



Martial Arts World



BLACK BELT
1st Dan
through
8th Dan

Success is
Your Choice

Grandmaster Y. K. Kim

\$79

Black Belt Curriculum Guide

How to make your dreams come true, no matter what the odds or how tough the competition!

1. Build life toughness

To survive in the real world, you must be tough.

2. Develop street smarts

In reality, you desperately need street smarts to survive.

3. Build practical communication skills

Practical communication skills are a key to succeed in the real world.

4. Be a great public speaker

Public speaking ability is the most powerful weapon for achieving your dreams.

5. Be competitive

Keep a winning spirit to succeed in a competitive world.

“Keep these five steps to triumph in your life.”

--- Grandmaster Y. K. Kim---

Welcome to the Black Belt Curriculum

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Each of the first three Dans has 3 Level Tests within it.



About the Founder Grandmaster Y. K. Kim

Grandmaster Y. K. Kim breathes, eats, and sleeps Martial Arts 25 hours a day and 8 days a week. His total life is dedicated to improving and promoting the Martial Arts.

Y. K. Kim is a living testament that the Martial Arts spirit and American Dream are alive and kicking. Born and raised in Seoul, Korea, and after he finished his military duty in his native country of Korea, he immigrated to America in 1977 with only his Black Belt and a heart full of hope.

He started homeless and without a green card and was able to overcome cultural shock, financial hardship and language barriers to achieve a rare level of success and build one of the strongest and most beneficial Martial Arts organizations in the world.

There is no one like Y. K. Kim. He wants to change the world through the Martial Arts World philosophy.

He has proven his principles in his own life, from humble and sometimes even embarrassing beginnings to becoming a world leader of the Martial Arts.

He recounts one story where he went to a grocery store one day in Queens, New York, to pick up something quick to eat because he was hungry. He scanned the shelves and found a can of food with delicious looking meat chunks on the label. He grabbed the can, paid for it, and rushed back home. Once he got home, he opened the can and inside he found what was on the label, delicious looking meat chunks drowning in gravy. He took his spoon and dug in.

After his stomach stopped gnawing at itself, he was concerned because something wasn't quite right about the meat; it tasted kind of funny, but he couldn't figure out why. Maybe the meat had expired. He put the can down and grabbed his English to Korean dictionary to translate the words on the label. His eyes widened when he discovered what he ate . . . dog food. He actually ate dog food! From that moment he vowed he would devour the dictionary before he would make the same kind of mistake again.

He conquered every obstacle, despite the language barrier, to eventually build a multi-million dollar organization. Through his blood, sweat, tears, and Martial Arts spirit, he made his American Dream become a reality. Y. K. Kim has shared his American dream through touching thousands of people's hearts and helping them to succeed with his diverse achievements, which include:

Author of *Martial Arts World, Tae Kwon Do World, Success in Martial Arts Business, Health is the Foundation of Success; and Winning is a Choice;*

World's most dynamic speaker on business, leadership, and motivation;

Producer, writer, and star of the action film *Miami Connection*;

Publisher of *Martial Arts World Magazine*;

Celebrated public servant, winning the prestigious **Thomas Jefferson Award** for producing charitable events to raise funds for unfortunate children;

Honored by the proclamation of **Y. K. Kim Day** by the City of Orlando, City of Deland, City of Winter Park, Orange County Commission in Florida, and by the Commonwealth of Virginia for his outstanding community leadership;

Appointed Honorary Deputy Sheriff by Orange County Sheriff's Department for his support of the fight against drugs;

Commissioned Ambassador at Large by the City of Orlando for his extraordinary promotional ability;

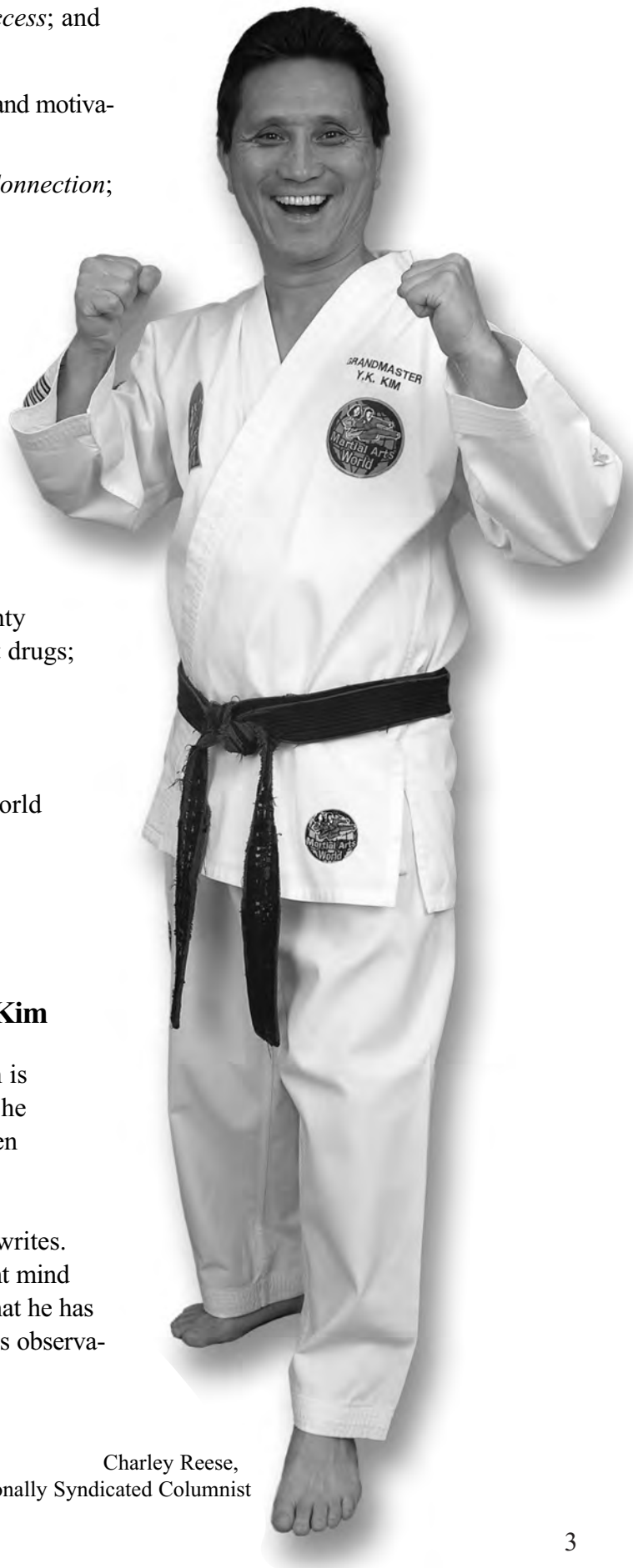
Chairman and Founder of Martial Arts World and World Martial Arts Research Foundation.

Grandmaster Y. K. Kim's next goal is to build a 4-year Martial Arts University to provide future leaders.

What the Press says about Grandmaster Y. K. Kim

"Y. K. Kim has shown that the American dream is still a reality. He is a pioneer in the truest sense. What he has accomplished I would call a miracle if I had not seen him do it with sweat, spirit, and a keen intelligence.

"He has lived by the principals about which he writes. His action philosophy is the product of an alert, intelligent mind learning from the most demanding school of all, 'life.' That he has lived and learned in two worlds, East and West, makes his observations all the richer."



Charley Reese,
Nationally Syndicated Columnist

Congratulations and Welcome to the Black Belt Team

Dear Black Belt,

I can confidently say, "You are a Winner!" I respect you. I admire you. I cheer for you. I am proud to say you are my best friend. What an achievement! You are a Black-Belt! Your hard work, persistence, and commitment finally paid off.

A Black Belt is a symbol of physical fitness, mental fitness, moral fitness, financial fitness, and life fitness.

Those who earn this coveted prize are excellent speakers and outstanding leaders.

In Martial Arts terms, a Black Belt is an indication that you have mastered the basics and that you are ready to begin the true study of the Martial Arts. Now that you have a strong foundation, you can do whatever you set out to do; you can make things happen.

I believe you will enjoy practicing on this higher level to achieve your goal of becoming a Certified Instructor. To become an Instructor will help you, first of all, and will help you to help others to succeed.

The requirements of testing for Certified Instructor or Assistant Instructor are:

1. Complete White Belt to 1st Dan curriculum, including philosophy.
2. International Public Speaker Certification by Martial Arts World.
3. Proof of your personal leadership ability and desire to help others by helping at least 12 new students change their lives by practicing at Martial Arts World.
4. Beginning your internship program to learn Instructional Leadership by volunteering
 - A. For Educational Instructor candidates: at least 2 hours a week (or 100 hours total) to learn about instruction and the management of your school;
 - B. For Professional Instructor candidates: at least 10 hours a week (or 500 hours total) to learn about instruction and management of a martial arts school to develop your professional qualifications.

Please share any particular personal improvement or success story using Martial Arts World philosophy in your social or professional life. Your story will help motivate, energize and encourage our Martial Arts family.

Martial Arts World:
E-mail: ykkim@martialartsworld.com
Website: www.martialartsworld.com

We will see you at the upcoming Instructor testing.

Your best friend,

Grandmaster Y. K. Kim

1st Dan Curriculum

Congratulations!

On your achievement and welcome to the Black Belt Team. At the black belt level, it can be said that you have mastered the basics. You are now ready to begin your serious study of the martial arts. To put it simply, the difference between a black belt and a color belt student is that a color belt asks, “How?” and a black belt asks, “Why?”

Color belt students ask their instructor, “How do I do this?” The better students ask more detailed questions, but the nature of the question is still “YOU please tell ME HOW.” They look for answers from others. Black belt students can still ask their instructor, “How?” but at this point in their training, they should start to look within themselves for the answers, studying WHY we could do it this way, or that way, or the other way, and learning the principles behind the techniques. The nature of the question becomes, “I must look inside MYSELF to understand WHY.” They seek their answers first from within, rather than from others.

Another difference between the color belt and the black belt curriculum is the use of weapons. A weapon is really only a weapon if it is used to hurt someone. If it is used to help someone, it could also be considered a tool. In the Martial Arts World curriculum, we prefer to use weapons as a tool to extend ourselves and our influence. Think about it: if you cannot control yourself, how can you hope to control a weapon?

Now that you are a black belt and you have demonstrated sufficient self-control, you are ready to begin extending your influence. Physically, you will be learning to control the weapon in addition to your hands and feet, but you will also be learning to extend your influence to others through leadership. Your leadership training is an important part of becoming an instructor, because to be an effective instructor you must be able to lead others.

What is a Black Belt?

A Black Belt is black because it symbolizes the combination of all the colors. It is totally different from a color belt because it symbolizes a qualitative difference -- you are beginning a whole new journey. Your rank is no longer measured in *keups*, but now in degrees.

Most people who don't understand the martial arts consider the black belt the symbol of the end of training. Those people who have been in the martial arts a while and are beginning to understand the depth of the possibilities of marital arts training, realize that achieving a black belt is just the beginning, a sort of entrance exam to the real study of the martial arts.

Earning a black belt might be compared to earning a high school diploma -- an important achievement, but just the pre-requisite for serious study. Becoming a Certified Instructor would be like earning a college degree, becoming a Senior Instructor like earning a Master's Degree, and becoming a Master Instructor like earning a Ph.D.

Until now, you have been concerned with learning as much as you can from your instructors. The job of the color belt is to constantly improve himself and his technique. After black belt, the student must now take responsibility for his own motivation, his own education, and his own practice schedule. Practice before and after class becomes more important, while time during class is spent showing the best technique and the best attitude to motivate the color belts.

One of the best ways to learn more is to practice your leadership and instructional skills. Once you begin teaching others, you will discover a whole new level of understanding of even the simplest techniques. You may find out that you didn't know half as much as you thought you knew. This realization is the beginning of your next journey, the path to becoming an instructor.

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Instructional Leadership

The Trial Lesson

The trial lesson is the most important lesson in any martial art. If it is too easy, the prospective member will think, “Why should I give my time and money to this school, when I could do this myself?” If it is too hard the prospective member will think to himself, “I want to get in shape and release stress, not die. Who needs to pay money for abuse and frustration?”

For a successful trial lesson the prospective students should like you. To get a them to like you, they must be excited. How do you get them excited?

1. You must be excited.
2. Give them hope of a better tomorrow by painting the dream of a brighter future.
3. Give them a clear explanation, and an easy-to-follow actions.
4. Make them sweat, because after they sweat, they will feel fresh and wonderful.
5. Explain the benefits of a definite, powerful, positive goal system as a path to success.

Basic Trial Lesson Format

1. Preliminaries

Smile and introduce yourself.
Brief health check to become aware of injuries or weaknesses.
Demonstrate and practice basics

Attention: explain that attention creates concentration
Bow: explain that it is a universal natural body language that shows respect
How to make a fist: (Demonstrate and Practice)
Ready stance: (Demonstrate and Practice)

2. First Sweat -- teach at least 3 techniques, depending on the ability of the student.

When you teach techniques, follow this pattern.

1. You demonstrate and they watch
2. You both practice together slowly
3. They practice at regular speed

Sample techniques (adapt according to the student)

Walking stance (Face the same direction as they face then turn around during practice.)

1. Single punch
2. Double punch
3. Triple punch
4. Leg raise
5. Front kick
6. Side kick

Optional kicks- pushing kick, knee kick, roundhouse kick, inside or outside swing kick (depending on ability).

3. Mental Curriculum

Give them a chance to rest, while stimulating them mentally -- perhaps explain self-defense. The 3 rules of Self-Defense are:

- A. Don't ask for trouble: stay away from bad people and bad places
- B. Walk away or talk away, if possible
- C. Especially with family and friends, Smile.

A smile is one of the strongest weapons for self defense.

If someone threatens your life, you have no choice: you must defend yourself, by using your strong points against your opponent's weak points.

Example 1: Bear fist (knuckles) to the throat.

Example 2: Escape a wrist grab through the thumb.

4. Second Sweat

Alternate sparring:

double punch each other
front kick each other
multiple punch each other
target drill
double punch a focus pad or stepping side kick a shield.

5. Wrap-up

Power Breathing --Basic 1

Concentration Meditation -- picture yourself as a black belt.

Finish- bow and congratulate them.

Escort them to whomever will explain how to become a regular student.

Notes:

Basics

Knife Basics

Is the knife a tool or a weapon? If someone uses the knife to cut an apple in order to eat it more easily, the knife is a tool. If someone uses that same knife to hurt someone else by cutting him, the knife is a weapon. Knives and knife practice is neither good nor bad. It is how we use them that makes them good or bad. If we use them for good, they are tools. If we use them for bad, they can become weapons.

It is important that the rubber knives be treated with the same respect as real knives. Never treat the rubber knife as a toy. When you present the knife to your partner, the knife should always be presented handle first, with the blade pointing back toward you.

In order to practice knife self-defense, we must first learn knife offense. Knife attacks can come from at least 9 different angles from the front, and 3 positions from behind, as well as from the side. All directions assume the knife is held in the right hand, but after they are learned with the right hand, they should be practiced with the left, as well.

For these self-defense applications, the blade of the knife will usually point toward the heart. This means upward cuts usually have the blade upward, downward cuts usually have the blade downward, and side cuts usually have the blade facing the centerline.

Frontal Attack:

1. Upward

A. Hold the knife extending from the thumb side of the hand, with the blade upward.

B. The attack is an upward stab, starting near your own hip and moving toward your partner's *solar plexus*. Your arm moves directly forward and upward, not side to side or diagonally.



1.A.



1.B.



2.A.



2.B.

2. Straight Stab

A. Hold the knife extending from the thumb side of the hand, with the blade inward. The attack is a straight stab, starting near your own ribs and

B. Moving toward your partner's *solar plexus*. Your arm moves directly forward, not up or down, nor side to side.



3.A.



3.B.

3. Downward

A. Hold the knife extending from the pinkie side of the hand, with the blade downward. The attack is an downward stab, starting well over your own head and

B. Moving toward your partner's head. Your arm moves directly forward and downward.

4. High Reverse Inward

A. Hold the knife extending from the pinkie side of the hand, with the blade inward, palm down. The attack is a left to right circular stab, starting extended outside your left shoulder and

B. Moving toward your partner's neck, near the collar bone. Your arm moves forward and inward, slightly diagonally to go over the shoulder and strike the neck.



4.A.



4.B.

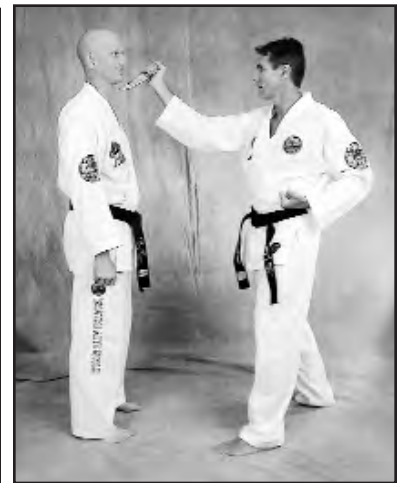
5. High Inward

A. Hold the knife extending from the pinkie side of the hand, with the blade inward, palm up. The attack is a right to left circular stab, starting extended outside your right shoulder and

B. Moving toward your partner's neck, near the collar bone. Your arm moves forward and inward, slightly diagonally to go over the shoulder and strike the neck.



5.A.



5.B.

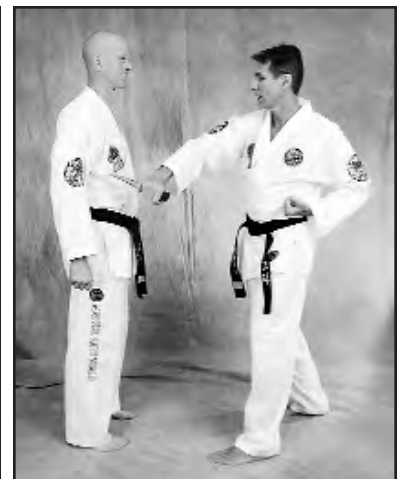
6. Middle Reverse Inward

A. Hold the knife extending from the pinkie side of the hand, with the blade inward, palm down. The attack is a left to right circular stab, starting extended under your left arm at the rib, and

B. Moving toward your partner's ribs. Your arm moves directly forward and inward, not upward or downward.



6.A.



6.B.



7.A.



7.B.



8.A.



8.B.



9.A.



9.B.

7. Middle Inward

A. Hold the knife extending from the thumb side of the hand, with the blade inward, palm down. The attack is a right to left circular stab, starting extended from outside your right rib, and

B. Moving toward your partner's ribs. Your arm moves directly forward and inward, not upward or downward.

8. Slash

A. Hold the knife extending from the thumb side of the hand, with the blade inward. The attack is a slash, starting either side and

B. Slashing across the body from the left and from the right, horizontally or diagonally. The blade is always toward the centerline, so right to left slashes are done with the palm up, and left to right slashes are done with the palm down.

9. Poke

A. Hold the knife extending from the thumb side of the hand, with the blade inward.

B. The attack is a series of straight pokes, at varying levels.

Rear Attack:

10. Knife in the Back

Hold the knife extending from the thumb side of the hand, with the blade inward. The attack has no motion, it is merely sticking the knife in the back of the victim in order to get cooperation.



10.

11. Downward

A. Hold the knife extending from the pinkie side of the hand, with the blade downward. The attack is an downward stab, starting well over your own head and

B. Moving toward your partner's head. Your arm moves directly forward and downward.



11.A.



11.B.

12. Knife to the Throat

Hold the knife extending from the thumb side of the hand, with the blade toward you. The attack has no motion, it is merely holding the knife to the throat of the victim in order to get cooperation.



12.

Side Attack

13. Open Side Attack

Hold the knife extending from the thumb side of the hand, to the neck from the side in an open stance (both partners' stomachs face the same direction).



13. Open Stance

14. Closed Side Attack

Hold the knife extending from the thumb side of the hand, to the neck from the side in a closed stance (stomachs face opposite directions).



14. Closed Stance

Sword Basics

10 Basic Sword Attacks

1 & 2. Overhead Strike:

The most basic attack is the overhead strike. It is powerful because the sword travels down your centerline.

1.A. Extend both hands over head, with the blade behind you, the blade lower than the handle (elbows can bend slightly).

1.B. Step the right foot forward into a right walking stance, and rotate both hands forward and downward, down the centerline. The hands will also rotate inward around the handle, as if wringing water out of a towel. The finished position should be the ready position.

2.A. Raise the sword directly overhead;

2.B. Step the left foot forward in to left walking stance, striking straight downward.



1.A.



1.B.



2.A.



2.B.

3 & 4. Diagonal Cut



3.A.



3.B.

The diagonal cut moves from top right to bottom left (or *vice-versa*) imagining you are cutting from the base of the neck downward and across the body to the opposite waist. The opposite cut from the top left to bottom right is used on the other side.

3.A. Raise the sword directly overhead;

3.B. Step right foot forward into right walking stance, diagonal slice, right to left.



4.A.



4.B.

4.A. Raise the sword directly overhead;

4.B. Step left foot forward into left walking stance, diagonal slice, left to right.

5 & 6. Sideways Cut

The sideways cut moves parallel to the floor. The first cut is at waist height, effectively cutting the person in half. The cut could also be performed at neck height, cutting the person's head off, or at leg height, cutting the person's legs off.

Any attack that brings the entire sword below the shoulders is dangerous because it leaves the head and neck exposed to attack. Lower cuts like the sideways cut are most effectively used as a follow-up technique from any downward strike. These combinations allow the swordsman to flow from one technique to another quickly and easily.

