training area – *do jang*
 Training uniform – *do bok*
Tae/kwon/do – Foot/fist/art or way
 Thank you – *ko mup sum neda*
 Right – *orun*
 Left – *wen*

Meaning of Chon-Ji

Chon-Ji means literally "the Heaven, the Earth". It is, in the Orient, interpreted as the creation of the world and 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.



8th Gup Syllabus



Forearm Rising Block (*Palmok Chookyo Makgi*)

Designed to defend against an attack directed toward the head. Usually done in walking stance, but other stances can be used. The intermediate hand position is the same as for Knifehand Low Block, blocking hand on the inside, hands at about the level of the floating ribs. The block should move across the body rather than straight up, so as to deflect the attack as opposed to meeting it in a straight line. Outer forearm is the blocking tool, and it finishes just above and in front of the forehead. In most stances the body is full facing.



Outer Forearm Side Block (*Pakat Palmok Yop Makgi*)

Intermediate hand position is as for Forearm Low Block. This block should finish between the defenders shoulders, not beyond the shoulder. Blocking tool is the outer forearm, being the part of the forearm just below the little finger. For middle block the fist reaches shoulder height, for high block the fist reaches eye height. The arm should be bent so the angle is just over 90°.



Knifehand Side Block (*Sonkal Yop Makgi*)

This block is identical to the Outer Forearm Side Block, with the exception that the blocking tool is the knifehand. In this case for the middle block the fingertips reach shoulder height and for the high block they reach eye height.



Twin Forearm Block (*Sang Palmok Makgi*)

Designed to defend against simultaneous attacks from the front and the side. The rear arm completes a rising block, while the front arm completes an outer forearm middle side block. Chiefly performed in L-stance at this level. Intermediate hand position...hands near floating ribs on side of body that will do the side block (allowing the rising block to move diagonally across body)... both hands facing in, the hand doing the side block on the inside.



Forearm Inward Block (*Palmok Anuro Makgi*)

The finishing position is exactly as for the Inner Forearm Middle Side Block, however the blocking tool is the outer forearm and the block moves from the outside of the body toward the inside. The hands do not cross in the intermediate hand position, but start on opposite sides of the body. The non-blocking hand must be pulled back to the hip as the block is executed.

**Forearm Guarding Block (*Palmok Daebi Makgi*)**

Uses the arms to protect the whole torso. The front hand is executing an outer forearm middle side block, while the outer forearm of the rear hand comes to rest about 3cm in front of the solar plexus. Always done half facing. Intermediate hand position has both hands extended upwards to the side-back.

**Knifehand Guarding Block (*Sonkal Daebi Makgi*)**

Exactly as for Forearm Guarding Block except that the blocking tool is the Knifehand. In this case the knifehand of the rear hand finishes in front of the solar plexus. Intermediate hand position is exactly as for Forearm Guarding Block.

**Knifehand Side Strike (*Sonkal Yop Taerigi*)**

Striking arm moves in an arc from in front of the chest to the finishing position. The arm should be bent throughout the motion and only straighten at the very end of the strike. The knifehand is the attacking tool. Intermediate hand position is the same as for forearm low block. The hand should twist rapidly into position at the moment of striking. In L-stance the body should be half-facing. In sitting stance it will be side-facing.

**Flat Fingertip Thrust (*Opun Sonkut Tulgi*)**

Motion is very similar to that of walking stance punching except the thrust is completed with the fingertips. High attack is usual.

The hand should be loosely clenched throughout the thrust, opening and twisting over just before the moment of impact.

**Turning Kick (*Dollyo Chagi*)**

This kick is executed toward an opponent at the side front (45°). The motion is similar to that of a front snap kick, except that the kick is executed horizontally, parallel to the floor. The attacking tool is the ball of the foot. The foot should be moving slightly downwards at the moment of impact. The bottom foot should point about 45° outward at the moment of impact. The intermediate position has the leg raised toward the side of the body, with the leg bent. After the kick the foot should be withdrawn in the same arc in which it was extended.



Side Turning Kick (*Yop Dollyo Chagi*)

Very similar to the Turning kick except that the kick is executed toward an opponent at the front.



Side Piercing Kick (*Yopcha Jirugi*)

Designed to attack an opponent from the side. The foot moves in a “stamping” motion – in a straight line from near the knee to the target. This is a very different movement to that of a front snap kick or a turning kick; in a side piercing kick the knee moves backwards as the leg extends. The attacking tool is the ‘footsword’, which is the bottom few inches of the outside edge of the foot. At the moment of the kick the bottom foot is facing nearly completely in the other direction. After the kick the foot must be withdrawn in a straight line.



