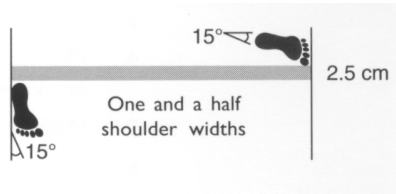


## 9<sup>th</sup> Gup



### STANCES

#### L - Stance (**niunja sogi**)



This stance is widely used for defence, though used in attack as well. The front foot is readily available for kicking with a slight shift of the body weight and with the advantage of half facing as well as body shifting. Move one foot to either front or rear to a distance of approximately one and a half times the shoulder width from the footsword of the rear foot to the toes of the

front foot, forming almost a right angle. It is recommended that the toes of both feet point about 15 degrees inward, placing the front heel beyond the heel of the rear foot about 2.5 centimetres to gain better stability. Bend the rear leg until the kneecap forms a vertical line with the toes, bending the front leg proportionally. Keep the hip aligned with the inner knee joint. The ratio of the body weight is about 70 percent on the rear leg and 30 percent on the front leg.

Single stepping - forward (**nagagi**) and backward (**duruogi**)

Spot and step turning in walking, sitting and L stances.

### DEFENSIVE TECHNIQUES

#### Forearm inward block (**palmok anuro magki**)

In this technique the blocking tool reaches the target from an outward to inward trajectory to the chest line. This block can be executed in all stances and is used for blocking the attacking foot or hand directed towards the chest line.



### Forearm guarding block (palmok daebi makgi)



This block is frequently used as a ready posture in free sparring, since one can position oneself in a half facing posture and protect the body completely with both hands. Although the L stance or rear foot stances are most widely used, it can also be used with all other stances.

#### Rules for a guarding block:

1. Keep the blocking tool half facing the target at the moment of blocking.
2. Bring the opposite knifehand or side fist in front of the chest 3 centimetres from the body. The guarding hands should be flexible enough to protect the whole body against an attack.
3. Keep the body half facing the target at all times.

### Side rising kick (yopcha olligi)

This technique is used to spring up the attacking hand or foot directed to the middle section or above. The footsword is the blocking tool and it should reach the target in an arc. As with the front rising kick this technique is also used for muscle development and a dynamic stretching exercise, as shown in the photograph.



## OFFENSIVE TECHNIQUES

### Flat fingertip thrust (**opun sonkut tulgi**)

The palm is faced downward at the moment of impact. It is chiefly used for attacking the ribs, eyes and occasionally the abdomen.

This technique is usually executed from a walking, low, sitting or L-stance, though occasionally from a parallel, close, rear foot or X-stance.



### Side front snap kick (**yobap cha busigi**)

This technique is used in attacking an opponent located at the side front and is chiefly executed from rear foot, vertical and L-stances.

Both the principle and method of kicking are the same as those of a front snap kick with the exception that the body is half facing the opponent at the moment of impact.



### Turning kick (**dollyo chagi**)

The turning kick is ideal for attacking an opponent positioned at the side front, and is usually performed with the ball of the foot, instep and knee, however, the toes can be used if wearing shoes. This kick is normally executed from the rear, though occasionally the front foot. This technique is classified into low, middle and high turning kicks.

The main principles of the kick are:

The hip must be swung forward to enable the foot to reach the target in an arc.

The ball of the foot must be vertical to the target at the moment of impact.

The foot must have reached the apex of the kick shortly before contact so the toes are pointed slightly downward at the instant of contact.

The toes of the stationary foot should point 45 degrees outward at the moment of impact.

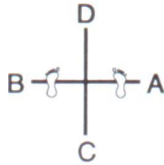
The kicking leg must not be bent more than absolutely necessary at the moment of impact.

The arms must be kept within sight while kicking.



## PATTERN

### Chon-Ji Tul 19 Movements



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.

찬지

Ready Posture: Parallel ready stance

1. Move the left foot to B, forming a left walking stance toward B while executing a low block to B with the left forearm.
  2. Move the right foot to B, forming a right walking stance toward B while executing a middle punch to B with the right fist.
  3. Move the right foot to A, turning clockwise to form a right walking stance toward A while executing a low block to A with the right forearm.
  4. Move the left foot to A, forming a left walking stance toward A while executing a middle punch to A with the left fist.
  5. Move the left foot to D, forming a left walking stance toward D while executing a low block to D with the left forearm.
  6. Move the right foot to D, forming a right walking stance toward D while executing a middle punch to D with the right fist.
  7. Move the right foot to C, turning clockwise to form a right walking stance toward C while executing a low block to C with the right forearm.
  8. Move the left foot to C, forming a left walking stance toward C while executing a middle punch to C with the left fist.
  9. Move the left foot to A, forming a right L-stance toward A while executing middle block to A with the left inner forearm.
  10. Move the right foot to A, forming a right walking stance toward A while executing a middle punch to A with the right fist.
  11. Move the right foot to B, turning clockwise to form a left L-stance toward B while executing a middle block to B with the right inner forearm.
  12. Move the left foot to B, forming a left walking stance toward B while executing a middle punch to B with the left fist.
  13. Move the left foot to C, forming a right L-stance toward C while executing a middle block to C with the left inner forearm.
  14. Move the right foot to C, forming a right walking stance toward C while executing a middle punch to C with the right fist.
  15. Move the right foot to D, turning clockwise to form a left L-stance toward D while executing a middle block to D with the right inner forearm.
  16. Move the left foot to D, forming a left walking stance toward D while executing a middle punch to D with the left fist.
  17. Move the right foot to D, forming a right walking stance toward D while executing a middle punch to D with the right fist.
  18. Move the right foot to C, forming a left walking stance toward D while executing a middle punch to D with the left fist
  19. Move the left foot to C, forming a right walking stance toward D while executing a middle punch to D with the right fist.
- End. Bring the left foot back to the ready posture.

## SPARRING

### Three step sparring (sambo matsogi)

Alone, One way, Hand Techniques

Compulsory techniques: Inner forearm side block, front punch, Flat fingertip thrust.

1. Walking stance inner forearm blocks / front punch
2. Walking stance outer forearm blocks / flat fingertip thrust
3. Walking stance inward forearm block / open fist punch

## SELF DEFENCE (hosin sul)

Showing: attacking, breaking and releasing techniques

Release from grab to the wrist - opposite side

## THEORY

All Taekwon-Do terminology above

Tae / Kwon / Do - foot / fist / art or way

Thank you - ko mup sum neda Right - orun Left - wen

### Counting

1 - hana / 2 - dool / 3 - set / 4 - net / 5 - dasot /  
6 - yosot / 7 - ilgop / 8 - yodul / 9 - ahop / 10 - yol

### Theory of Power

Reaction Force  
Concentration  
Equilibrium  
Breath Control  
Mass  
Speed

### Meaning of the white belt

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