5.A. Draw the sword to your right side with the blade horizontal and pointing backwards;

5.B. Step right foot forward into right walking stance, and cut sideways from right to left, at waist height.

6.A. Draw the sword to your left side with the blade horizontal and pointing backwards;

6.B. Step left foot forward into left walking stance, and cut sideways from left to right, at waist height.



5.A.



5.B.



6.A.



6.B.



7. Wrist Cut



8. Wrist Cut



9. Stab



10. Stab

7 & 8. Wrist Cut

The wrist cut is a quick but devastating technique that will stop your partner from attacking without killing him. In a short, quick movement like a stab, you slice the wrist of your partner, making it impossible for him to continue to control his sword.

7. Step right foot forward and slightly to the right into right walking stance, straight stab to right wrist.

8. Step left foot forward and slightly to the left into left walking stance, straight stab to right wrist.

9 & 10. Stab

The Stab is the quickest and most efficient attack. It uses the point of the sword rather than the edge.

9. Step the right foot forward into right walking stance, stabbing straight to the middle.

10. Step the right foot forward into a right walking stance, stabbing straight to the throat.

Basic Staff Attacks

1.A. Step the right foot forward into a right walking stance and strike diagonally down, left to right, then

1.B. Diagonally up, right to left.



1.A.



1.B.

2.A. Strike diagonally down, right to left, then

2.B. Diagonally up, left to right.



2.A.



2.B.

3.A. Strike horizontally at waist height, right to left, then

3.B. Left to right.



3.A.



3.B.



4.A.



4.B.



5.A.



5.B.



5.C.

4.A. Strike straight downward, then

4.B. Straight upward.

5.A. Strike horizontally at knee level;

5.B. Strike horizontally at head level;

5.C. Poke middle or high.

Advanced Kicking Technique

These advanced combinations are designed to challenge you to improve your body alignment and balance. Lower belts think they have performed a good back side kick if they land on balance well enough not to fall. Higher belts realize that not falling is a very crude way to measure balance. Instead, they measure balance at the end of one technique by their ability to perform a second, even more difficult technique. For example, when you perform a back side kick, if you can land with enough balance to perform a jumping back side kick, then you have landed with good balance.

Back Side Kick & Jumping Back Side Kick



Right fighting Stance

A. From a right fighting stance, look over your left shoulder to find the target;

B. Raise your kicking knee up, ankle bent, toes pulled back while pointing your hip toward your target;

C. Thrust your foot to the target so that your ankle, your hip, and your shoulder are all in one straight line;

D. Snap your kicking knee back to the chambered position;



Back Side Kick A.



Back Side Kick B.



Back Side Kick C.



Back Side Kick D.

E. Return the kicking leg to the floor into a left fighting stance (opposite stance of A).

F. Immediately bend both knees and slightly lower your weight;

G. Jump as you look over your right shoulder to find the target, raising your kicking knee up, ankle bent, toes pulled back while turning your hip toward your target;

H. Thrust your foot to the target so that your ankle, your hip, and your shoulder are all in one straight line;

I. Snap your kicking knee back to the chambered position as you land softly in the opposite stance.



Back Side Kick E.



Back Side Kick F.



Back Side Kick I.



Back Side Kick H.



Back Side Kick G.

Back Swing Kick & Jumping Back Swing Kick



Right Fighting Stance

A. From a right fighting stance, look over your left shoulder to find the target;

B. Continue turning by pivoting on the ball of your right (front) foot; when your body is almost facing front, begin the kick by raising the left foot as high as possible;

C. As your body continues to turn, it will drive your foot through the target as your foot reaches its highest point,

D. Continue turning as your foot lowers toward the floor, landing in a left fighting stance.



Back Swing Kick A.



Back Swing Kick B.



Back Swing Kick C.



Back Swing Kick D.

E. Immediately, bend both knees and slightly lower your weight;

F. Jump as you look over your right shoulder to find the target, raising your kicking knee up, ankle straight, toes extended;

G. When your body is almost facing front, begin the kick by raising the right foot as high as possible;

H. As your body continues to turn, it will drive your foot through the target as your foot reaches its highest point,

I. Continue turning as your foot lowers toward the floor, landing softly in a fighting stance.



Jumping Back Swing Kick E.



Jumping Back Swing Kick F.



Jumping Back Swing Kick I.



Jumping Back Swing Kick G, H.

Back Hook Kick & Jumping Back Hook Kick



Right Fighting Stance



Back Hook Kick A.



Back Hook Kick B.



Back Hook Kick C.



Back Hook Kick D.



Back Hook Kick E.

A. From a right fighting stance, look over your left shoulder to find the target;

B. Continue turning by pivoting on the ball of your left (front) foot as you begin the kick by raising your kicking heel and knee up to the level of your hip, in a back side kick position;

C. Perform a back side kick about a foot to the right of the target;

D. As your knee becomes straight and your body continues to turn, bend your knee in order to pull your foot back to your hip in a horizontal arc,

E. Lower your foot to the floor, into a left fighting stance.

F. Immediately bend both knees and slightly lower your weight;

G. Jump as you look over your right shoulder to find the target, raising your kicking heel and knee up to the level of your hip, in a back side kick position;

H. Perform a jumping back side kick about a foot to the left of the target;

I. As your knee becomes straight and your body continues to turn, bend your knee in order to pull your foot back to your hip in a horizontal arc,

K. Continue turning as your foot lowers toward the floor, landing softly in a left fighting stance.



Jumping Back Hook Kick F.



Jumping Back Hook Kick G.
G.



Jumping Back Hook Kick J.



Jumping Back Hook Kick I.



Jumping Back Hook Kick H.

Knife Poom Se

Name: *Seung Ja*

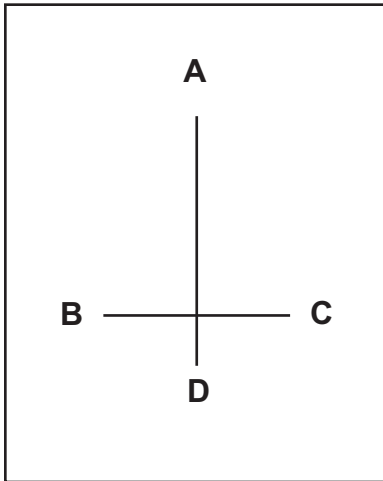
Meaning: *Seung Ja* means winner. Winning is a choice, and each black belt has already made the choice to become a winner in life. However, winners have to continue to make that choice every day. Beginning today, you can choose to become lazy, negative, fearful, or ignorant, and become a loser. Or you can choose to compete with yourself by working hard, thinking positive, being courageous, and continuing to learn. The choice is yours. Choose to be a winner.

1st Dan, 1st Level: 1 through 8.

Attention: Hold knife in right hand with blade extending from the pinkie side, edge downward.

Bow: Bring knife in front of chest, blade pointing downward, edge outward, wrap your left hand around your right hand and bow.

Jhoon-bi: Holding the knife with the same grip as in attention stance, step your left leg into *jhoon-bi* position, moving your entire body just as you would without the knife in your hand.



Attention



Bow



Jhoon-bi

1. A. Look left, pivot on the right foot and turn 90 degrees to the left into a left walking stance facing B, as you execute a left knife hand block and a right hand slash across the throat (edge outward) in a concentrated movement (two thirds dynamic tension style, last one-third full speed);



1.A. (Chamber)

1.B. Then right hand stab to the throat as you pull the left fist to your hip.



1.A.



1.B



2.A.

2. A. Right roundhouse kick (with the ball of the foot), landing forward and



2.B.

2.B. Turning into a left back side kick,



2.C.

2.C. Landing forward in a left walking stance as you execute a right hand stab downward (turn edge inward).

3.A. Look over your right shoulder, step left foot to right and switch the knife to the left hand;



3.A.

3.B. Turn 180 degrees to the right and step the right foot forward into a right walking stance facing C, as you execute a right knife hand block and a left hand slash across the throat (edge outward) in a concentrated movement (two thirds dynamic tension style, last one-third full speed);



3.B.

3.C. Then left hand stab to the throat as you pull the right fist to your hip.



3.C.



4.A.

4. A. Left roundhouse kick (with the ball of the foot) landing forward and



4.B.

4.B. Turning into a right back side kick,



4.C.

4.C. Landing forward in a right walking stance as you execute a left hand stab downward (turn edge inward).

5. A. Look left, step your right foot to your left foot, turn 90 degrees left and

5.B. Step the left foot forward into walking stance facing A as you execute a left hand stab to left side of the throat,

5.C. To the right side of the throat,

5.D. Then switch the knife to the right hand and middle stab straight forward (edge outward).



5.A.



5.B.



5.C. (Chamber)



5.C.



5.D. (Switch)



5.D.



6.A.

6. A. Right leg back side kick landing forward and



6.B.

6.B. Turning into a left leg back side kick,



6.C.

6.C. Landing forward in a left walking stance as you perform a right hand middle stab straight forward (edge outward), all towards A.

7. A. Look over your right shoulder as you step the left leg to the right and shift the knife from the thumb side to the pinkie side of your right hand (edge inward); then turn 180 degrees to the right and

7.B. Step the right foot forward into a right walking stance facing D as you execute a right hand stab to the right side of the throat,

7.C. To the left side of the throat,

7.D. Then switch the knife to the left hand and middle stab straight forward (edge outward).



7.A.



7.B.



7.C. (Chamber)



7.C.



7.D. (Switch)



7.D.



8.A.



8.B.



8.C.



8.D.



8.E.



Ba-rote

8. A. Left leg back side kick landing forward and

8.B. Turning into a right leg back side kick,

8.C. Landing forward in a right walking stance as you perform a left hand middle stab straight forward (edge outward) all towards D;

8.D. Look over your left shoulder, pivot on the right foot and turn 180 degrees to the left into a *jhoon-bi* riding stance facing A as you switch the knife into the right hand, cross your arms in front of your throat, and

8.E. Execute a double low block; double *ki-hap*!

Ba-rote. (Step left leg right into *jhoon-bi* stance.)

18 Styles of *Poom se*

Any *poom se* can be performed in many different styles, and each style reveals a deeper layer of understanding of the form. Here are 18 different ways you can practice your form:

- 1. Regular Style**
- 2. Ballet Style**
- 3. Dynamic Tension Style**
- 4. Power Breathing Style**
- 5. Musical Style**
- 6. Motivational Style**
- 7. Combination Style**
- 8. Directional Style (including Wall Style)**
- 9. Free Style (Including Backwards Style)**
- 10. Blind Style**
- 11. Balance Style**
- 12. Jumping Style**
- 13. Stance Style**
- 14. Mental Style**
- 15. Practical Application Style**
- 16. Breaking Style**
- 17. Exhibition Style**
- 18. Weapons Style**

Black Belt Breaking Techniques:

The purpose of breaking technique is to test your power. Your partner is not your punching bag, so it is impolite and actually dangerous to test your power on your partner. Full power techniques should be practiced only on pads or breaking materials.

On the Black Belt level, it is important that you not only perfect the breaking techniques, but also learn how to hold the boards properly for each different technique.

1st Dan, 1st Level -- 360° Kicks

With each new level you advance, you are required to perform the basics at an even higher level of difficulty to reveal flaws in your technique so that you will find how to further improve. For example, it is not difficult for a white belt to learn a stepping side kick, but there is tremendous room for improvement. We do not attempt a back side kick until we have had time to practice and perfect the side kick. After several more months of practice, we learn the jumping back side kick as the next level of difficulty. Now, at the black belt level, we will challenge ourselves to perform the 360° back side kick.

360° kicks require us to have better balance and better body alignment, to turn more quickly and efficiently. There is really no time limit on a back side kick, because we are connected to the earth throughout the motion, so we can literally take our time to kick. Gravity forces us to move faster for a jumping back side kick, because we only have a very limited amount of time that we can spend airborne, before we return to the ground, and we must turn our bodies backwards during that time. A 360° kick doubles the amount of turning you have to do in the air, which forces you to either turn twice as fast or to increase the amount of time you are in the air, or both.

By practicing these kicks, we will learn to jump higher and longer to increase our strength, but we will also learn to turn faster and more efficiently, to develop better technique.

Note: All 360° kicks will be described as a standing kick, but these kicks easily lend themselves to motion. A simple way to increase the height and length of your jump is to take a running start, planting (jumping off of) the kicking leg.

360° Jumping Back Side Kick:

When breaking, try to move your weight forward, through the target. For best results, strike with the heel.

- A. From a fighting stance, bend both knees and slightly lower your weight;
- B. Raise your left knee upward and forward forcefully as you jump toward the target. The lifting of the knee and thigh gives you height in your jump.
- C. As you jump, immediately begin turning, looking over your right shoulder to find the target, and raise your kicking knee up, ankle bent, toes pulled back while turning your hip toward your target;
- D. Utilize the torque of your turning body to thrust your foot to the target so that your ankle, your hip, and your shoulder are all in one straight line;
- E. Snap your kicking knee back to the chambered position as you land softly in a fighting stance.



360° Jumping Back Side Kick A.



360° Jumping Back Side Kick B.



360° Jumping Back Side Kick C.



360° Jumping Back Side Kick E.



360° Jumping Back Side Kick D.

360° Jumping Back Swing Kick

You may use either the heel, blade, or sole of the foot, depending on the angle of attack you choose, but the blade of the foot is most effective way to use your torque in this breaking technique.



360° Jumping Back Swing Kick A.

A. From a fighting stance, adjust your distance from the target, then bend both knees and slightly lower your weight;



360° Jumping Back Swing Kick B.

B. Raise your left knee upward and forward forcefully as you jump toward the target. The lifting of the knee and thigh gives you height in your jump.



360° Jumping Back Swing Kick C.

C. As you jump, immediately begin turning, looking over your right shoulder to find the target, raising your kicking knee up, ankle straight, toes extended;

D. When your body is almost facing front, begin the kick by raising the right foot as high as possible; as your body continues to turn, it will drive your foot through the target as your foot reaches its highest point,



360° Jumping Back Side Kick D.

E. Continue turning as your foot lowers toward the floor, landing softly in a fighting stance.



360° Jumping Back Swing Kick E.

360° Jumping Back Hook Kick

You may use either the heel or the bottom of the foot. For safety sake, especially for children, using the bottom of the foot still allows you to use the bottom of the heel as your striking surface, providing the most impact with the greatest safety.



360° Jumping Back Hook Kick A.

A. From a fighting stance, adjust your distance from the target, then bend both knees and slightly lower your weight;



360° Jumping Back Hook Kick B.

B. Raise your left knee upward and forward forcefully as you jump toward the target. The lifting of the knee and thigh is what gives you height in your jump.



360° Jumping Back Hook Kick C.

C. As you jump, immediately begin turning, looking over your right shoulder to find the target, raising your kicking heel and knee up to hip level, in a back side kick position;

D. While turning, begin to perform a back side kick about a foot to the left of the target;



360° Jumping Back Hook
Kick D.

E. As your knee becomes straight and your body continues to turn, bend your knee in order to pull your foot through the target and back to your hip in a horizontal arc,



360° Jumping Back Hook
Kick E.

F. Continue turning as your foot lowers toward the floor, landing softly in a fighting stance.



360° Jumping Back Hook
Kick F.

How to Hold Boards for Breaking Technique

Safety

The main concern when holding a board is safety. The board holder must be concerned with his own safety, the safety of the person attempting to break the board, and the safety of anyone else in the room.

The 360° kicks are extremely powerful kicks, so holders must take extra care to protect themselves and others. Hold the board as far away from your body as possible, while still supporting the board. Hold the board firmly, but loosely, to prevent an extension or falling injury. Always encourage the breaker to adjust the height of the board according to his own ability. In addition, the holder should lightly pull the board apart, so that after the break, the board does not collapse inward on the foot or hand of the breaker, like a trap.

The board holder must also protect the audience, the other students, the examiners, and even breakable objects from flying breaking materials. Arrange the break so that the flying material goes straight into a solid wall. NEVER allow pieces of broken boards to fly toward people, mirrors, or any other breakable objects.

Etiquette:

Stand at attention with the board held like a school book in one hand on your side, facing the breaker. At the Breaking Controller's command, "Face your holder, *Kyung nyeh!*" bow to your partner. At the Breaking Controller's command, "Breaking Stance, *Jhoon Bi!*" step into a proper holding position for this breaker and *ki-hap!*



360° Jumping Back
Side Kick

360° Jumping Back Side Kick

The proper holding position for a 360° Jumping Back Side Kick is the same as for any side kick: a front stance, with the board held straight in front of your body at approximately the waist height of the kicker, with your hands placed in the middle of the top and bottom of the board, and elbows straight. The grain of the board should be horizontal.

If two people are holding the board, they each should hold one corner, top and bottom; their inside shoulders should touch, and they should be in opposite front stances, each with the inside leg back.

When holding for small children, you may drop down to one knee, but be sure you NEVER hold the board in front of your face.

360° Jumping Back Swing Kick

The proper holding position for a 360° Jumping Back Swing Kick is a walking stance with the board held straight in front of your body (facing directly sideways) at approximately the head height of the kicker, with your hands placed in the middle of the sides of the board. The grain of the board should be vertical.

It is important to face the board toward the front of the kicker with the heel of the palms (not the fingers) supporting the board. Be sure to turn your face away from the kick and hold the board as far away from your body as possible.

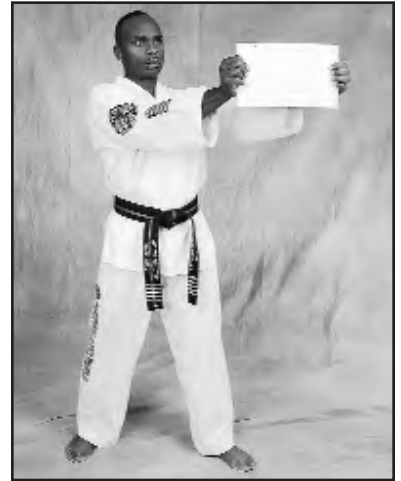
Note: Allow the kicker to adjust the height of the board according to his own ability. The holding position is different from that of the Back Swing Kick because the jumping motion focuses the power in a horizontal motion; it is too difficult to try to strike downward accurately while jumping and spinning.

360° Jumping Back Hook Kick

The proper holding position for a 360° Jumping Back Hook Kick is a walking stance with the board held straight in front of your body (facing directly sideways) at approximately the head height of the kicker. Hold the board in one hand, with your palm placed in the middle of the bottom of the board, palm facing toward the front of the kicker.

Because this is a speed break, ideally the kicker will kick the board in half -- you will keep the bottom half of the board in your hand, while the top half flies off into the wall.

Note: Allow the kicker to adjust the height of the board according to his own ability. The Instructor will determine whether or not to allow the holder to hold with two hands for more support. For the two hand hold, remain in the same stance, with the same grip on the bottom of the board, and simply reach over with your other hand to the center of the top of the board so that both your palms face the same



360° Jumping Back
Swing Kick



360° Jumping Back
Hook Kick

Knife Self-Defense

Basic Defense



Attention



Bow



Ready Position

The single most important item in knife self-defense is to GET OUT OF THE WAY. Real knives are sharp and very dangerous. Any contact with the blade, however incidental, can cause serious injury. The farther away you can stay from the blade (across town would be preferable) the safer you will be. Always try to remain outside striking distance.

If you have a choice between losing money and losing blood, give up the money. Even if you win the confrontation, you will probably get cut. Even a small cut will cost you hundreds of dollars at the Hospital Emergency Room, so save yourself time and money by giving up the cash. Some things just aren't worth dying for.

If there is no choice, and you must fight or die (or you must protect the life of a loved one), try to sustain as little injury as possible. Use anything handy as a weapon -- a chair, a briefcase, a jacket -- to keep the knife away or under control. If there are no weapons, and you have only your body for self-defense, always be aware of the blade, and try to keep it under control. The moment you release the blade to strike, you will get cut.

In addition, be aggressive. If you wait to react to an attack, you put yourself at a disadvantage. If you move first, grabbing and controlling the knife, you have the advantage of surprise. Rather than back away from an attack (because the attacker can quickly catch up) it is more effective to step inward at a 45° angle. If the attacker does move first, here are some basic self-defense techniques to use against the different attacks:

Frontal Attack:

1. Upward

A. *Get out of the way* by stepping 90° to the left with your left foot and turning to face the blade. Block the attack with the palm of your left hand on the back of the attacker's right hand.

B. If you did not hit the back of his hand exactly, but instead hit him somewhere on the wrist or forearm, slide down this arm until you get to the wrist. Wrap the 4 fingers of your left hand around his hand below the thumb while you grasp the bottom of his hand with your right, wrapping your fingers over his.

C. Slide your left foot back to its original position as you twist his wrist in a small counter-clockwise circle, causing him to fall.

D. Once the attacker is on his back, step your right foot over his extended arm and continue to control the blade while pulling his hand, extending his elbow against your left leg.

Both partners return to fighting position with a *ki-hap!*



1.A.



1.B.



Return to Fighting Position



1.D.



1.C.

2. Straight Stab



2.A.



2.B.



2.B. Close-up

A. *Get out of the way* by stepping 90° to the left with your left foot and turning to face the blade.

B. Block the attack with a slapping motion of both hands which will cause the knife to be released (place the left hand inside his attack, fingers pointing upward, palm facing you; place your right hand outside his attack, fingers pointing upward, palm facing away. Pull your left hand to strike his forearm just above the wrist, while pushing your right hand to strike the back of this hand -- a quick and accurate strike will send the knife flying).

C. Once the knife is released, execute a right roundhouse kick to the *solar plexus*, which will cause him to bend over.



2.C.

D. As your right leg returns to the floor, drop your weight into a reverse right knife-hand chop to the back of his neck,



2.D.