Forearm Low Block followed by Forearm Rising Block

This is a movement from the pattern Dan-Gun. Remember that the body is half facing for the low block, and full facing for the rising block. The diagram shows the intermediate position between the two blocks. The heel of the rear foot lifts off the ground and the knee bends slightly. The body should move slightly forward and becomes full facing. As the rising block is executed the body drops back down to a proper walking stance.

Picture shows the intermediate position between the two blocks

Dan-Gun

The sequence of movements in this pattern is taught in class. The student should be able to remember the sequence of the techniques and do each individual technique correctly. The movements should flow smoothly from one to the next, but each movement must be completed properly – don't rush from one movement to the next. At this level it is expected student treat the pattern seriously and attempt to do each movement correctly, including breathing, intermediate positions, sine wave (knee spring) and timing of the movements.

3-step sparring (with partner) (*Sambo Matsogi*)

The procedure of 3-step sparring is taught in class, and has been described in the syllabus for 9th Gup. Now the student has to work with another partner. 3-step sparring teaches proper stances, distance and timing. If the techniques are being completed in walking stance then the person attacking will always step to the outside of the opponent's foot. If the techniques are in L-stance then the attacker will always step to the inside of the opponent's foot. It is important to do the techniques (both attack and defence) with realism and a lot of effort. Try also to utilise the sine wave (or knee spring). 8th Gup students use hand techniques as counter-attacks. 6 techniques are required. Compulsory techniques are: Front Punch, Knifehand Side Strike, Flat Fingertip Thrust.

**Self Defence (*Hosin Sul*)**

- Release from two hand grab to one wrist
- Release from two hand grab to both wrists

Again the actual method of release is taught in class. The student should be able to release from the grab using a minimum of strength. It is important to utilise the whole body weight by stepping in a circular motion throughout the release. Any release must be done with speed. Follow up with a guarding block or an attack to the opponent.

Meaning of Dan-Gun

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

Meaning of the Yellow Belt

Yellow signifies the earth from which a plant sprouts as the Taekwon-Do foundation is being laid.

Rules – Entering the Dojang

These are too numerous to list here, but they are listed in the techniques handbook.

Not only should the student know the rules, they should be demonstrating them through their actions each time they arrive at the dojang.

Counting to Ten

one – <i>hana</i>	six – <i>yosot</i>
two – <i>dool</i>	seven – <i>ilgop</i>
three – <i>set</i>	eight – <i>yodul</i>
four – <i>net</i>	nine – <i>ahop</i>
five – <i>dasot</i>	ten – <i>yol</i>



7th Gup Syllabus



Outer Forearm High Wedging Block (*Pakat Palmok Nopunde Hechyo Makgi*)

Used to defend against a twin hand attack or someone trying to grab the head, neck or shoulders. Intermediate hand position...both hands facing in, crossed in front of chest. The block should finish in a full facing position with the hands as high as your eyes and as wide as your shoulders.



Palm Downward Block (*Sonbadak Naeryo Makgi*)

Blocks in a downward motion, using the palm as the blocking tool. Both hands must move simultaneously. In other words, as the blocking hand moves downward toward the block, the other hand is pulled back to the hip. Body is half facing.



Middle Reverse Punch (*Kaunde Bandae Jirugi*)

Similar to a Walking Stance Middle Forefist Punch, except that the hand that punches is the opposite hand to the leg that is forward. Body is full facing.



Backfist High Side Strike (*Dung Joomuk Nopunde Yop Taerigi*)

Striking to the temple of an opponent directly in front of the student. Intermediate hand position as for Inner Forearm Middle Side Block. Hand finishes almost vertical, with a slight angle outwards, and the arm is slightly bent at the moment of impact. Attacking tool is the top of the knuckles of the first two fingers.



Straight Fingertip Thrust (*Sun Sonkut Tulgi*)

Motion is very similar to that of walking stance punching except the thrust is completed with the fingertips. The fingertips are in a vertical position. Middle attack is usual, and the opposite hand finishes below the elbow.

The hand should be loosely clenched throughout the thrust, opening and twisting over just before the moment of impact.



