



Grading Syllabus



9th Kup - 8th Kup (Yellow tab - yellow belt)

Horse Riding stance - Double punch	:
High stance - Walking punch	:
High section block	:
Low section block	:
Long stance - Reverse punch	:
Mid section inner block	:
Mid section outer block	:
Guarding Stance	:
Half turning kick	:
Full turning kick	:
Side kick	:

Taegeuk 1

This is the second set of introductory basic movements. This set begins to cover the adjustment of the stance, depending on the combat distance. The closer your opponent is, the shorter the stance needs to be, to perform the technique. The speed of technique then has to be adjusted, to compensate.

Following on from the kicks covered in the previous syllabus, this set starts to move on from the basic snap and thrust kicks, changing the angle of attack. The side kick, technically the most demanding kick, is introduced at this stage as it is a natural progression from the push kick but it demands the most practice.

Any techniques which are covered in the previous syllabus will not be described in detail again.

The first of the Taegeuk patterns is introduced at this stage. These patterns are described elsewhere.

Techniques

Ready Position (Joonbi Seogi)

Preparation for action. This is the physical movement, to trigger the mental switch to “battle readiness”.

Horse Riding stance (Joochum Seogi)

Not a practical stance to fight from but does have one practical application, to escape from a “bear-hug” type hold.

Double punch (Doul Chereugi)

Both punches are designed to do damage, so both must be thrown with equal “venom”. The second punch is only thrown because the first one did not put your opponent down. Both punches require full hip movement and speed of delivery. Do not rush the punches. Putting a (very) slight pause between the punches generates more power in the second one.

High stance (Ab Seogi)

This is, effectively, the same as a normal, everyday walking pace. The same as you would whilst walking along the street. The difference between this and the long stance is that the effective distance of the technique is shorter. Shortening the stance means that you can keep yourself at the optimum distance for the technique to complete, thus keeping the power. Being a shorter pace, the step will be completed quicker, so the technique thrown in this stance must also be completed faster.

Walking punch (Barro Chereugi)

High section block (Algul Makgi)

Low section block (Arae Makgi)

All three of these techniques are executed in exactly the same manner as they are in a long stance. The only differences are that the technique is completed faster and that the low block stops at belt level, instead of just above the knee. Otherwise, you would need to over-compensate by leaning forward, giving your opponent more targets to aim for.

Long stance (Ab Koobi)

Stable fighting position. Designed for maximum strength and impact in the technique.

Reverse punch (Bandaе Chereugi)

This is the power punch. It is executed in the same manner as the walking punch, just with the opposite hand to the lead leg. Generally, this punch travels farther than a walking punch, generating more momentum and more power, especially from a guarding stance moving into a long stance. It is almost impossible to over reach on this punch, as your hips will hold you into prime position.

Mid section inner block (Mom-tong An Makgi)

As previously described. The fist travels in a straight line, from its starting position on the hip, to the final position, level with the opposite shoulder. Bring the whole of the forearm across, not just the fist.

Mid section outer block (Mom-tong Backat Makgi)

This block cannot be “straight-lined”. It must come across your body, to be able to go back out again. Your arms cross in front of your body, with the centre of the cross just below the solar plexus. The blocking arm must be the front arm in the cross, otherwise you run the risk of your arms catching on each other as you complete the technique.

The blocking arm then comes back across the body again, finishing level with its own shoulder. The non-blocking arm pulls back to the hip at the same time as the blocking arm completes the technique. This opens out both the chest and the hips, generating more power in the block.

Guarding Stance (Kereugi Seogi)

Very flexible stance, based around a sprinter’s starting block position. This allows you to move in all directions as fast as necessary. It also allows you to adopt one of the other stances, depending on technique.

Kicks (Chaggi)

Both of the next two kicks begin in the same way as the front kick. The chamber position is the same for both. At this point, the standing foot becomes the important aspect, as this dictates the angle of attack for the kick. As a rule, the angle through which you twist your standing foot takes your hips through half that angle.

In both cases, the kick can be landed with either the instep or the ball of the foot. The ball of the foot has more impact but using the instep means there is less tension in your leg muscles, making the kick faster.

Half turning kick (Ab-dolryo Chaggi)

As you start to extend the leg, come up onto the ball of your standing foot and twist on it through 90 degrees. This opens up your hip angle by 45 degrees.

The kick is now delivered at such an angle as to come up and across together, into your opponent’s floating ribs. Your shoulders remain square-on, just like the front kick. Only the bottom half of your body turns.

This kick is only ever thrown to your opponent’s ribs. Any higher and you start to reduce the effect of opening the hips. It also means that your own body presents a bigger target for your opponent to counter-attack.

This is the real “bread and butter” kick. It is the one kick thrown most often in any combat situation, be it competition or self-defence.

Full turning kick (Dolryo Chaggi)

In this case, as you start to extend the leg, come up onto the ball of your standing foot and twist on it through 180 degrees. This opens up your hip angle by 90 degrees. Your upper body will also need to twist through 90 degrees.

The height of the chambered knee will dictate the height of the final kick. Do not let the knee drop until the kick completes. The speed of the twist generates the speed in the kick and, therefore, the power it carries.

As the kick reaches its impact point, your body should be in a straight line down the length of your body, from your shoulder to your foot.

Side kick (Yeop Chaggi)

This is, quite probably, the most technically demanding of all the kicks you will learn. It is without doubt, the kick to which grading panel judges will pay the most attention. However, in it's simplest form, this kick is merely a side-on version of a push kick.

This is a 2 stage kick. Treat it as 2 distinct strikes.

The first movement is the chamber position for the kick. It is the same movement as a short range knee strike to an opponent standing beside your lead leg. As you lift the knee, twist on your standing foot, through 90 degrees, the whole of your body needs to follow suit, so that you are completely sideways on. The heel of the kicking leg should now be directly underneath your bottom. Ideally, you should also cross your arms in front of your chest. This allows you to open up the whole body, when throwing the kick itself. This completes stage 1.

Stage 2 is the execution of the kick, itself. Twist the standing foot through another 90 degrees. Without dropping the knee at all, your heel should follow in a straight line from chamber position to final impact. The higher you want the kick to go, the more you will need to lean you body back, to counter-balance it and to open out the hips. At the point of impact, there should be a straight line from your shoulder to your heel.

If you have crossed your arms at the chamber position, you fully un-cross them as the kick is thrown. The effect of this is 2 fold.

Firstly, it opens out the chest and hips more, generating more power.

Secondly, should you opponent manage to step "inside" the kick, they will step into a hammer fist or back-fist strike