E. Followed by a right downward elbow to the spine (attacking partner falls to the ground) .



2.E.

Both partners return to fighting position with a *ki-hap!*

3. Downward



3.A.

A. *Get out of the way* by stepping 90° to the left with your left foot and turning to face the blade.

Use your right hand not in an upward block, but rather to reach above his attacking hand, placing your palm against the back of his hand with your 4 fingers wrapped over hand below the thumb.

B. Instead of trying to stop his downward momentum, use your hand to increase its speed while redirecting the knife to stab himself in the abdomen.

C. By placing your left hand inside his elbow, you can bend his arm, making the knife easier to redirect.

D. Once he has stabbed himself, simply place your hand on the back of his neck and push him to the ground.

Both partners return to fighting position with a *ki-hap*!



3.B.



3.C.



3.D.

4. High Reverse Inward

- A.** *Get out of the way* by stepping straight backwards.
- B.** As the knife moves in front of your face, follow its motion and fully wrap your left arm around his right arm, pinning his hand in your arm pit as you
- C.** Step your right leg behind his and throw him to the ground over your leg by straightening your right knee (which will bend his right knee) and twisting your hips toward the left, and pushing with an arc hand strike to the neck.
- D.** Place your left forearm behind his lower triceps near the elbow as you grasp your right wrist in your left hand, and then grasp his right biceps (upper arm) in your right hand. Gently lean back and slowly stand up until your partner taps out.

Or: place your right hand on his neck as you place your left forearm behind his lower triceps near the elbow as you grasp your own right biceps with your left hand. Gently lean back and slowly stand up until your partner taps out.

Both partners return to fighting position with a *ki-hap!*



4.A.



4.B.



4.D.



4.C.

5. High Inward



5.A.

A. *Get out of the way* by stepping straight backwards.

B. As the knife moves in front of your face, use your right hand to follow its motion and then grasp the hand,

C. While using your left hand to reach up inside his attack and bend his elbow.



5.B.

D. Step your right foot forward and use your right hand to drive the knife into his chest.

E. Once he has stabbed himself, simply place your hand on the back of his neck and push him to the ground.

Both partners return to fighting position with a *ki-hap!*



5.C.



5.D.



5.E.

6. Middle Reverse Inward

Since the attacking motion is almost identical to #4, the defense can be substantially the same, but we practice an alternate version:

- A. *Get out of the way* by stepping straight backwards.
- B. As the knife moves in front of your ribs, follow its motion and place your left hand on his wrist;
- C. Step forward with your right foot and wrap your right arm around his right arm between the elbow and the shoulder, grab bing your left wrist in your right hand.
- D. Twist your weight backwards, taking him to the ground on his face.
- E. Apply pressure to his triceps and elbow by holding your right arm close to your body and pushing with your left hand by rolling toward him slowly, until he taps out.

Both partners return to fighting position with a *ki-hap!*



6.A.



6.B.



6.E.



6.D.



6.C.

7. Middle Inward

Since the middle inward attacking motion is almost identical to #5, the defense can be substantially the same, but we practice an alternative version:



7.A.

A. *Get out of the way* by stepping straight backwards.

B. As the knife moves in front of your ribs, follow its motion with both hands, grasping his hand in both of yours, your right palm up and your left palm down using the same grip as in the defense for #1.

C. Step your right foot 45 degrees forward and to the right,

D. Then circle your left foot to the left, turning your whole body as you turn his wrist counter-clockwise, causing him to flip onto the floor.

E. Place your knee into his *triceps* and twist his wrist downward until he taps out.

Both partners return to fighting position with a *ki-hap*!



7.B.



7.C.



7.D.



7.E.

8. Slash

A. As the attacker advances slashing, *get out of the way* by retreating.



8.A.

B. Take him to the ground using a scissor motion by:

(on the street) jumping in with your left leg in front of his thighs and your right leg behind his knees, and moving your left leg backwards and your right leg frontwards forcefully while still in the air (not pictured).

(in the classroom, for safety) sliding in with your left leg in front of his thighs and your right leg behind his knees as you place your right hip on the ground, and moving your left leg backwards and your right leg frontwards slowly.



8.B (classroom).

C. As he hits the ground, deliver a right roundhouse kick to the face.



8.C.

Both partners return to fighting position with a *ki-hap!*

9. Poke



9.A.

A. *Get out of the way* by retreating backwards.



9.B.

B. As he pokes forward, time yourself carefully to block his extended right hand with a left inside crescent kick (keeping his hand between your foot and the blade).



9.C.

C. Once you have blocked the attacking arm out of the way, quickly turn and execute a turning back side kick with the right leg.

Both partners return to fighting position with a *ki-hap*!

Rear Attack:

10. Knife in the Back

A. Feel which side of your back the knife is poking, and determine which hand the attacker is using.

B. For a right handed attacker quickly spin your body by turning your right arm backwards, moving the knife off your body.

C. Slide your right hand down the attacker's right arm and grasp his hand in yours as you maneuver his right elbow into your right armpit and

. Bend his wrist sharply.

E. Reach your left arm in front of his throat and wrap your arm around the back of his neck.

. Straighten your body to pull his head backward and arch his back. You can apply pressure to the wrist to reach a peaceable or quickly snap understanding, backward to break his neck.

Both partners return to fighting position with a *ki-hap!*



10.A.



10.B.



10.C.



10.D.



10.E.



10.F.

11. Downward



11.A.



11.B.



11.C.



11.D.

A. You must hear the footsteps approaching from behind, quickly turning to size up the situation and react properly.

B. Once you have spun to the right, you are facing your attacker, so you would treat the Downward attack just like a frontal Downward attack,

C. Using his motion to stab him with his own knife, then

D. Pushing him to the ground.

Both partners return to fighting position with a *ki-hap*!

12. Knife to the Throat

This is the most dangerous of all attacks, because if the blade is correctly placed against the jugular vein, a very slight cut can kill you. It is best to be as agreeable as possible in this situation.

If you have no choice but to act (you believe you will be killed anyway), realize that you must get the blade off your neck. If you grab his forearm, you will more than likely cut your own throat. Try to

- A. Grab his hand with your left hand palm out, while
- B. Putting your right hand on his elbow palm in.
- C. By quickly spinning your left side backwards, you might stab him in his throat with his own knife.
- D. Bend at the waist and back out of the headlock, keeping control of the knife in your left hand and applying pressure to the elbow. Attempt to slice his chest and ribs as you escape.
- E. Once you escape, continue to hold his hand and apply a wrist lock in addition to a hammer lock.

Both partners return to fighting position with a *ki-hap!*



12.A.



12.B.



12.E.



12.D.



12.C.

Side Attack:

13. Knife to the side of the neck,

partner in an open stance (his belly faces the same direction as yours).



13.A.

A. Slowly raise your hands as if complying; be sure your hand closest to him is in front of his hand.

B. Quickly step away and block the knife with an circular motion, grabbing his wrist and sliding your hand down his arm to grab his hand. Continue the circular motion and grab his hand with your other hand,

C. Stepping in front of him close to his body, raising his arm so you can duck your head under it.

D. Complete the circular motion by extending both your arms to finish with his wrist in your hands next to his shoulder.

E. Apply pressure to his wrist to take him to the ground, where you can maintain control of him with the wrist lock.

Both partners return to fighting position with a *ki-hap!*



13.B.



13.C.



13.D.



13.E.

14. Knife to the side of the throat,

partner is in a closed stance (his belly faces the opposite of yours.)

A. Slowly raise your hands as if complying; be sure your hand closest to him is in back of his hand.

B. Quickly step away and block the knife with an circular motion, placing your hand on his forearm and

C. Sliding down to his wrist as you step behind him and place the opposite forearm into the middle of his triceps and

D. Push, causing him to bend over from the pressure point;

E. continue to force him down by raising his hand upward and sliding your weight up his arm, torquing the shoulder and sliding your hand over his wrist at the same time.

Both partners return to fighting position with a *ki-hap!*



14.A.



14.B.



14.E.



14.D.



14.C.

Sword Self-Defense

The purpose of practicing with any weapon is that the weapon is an extension of the body. We first learn to control our own bodies. Once we have learned to control our bodies to a reasonable degree, we can begin trying to extend our control to a weapon or tool. The value of this extension is that it exaggerates our own movements, so that we can learn to control ourselves to an even higher degree.



Holding the Sword
Side View

Basic Swordsmanship

Whenever you train with a weapon, you should treat the weapon as if it were real. Never pick up a sword by the blade. Always handle it as if it were deadly sharp. Whenever you present the sword to someone, offer the hilt (handle), never the blade.

It is obviously too dangerous to practice with a real sword, so we utilize a sword made of bamboo or wood called a *jook do*. Most bamboo swords have a handle covered with leather, a guard to protect the hands, and the blade. The string that runs from the guard to the tip marks the spine of the sword, opposite the blade. The string should always be held toward your own body.

There are differing traditions on how to hold the sword, but the one that offers the best control is to separate the hands as far as possible on the handle. Your left hand should be at the bottom of the hilt, with your right hand close to the guard, but not touching it. The left hand provides the pivot point, and the right provides the action lever.

Try to keep your elbows almost straight whenever manipulating the sword. Many beginners bend the elbows, causing them to lose power and control of the blade. Additionally, try to keep the sword directly in front of your centerline. The farther away from your centerline the sword travels, the less power you will be able to put into your strike.

Attention: Hold sword in left hand on left hip, blade pointing downward, edge **downward**.



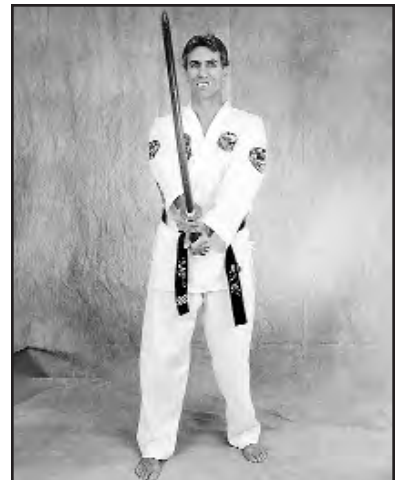
Attention

Bow: Bring the sword in front of your chest, blade pointing downward, edge **outward**, wrap your right hand around your left hand and bow.



Bow

Jhoon-bi: Step left one shoulder width and grasp the handle just below the hand guard with the right hand and lift the sword upward as if drawing it from a scabbard; place the left hand just above the end of the handle and lower the sword pointing forward, finishing with your hands at waist level and tip of sword at eye level.



Jhoon-bi

Partner Sword Routine



Attention



Bow



Ready Stance

Face each other and come to Attention.

Bow.

Draw your swords into Ready Stance.

For the following descriptions, Partner A is on the right and Partner B is on the left.

1. Partner A: Step the right foot forward in to a right walking stance; straight overhead strike.

1. Partner B: Step the left foot back into a left walking stance facing left; overhead block with the handle to your left and the blade slanting downward to the right.

2. Partner A: Step the left foot forward into a left walking stance; straight overhead strike.

2. Partner B: Step the right foot back into a right walking stance facing right, overhead block with the handle to your right and the blade slanting downward to the left.



1.



2.

3. Partner A: Step the right foot forward into a right walking stance; diagonal slice, right to left.

3. Partner B: Step the left foot back into a right walking stance; diagonal block with your blade finishing on top of his blade.



3.



4.

4. Partner A: Step the left foot forward into a left walking stance; diagonal slice, left to right.

4. Partner B: Step the right foot back into a left walking stance; diagonal block with your blade finishing on top of his blade.



5.



6.

5. Partner A: Step the right foot forward into a right walking stance; horizontal cut right to left, waist high.

5. Partner B: Step the left foot back into a right walking stance; side block to the left side of your body with your blade finishing on top of his blade.

6. Partner A: Step the left foot forward into a left walking stance; horizontal cut left to right.

6. Partner B: Step the right foot back into a left walking stance; side block to the right side of your body with your blade finishing on top of his blade.



7.

7. Partner A: Step the right foot forward and slightly to the right into a right walking stance; straight stab to right wrist.

7. Partner B: Step the left foot back into a right walking stance; small circle block to the left, with your blade finishing on top of his blade, cutting his right wrist.



8.

8. Partner A: Step the left foot forward and slightly to the left into a left walking stance; straight stab to right wrist.

8. Partner B: Step the right foot back into a left walking stance; small circle block to the right, with your blade finishing on top of his blade, cutting his right wrist.



9.

9. Partner A: Step the right foot forward into right walking stance, straight stab middle.

9. Partner B: Step the left foot back into a right walking stance; side block with the sword to the left side of your body.

10. Partner A:

- A.** Step the right foot forward into a right walking stance, straight stab to the throat;
- B.** Allow your partner to kick you in the ribs without blocking.



10.A.

10. Partner B:

- A.** Step the right foot back into a left walking stance; side block with the sword to the right side of your body;
- B.** turn into a right back side kick to the ribs and land forward in a right walking stance.



10.B.

Switch roles and move in the opposite direction.



1. Switch Roles

Staff Self-Defense

The *Bo* or staff is one of the most fundamental weapons in the world. Basically, it is a stick, just like you would find in any wooded area in the world. People have picked up sticks since the beginning of time to help them walk, carry things, and for self-defense. Whether the stick is short or long, many of the principles and basics of movement are the same, and the principles can be transferred when using other weapons.

Practice with weapons or tools like the *Bo* develops wrist strength, dexterity, and coordination, while it extends your range and striking power. Like most tools for self-defense, it is a way of extending the body to improve your control and your technique, especially when the movements reflect the movements of your empty handed technique. One of the significant differences is that by extending your technique through leverage you dramatically increase your power and improve your blocking capabilities.

Holding the *Bo*

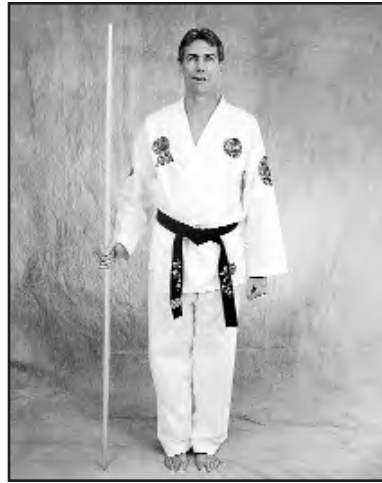
The staff is normally held with two hands, especially for basic moves. As the student develops strength and coordination, it can be passed from one hand to the other quite smoothly and effectively.

The basic grip is to hold the *Bo* horizontally, with both palms down, about shoulder width apart and equi-distant from the center. With this grip you will be able to utilize many of the techniques you have learned for your empty-handed practice, with just minor adaptations to accommodate the staff.

Attention: Hold the staff in the right hand on the right hip, thumb up, and staff touching the floor.

Bow: Bring the staff in front of your chest vertically and grasp it with both palms facing inward, and bow.

Jhoon-bi: Release the staff with the left hand and step left one shoulder width as you rotate the staff counter-clockwise to the horizontal position about chest height; grasp the staff with your left hand (both palms down) and lower the staff to your waist level much like the empty-handed *jhoon bi* position.



Attention



Bow



Jhoon-bi



Two Hand Grip

Partner Staff Routine



Attention

Face each other and come to Attention.

Bow.

Move your staves into Ready Stance.

For the following descriptions, Partner A is on the right and Partner B is on the left.



Bow

1. Partner A:

A. Step left foot forward into a left walking stance, strike diagonally down, left to right, then

B. Diagonally up, right to left.

1. Partner B:

A. Step the right foot back into a left walking stance, block diagonally up, left to right, then

B. Diagonally down, right to left.



Ready Stance.



1.A.



1.B.

2. Partner A:

A. Step right foot forward into a right walking stance, strike diagonally down, right to left, then

B. Diagonally up, left to right.

2. Partner B:

A. Step the left foot back into a right walking stance, block diagonally up, right to left, then

B. Diagonally down, left to right.



2.A.



2.B.

3. Partner A:

A. Shuffle step the right foot forward into a right walking stance; strike horizontally at waist height, right to left, then

B. Left to right.

3. Partner B:

A. Shuffle step the left foot back into a right walking stance; block the horizontal strike on your left then

B. block the horizontal strike on your right.



3.A.



3.B.

4. Partner A:

A. Step the left foot forward into a left walking stance; strike straight overhead with either hand, then

B. Straight upward with the opposite hand.

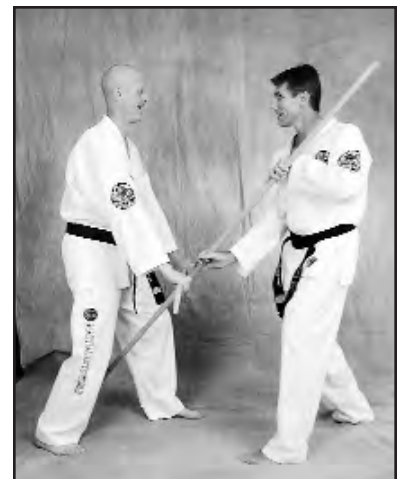
4. Partner B:

A. Step the right foot back into a left walking stance; high block then

B. Low block.



4.A.



4.B.



5.A.



5.B.



5.C.



5.D.



5.E.

5. Partner A:

A. Remain in left walking stance, strike horizontally at knee level;

B. Strike horizontally at head level;

C. Poke high;

D. Allow your partner to kick you without blocking;

E. Step right foot back into a left walking stance and defend attack #1.

5. Partner B:

A. Jump over the knee strike, switching from a right stance to a left walking stance;

B. Duck under the head strike;

C. Block the poke with a side block pushing the staff to the side;

D. Continue to turn into a back side kick to the ribs;

E. Land forward in a left walking stance and begin with attack #1

Meaning of Self-Defense

Physical Self-Defense

You only have one body, and you must protect it. Of course you will protect yourself against attack from someone else who tries to punch or kick you, but physical self-defense involves much more than that. Sometimes the most dangerous threats come not from others, but from yourself in the form of bad judgement or bad habits. For example, taking unnecessary risks can cause you to be injured not only in recreational activities, but also at work, and even doing something as common as driving. In addition, bad habits like smoking, drinking alcohol, drug use, and even bad eating habits can hurt you in the long run.

The obvious defense against injury from drunk driving is not to drink in the first place, or if you do drink, not to drive. The best defense against lung cancer is not to smoke. There are many risks you cannot control, but to defend yourself against many common threats you only need educate yourself and exercise self-control.

Mental Self-Defense



Mental Style

Most people don't realize that mental self-defense is just as important as physical self-defense. Mental bullying by people who want to control you can hurt you worse in the long run than a punch or a kick. You must be able to defend yourself from their verbal attacks and intimidation.

Sometimes the best mental defense is to simply say, "No!" and stand up for your rights. Other times the real damage is not done by the person who says something cruel, but by your own acceptance of that opinion as fact. The real enemies that you must defend against mentally are your own ignorance, laziness, negativity, and fear. These four enemies do more to ruin your potential than any other person could. You must constantly fight within yourself to replace your bad mental habits with good mental habits through education, hard work, positive expectations, and indomitable spirit.

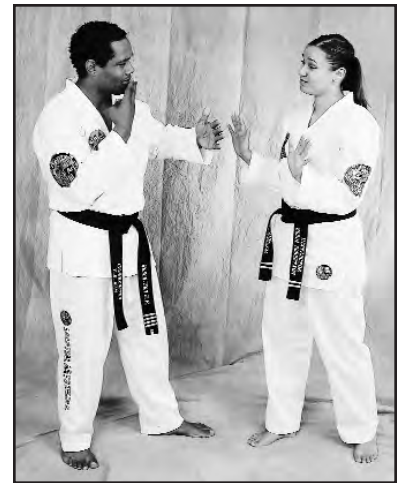
Moral Self-Defense

Once you understand that mental self-defense is just as important as physical self-defense, you will also realize that moral self-defense is more important than both of them. True self-confidence and self-esteem come from being a good person. A fantastic athlete with a sharp mind can have very low personal self-confidence if he is a liar and a thief. He will always worry about what will happen when he gets caught. On the other hand a person in a wheel chair with a lower than average IQ can be very happy and confident if she knows she is honest, responsible, and cares about others.

Moral self defense comes from resisting temptation. When “bad people” offer you something you know is bad, that is the easiest temptation to resist. It’s not so easy when your family and friends tempt you to adopt their bad habits. Thieves always try to get you to share in their guilt by stealing with them. Kids who smoke encourage you to smoke with them. Most people who have have bad and immoral habits were taught those habits by someone they liked and trusted.

However, the hardest temptations to resist are the internal temptations within your own heart. Even when your family and friends tempt you to do something, you may be able to resist because you know that someone else will know what you did, and you are afraid of getting caught. The toughest temptations of all are the ones where if you do the bad thing, no one may know about it but you. It’s easy to say, “Oh, what the heck!” because no one will know, but the truth is that YOU will know, and YOU are the one whose opinion counts. Your confidence comes from your belief that either you are a good person or a bad person.

If you are a good person, defend yourself spiritually by resisting temptation and doing the right thing. If you have been a bad person in the past, you have the choice every minute of every day to change, by resisting temptation from now on, and changing your life. Every time you choose right over wrong, you do the right thing, and you put another brick in the foundation of your self-confidence.



Moral Style

Financial Self-Defense

Money will not make you happy, but the lack of money can make you unhappy. When you spend more than you make, you are constantly worried how to pay your bills. When you spend less than you make, you are at peace because you know you have extra to give away or to handle a sudden emergency.

The key to financial self-defense is NOT to make more money, but rather to spend less than you make. What good is it to make a million dollars a year if you spend a million and one? You still have financial pressure because you can't pay your bills.