This picture shows the intermediate position between the punches

Walking Stance Punch followed by Reverse Punch (Fast Motion)

The diagram shows the intermediate position between the two punches. After the Walking Stance Punch, the heel of the rear foot lifts off the ground and the knee bends slightly. The body should move slightly forward and remains full facing. As the reverse punch is executed the body drops back down to a proper walking stance.



Back Piercing Kick (Dwitcha Jirugi)

Usually used to attack an opponent directly to the rear, but can be executed toward the front by spinning around before the kick. The kick travels in a directly straight line, with the foot passing by the knee of the opposite leg. The attacking tool is the footsword. The foot is bent at a 45° angle downwards at the moment of impact.



Downward Kick (Naeryo Chagi)

Useful for passing over an obstacle such as another person. The leg swings around in front of the body before reaching the apex of the kick, after which it is driven directly toward the ground. Attacking tool is the back heel. The point of focus should not be lower than the attacker's solar plexus.



Reverse Turning Kick (Bandaee Dollyo Chagi)

Used to attack an opponent at the side rear, although it is often executed with a spinning motion. The leg reaches the opponent in a circular motion. The most important aspects of this kick are maximising speed while maintaining balance. The attacking tool is the back heel.



Sitting Stance Knifehand Side Strike (Annun So Sonkal Yop Taerigi)

Strike directly toward the side of the body while in sitting stance. Intermediate hand position is as for any Knifehand Side Strike. Make sure the feet are facing directly forward, and that the student is looking towards the strike.



Do-San

The sequence of movements in this pattern is taught in class. The student should be able to remember the sequence of the techniques and do each individual technique correctly. The movements should flow smoothly from one to the next, but each movement must be completed properly – don't rush from one movement to the next. At this level it is expected student treat the pattern seriously and attempt to do each movement correctly, including breathing, intermediate positions, sine wave (knee spring) and timing of the movements.

3-step sparring (one-way, with partner, foot techniques) (*Sambo Matsogi*)

As for 3-step sparring in the 8th Gup syllabus, except that the counter attacks must be done with the feet. The attacks can also be with the feet.

It is important do the techniques (both attack and defence) with realism and with a lot of effort. Try also to utilise sine wave.

6 techniques must be demonstrated, utilising Front Snap Kick, Turning Kick, Side Piercing Kick, Back Piercing Kick.

3-step sparring (two-way, with partner, hand techniques) (*Sambo Matsogi*)

Exactly as for the 8th Gup 3-step sparring syllabus, except that the attacks and blocks are done in both a forward and backward direction. Once the attacker has completed three attacks forward and the defender has completed the appropriate blocks and counter-attack, the attacker immediately moves backward and attacks three times, with the defender blocking while moving forward, followed by the counter attack.

6 techniques must be demonstrated.

Self Defence (*Hosin Sul*)

- Release from lapel grab, one hand
- Release from lapel grab, two hands
- Release as per Do-san movement number 7 (*Open Fingertip Thrust has been grabbed by the opponent*)

The actual method of release is taught in class. The student should be able to release from the grabs using a minimum of strength. Any release must be done with speed. Follow up with a guarding block or an attack to the opponent. The release from Do-San should be done in the fashion of the movement in the pattern.

Meaning of Do-San

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

If the student has trouble with the word "pseudonym", replace it with "pen name"

Rules inside the do-jang

These are too numerous to list here, but are available in the techniques handbook. The student will only be required to remember about 5 of them at testing time, however they should study them all. They should also be demonstrating the rules each time they are in the do-jang.

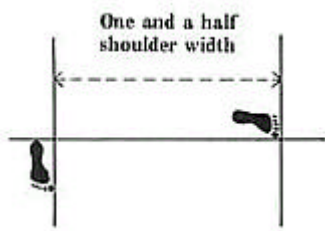


6th Gup Syllabus



Bending Stance (*Goburyo Sogi*)
Bending Ready Stance A (*Goburyo Junbi Sogi A*)

The supporting leg is bent, with the foot pointing about 45° backwards. The knee of the other leg points about 45° forward. Hence the angle between the legs is about 90°. The footsword of the non-supporting leg is brought in front of the knee. It should be pulled back as it would be for a side piercing kick – not pointing towards the ground.



Fixed Stance (*Gojung Sogi*)

Very similar to an L-stance except it is about a foot-width longer. The weight is distributed evenly on both legs (50/50)

When the left foot is in front it is called a Left Fixed Stance. The body is always half facing.



Close Stance (*Moa Sogi*)
Close Ready Stance A (*Moa Junbi Sogi A*)

Both feet together, heels and toes touching.

For Close Ready Stance A, the left hand covers the right fist. The hands are about 30cm from the philtrum (area between top lip and nose). Make sure the wrists are not bent.



Inner Forearm Circular Block (*An Palmok Dollimyo Makgi*)

Used to block a combination foot (low) and hand (middle) attack. The blocking tool should reach the attacking foot in a large circular motion to enable the blocking hand to scoop the foot. The back knee must bend when this kick is executed – do not bend the body forward. The hand then continues in a circular motion to perform a block against the hand. The body finishes in half-facing, but in this case the half facing is opposite to what we normally do. If the left leg is forward then the right shoulder should be forward.



Crescent Kick (*Bandal Chagi*)

A block, using the sole of the foot as the blocking tool, which reaches the target in an arc. Keep the back heel faced downward at the moment of the block. The foot should be stopped at the point of the block (i.e. the student must be able to hold their foot out in front briefly before executing the next technique).



Fixed Stance Side Punch (*Gojung So Yop Jirugi*)

A punch executed in Fixed Stance. Body is half facing at the moment of impact.

Don't forget to twist the fist over at the moment of impact. Usually the fist will start at the hip, but in the pattern Won-Hyo it starts near the shoulder. This is because of the hand position from the last movement.



Knifehand Inward Strike (*Sonkal Anuro Taerigi*)

Used to attack someone at the side front. The knifehand executes a strike, moving from outside the body towards the inside. If in L-stance the opposite fist is brought in front of the chest. In walking stance the opposite fist is brought to the hip as in punching.

Both obverse and reverse strikes are possible.



Reverse Knifehand Strike (*Sonkal Dung Taerigi*)

The reverse knifehand is formed by pulling the thumb under the hand towards the little finger. The striking part is the fleshy part of the hand just below the index finger.

This strike moves in an arc from the outside to the inside of the body.



Middle Side Piercing Kick from Bending Ready Stance A

Execute a Bending Ready Stance A, before immediately executing a Side Piercing Kick with the non-supporting leg.



Vertical Kick (*Sewo Chagi*) - Inward (*Anuro*), Outward (*Bakuro*)

Used to attack the target from a 90° angle, reaching the target in an arc. It stops at the point of impact and is withdrawn in the same direction to prepare for the execution of the next technique. An inward kick moves from the outside to the inside, and utilises the reverse footsword as the attacking tool. An outward kick crosses the body first, then moves from the inside to the outside, attacking with the footsword. The foot is vertical to the target with the leg bent about 30°

**Pick Shape Kick (*Gokaeng-i Chagi*)**

Similar to the downward kick except that the leg does not move in an arc, but goes straight up in front. The leg is bent when it moves up and straightens for the attack moving downward. The attacking tool is the backheel.

**Twisting Kick (*Bituro Chagi*)**

The attacking tool reaches the target following an outcurved line, with the leg and foot twisted outward. The kick extends as for a front snap kick.

Low kick is executed directly toward the front, middle kick toward a target to the side front, and a high kick toward the side rear.

**Reverse Hooking Kick (*Bandaе Dollyo Goro-chagi*)**

A similar movement to the reverse turning kick, except that the leg is bent before and after the kick, extending only at the moment of impact. Snap the heel back toward the body after the kick.

Won-Hyo

The sequence of movements is taught in class. By now the student should have a good grasp of sine wave (knee spring) and be able to execute the pattern with good spirit and realism. The student should be able to remember the sequence of the techniques and do each individual technique correctly. The movements should flow smoothly from one to the next, but each movement must be completed properly – don't rush from one movement to the next.

One Step Sparring (*Ilbo Matsogi*)

One step sparring is a set of defences against an attack (like three step sparring without the first two steps!). The idea is to further develop the ability of the student to react to an attack. The student should first block the attack, and then follow up with an attack of their own. They are required to have 6 sequences in all, which they repeat on both sides (i.e. for both a right and a left attack).

Required techniques that must be demonstrated are Vertical Kick, Downward Kick, Twisting Kick, Reverse Hooking Kick



Free Sparring (*Jayu Matsogi*)

In free sparring the students are free to use any techniques they wish upon each other while attacking and defending. The student should try to look for or create openings to attack towards, rather than just throwing techniques randomly. At this level the most important thing for the student to work on is their sense of timing and distance while moving.

Self Defence (*Hosin Sul*)

- Release from bear-hug from behind – over arms
- Release from bear-hug from behind – under arms

The actual method of release is taught in class. The student should be able to release from the grabs using a minimum of strength. Any release must be done with speed. Follow up with a guarding block or an attack to the opponent.