You have no reason to be poor. If you discover your talents and develop them, you can become rich. If you do the thing that you love, and it helps others rather than hurts others, you will be happy. However, no matter how much money you make, financial self-defense is the discipline to spend less than you make. Learn how to manage your money so that you don't develop excessive debt, and the excessive pressure that goes along with it.



Financial Style



Life Style

Life Self-Defense

You only have one life to live, and it is your responsibility to maximize your life. If you let others control you, you live their life and not your own.

Research has shown that having a successful life usually comes from having a long-range plan. Those who plan only the next few minutes or next few hours, usually find they can satisfy their needs for the moment, but often find themselves in trouble at the end of the day. Those who make a five year, ten year, or even a twenty year plan may have to sacrifice in the short run, but they get what they want in the long run.

To defend your life, you must be proactive, not reactive. You must learn as much as you can about yourself -- your strengths and weaknesses, your talents and desires -- and then make your plan. Decide what it is you want, plan your work, then work your plan, and never give up. Defend yourself against those who would take away your dream and replace it with theirs. Defend your dream against yourself, because you will be tempted to accept something less because it is easier. Just as in physical self-defense, your best Life self-defense is to educate yourself and then exercise self-control.

Sparring

Sparring is the practical application of the Martial Arts. In sparring, we have the chance to put together all that we have learned in a very challenging situation -- someone is trying to punch and kick us. We have to judge distance, attack, block, and counter-attack on balance, with speed, timing, accuracy, and above all, control. If we make a mistake, we get hit.

Sparring by its very nature is competitive, pitting one athlete against the other, to determine who will be the winner. Sparring teaches us to succeed under pressure. It teaches us that life is not always a bowl of cherries, but that if we are strong and determined, we can overcome the challenges it places before us.

On the black belt level we will continue to practice sparring, but we must remember that there are many different styles of sparring, and many different areas to develop this skill. Some styles teach competitive spirit, while others teach cooperation over competition. Throughout the remainder of your study of the martial arts, you will encounter many different styles of sparring, and continue to learn by experience what works and what doesn't work in different situations.

<p>Physical Fitness Sparring Styles develop a strong body.</p>	<p>Moral Fitness Styles of Sparring develop strong moral fiber and outstanding character.</p>
<p> 1. Aerobic Sparring 2. Alternate Sparring 3. Tournament Sparring 4. Practical Style Sparring 5. Exhibition Style Sparring 6. Target Sparring 7. Belt Sparring 8. Group Sparring </p>	<p> 15. Solitary Sparring 16. Motivational Sparring 17. Emotional Sparring 18. Spiritual Sparring </p>
<p>Mental Fitness Styles of Sparring develop a strong mind and a positive Personality.</p>	<p>19. Financial Fitness Style Sparring develops peace of mind through financial freedom.</p>
<p> 9. Eye Contact Sparring 10. Smile Sparring 11. Enthusiasm Sparring 12. Limited Sparring 13. Set-up Sparring 14. Team Spirit Sparring </p>	<p>20. Life Fitness Style Sparring develops a happy life and personal leadership.</p>

Examiner Training

Promotion Testing

Promotion Testing is the most powerful tool martial arts schools have for retention. In ancient times, there were no color belts, or maybe just white belts and black belts. There is even a tale that the white belt and the black belt were originally the same -- just that after a few years of practice, the white belt absorbed enough dirt to become black, representing the level of experience of the student. This tale is consistent with the tradition that you always wash your uniform, but you never wash your belt.

Although some schools and Instructors believe that the white or black belt system is a good one, it does not take into account the human need for motivation. The Martial Arts World curriculum is designed to share the martial arts with as many people as possible, making them stronger and more successful along the way. The color belt system is designed to give the students many short term-goals (their individual color belts) along the way to achieving a long-term goal (black belt).

In addition to being part of a clear goal setting system for the students, Promotion Testing can also generate new students for the school. In this sense, Promotion Testing becomes more than an exam for the students; it becomes a special class for the students, for their families, and for the Instructors.

When looking at testing from this perspective, Instructors do not concentrate on testing how high the students kick, how strongly they punch, or whether their technique is good or bad. These are all necessary ingredients to good martial arts, but even a yellow belt can judge a good kick from a bad kick. The successful Instructor also has the ability to motivate each student to achieve his goals and to establish new goals, and to motivate members of the audience to set some goals. When you can understand the larger purpose of testing, you shift your attention from the individual techniques to the overall purpose of the event.

Because Promotion Testing is a big, important event for the students, it is difficult for anyone to conduct a good Promotion Testing alone. A good leader needs lots of good supporters. Depending on the numbers of people involved, here are several roles that may be filled by different members of the Master Quest or Leadership Team.

Testing Officials

1. Lead Controller

usually the highest ranking student or Instructor on the floor, who oversees all of the other officials, taking on the role of leader of the leaders. The Lead Controller makes sure everyone else, including the other officials, are in the right place, at the right time, doing the right thing.

2. Caller

usually a student with the best voice or ability to read and pronounce a wide variety of names, who calls each student's name from the testing applications, so they may line up.

3. Traffic Controller

Indicates to students where they are to stand on the testing floor for safety and for a clear view by the Examiners.

4. Paper Handler

usually a lower ranking or child student, who takes the testing applications from the hands of the Caller and delivers them to the appropriate Examiner for grading.

5. Testing Referee

one or more adult students who control the testing students during sparring, especially enforcing boundaries so there are no accidental collisions.

6. Breaking Controller

usually a higher ranking student who controls the breaking by indicating to students where and when to perform their breaking technique. The Breaking Controller must be totally aware of each breaking situation, minimizing the chance for injury to the testing student or the Board Holder -- specifically, not allowing holders to hold boards in front of their faces, or allowing pieces of boards to fly into other students or the audience.

7. Breaking Materials Supplier

usually a child or lower ranking student who will carry the boards, etc., from the pile to the Board Holders.

8. Board Holder

adult, usually male, students who hold the boards properly for breaking.

All of these officials are on the floor as assistants. The actual Promotion Testing should only be conducted by a Certified Examiner. Examiner Certification is usually awarded at the same time as Instructor Certification, or Master Certification. The Examiner(s) usually sit at a table, so they may write on the testing applications comfortably.

Notes:

I would like to ask three big favors of you:

First, please read the Black Belt philosophy at least three times and discuss it with your classmates so that you will understand it more clearly. Organize study groups and practice your leadership by leading the discussions.

Second, please use what you have learned to improve your life. Set goals of further improvements you would like to make.

Third, please share your success using the Martial Arts World philosophy by creating public speaking opportunities. To become a great Instructor and a powerful leader, you must be a great public speaker.

Grandmaster Y. K. Kim

Real World

Written By: Y. K. Kim

Music By: Frank Starchak

C sus2 B^b sus2 A m7 B^b sus2 C sus2 B^b sus2 A m7 B^b sus2 C sus2 B^b sus2



A m7 B^b sus2 B^b E^b F C B^b E^b F



C B^b E^b F C B^b E^b F C B^b



E^b F C B^b E^b F C sus2 B^b sus2



A m7 B^b sus2 C sus2 B^b sus2 A m7 B^b sus2 C sus2 B^b sus2 A m7 B^b sus2



C sus2 B^b sus2 A m7 B^b sus2 C sus2 B^b sus2 A m7 B^b sus2 B^b E^b



real world can-not func-tion without you don't you know start the mo-ti-va - tion for your par-ti-ci-pa - tion with all your fell-ow mem-bers of hu-

Real World

31

F C B^b E^b F C B^b E^b F

man-i-ty cause in the realworld in reallife you gotta be wise tough to survive in the realworld in reallife you gotta be wise tough to survive in the

36

C B^b E^b F C B^b E^b F C B^b

realworld in reallife you got-ta be wise tough to survive in the realworld in reallife you got-ta be wise tough to survive

41

B^b F C sus2 B^b sus2 A m7 B^b sus2 C sus2 B^b sus2 A m7 B^b sus2

Pick-up - the re-mote flip off the T. V. stop think-ing that the real world's like a show on T. V. the

46

C sus2 B^b sus2 A m7 B^b sus2 B^b E^b F C B^b

real world is huge and full of op-or-tu-ni-ty but also without merc-y full of bru - tal-i-ty _____ cause in the real world in real life you

51

E^b F C B^b E^b F C B^b E^b F

gottabewise tough tosurvive inthe realworld in reallife you gottabewise tough tosurvive inthe realworld in reallife you gottabewise tough tosurvive inthe

56

C B^b E^b F C B^b E^b F C

real world in real life you got-ta be wise tough to sur-vive

Instructional Leadership Questions

Why is the Trial Lesson the most important lesson in the martial arts?

Because if the prospective student does not enjoy the trial lesson, he will never take another lesson in the martial arts.

To have a successful Trial Lesson, what must the prospective student feel?

The prospective student must like the person giving the Trial Lesson.

What are the 5 parts of the Basic Trial Lesson?

1. Preliminaries
2. First Sweat
3. Mental Curriculum
4. Second Sweat
5. Wrap-up

What is the Purpose of the Preliminaries?

To establish a positive relationship, discover any health concerns, and create the proper foundation for martial arts practice.

What is the Purpose of the First Sweat?

To teach some actual martial arts techniques, and to help them understand how good it feels to exercise in the martial arts.

What is the Purpose of the Mental Curriculum?

To give them a chance to rest, and to stimulate them mentally, so that there is no doubt that they will learn how to defend themselves.

What is the Purpose of the Second Sweat?

To help them understand the practical application of the techniques and to help them feel good about being able to perform the techniques.

What is the Purpose of the Wrap-up?

To help them realize how good they feel, to help them set a goal, and to help them become a new member.

What is the purpose of the color belt testing system?

To teach students to set and achieve short term goals on the way to achieving a long term goal.

What are the 8 Testing Officials that can contribute to an efficient belt test?

1. Lead Controller
2. Caller
3. Traffic Controller
4. Paper Handler
5. Testing Referee
6. Breaking Controller
7. Breaking Materials Supplier
8. Board Holder

What is the job of the Lead Controller?

The Lead Controller oversees all of the other officials. He is the leader of leaders.

What is the job of the Caller?

The Caller reads the name of the students off of their testing applications, so that they may line up properly.

What is the job of the Traffic Controller?

The Traffic Controller indicates where students will stand on the testing floor.

What is the job of the Paper Handler?

The Paper Handler takes the testing applications from the Caller and delivers them to the proper Examiner.

What is the job of the Testing Referee?

The Testing Referee controls students who are sparring, so that there are no injuries or accidental collisions during the test.

What is the job of the Breaking Controller?

The Breaking Controller is responsible for the safety of the students, the board holders, and the audience during board breaking.

What is the job of the Breaking Materials Supplier?

The Breaking Materials Supplier will distribute boards to the Board Holders.

What is the job of the Board Holder

The Board Holder holds the boards for the students who are breaking.

Black Belt (1st Dan, 1st Level)

Testing Requirements

Martial arts training provides a model for an automatic goal setting system through our belt achievement curriculum. The purpose of testing is to test yourself, measure your progress, improve your technique, and build self-confidence.

Testing Requirements

1. Attend enough classes to earn the right to test.
2. Fill out and turn in a completed Test Application (ask your instructor for one).
3. Turn in your signed Internship Schedule and Records for the time period.
4. Invite at least five family members and friends to witness your test using the special invitation tickets available from the staff (ask your instructor for tickets).
5. Prepare yourself well by practicing your technique and studying your curriculum guide.

Children:

Children are required to fill in the Citizenship Award Sheet and turn it in with their test application.

Children are also required to bring their latest report card and turn it in with their test application.

You will have an exciting, meaningful, and beneficial experience at your test.

Attendance Policy

The way we measure improvement in the martial arts is through tests. On the Black Belt level we still have tip tests, but the tips are called Levels, and are earned at a regular belt test.

There are three Levels for at each Dan, and then the Dan test for your next Degree of Black Belt.

The number of years between Dan tests is equal to the number of Degrees you currently have

(1st Dan to 2nd Dan = 1 year;

2nd Dan to 3rd Dan = 2 years,

3rd Dan to 4th Dan = 3 years, etc.)

The level tests are calculated by dividing the total time by 4 (1st Dan total time is 1 year, so 1st Dan students Level test every 3 months; 2nd Dan total time is 2 years, so 2nd Dan students Level test every 6 months, etc.).

You are still expected to attend three classes per week, plus your volunteer hours to learn Instructional Leadership.

Weekly Internship Schedule and Records

Intern's Name _____

Rank _____

Week of _____ 20____

Day	Time in Time out	Activity(ies)
Monday	_____ _____	_____ _____
Tuesday	_____ _____	_____ _____
Wednesday	_____ _____	_____ _____
Thursday	_____ _____	_____ _____
Friday	_____ _____	_____ _____
Saturday	_____ _____	_____ _____
Sunday	_____ _____	_____ _____

Total _____ **hours**

Verified by _____

Date _____

Monthly Internship Summary

Intern's Name _____

Rank _____

Month of _____ 20____

Week	Hours	Activity(ies)
Week 1	_____	_____ _____
Week 2	_____	_____ _____
Week 3	_____	_____ _____
Week 4	_____	_____ _____
Week 5	_____	_____ _____
	Total	_____ hours

Verified by _____

Date _____

Notes:

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Instructional Leadership

Beginners Class

Beginners Class is really a group trial lesson. It depends on many of the same basics to become successful, with the added dimension of more people, which adds more excitement. On the other hand, you will probably have members of different ages and abilities, and different needs. You may have some members who are taking their first class and know literally nothing, along side of students who have attended for four weeks and are ready for their first test.

We recommend that you follow the basic format of the class, and focus on different aspects of the curriculum on different days. It is important for the student to realize that there are certain consistencies they can count on, while there are other variables that will always keep their practice fresh and challenging.

There are lots of ways to organize class, but this simple pattern is effective:

Warm-up, Instruction and Practice, Excitement, and Meditation.

Warm-up

It is obvious that the human body needs to warm-up to safely engage in any strenuous activity, especially quick movements or high kicks. A proper warm-up increases the circulation, stretches the muscles, loosens the joints, and increases the temperature of the body to the point where it “breaks sweat.” The standard Martial Arts World Warm-up consists of the Standing Power Exercises.

This section is similar to the Preliminaries section of the Basic Trial Lesson.

Instruction and Practice

During the Instructional session, you will present the information to be learned and practiced in class. Most people cannot learn in large gulps as well as they learn in small bites. For this reason, many Instructors will identify what they will teach today, then introduce the first bite. Students then practice the first bite, until the Instructor presents the second bite, and the students practice it, and so on throughout this session of the class.

This section is similar to the First Sweat section of the Basic Trial Lesson.

On alternate Days you may teach or emphasize :

1. Basic Kicks
2. Basic Strikes (the 16 moves of the Basic Strike Combination)
3. Basic 1 (Horse Riding Stance with Basic Blocks and Strikes)

By emphasizing different techniques on different days by adding more detailed information, you combine the mental curriculum with the physical curriculum, while providing a new learning experience for students every class.

Excitement

As some point the practice should reach a high level of physical and emotional energy. You may choose to do pad drills, alternate sparring, or the Testing Combinations. It is very important that the students feel emotionally excited during training, and we usually try to organize the exercises to have the most exciting ones at the end of class, to leave the students with a positive feeling.

This section is similar to the Second Sweat section of the Basic Trial Lesson

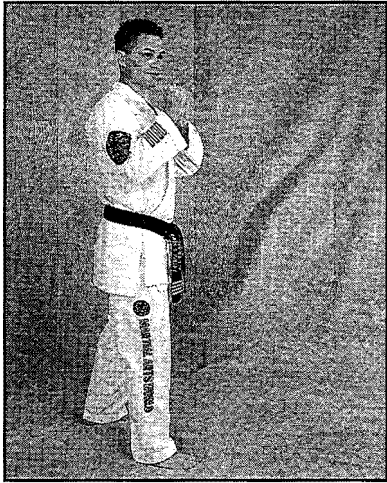
Meditation

While the students are still excited, have them sit or lie down in meditation. At this point their bodies feel wonderful and their minds are open to suggestion. Now is the time to summarize the importance or value of what they have practiced, and to help them feel good about themselves.

At the end of class, be sure to shake everyone's hand as they leave the classroom.

Any guests who have not yet joined should be escorted to the appropriate staff member, to insure they are invited to become a regular student.

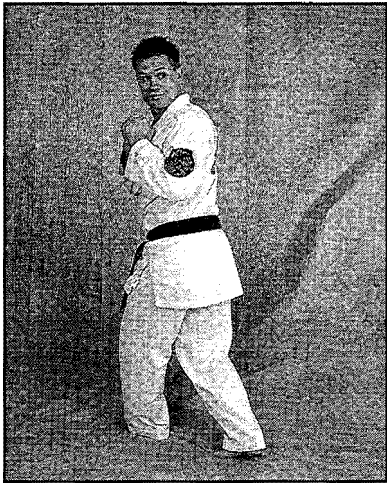
Advanced Kicking Technique



Right Fighting Stance

These advanced combinations are designed to challenge you to improve your body alignment and balance. Lower belts think they have performed a good back side kick if they land on balance well enough not to fall. Higher belts realize that not falling is a very crude way to measure balance. Instead, they measure balance at the end of one technique by their ability to perform a second, even more difficult technique. For example, when you perform a back side kick, if you can throw a well-executed second kick before landing, you have kicked with with good balance.

Same Foot Back Side Kick & Roundhouse Kick

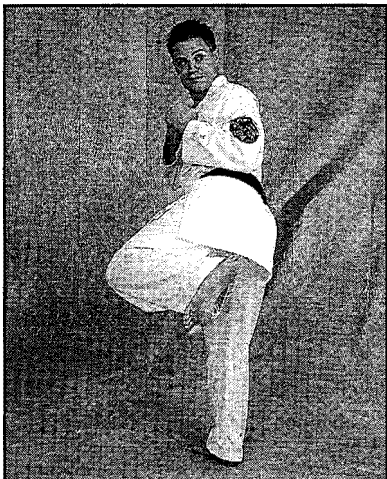


A. Look

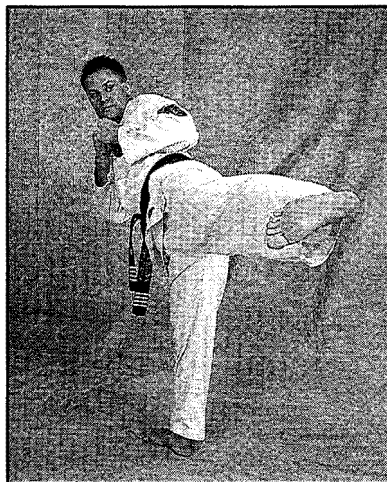
A. From a right fighting stance, look over your left shoulder to find the target;

B. Raise your kicking knee up, ankle bent, toes pulled back while pointing your hip toward your target;

C. Thrust your foot to the target so that your ankle, your hip, and your shoulder are all in one straight line;



B. Chamber Side Kick



C. Side Kick

D. Continue to turn only slightly and re-chamber your kicking foot against your hip while pointing your knee toward your target;

D1. Point your toes and keep your ankle straight, or

D2. Pull your toes back and bend your ankle;

E. Extend your foot in a whiplike motion to strike the target;

E1. Strike with the instep, or

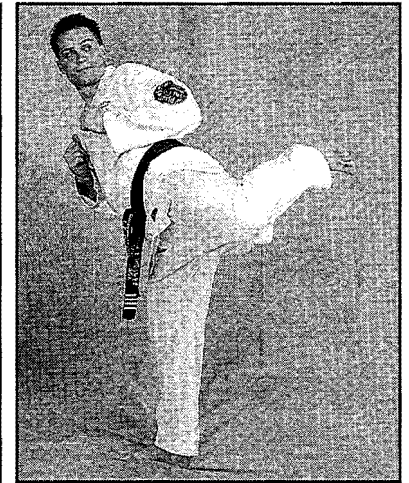
E2. Strike with the ball of the foot;