Meaning of Won-Hyo

Won-Hyo was the noted monk who introduced Buddhism to the Silla dynasty in the year of 686 A.D.

Meaning of the Green Belt

Green signifies the plant's growth as the Taekwon-Do skill begins to develop

Rules – dress for training

These are too numerous to list here, but are available in the techniques handbook. The student should also be demonstrating the rules each time they are in the do-jang.



5th Gup Syllabus



X-Stance, Jumping to X-stance (*Kyocha Sogi*)

One foot crosses over or behind the other and touches the ground lightly with the ball of the foot. The bodyweight remains on the stationary foot.

When stepping the foot crosses in front, when jumping it crosses behind. Both feet point in the same direction.

When the weight is rested on the left foot it is called a Left X-stance.

**Twin Knifehand Block (*Sang Sonkal Makgi*)**

Identical to the Twin Forearm Block (8th Gup syllabus) except that the knifehand is the blocking tool. Make sure the rear knifehand is above the forehead, and the fingertips of the front hand are shoulder height.

**Double Forearm Block (*Doo Palmok Makgi*)**

The block is done with the inner forearm. The body is always half facing the target and the second knuckle of the little finger is brought to the elbow at the moment of the block.

**Palm Hooking Block (*Sonbadak Golcho Makgi*)**

This block reaches the top of the attacking arm or leg in an arc. Mostly used in Walking Stance, it can be performed as both an obverse and reverse block.

The hand is open and the arc-hand (area made by the thumb and index finger) is pointing directly forward. If executed properly the student, with only a small movement, should be able to grab the arm or leg that was blocked (although this is not a part of the Palm Hooking Block)

**Hooking Kick (*Golcho Chagi*)**

The blocking tool is the side instep which reaches the target in an outward curve or arc. Keep the outer tibia faced downward at the moment of the block. The foot should be stopped at the point of the block (i.e. the student must be able to hold their foot out in front briefly before executing the next technique).

**Front Elbow Strike (*Ap Palkup Taerigi*)**

Most commonly done with a reverse strike in walking stance, and used to attack an opponent to the side front. The other palm is used while practising as a target for striking towards.

The elbow should move horizontally throughout the technique.

**Back Snap Kick (*Dwitcha Busigi*)**

Used to attack an opponent who is approaching from the rear or is holding with a rear grab. The back heel is the attacking tool and it moves directly upward in a snapping motion. Maximum knee spring from the stationary leg must be utilised.

**Side Pushing Kick (*Yopcha Milgi*)**

Similar to a side piercing kick except that only mass is used, without acceleration and power. It is used to push aside an opponent. The footsword is the attacking tool.

The leg reaches the target bent and then pushes the target by straightening the leg momentarily.

Skip Kick (*Duro Gamyo Chagi*)

Skip kicks are used to cover distance, and are delivered while closing in or pursuing the opponent with a skipping motion.

Execute the technique at the end of the skip – i.e. As the student lands from the skip, the kick is executed simultaneously. Do not skip more than half a shoulder width.

Usually used with turning and side piercing kicks, but other kicks are possible.

**Jumping X-Stance Backfist High Side Strike (*Twiggi Kyocha So Dung Joomuk Nopunde Yop Taerigi*)**

Jump to an X-stance, striking at the moment when the first foot lands. The other foot drops in behind the stationary foot and touches the ground with the ball of the foot. The body should be half facing at the moment of impact with both feet also pointing in the same direction. The striking hand crosses on the outside with both hands facing outwards. Be sure to emphasise the striking motion which is often lost during this movement.



Yul-Gok

The sequence of movements is taught in class. By now the student should have a good grasp of sine wave (knee spring) and be able to execute the pattern with good spirit and realism. The student should be able to remember the sequence of the techniques and do each individual technique correctly. The movements should flow smoothly from one to the next, but each movement must be completed properly – don't rush from one movement to the next.

One-Step Sparring (*Ilbo Matsogi*)

One step sparring is a set of defences against an attack (like three step sparring without the first two steps!). The idea is to further develop the ability of the student to react to an attack. The student should first block the attack, and then follow up with an attack of their own. They are required to have 6 sequences in all, which they repeat on both sides (i.e. for both a right and a left attack).

Required techniques that must be demonstrated are Hooking Kick, Reverse Turning Kick, Pick Shape Kick, Skip Kick

Free Sparring (*Jayu Matsogi*)

In free sparring the students are free to use any techniques they wish upon each other while attacking and defending. The student should try to look for or create openings to attack towards, rather than just throwing techniques randomly. At this level the most important thing for the student to work on is their sense of timing and distance while moving, and looking for the best opportunities for attack. A variety of techniques should be attempted.

Self Defence (*Hosin Sul*)

- Release from two hand wrist grab from behind
- Release from two hand shoulder grab from behind

Again the actual method of release is taught in class. The student should be able to release from the grab using a minimum of strength. It is important to utilise the whole body weight by stepping in a circular motion throughout the release. Any release must be done with speed. Follow up with a guarding block or an attack to the opponent.

Meaning of Yul-Gok

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

What is Taekwon-Do

There is a definition of Taekwon-Do in the techniques syllabus which the student should learn. However they should also be able to answer the questions in their own words as if they were describing it to a friend with no knowledge of Taekwon-Do



Progress Certificates

Progress Chart

10th Gup to 9th Gup



Attention Stance & Bow	
Parallel Stance	
Parallel Ready Stance	
Walking Stance	
Walking Ready Stance	
Walking Stance Stepping	
Walking Stance Turning	

All Requirements - 1st Time	
-----------------------------	--

Forearm Low Block	
Forming a Proper Knifehand	
Knifehand Low Block	
Walking Stance Inner Forearm Middle Side Block	
Front Rising Kick	
Parallel Stance Punching	
Walking Stance Punching	

All Requirements - 2nd Time	
-----------------------------	--

Front Snap Kick	
Four Direction Punch	
Four Direction Block	
Release from grab to wrist - same side	
Founder of TKD	
Tenets	
Oath	

All Requirements - 3rd Time	
-----------------------------	--

Progress Chart

9th Gup to 8th Gup



Sitting Stance	
Sitting Ready Stance	
L-Stance	
L-Ready Stance	
Single Stepping - forward and backward	

Spot and Step Turning	
L-Stance Inner Forearm Middle Side Block	
Side Rising Kick	
Side Front Snap Kick	
Chon-Ji	

3-step sparring alone	
Release from grab to wrist - opposite side	
Meaning of the White Belt	
Meaning of Chon-Ji	
Basic Terminology	

All Requirements - 1st Time	
-----------------------------	--

All Requirements - 2nd Time	
-----------------------------	--

All Requirements - 3rd Time	
-----------------------------	--

Progress Chart

8th Gup to 7th Gup



Forearm rising block	
Outer forearm side block	
Knifehand side block	
Twin forearm block	
Forearm inward block	
Forearm guarding block	
Knifehand guarding block	

All Requirements - 1st Time	
-----------------------------	--

Knifehand side strike	
Flat fingertip thrust	
Turning kick	
Side turning kick	
Side piercing kick	
Forearm low block followed by forearm rising block	
Dan-Gun	

All Requirements - 2nd Time	
-----------------------------	--

3-step sparring with partner	
Release from two hand grab to one wrist	
Release from two hand grab to both wrists	
Meaning of Dan-Gun	
Meaning of the yellow belt	
Rules: Entering the Dojang	
Terminology - Counting	

All Requirements - 3rd Time	
-----------------------------	--

Progress Chart

7th Gup to 6th Gup



Outer forearm high wedging block	
Palm downward block	
Middle reverse punch	
Backfist high side strike	
Straight fingertip thrust	
Walking Stance Punch followed by Reverse Punch	

All Requirements - 1st Time	
-----------------------------	--

Back piercing kick	
Downward kick	
Reverse turning kick	
Sitting stance knifehand side strike	
Do-San	
3-step sparring with partner, one-way, foot techniques	

All Requirements - 2nd Time	
-----------------------------	--

3-step sparring with partner, two-way, hand techniques	
Release from lapel grab, one hand	
Release from lapel grab, two hands	
Release as per Do-San movement number 7	
Meaning of Do-San	
Rules: Inside the do-jang	

All Requirements - 3rd Time	
-----------------------------	--

Progress Chart

6th Gup to 5th Gup



Bending stance, Bending ready stance A	
Fixed stance	
Close stance, Close ready stance A	
Inner forearm circular block	
Crescent kick	
Fixed stance side punch	
Knifehand inward strike	

All Requirements - 1st Time	
-----------------------------	--

Reverse knifehand strike	
Middle side piercing kick from bending ready stance A	
Vertical kick (inward & outward)	
Pick shape kick	
Twisting kick	
Reverse hooking kick	
Won-Hyo	