F. Recoil your foot back to the chambered position;

G. Return the kicking leg to the floor into a left fighting stance.



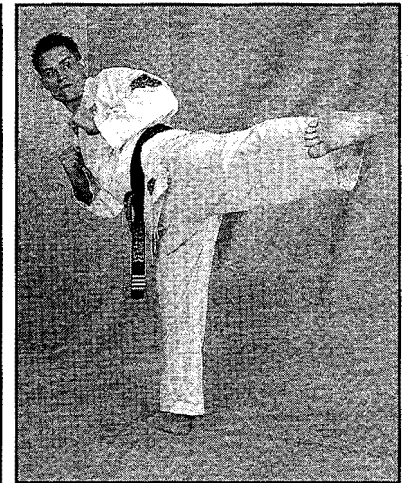
D.1. Chamber Roundhouse



D.2. Chamber Roundhouse



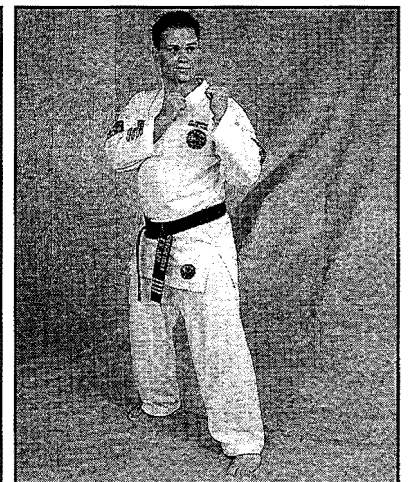
E.1. Roundhouse Instep



E.2. Roundhouse Ball of Foot

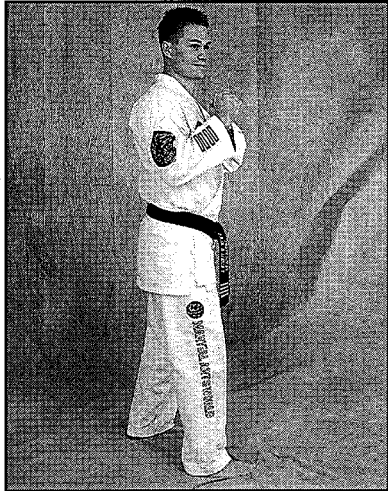


F. Re-chamber

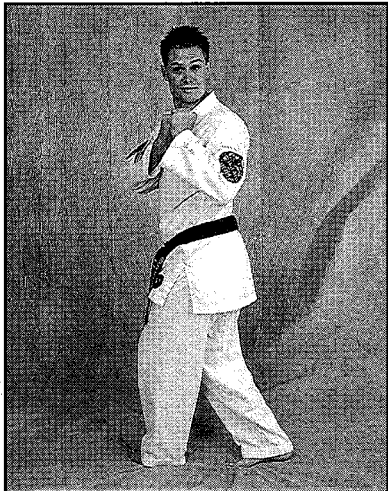


G. Fighting Stance

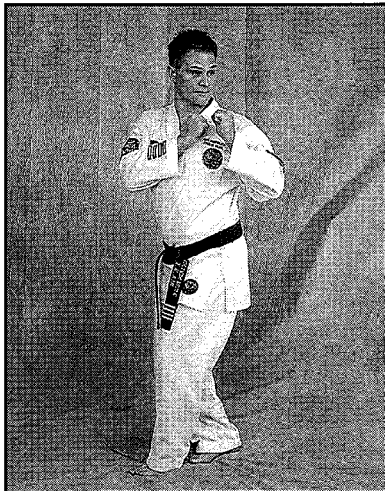
Back Swing Kick & Roundhouse Kick



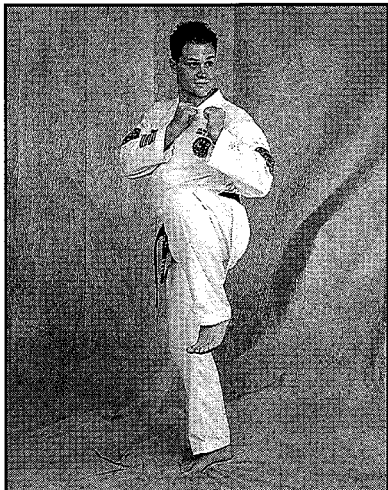
Right Fighting Stance



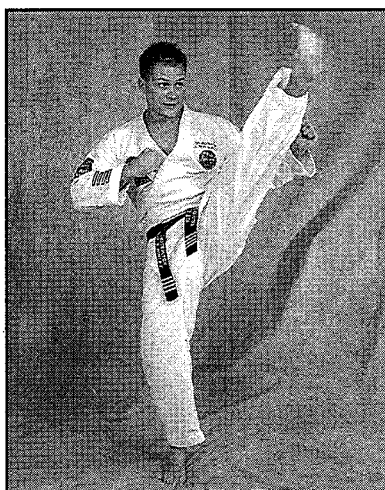
A. Look



B. Turn



C. Raise Knee



D. Swing Kick

A. From a right fighting stance, look over your left shoulder to find the target;

B. Continue turning by pivoting on the ball of your left (front) foot;

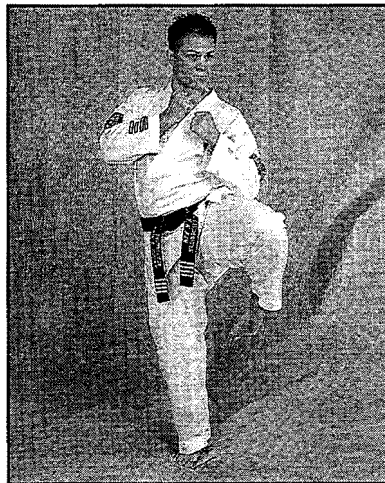
C. When your body is almost facing front, begin the kick by raising the right knee, then the right foot as high as possible;

D. As your body continues to turn, it will drive your foot through the target as your foot reaches its highest point,

E. Leave your knee high and pointing at your target as you allow your kicking foot to re-chamber against your hip;

E1. Point your toes and keep your ankle straight, or

E2. Pull your toes back and bend your ankle;



E.1. Chamber Roundhouse

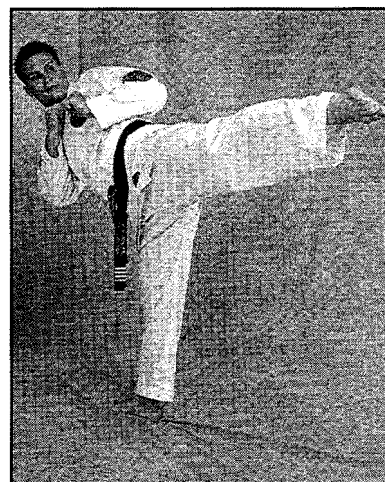


E.2. Chamber Roundhouse

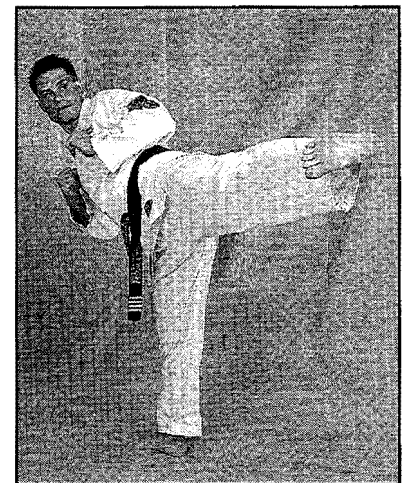
F. Extend your foot in a whiplike motion to strike the target;

F1. Strike with the instep, or

F2. Strike with the ball of the foot;



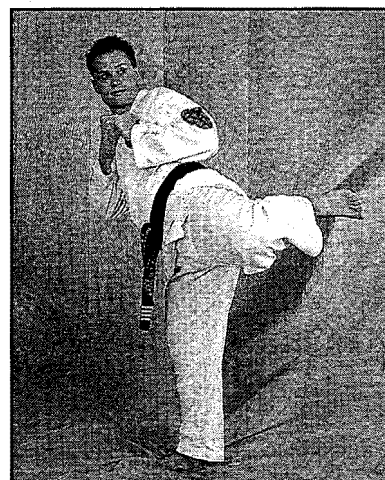
F.1. Roundhouse Instep



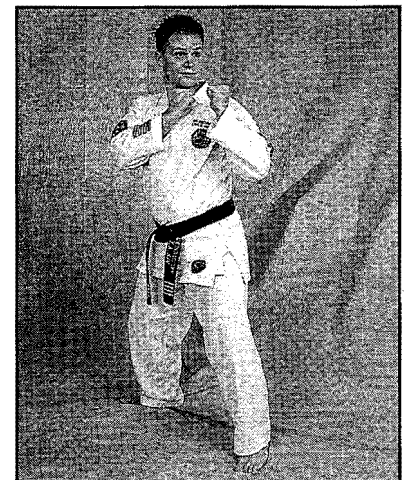
F.2. Roundhouse Ball of Foot

G. Recoil your foot back to the chambered position;

H. Return the kicking leg to the floor into a left fighting stance.



G. Re-chamber



H. Fighting Stance

Back Hook Kick & Roundhouse Kick



Right Fighting Stance

A. From a right fighting stance, look over your left shoulder to find the target;

B. Continue turning by pivoting on the ball of your left (front) foot and begin the kick by raising your kicking heel and knee up to the level of your hip, in a back side kick position;

C. Perform a back side kick about a foot to the left of the target;

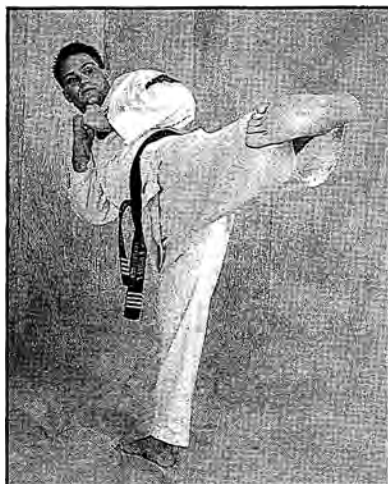
D. As your knee becomes straight and your body continues to turn, bend your knee in order to pull your foot back to your hip in a horizontal arc,



A. Look



B. Chamber Hook Kick



C. Side Kick



D. Hook Kick

E. Leave your knee high and pointing at your target as you allow your kicking foot to re-chamber against your hip;

E.1. Point your toes and keep your ankle straight, or

E.2. Pull your toes back and bend your ankle;



E.1. Chamber Roundhouse



E.2. Chamber Roundhouse

F. Extend your foot in a whiplike motion to strike the target;

F1. Strike with the instep, or

F2. Strike with the ball of the foot;



F.1. Roundhouse Instep



F.2. Roundhouse Ball of Foot

G. Recoil your foot back to the chambered position;

H. Return the kicking leg to the floor into a left fighting stance.



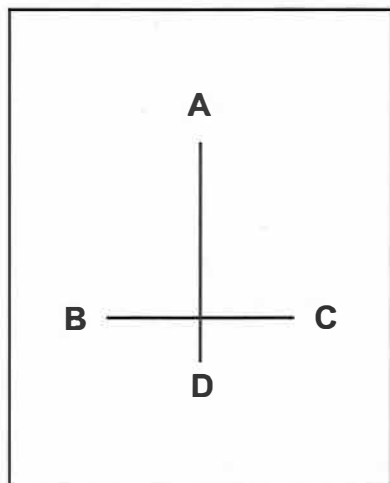
G. Re-chamber



H. Fighting Stance

Knife *Poom Se*

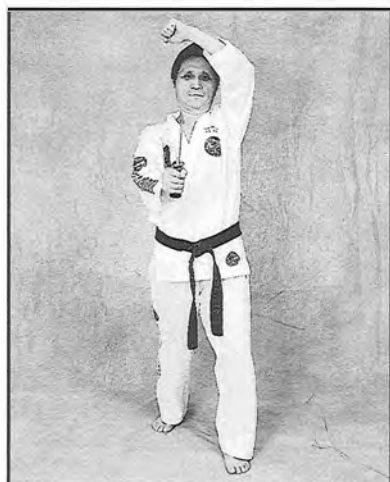
Name: *Seung Ja*



Meaning: *Seung Ja* means winner. Winning is a choice, and each black belt has already made the choice to become a winner in life. However, winners have to continue to make that choice every day. Beginning today, you can choose to become lazy, negative, fearful, or ignorant, and become a loser. Or you can choose to compete with yourself by working hard, thinking positive, being courageous, and continuing to learn. The choice is yours. Choose to be a winner.

1st Dan, 2nd Level: 9 through 16.

For steps 1-8, see pages 32-40.



9.

9. Step left foot forward toward A into a left walking stance as you execute a right upward stab to the stomach (edge upward) and left high block.

10. Step right foot forward into a right walking stance as you execute a right middle stab straight forward (edge outward) and left outside block, palm out.

11. Step left foot forward into a left walking stance as you stab downward with the right hand to the top of the head (edge downward) and left low block.

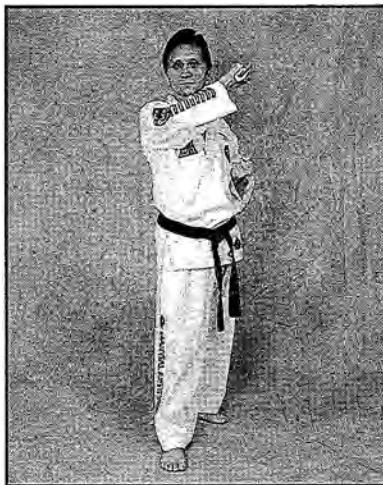


10.

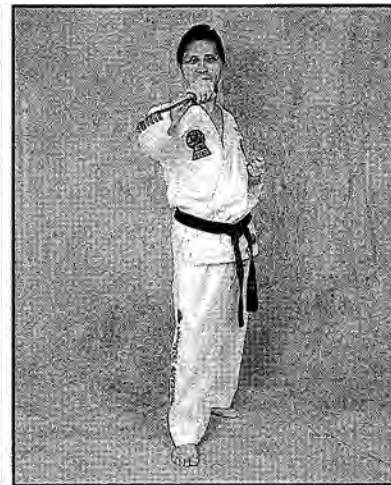


11.

12. A. Step right foot forward into a right walking stance as you execute a right hand stab to the right side of the throat,

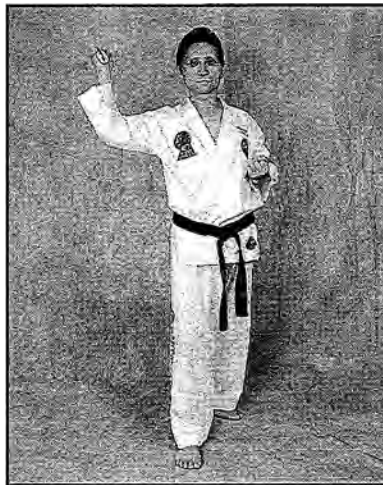


12.A. (Chamber)

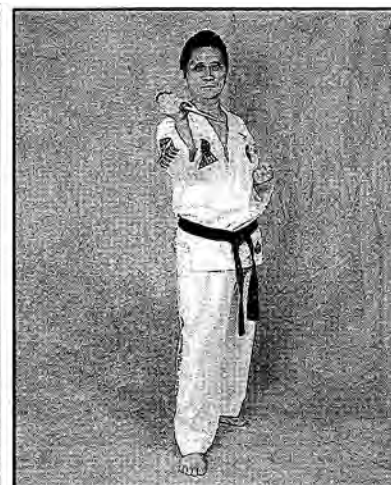


12.A.

12. B. To the left side of the throat;

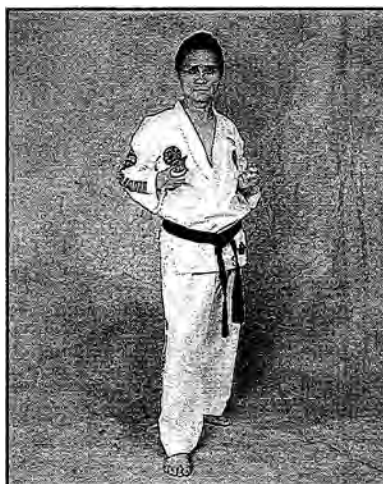


12.B. (Chamber)

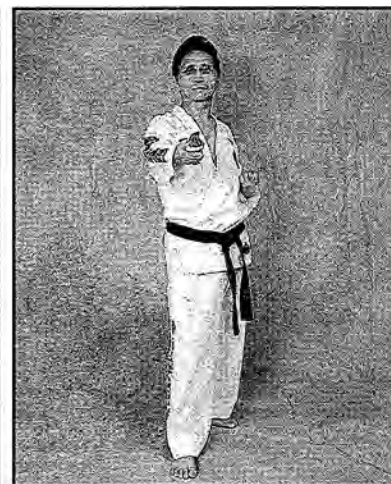


12.B.

12. C. Then switch the knife from the pinkie side of your hand to the thumb side of your right hand and high stab straight forward (edge outward).



12.C. (Chamber)



12.C.



13.A. (Chamber)

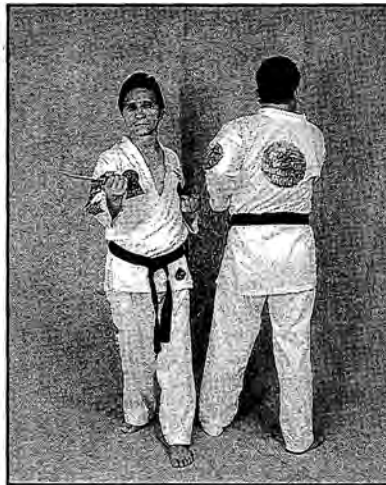


13.A.

13. A. Look over the left shoulder, pivot on the right foot and turn 180 degrees to the left into a left walking stance facing D as you stab to the left ribs (palm down),



13.B. (Chamber)



13.B.

13. B. Then to the right ribs (palm up),



13.C. (Chamber)



13.C.

13. C. Then middle stab straight (edge outward).



13.A. (Chamber)

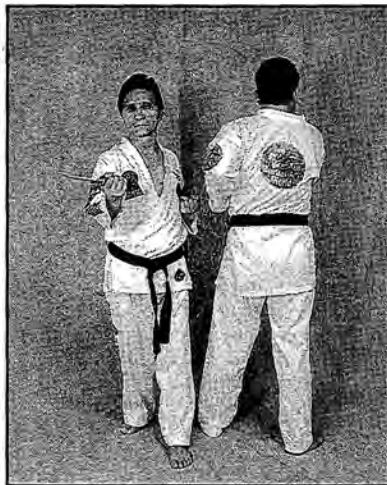


13.A.

13. A. Look over the left shoulder, pivot on the right foot and turn 180 degrees to the left into a left walking stance facing D as you stab to the left ribs (palm down),



13.B. (Chamber)



13.B.

13. B. Then to the right ribs (palm up),



13.C. (Chamber)



13.C.

13. C. Then middle stab straight (edge outward).

14. A. Step forward into a right walking stance, as you slash right to left across the middle,



14.A. (Right)



14.A. (to Left)

14. B. Then left to right high,



14.B. (Left)



14.B. (to Right)

14. C. then middle stab straight (edge outward).



14.C. (Chamber)



14.C.



15.A. (Chamber)



15.A.

15. A. Shuffle forward into right walking stance as you stab low,



15.B. (Chamber)



15.B.

15. B. Stab high,



15.C. (Chamber)



15.C.

15. C. Then stab middle (edge outward).

16. Look over the left shoulder, pivot on the right foot and turn 180 degrees to the left into a *jhoon-bi* riding stance facing A as you execute a left knife hand block to the side and a right stab to the side (edge forward); double *ki-hap!*



16

Ba-rote. (Switch the knift from the pinkie side of your hand to thumb side of your hand, edge outward, step left leg left into *jhoon-bi* stance.)

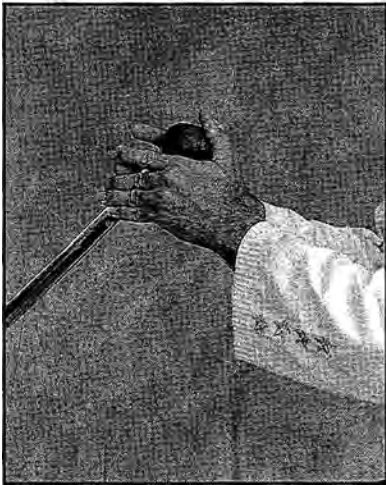


16



Ba-rote.

Black Belt Breaking Techniques:



A. First Apple

The purpose of breaking technique is to test your power and skill. On the black belt level, we will learn some dramatic breaking techniques that take a higher level of skill and concentration.

2 Apples on a Sword

This technique is a crowd pleaser because of the perceived danger. Any technique that involves a sword is potentially dangerous, and you must have superb focus and control to avoid injuring yourself.

The first kick is a slow-motion back hook kick, which requires exceptional balance and control. The second kick is a fast roundhouse kick with a very real danger of cutting yourself. You must practice this technique over and over with safe targets until you are certain you can perform it without injuring yourself.

WARNING: NEVER use a sword with a live blade (sharp) during an exhibition. The techniques are dangerous enough with a dull sword; the risk of a live blade is reckless. (Besides, someone from the audience may handle the sword and seriously injure himself accidentally, and you will be legally liable).



B. Second Apple

You may use either the heel or the bottom of the foot for the back hook kick, but we strongly recommend the bottom of the foot for two reasons: (1) you have better control, and (2) you are at the proper distance for the second technique.

A. Place one apple on the point of the sword by inserting the tip of the sword about half-way into the apple.

B. Next, balance a second apple on top of the first one and then adjust the height of both apples so that the top apple is the same height as your nose.



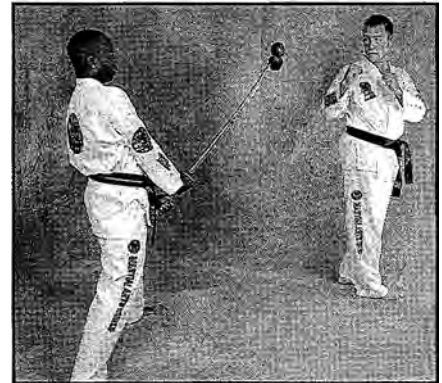
Grandmaster Y. K. Kim in exhibition.

C. Step your left foot back one step, then step your right foot back into a comfortable left fighting stance (right leg back).



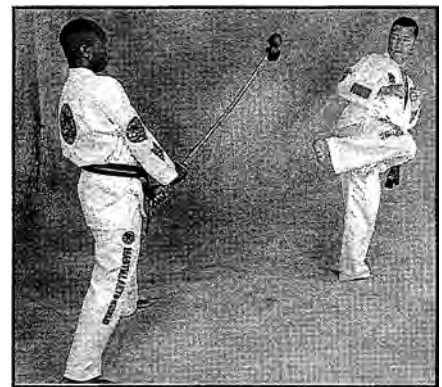
C. Set Distance

D. Look over your right shoulder to find the target;



D. Look

E. Slowly lift your right knee while pivoting on the ball of your left foot;



E. Lift Knee

F. Begin the kick by slowly extending your right foot in a side kick motion about 1 foot to the left of the apples;



F. Extend

G. When your leg is completely extended, slowly bring the bottom of your right foot across to the right, gently knocking the top apple off of the bottom apple;



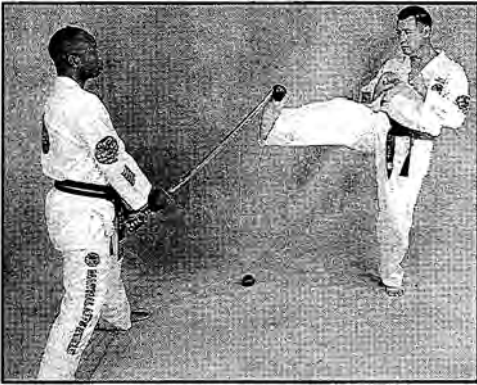
G. Hook Kick

H. Continue your kicking motion to touch your right foot on the floor (right leg in front);



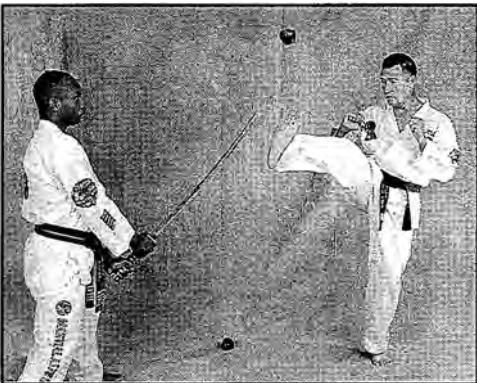
H. Touch Floor

I. Immediately perform a front leg vertical roundhouse kick to the remaining apple striking across and slightly upward;



I. Roundhouse Kick

J. Follow through the motion of your kick (DO NOT re-chamber your leg) and rest your right foot on the floor in a right fighting stance;

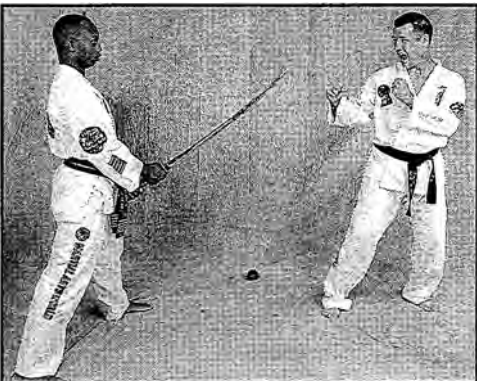


J. Follow through

K. Ki-hap!

Note: The most dangerous part of this technique is the roundhouse kick. If you kick completely sideways, you will hit the blade of the sword on the flat side, but you risk cutting yourself on the tip of the sword as your foot brushes past it. If you kick directly upward, you will kick the edge of the sword and will cut yourself badly.

If you kick at a sideways but upwards angle (some where between a front kick and a true roundhouse kick) with the ball of the foot, you should be able to knock the apple off at an upward angle, the apple should break into pieces, and you should miss kicking the sword. HOWEVER, if you re-chamber your kick, you risk impaling your foot on the tip of the sword. DO NOT re-chamber your kick, but rather follow through and land on the floor on the left side of the sword.



K. Ki-hap!

It is also important that you do not *ki-hap* at the actual moment of the strike, but slightly afterward. For most people, the *ki-hap* sends an extra burst of energy through their body that may affect their control. *Ki-haps* are important for power techniques, but can ruin control techniques.

How to Hold for Breaking Technique

Safety

The main concern when holding is safety. In this case, the holder must hold the sword absolutely still. The technique is difficult enough without adding a moving target which also happens to be a moving sword.

In addition, be aware of the audience. Although some people may enjoy the excitement of having pieces of apple showered over them, there will definitely be people who will not enjoy it. Large chunks of apple could hit someone hard enough to cause injury, and even small pieces of apple can stain clothing. The holder should position himself so that there is very little chance of anyone being hit by pieces of apple.

To hold the apples motionless, assume a front stance and hold the sword in a proper grip. Extend the sword, but rest your upper arm against your chest for added support. Focus your eyes on the apples and try to remain perfectly still.



2 Apples on a Sword
Holding Position.

Examiner Training

Preparations for Testing

Preparation is the key to success. Every event, from a bath to a belt test, runs more smoothly with preparation. As a student, you prepared for your belt test by practicing your curriculum, studying your curriculum guide, washing your uniform, getting proper sleep the night before, and eating a healthy breakfast the morning of the test.

Putting on a belt test is much more complex than merely showing up and being tested. A belt test must be properly promoted; the students must be properly trained; the facility must be prepared; materials purchased, printed, and organized; teams must be organized, assigned to specific duties, and trained; examiners and staff must be notified and prepared; exhibitions must be designed and practiced. A good belt test is a very complex event, and requires a great deal of leadership to organize and operate successfully.

As a training-instructor and leadership team member, it is your privilege to be part of this organization and preparation. Your instructor will give you certain responsibilities to increase your knowledge and develop leadership ability. Eventually, as an instructor, you may have the responsibility for the entire event.

Here are some of the preparations you should make:

Preparations for Testing

1. PREPARE TESTING APPLICATIONS with the date and location of the testing.

The application should have a due date well before the actual test date.

2. PREPARE A TESTING POSTER INCLUDING

- The date, time and purpose of testing
- The testing list by rank of students who have permission to test
- The requirements for each Promotion Testing.

3. PREPARE THE WRITTEN EXAMINATION PAPERS, if you use written exams, to be passed out on testing day.

4. PREPARE ORAL EXAMINATION QUESTIONS.

5. PREPARE SPECIAL INVITATION LETTERS, FLYERS, or TICKETS for the students to give to their friends and family, to invite them to testing.

6. PREPARE TESTING PROGRAM booklets.

7. PREPARE SPECIAL RECOGNITION AWARDS

- Outstanding Student(s) of the Month.
- Outstanding Parent(s) of the Month
- Outstanding Family of the Month
- Outstanding Black Belt of the Month
- Outstanding T-instructor of the Month
- Outstanding Contribution.

8. PREPARE THE NEW RANK CERTIFICATES.
9. PREPARE BELTS AND TIP TAPE by ordering enough, at least 4 weeks before testing.
10. PREPARE CURRICULUM GUIDES for those who will move up to the next level of their curriculum.
11. ORGANIZE TEAMS AND COMMITTEES
 - Exhibition Team
 - After-testing Party Committee
 - Set-up and Clean-up Committees.
12. PREPARE GIFT CERTIFICATES FOR PRIZES to give to winners of the exhibition competitions and Trial Lesson participants.
13. ORDER BREAKING MATERIALS for Promotion Testing and the Exhibition.
14. ORDER SOME TROPHIES OR MEDALS to give as prizes to competitors in the exhibition, and to give to students with exceptional report cards, etc.
15. BE SURE YOU WILL HAVE ENOUGH TABLES AND CHAIRS, and pencils and pens for all your examiners.
16. NOTIFY ALL EXAMINERS of the test day to be sure they will attend, and make arrangements for their accommodations, or at least for a dinner after testing.
17. CHOOSE EARLY AND LATE TESTING DATES for those who absolutely cannot make the regular date.
18. MAKE ANY OTHER ARRANGEMENTS necessary for your particular situation

If you have prepared well, operation should go smoothly on the day of the test. Here is a recommended schedule for the day:

Order of Events

1. Line up and warm up led by Lead Controller
2. Entrance of Examiners and special guests
3. Bow to flags (have audience stand)
4. Bow to Master or Instructor (audience is seated)
5. Recite the oath or code
6. Introduction of examiners and special guests
7. Award presentations
8. Begin Promotion Testing
 - Physical technique
 - Oral examinations of proper expression
 - Breaking technique
9. Exhibition
10. Belt Presentation and/or Party

If there are two or more testing groups, we recommend that the exhibition be held between groups and then allow a short break for students and parents from the first group to leave. Each group is separate, so each group would follow the same order of events within the group test.

Instructional Leadership Questions

What are the 4 sections of a martial arts class

1. Warm-up
2. Instruction and Practice
3. Excitement
4. Meditation

What does the basic Martial Arts World warm-up consist of?

The basic Martial Arts World warm-up is the Standing Power Exercises.

How should an instructor present information during the Instruction and Practice section?

Students learn best in small bites. A good instructor presents one bite of information, allows the students to practice it, then presents another bite of information.

What is the purpose of the excitement section of class?

During the last few minutes of class it is important to bring the students to a high level of physical and emotional energy.

What is the purpose of the meditation section of class?

During meditation we summarize the importance or value of what they have practiced, and to help them feel good about themselves.

What items must be printed for a belt test?

Test Applications
Written Examination Papers
Testing Programs, flyers, or tickets.
Recognition Awards
Gift Certificates.

What Items must be purchased for a belt test?

Breaking Materials, belts, and curriculum guides.

What must be prepared for a belt presentation ceremony?

Rank Certificates
Belts
Tip Tape
Curriculum Guides.

What committees are commonly organized for a belt test?

Exhibition Team
Party Committee
Set-up and Clean-up Committees.

Black Belt (1st Dan, 2nd Level)

Testing Requirements

Martial arts training provides a model for an automatic goal setting system through our belt achievement curriculum. The purpose of testing is to test yourself, measure your progress, improve your technique, and build self-confidence.

Testing Requirements

1. Attend enough classes to earn the right to test.
2. Fill out and turn in a completed Test Application (ask your instructor for one).
3. Turn in your signed Internship Schedule and Records for the time period.
4. Invite at least five family members and friends to witness your test using the special invitation tickets available from the staff (ask your instructor for tickets).
5. Prepare yourself well by practicing your technique and studying your curriculum guide.

Children:

Children are required to fill in the Citizenship Award Sheet and turn it in with their test application.

Children are also required to bring their latest report card and turn it in with their test application.

You will have an exciting, meaningful, and beneficial experience at your test.

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Instructional Leadership

Teaching Martial Arts World Classes

The Martial Arts World curriculum is divided into a five week testing cycle, with each week focusing on a different area of the curriculum. The minimum time requirement between belt tests is 10 weeks, so students will go through one five week cycle learning their new curriculum, and then a second five week cycle perfecting their curriculum before they test.

Normally, the five week cycle of the curriculum is:

1. Breaking Technique and Kicking Combinations
2. Forms and Basics
3. Self-defense
4. Sparring
5. Review

Of course, approximately every 10 classes students are eligible to take a tip test on specific areas of the curriculum, and students must earn all three tips to be eligible for the belt test.

The three tip tests in color belts are:

- White Tip: Breaking Technique + Kicking Technique + Courtesy
- Yellow Tip: *Poom se* + Stances + Philosophy
- Green Tip: Self-Defense + Sparring + Questions

In preparation for your Certified Instructor's test, you must be prepared to teach each of the five Martial Arts World classes.

1. Breaking Technique and Kicking Combinations Class

The purpose of this class is to introduce students to their next breaking technique immediately after they receive their new belt, so that they may begin practicing toward their white tip.

Whenever you teach anything, the basic procedure to follow is:

1. Demonstration
2. Explanation
3. Guided Practice

The first thing to do when introducing new material is to show what you will be teaching and why. In the martial arts, the usual way you accomplish this objective is to demonstrate the technique, and then perhaps show the practical application of the technique on a partner, so that the student know what they are trying to do and why.

Next, you should break down the complex skill into many simple steps.

Then you guide them through practice of the steps, gradually reducing the number of steps by combining them, until the student can perform the skill as one motion.

For example, to teach a back side kick, you may use the following steps:

1. Assume a left fighting stance, with your right leg back. Adjust your distance from the target.
2. Look over your right shoulder to find the target.
3. Raise your right knee up, ankle bent, toes pulled back;
4. Thrust your right heel through the target, *ki-hap*;
5. Snap your right knee back;
6. Land forward into a right fighting stance.

After a few repetitions, you may want to reduce the process to five steps by combining 2 and 3 into one step.

After a few more repetitions, you may reduce the process to four steps, by combining 4 and 5.

Continue reducing and combining until the students can perform the technique as one count.

During breaking class it is important to practice on targets. You may teach the technique in the air, but eventually you want to have them practice the technique on a target. To keep the practice interesting, you may vary between paddle pads, body shields, or innovative targets like x-ray paper.

Once the students have learned the technique, they can begin to incorporate it into their arsenal by practicing combinations. This is also a great way to have the students practice their new kick over and over without getting bored.

Have the students practice kicking combinations by combining their basic kicks with their breaking technique:

outside swing kick, breaking technique
inside swing kick, breaking technique
pick axe kick, breaking technique
knee kick, breaking technique
pushing kick, breaking technique
front kick, breaking technique
roundhouse kick, breaking technique
side kick, breaking technique
stepping side kick, breaking technique

Finish up class with a short meditation concerning the mental, emotional, and spiritual aspects of breaking, like breaking through the limitations you place on yourself or breaking your bad habits.

2. Forms and Basics Class

The purpose of this class is to introduce students to their next form the week after they receive their new belt, so that they may begin practicing toward their yellow tip.

Forms

One of the most common ways that you may be asked to assist in instruction is in the teaching of forms. In a class with many belt levels mixed together, it is difficult for an Instructor to teach different students their own form. When training-Instructors help, the Instructor can duplicate his efforts.

Whenever you teach a group of students a new form, teach it in three steps:

1. Explain the meaning of the form and the pattern it traces on the floor;
2. Teach each step in three parts: direction, stance, and technique;
3. Teach the movements in digestible bites.

Whenever you teach a student a form, first teach the pattern that the form traces on the floor. This knowledge will help keep the student from getting lost in the form, no matter which direction she is facing.

Whenever you teach the movements of a form, start with the broad strokes and work toward the details. The broadest stroke is, "Which direction do I face?"

Once you have turned the body to face the correct direction, establish your foundation with the correct stance. Once the stance is established, teach the technique.

For every count or movement in the form, teach Direction, Stance, Technique.

Students cannot learn a whole form from beginning to end, all at once. It is just too much to swallow. However, if you break the form down into bite-sized pieces, they can easily digest each bite, and eventually the whole form.

Whenever you teach anything, teach it in small, digestible bites. For example, teaching the first two movements of *Poom se* MU-DO is a digestible bite. Once the student learns the first two movements, he can easily progress to the next two movements as the next bite, review, then progress to the next two movements. When the bites are assembled, you have given them a feast of knowledge.

After the student learns the whole form, and seems to have it well, practice directional forms by facing the student in a different direction, and practicing the form.

Basics

Stances

Every curriculum has its own stances. During forms and basics week, you may choose to focus on stances by reviewing how to perform the stance correctly, and then practicing various kicks or hand techniques in that stance.

Hand Techniques

White belts learn Basic hand techniques, and color belts practice Advanced Basics. You should review and practice all the basics regularly, and Forms and Basics class is one of the most appropriate times to do so.

Kicks

We practice kicks as breaking technique, in forms, as kicking combinations, and in sparring class, but we also need to take the time to focus on the kicks themselves. Practicing weak technique over and over simply makes our technique consistently weak.

During basics practice you can emphasize different ways to improve technique (like chambering) that will improve the kick itself, and therefore improve the breaking kick, the forms kick, the combinations kick, and the sparring kick.

Finish up class with a short meditation concerning the fact that they are practicing an ART, and that art is beautiful in its expression. Forms are an expression of the beauty of the martial arts.

3. Self-Defense Class

The purpose of this class is to give students self-defense training, which was probably a major reason in their decision to practice the martial arts. In self-defense class, the students begin to see the connection between the techniques they have been practicing in class, and their goal of being able to defend themselves.

Background

Teaching self-defense involves more than teaching specific techniques. No matter what techniques you know, if you are afraid to use them, they will be useless. The first step to proper self-defense training is to instill self-confidence. When the student has confidence, she will be able to defend herself physically, mentally, emotionally, and spiritually.

How do we instill confidence? We explain that everyone has strong points and weak points. If you focus on someone's big arms and broad shoulders, you may think your attacker is too powerful to resist. If you realize that everyone is vulnerable in their neck, their eyes, or their groin, you will see many opportunities for escape.

The simplest and most dramatic way to demonstrate this concept of strong points and weak points is to ask the biggest, strongest student in class to assist you. Identify his strong points, and then show the futility of punching him in the strong points, like his arms or shoulders. Then, show the students how to make a bear fist (bend the four fingers at the second knuckle) and ask them to very gently tap their own throats with their knuckles (emphasize not to hit themselves too hard). Then, demonstrate how, when this big, strong student grabs you, you could strike him in the throat with a bear fist (obviously, do not really strike the student).

The Three Rules of Self-Defense

The second important concept when teaching self-defense is that prevention is much better than cure. If you can avoid trouble, or prevent a situation from getting violent, you will be much more successful than if you have to respond to violence with violence.

Along these lines, we teach the three rules of self-defense:

1. Don't ask for trouble.
2. Walk away.
3. Smile.

Only when you have no other choice, when your life or an innocent person's life is threatened, should you resort to physical self-defense, and then you must act quickly and decisively.

When we say "Don't ask for trouble," we mean do not do things that will lead to trouble, like wearing expensive jewelry in a dangerous part of town. Another way to express this first rule is, "Stay away from bad people and bad places." Bad people not only create trouble, they attract it. The more time you spend with troublemakers, the greater the chances you will have of getting into trouble. There are also certain places that attract trouble, mainly because of the people who go there. Try to stay as far away as possible from these people and these places. Change your habits, change your friends, change your job, or move out of the neighborhood if you have to, but do your best to stay away from trouble.

When we say, "Walk away," we realize that doing your best to stay away from trouble sometimes isn't enough. Sometimes trouble comes to you. In these cases, you should walk away. If possible, talk your way out of trouble. Apologize, make jokes, change the subject, or leave rather than fight. In a fight, either you will get hurt, or you will hurt someone else, but neither choice is a good one. It is always better if no one gets hurt, so swallow your pride and walk away.

When we say, "Smile," we mean that many fights can be avoided with a smile or a friendly gesture. Generally, a mugger is not going to change his mind if you smile, but a smile or a joke may disarm a bully. Especially for family and friends, a smile is the best self-defense. You cannot stay away from your own family, and you cannot just walk away. You certainly don't want to kick or punch them. When you have a problem with a family member, a big smile is the way to start the negotiation. Next, add something like, "You are my brother and I love you, so I know we can work this out . . ." and you are well on your way to solving the problem. Just focus on the fact that the relationship is more important than the the situation, and you will find a solution.

Unfortunately, there are times when you do have to defend yourself. You have stayed away from bad people and places, but one of them has come to you -- perhaps in your own home. You have tried to escape and talked to no avail, and you realize that this person does not just want money or valuables, but wants to hurt you or someone in your family. At this point you must use your strongest points against his weakest points. You may kick, punch, twist, or use a chair to strike the weak point of your attacker. Even a small woman can defend herself against a large man by using her strong points against his weak points.

Teaching Technique

Uniformity is important in teaching the martial arts. Generally speaking, it looks good and makes the students feel good to have the whole class (or at least the whole group) doing the same thing at the same time. This method works well to teach a new technique, and it works well to practice techniques.

For example, when teaching MU-DO Self-defense, have the entire group practice the same movements at the same time. Identify which lines are Partner A, and which lines are Partner B. Then, on command, Partner A will attack Partner B with a left punch and Partner B will automatically perform #1; on the next command, Partner A will attack Partner B with a right punch and Partner B will automatically perform #1. Then, give the command to switch roles, and on command, Partner B will attack Partner A with a left punch and Partner A will automatically perform #1; on the next command, Partner B will attack Partner A with the right hand and Partner A will automatically perform #1.

You may choose to continue practicing #1 or move on to #2. The important thing is that everyone is doing the same thing at the same time, so they not only learn and practice the technique, but they also learn timing and cooperation.

After you have taught them the appropriate techniques and practiced uniformly, you can allow them to work individually, at their own pace, on all the techniques you have taught them.

JA-YUN self-defense can be practiced in a similar way, with Partner A attacking Partner B for techniques 1A and 1B, and then Partner B attacking Partner A for techniques 1A and 1B.

For PYUNG-HWA self-defense, we have to take into account the counter-attacks: Partner A attacks Partner B, and then Partner B attacks Partner A; then Partner B attacks Partner A, Partner A defends, and Partner B performs the counter attack; then they switch so that Partner A gets to do the counter attack. Once again, do not let the class turn into a gang war; control the techniques and the speed, so that everyone in the group does the same thing at the same time. Then, after you have taught and practiced as a group, allow the students to review individually, at their own pace.

You can also follow the same principles when teaching and practicing weapons self-defense, including knife self-defense, the Partner Sword routine, and the Partner Staff routine.

Especially in the higher levels of self-defense, it is important for the students to feel the technique applied correctly. For this reason, one-on-one instruction is important during the practice time, usually during the “review at your own pace” time.

Finish up class with a short meditation concerning the mental, emotional, and spiritual aspects of self-defense, including financial self-defense and life self-defense.

4. Sparring Class

The purpose of this class is to allow the students to see the practical application of all they have been learning. Even self-defense training is “staged” in the sense that Partner A knows Partner B will attack a certain way, and he is prepared to respond a certain way. In sparring, students will learn to respond to an unscripted attack.

Choose a specific area of sparring, like a skill or principle, and then follow the general rule:

1. Demonstration
2. Explanation
3. Guided Practice

An example of a specific skill would be the side kick. During class, you would demonstrate, explain, and practice different ways to use the side kick as an offensive and defensive weapon. An example of a principle would be closing the distance. During class you would demonstrate, explain, and practice different ways to close the distance between you and your partner, possibly including stepping drills, fakes, and kick-punch combinations.

During the guided practice, we want to teach uniformly, with everybody doing the same thing at the same time.

At some point, you will probably insert one or more of the different styles of sparring. You may choose to teach the skill or principle, and then finish up with different styles of sparring. Another way to organize class would be to practice one expression of the principle, then practice a style of sparring, then practice a second expression of the principle, then practice a second style of sparring, etc.