All Requirements - 2nd Time	
-----------------------------	--

One step sparring	
Free sparring	
Release from bear-hug from behind - over arms	
Release from bear-hug from behind - under arms	
Meaning of Won-Hyo	
Meaning of the green belt	
Rules: dress for training	

All Requirements - 3rd Time	
-----------------------------	--

Progress Chart

5th Gup to 4th Gup



X-stance Jumping to X-stance	
Twin knifehand block	
Double forearm block	
Palm hooking block	
Hooking kick	
Front elbow strike	

Back snap kick	
Side pushing kick	
Skip kick	
X-stance backfist high side strike (jumping)	
Yul-Gok	
One step sparring	

Free sparring	
Release from two hand wrist grab from behind	
Release from two hand shoulder grab from behind	
Meaning of Yul-Gok	
What is Taekwon-Do?	

All Requirements - 1st Time	
-----------------------------	--

All Requirements - 2nd Time	
-----------------------------	--

All Requirements - 3rd Time	
-----------------------------	--



Index

**3**

3-step sparring (alone), 13
 3-step sparring (one-way, foot techniques), 22
 3-step sparring (two-way, hand techniques), 22
 3-step sparring (with partner), 17

A

An Palmok Dollimyo Makgi, 24
An Palmok Kaunde Yop Makgi, 8
Annun Junbi Sogi, 11
Annun So Sonkal Yop Taerigi, 21
Annun Sogi, 11
Anuro, 25
Ap Palkup Taerigi, 30
Apcha Busigi, 9
Apcha Olligi, 8
 Attention Stance, 6

B

Back Piercing Kick, 21
 Back Snap Kick, 30
 Backfist High Side Strike, 20
 Backward, 11
Bakuro, 25
Bandae Dollyo Chagi, 21
Bandae Dollyo Gorochagi, 26
Bandal Chagi, 24
 Basic Terminology, 13
 Bending Ready Stance A, 24
 Bending Stance, 24
Bituro Chagi, 26
 Bow, 6

C

Charyot Sogi, 6
Chon-Ji, 13
 Close Ready Stance A, 24
 Close Stance, 24
 Counting to Ten, 18
 Crescent Kick, 24

D

Dan-Gun, 17
Dollyo Chagi, 16
Doo Palmok Makgi, 29
Do-San, 22
 Double Forearm Block, 29
 Downward Kick, 21
Dung Joomuk Nopunde Yop Taerigi, 20
Duro Gamyo Chagi, 30
Duruogi, 11
Dwitcha Busigi, 30
Dwitcha Jirugi, 21

F

Fixed Stance, 24
 Fixed Stance Side Punch, 25

Flat Fingertip Thrust, 16
 Forearm Guarding Block, 16
 Forearm Inward Block, 15
 Forearm Low Block, 7
 Forearm Low Block followed by Rising Block, 17
 Forearm Rising Block, 15
 Forming a proper Knifehand, 7
 Forward, 11
 Founder of TKD, 9
 Four Direction Block, 9
 Four Direction Punch, 9
 Free Sparring, 27, 31
 Front Elbow Strike, 30
 Front Rising Kick, 8
 Front Snap Kick, 9

G

General Choi, Hong Hi, 9
 Goals, 1
Goburyo Junbi Sogi A, 24
Goburyo Sogi, 24
Gojung So Yop Jirugi, 25
Gojung Sogi, 24
Gokaeng-i Chagi, 26
Golcho Chagi, 29
 Grading, 1, 3
 Guide for parents, 2
Gunnun Junbi Sogi, 7
Gunnun So Jirugi, 8
Gunnun Sogi, 6

H

Hooking Kick, 29
Hosin Sul, 9, 13, 18, 22, 27, 31

I

Ilbo Matsogi, 26, 31
 Inner Forearm Circular Block, 24
 Inner Forearm Middle Side Block, 8
 Inward, 25

J

Jayu Matsogi, 27, 31
 Jumping to X-stance, 29
 Jumping X-Stance Backfist High Side Strike, 30

K

Kaunde Bandae Jirugi, 20
 Knifehand Guarding Block, 16
 Knifehand Inward Strike, 25
 Knifehand Low Block, 8
 Knifehand Side Block, 15
 Knifehand Side Strike, 16
Kyocha Sogi, 29
Kyong Ye, 6