After you have demonstrated, explained, and practiced, allow the students some time to practice “at their own pace” where the attacks and responses are not scripted, but free.

Finish up class with a short meditation summarizing how the physical, mental, emotional, and spiritual aspects of sparring all fit together to make you into a stronger, more confident person.

5. Review Class

The purpose of this class is to allow students to review the curriculum and focus on those areas where they need the most work. This week is also a great review time for the upcoming belt test, for those who are testing.

You may choose to run the class as a practice belt test, so that students are familiar with the testing format, and know what to expect from the examiners and what the examiners expect from them. A practice test also lets the Leadership Team members practice the various roles they will fulfill during the test. This week is a good time to cover things like Power Breathing, Energy Sources, and review Oral Testing questions.

You may divide class into their MU-DO, JA-YUN, and PYUNG-HWA groups, or you may practice together, and then divide into groups to focus on weak areas like breaking, forms, self-defense, or sparring.

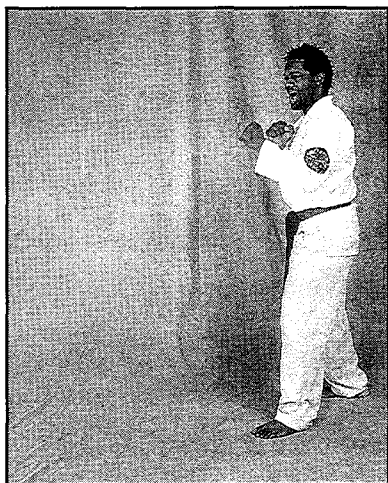
At the end of class, it is a good idea to review some of the most common oral testing questions, so that students may review the correct answers, or what answers they would give to personal questions.

Finish up class with a short meditation concerning how all the aspects of our curriculum fit together to make the students stronger physically, mentally, emotionally, and spiritually. Encourage everyone who is going to test to practice, prepare, and arrive on time.

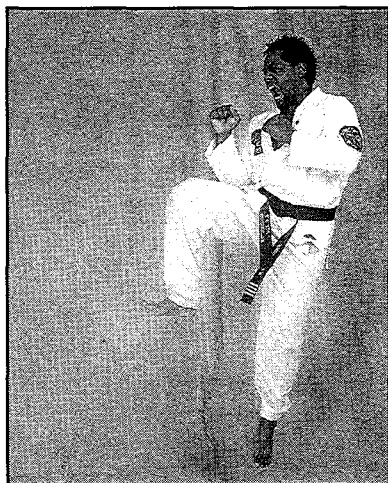
Make sure everyone who needs to tip test gets the opportunity, and everyone who is eligible to test not only GETS a testing application, but TURNS IT IN before the deadline.

Advanced Kicking Technique

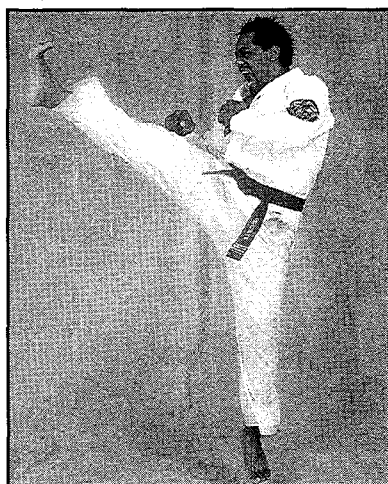
These advanced combinations are designed to challenge you to improve your body alignment and balance. Lower belts think they have performed a good front kick if they land on balance well enough not to fall. Higher belts realize that not falling is a very crude way to measure balance. Instead, they measure balance at the end of one technique by their ability to perform a second, even more difficult technique. For example, when you perform a front snap kick, if you can throw a well-executed jumping front kick before landing, you have kicked with with good balance.



Right Fighting Stnce



A. Raise Knee



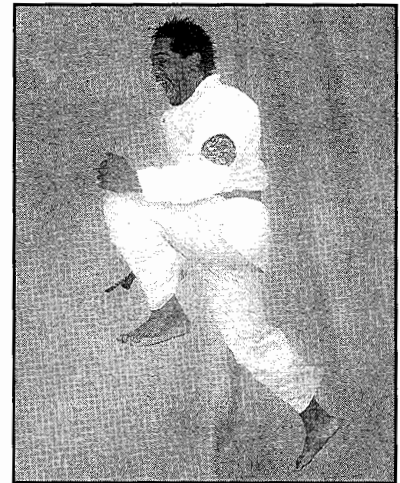
B. Front Kick

Front Kick, Jumping Front Kick

A. From a left fighting stance, raise your right knee up, ankle bent, toes back while jumping off of your opposite foot;

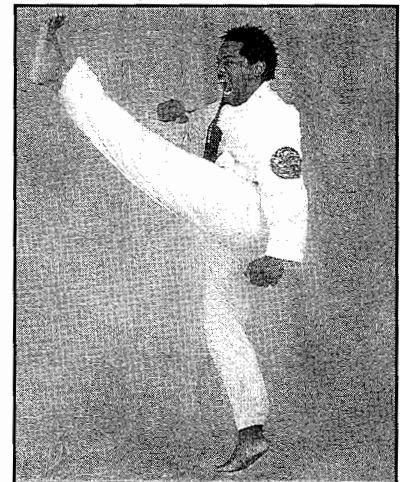
B. Snap your right foot forward and upward in an arcing motion, using the ball of the foot as your striking surface while still rising in your jump;

C. Spring your foot back by bending the knee, and continuing to rise upward by lifting your left knee;



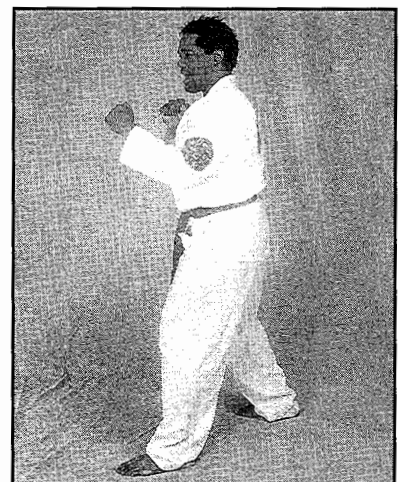
Kick C. Chamber

D. Immediately perform a front kick with the left leg, aiming as high as possible (be sure to pull your toes back);



D. Jumping Front Kick

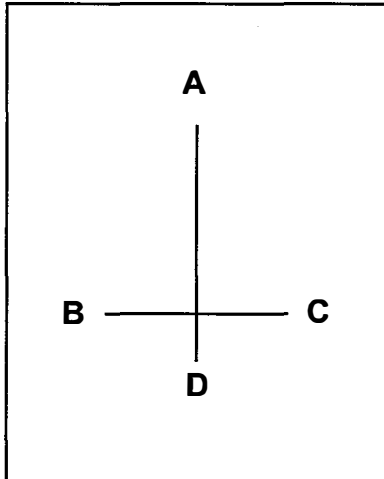
E. Snap your kicking knee back to the chambered position as you land softly in the same stance.



E. Left Fighting Stance

Knife *Poom Se*

Name: *Seung Ja*

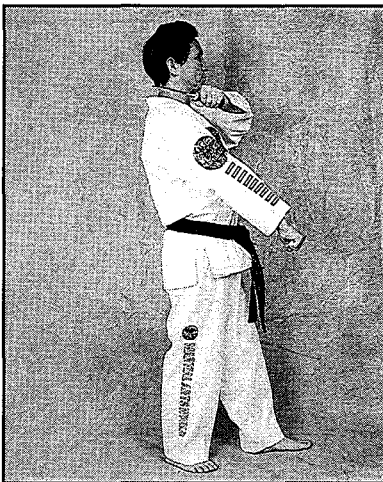


Meaning: *Seung Ja* means winner. Winning is a choice, and each black belt has already made the choice to become a winner in life. However, winners have to continue to make that choice every day. Beginning today, you can choose to become lazy, negative, fearful, or ignorant, and become a loser. Or you can choose to compete with yourself by working hard, thinking positive, being courageous, and continuing to learn. The choice is yours. Choose to be a winner.

1st Dan, 3rd Level: 17 through 24.

For steps 1-8, See pages 32-40.

For steps 9-16, See pages 150-155.



17. A. (Chamber)

17. A Switch the knife to the left hand; pivot on the right foot and turn 90 degrees to the left into a left walking stance facing B,

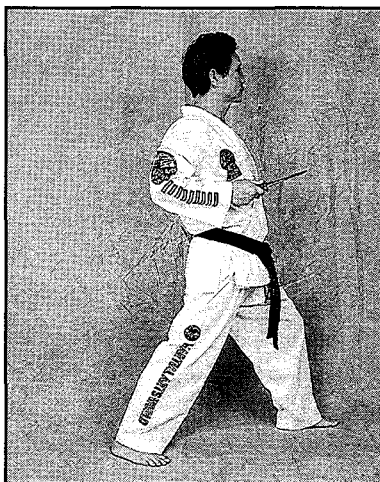
17. B. Execute a left low block (edge downward).

18. A. Step left foot forward and left into a left front stance as you switch the knife into the right hand,

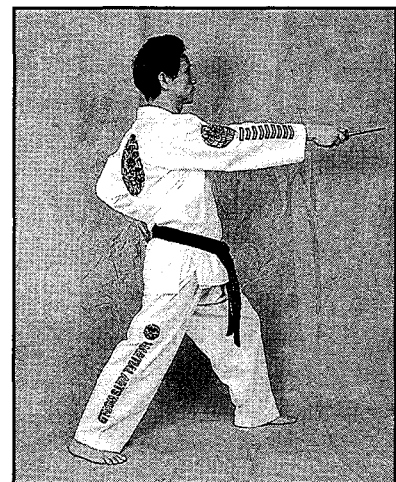
18. B. Then execute a middle stab (edge outward).



17.B.

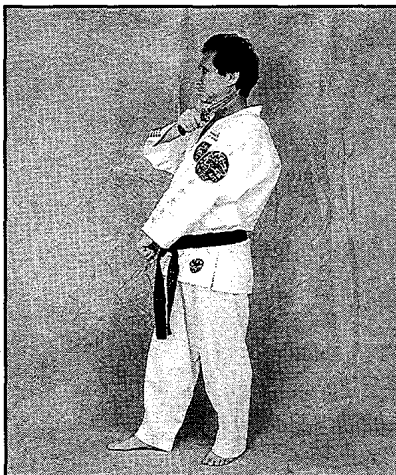


18.A. (Chamber)



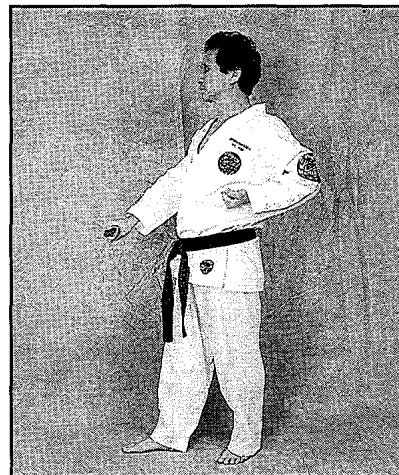
18.B.

19. A. Look over your right shoulder and step the left foot to the right; turn 180 degrees to the right and



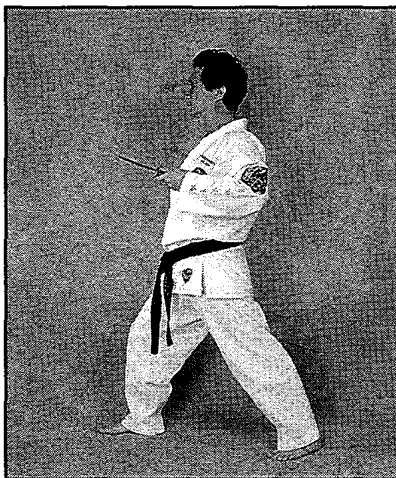
19.A.

19. B. Step the right foot into a right walking stance facing C as you execute a right low block (edge downward).



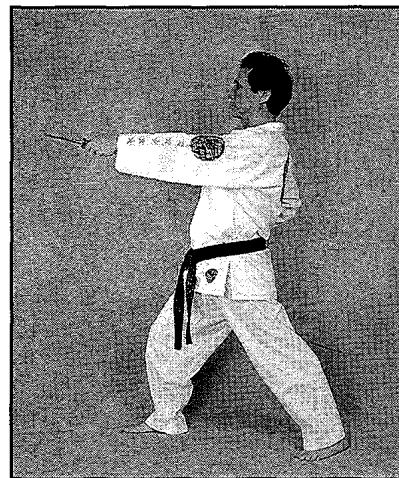
19.B.

20. A. Step right foot forward and right into a right front stance as you switch the knife into the left hand,



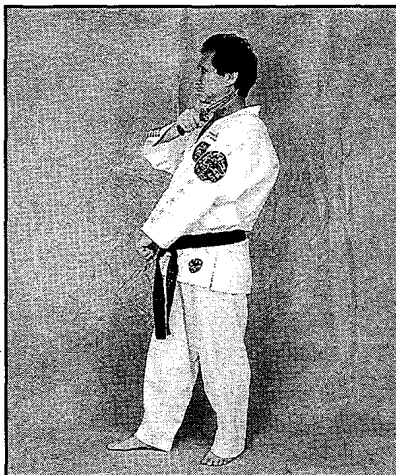
20.A. (Chamber)

20. B. Then execute a middle stab (edge outward).



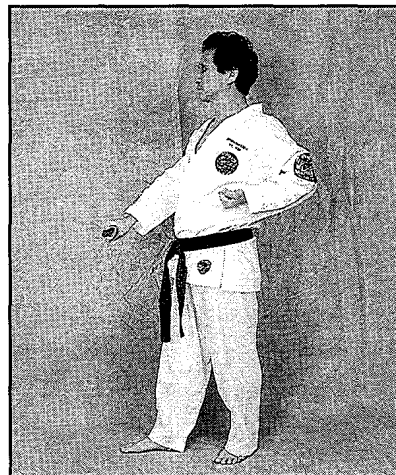
20.

19. A. Look over your right shoulder and step the left foot to the right; turn 180 degrees to the right and



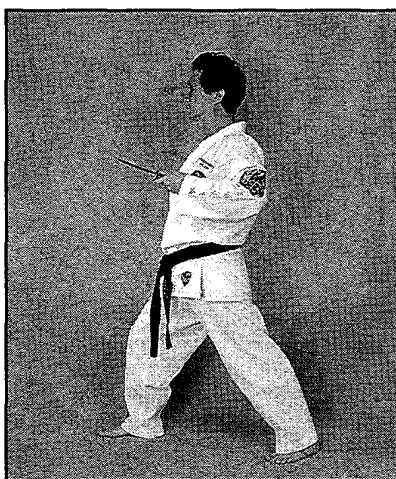
19.A.

19. B. Step the right foot into a right walking stance facing C as you execute a right low block (edge downward).



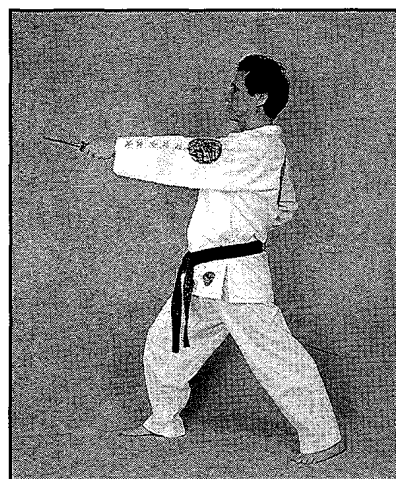
19.B.

20. A. Step right foot forward and right into a right front stance as you switch the knife into the left hand,

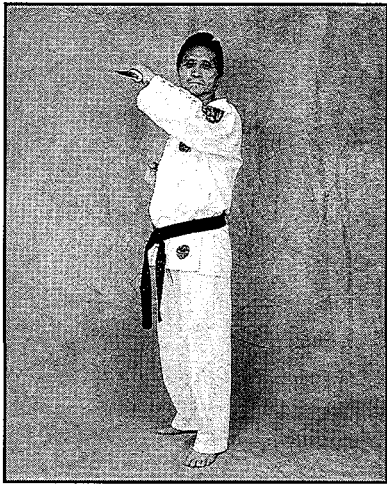


20.A. (Chamber)

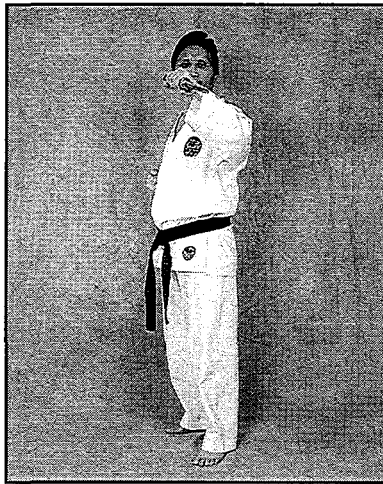
20. B. Then execute a middle stab (edge outward).



20.



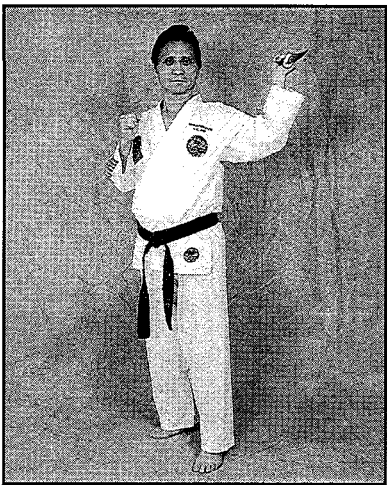
21.A.



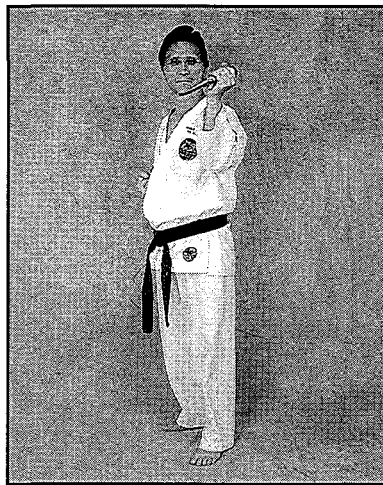
21.B.

21. A. Look left, right foot step to left, turn 90 degrees left then as you switch the knife from the thumb side of your hand to the pinkie side of your left hand,

21. B. Step left foot forward into a left walking stance facing A and execute a left hand stab to left side of the throat,



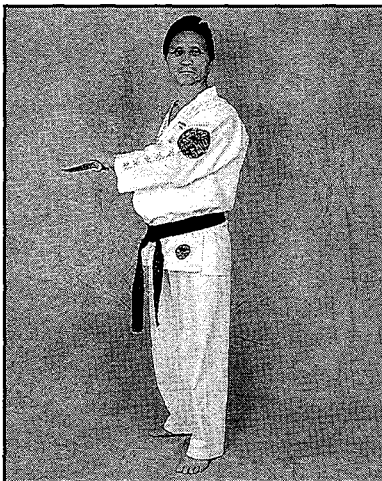
21.C. (Chamber)



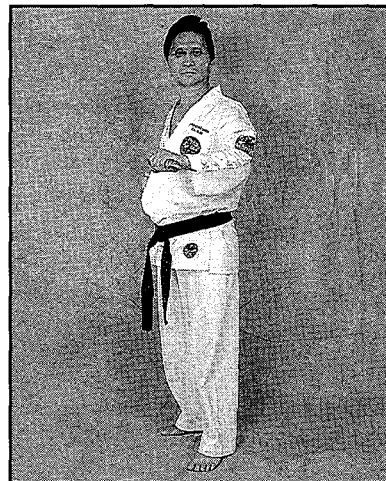
21.C.

21. C. To the right side of the throat,

21. D. To the left side of the ribs,

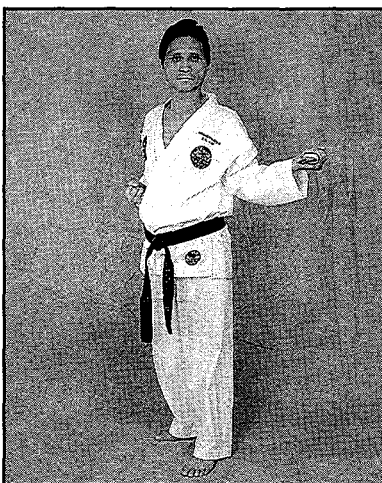


21.D. (Chamber)

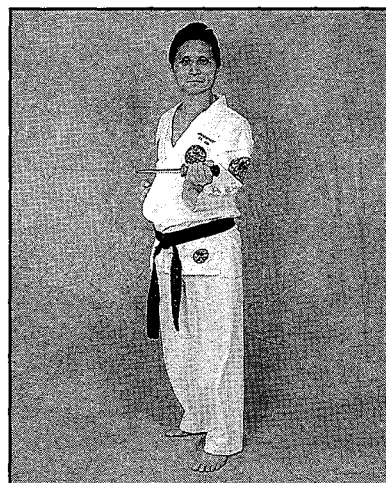


21.D.