L

L-Ready-Stance, 11



L-Stance, 11
L-Stance Inner Forearm Middle Side Block, 12

M

Meaning of Chon-Ji, 13
Meaning of Dan-Gun, 18
Meaning of Do-San, 22
Meaning of the Green Belt, 27
Meaning of the White Belt, 13
Meaning of the Yellow Belt, 18
Meaning of Won-Hyo, 27
Meaning of Yul-Gok, 31
Middle Reverse Punch, 20
Middle Side Piercing Kick from Bending Ready St A, 25
Mini-gradings, 3
Moa Junbi Sogi A, 24
Moa Sogi, 24

N

Naeryo Chagi, 21
Nagagi, 11
Narani Junbi Sogi, 6
Narani So Jirugi, 8
Narani Sogi, 6
Niunja Junbi Sogi, 11
Niunja So An Palmok Kaunde Yop Makgi, 12
Niunja Sogi, 11

O

One Step Sparring, 26
One-Step Sparring, 31
Opun Sonkut Tulgi, 16
Outer Forearm High Wedging Block, 20
Outer Forearm Side Block, 15
Outward, 25

P

Pakat Palmok Nopunde Hechyo Makgi, 20
Pakat Palmok Yop Makgi, 15
Palm Downward Block, 20
Palm Hooking Block, 29
Palmok Anuro Makgi, 15
Palmok Chookyo Makgi, 15
Palmok Daebi Makgi, 16
Palmok Najunde Makgi, 7
Parallel Ready Stance, 6
Parallel Stance, 6
Parallel Stance Punching, 8
Perfect Technique, 1
Pick Shape Kick, 26
Progress Certificate, 3

R

Release as per Do-san movement number 7, 22
Release from bear-hug from behind – over arms, 27
Release from bear-hug from behind – under arms, 27
Release from grab to wrist – opposite side, 13
Release from grab to wrist – same side, 9
Release from lapel grab, one hand, 22
Release from lapel grab, two hands, 22
Release from two hand grab to both wrists, 18

Release from two hand grab to one wrist, 18
Release from two hand shoulder grab from behind, 31
Release from two hand wrist grab from behind, 31
Repeat any part of syllabus, 3
Request to be tested, 3
Reverse Hooking Kick, 26
Reverse Knifehand Strike, 25
Reverse Turning Kick, 21
Role of the instructor, 2
Rules – dress for training, 27
Rules – Entering the Dojang, 18
Rules inside the do-jang, 22

S

Saju Jirugi, 9
Saju Makgi, 9
Sambo Matsogi, 13, 17, 22
Sang Palmok Makgi, 15
Sang Sonkal Makgi, 29
Self Defence, 9, 13, 18, 22, 27, 31
Sewo Chagi, 25
Side Front Snap Kick, 12
Side Pushing Kick, 30
Side Rising Kick, 12
Side Turning Kick, 17
Single Stepping – forward and backward, 11
Sitting Ready Stance, 11
Sitting Stance, 11
Sitting Stance Knifehand Side Strike, 21
Skip Kick, 30
Sonbadak Golcho Makgi, 29
Sonbadak Naeryo Makgi, 20
Sonkal, 7
Sonkal Anuro Taerigi, 25
Sonkal Daebi Makgi, 16
Sonkal Dung Taerigi, 25
Sonkal Najunde Makgi, 8
Sonkal Yop Makgi, 15
Sonkal Yop Taerigi, 16
Spot turning, 12
Step turning, 12
Straight Fingertip Thrust, 20
Student Oath, 9
Sun Sonkut Tulgi, 20

T

Taekwon-Do Syllabus, 1
Taekwon-Do terminology, 1, 3
Tenets of Taekwon-Do, 9
Turning Kick, 16
Twigi Kyocha So Dung Joomuk Nopunde Yop Taerigi, 30
Twin Forearm Block, 15
Twin Knifehand Block, 29
Twisting Kick, 26

V

Vertical Kick, 25

W

Walking Ready Stance, 7
Walking Stance, 6
Walking Stance Punch followed by Reverse Punch, 21
Walking Stance Punching, 8



Walking Stance Stepping, 7
 Walking Stance Turning (90°), 7
 What is Taekwon-Do, 31
Won-Hyo, 26

X

X-Stance, 29

Y

Yobap Cha Busigi, 12
Yop Dollyo Chagi, 17
Yopcha Jirugi, 17
Yopcha Milgi, 30
Yopcha Olligi, 12
Yul-Gok, 31