21. E. To the right side of the ribs,

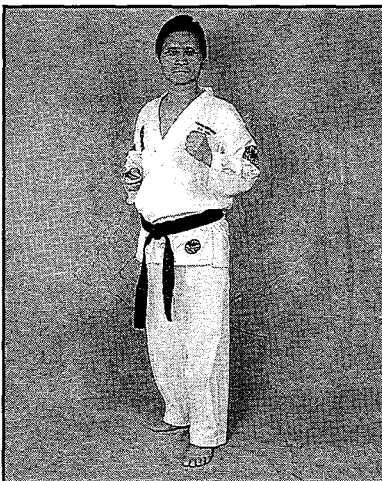


21.E. (Chamber)

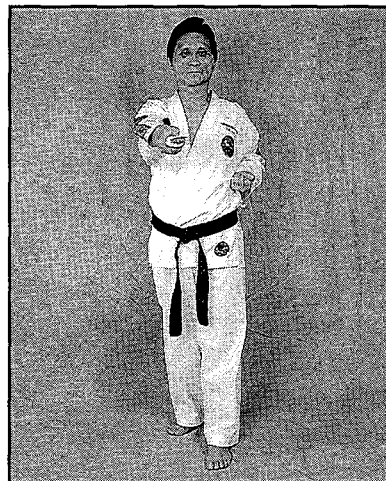


21.E.

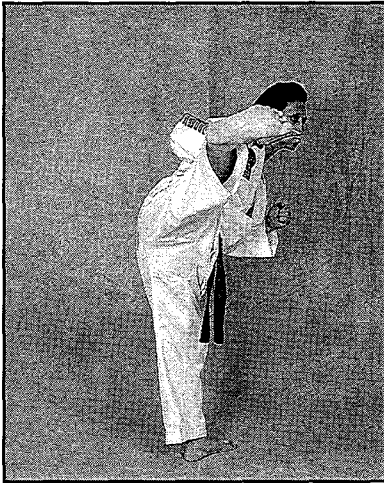
21. F. Then switch the knife to the right hand and middle stab straight forward (edge outward).



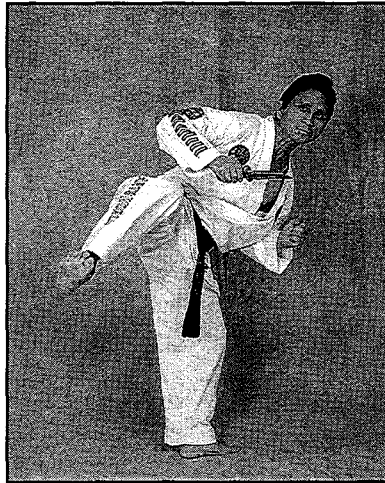
21.F. (Switch)



21.F.

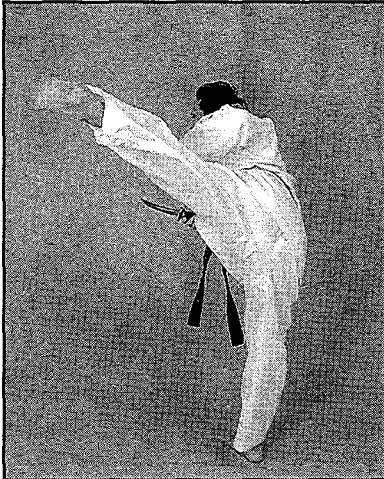


22.A.

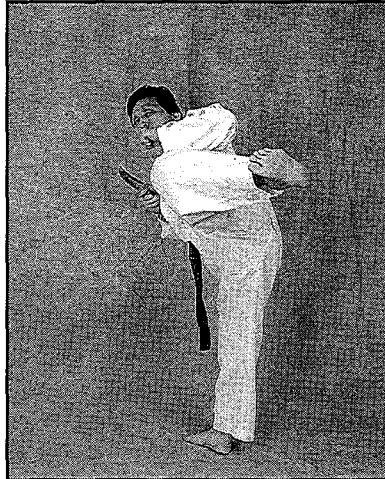


22.A.

22. A. Right leg back hook kick landing forward and



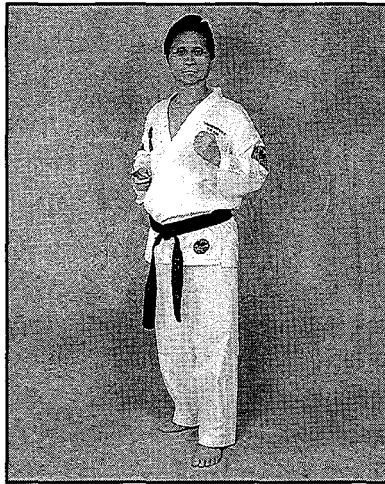
22.B.



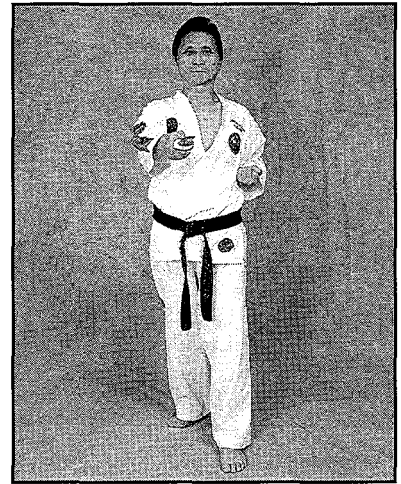
22.B.

22. B. Turning into a left leg back hook kick,

22. C. Landing forward in a left walking stance as you perform a right hand middle stab and

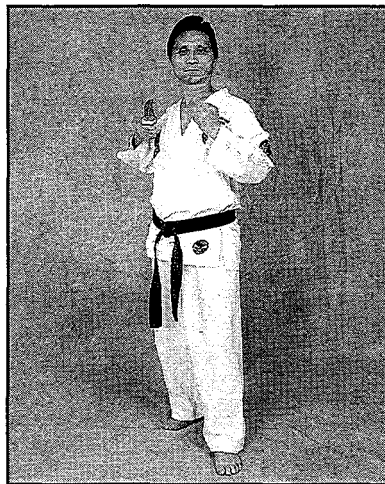


22.C. (Chamber)

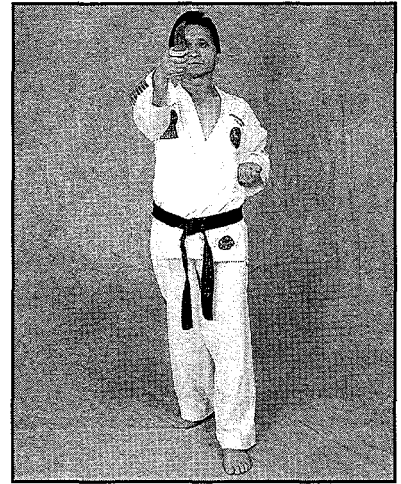


22.C.

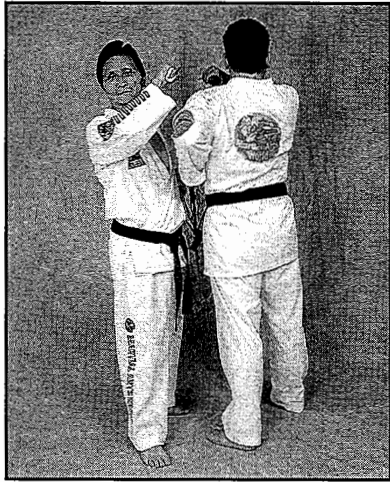
22. D. High stab straight forward (edge outward), all towards A.



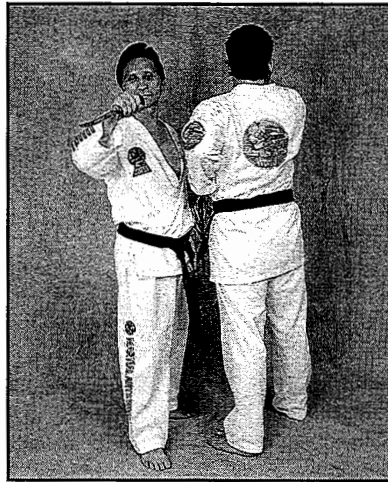
22.D. (Chamber)



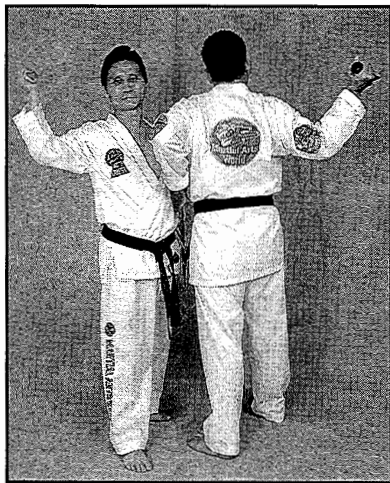
22.D.



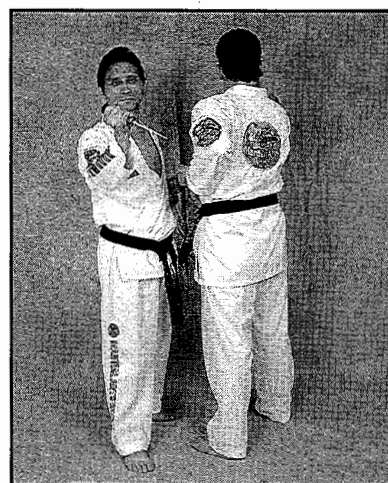
23.A.



23.B.



23.C. (Chamber)



23.C.

23. A. Look over your right shoulder as you step the left foot to the right and shift the knife from the thumb side of your right hand to the pinkie side of your right hand (edge inward);

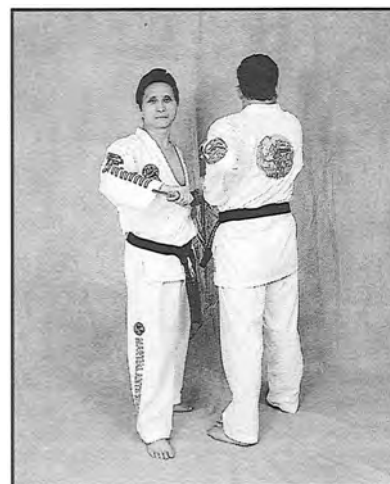
23. B. Then turn 180 degrees to the right and step the right foot forward into a right walking stance facing D as you execute a right hand stab to the right side of the throat,

23. C. To the left side of the throat,

23. D. To the right side of the ribs,



23.D. (Chamber)



23.D.

23. E. To the left side of the ribs,



23.E. (Chamber)



23.E.

23. F. Then switch the knife to the left hand and middle stab straight forward (edge outward).



23.F. (Switch)



23.F.



24.A.



24.A.

24. A. Left leg back hook kick landing forward and



24.B.



24.B.

24. B. Turning into a right leg back hook kick,



24.C (Chamber)



24.C.

24. C. Landing forward in a right walking stance as you perform a left hand middle stab and

24. D. High stab straight forward (edge outward) all towards D;



24.D. (Chamber)



24.D.

24. E. Look over your left shoulder, pivot on your right foot and turn 180 degrees to the left into a *jhoon-bi* riding stance facing A as you switch the knife into the right hand, cross your arms in front of your chest, and



24.E.



24.F.

24. F. Execute a double high block; double *ki-hap*!

Ba-rote. (Step left leg right into *jhoon-bi* stance.)



Ba-rote.

Black Belt Breaking Techniques:

The purpose of breaking technique is to test your power and skill. On the black belt level, we will learn some dramatic breaking techniques that take a higher level of skill and concentration.

Two Concrete Slabs at the Same Time with Double Knife-Hand Strikes

This technique is a test of power, balance, and focus. Breaking a concrete slab with a knife hand is a difficult feat. Breaking two concrete slabs at the same time, one with each hand, requires you to generate approximately double the power (because you are breaking two slabs) while dividing your focus (because you are breaking two slabs in separate locations).

It is important to utilize your body weight in the break. It will be difficult to generate that much power in two different directions at once. Instead, generate power with your body, going straight to the floor, and then extend that power to each hand. Then you must simply be sure that you extend enough of your power to each side.



Proper Position



Double Knife-Hand Strikes to Concrete A.

How to Set-up the Break:

Place three concrete supporting blocks upright, with the solid edge of the concrete on the inside, so that there is solid concrete between the edges of the two slabs and the floor. The blocks are upright to place the concrete slab at a comfortable level to break.

Separate the blocks as far as possible. The physics of the break is simple: the farther apart the supports are, the easier it will be to break the slabs. Once the supports are sturdy and as far apart as possible, you must strike the middle because you want to strike as far away from the supports as possible.

Double Knife-Hand Strikes to Concrete

The following instructions are for a left front stance break, but always practice in both the right and left front stances.

- A. Stand in a front stance with your left foot in front of the left concrete slab.

B. Raise both hands high over your head in a slow, concentrated motion with your wrists crossed at the top;

C. Drop your entire body weight as you move your both hands quickly downward in a practice motion, your left hand moving to the center of the left slab and your right hand moving toward the center of the right slab at the same time;

D. Practice again, two more times to get your body into a rhythm;

E. Continue to strike downward focusing your entire body weight through the slabs and toward the floor.



Be careful to maintain balance. If you were to fall forward and have your hands go all the way to the floor, you might injure your head on the middle cinder block.



Double Knife-Hand Strikes to Concrete B.



Double Knife-Hand Strikes to Concrete C.



Double Knife-Hand Strikes to Concrete E.

Referee Training

If you hold a pen or a staff with one finger, chances are it will tilt to one side and then fall. Why? No balance. Balance represents justice and fairness.

In order to become a referee, you must have two qualities:

1. Fairness and
2. Knowledge.

What good is all the knowledge in the world if the referee is not fair? In competition we are trying to determine who is the winner. Much more important than the winner, though, is the sense of sportsmanship both competitors develop. Even in pure sporting events like soccer, the competitors are learning how to win and lose gracefully. No one likes an arrogant winner, and no one likes a sore loser. How much more important is proper behavior and character development to the martial arts?

How can we hope to teach character and sportsmanship if the referee cheats? It cannot be done. When the referee is unfair, the competitors learn to cheat, too.

Whenever we step into the ring as a referee, we must become totally impartial. It cannot matter if one of the competitors is your own child or a complete stranger. It cannot matter if the competitors are black, white, yellow, tall, short, fat, blue-eyed, a student of someone you dislike, or even if they show a bad attitude. You must put your personal feelings aside and follow the rules.

This brings us to the second quality of a referee: Knowledge. What good does it do if you are completely fair and impartial, but you don't know the rules? You cannot referee fairly unless you know the rules.

Officials:

Referee:	one per ring, controls the competition
Competitors:	two per match, compete to find who is the winner
Corner Judges:	two per ring, score each round
Jury (recorder):	one or more, tallies score cards
Time Keeper:	one per ring, times each round and signals the end of the round (if there are not enough officials, the Jury can also keep time)
Coaches:	one per competitor, advise and motivate the competitors

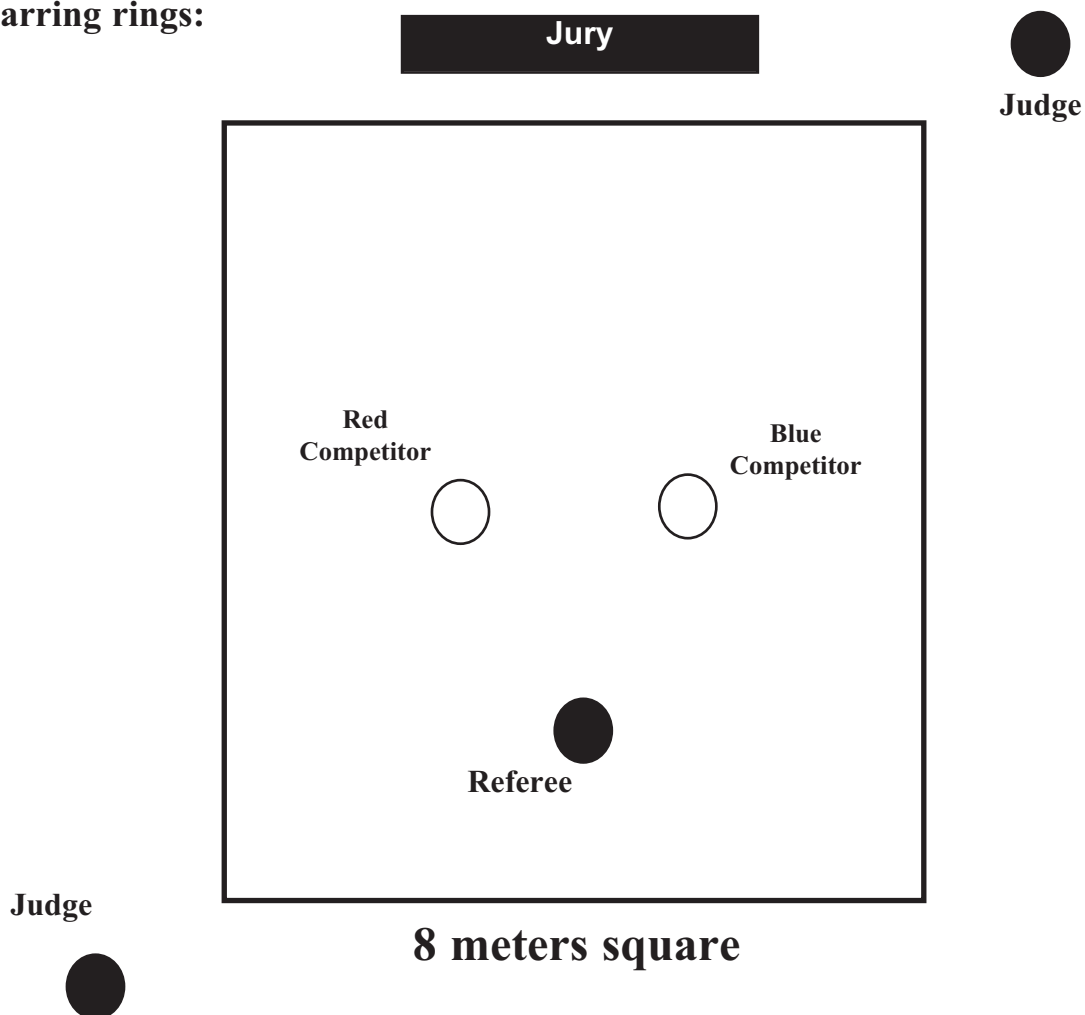
In some cases, there will be only a referee and Jury. If the Referee and Jury disagree, the Referee rules.

MU-DO Tournament Guidelines

The main reason we hold competitions is to motivate ourselves and our students to train harder. No matter how self-disciplined we are, we always train harder when we know we have a competition coming up. It is just human nature. The competition is not the most important lesson, though. The character development of fair play is a much more valuable lesson. What good is it to be champion of the world if you have low class character? The first goal is to develop character whether you win or lose, and the second goal is to win the competition. In this way, every competitor can be a winner!

Sparring Officials

Sparring rings:



Referee Uniforms:

Local Referee:	Gray Pants, Yellow Shirt, Red Tie, and Black Shoes
National Referee:	Red Jacket, Gray Pants, Yellow Shirt, Red Tie, and Black Shoes
International Referee:	Official Martial Arts World Patch on a Red Jacket, with Gray Pants, Yellow Shirt, Red Tie, and Black Shoes

Structure:

1. Both competitors stand facing the jury in front of the referee, side by side, with the competitor wearing the red chest guard (*hong*) on the referee's left (blue = *chung*). Referee holds both arms out to the side at shoulder level, bent at the elbow with the forearms pointing straight upwards, and both palms flat and facing the jury.

Referee says, "*Cha ryeot!*" (Attention).

2. Referee says, "*Kyeong ye!*" (Bow).

Referee extends both hands directly in front of shoulders, elbows straight, palms down. Both competitors bow to the jury.

3. Referee returns arms to position 1, except palms now face each other, and says,

"*Jwa woo, hyang woo!*" (Turn left, Turn right -- meaning face each other).

4. Referee moves both forearms downward in a bowing motion until they are parallel with the upper arms, palms facing downward, and says,

"*Kyeong ye!*" (Bow).

Competitors bow to each other.

5. Referee examines both competitors for proper equipment, including chest guard, shin/instep pads, forearm guard, mouth guard, headgear, and cup for men.

6. Referee steps left leg forward into front stance, extends right hand between the competitors, palm facing center, raises left hand directly overhead, extends index finger, and says,

"*Il whea jeon!*" (Round one) "*Jhoon bi!*" (Ready -- meaning get into sparring position).

7. Referee pulls the right arm back and says,

"*Shi jak!*" (Begin).

8. Referee moves with competitors, always aware of their safety.

9. Referee steps with both arms extended to the front, hands with palms out to indicate the competition should break, and says, "*Kal yeo!*" (Break), and does whatever is necessary.

10. Referee extends right hand between competitors and says, "*Jhoon bi!*" (Ready).

Referee moves both hands toward each other in a clapping motion (no noise) to indicate the match should continue and says, "*Kye sok!*" (Continue).

11. Referee steps in with right arm extended to the front, palm in, and says, "*Keu man!*" (Halt!)

12. If there are multiple rounds, Referee has both competitors face away and either sit or kneel so that they may confer with their coaches. The Referee returns the competitors to their positions saying, "*Chung, Hong!*" and repeats steps 6 through 12 for each round, indicating round number with the proper number of fingers and words in step 6.

13. At the end of all rounds the Referee has the competitors face each other, and says, "*Cha ryeot!*" (Attention) "*Kyeong ye!*" (Bow) as he moves both forearms downward in a bowing motion until they are parallel with the upper arms, palms facing downward. Competitors bow to each other.

Referee says, "*Jwa woo, hyang woo!*" (Turn left, Turn right -- meaning face the jury) as he turns his palms to face the front, and says,

"*Kyeong ye!*" (Bow), while extending both hands directly in front of shoulders, elbows straight, palms down. Both competitors bow to the jury.

14. Referee reads the score from the scoring standards or confers with the Jury, then grasps one competitor's wrist in each hand, and raises the hand of the winner saying, "*Chung sung!*" (or *Hong sung!* - Blue/Red Wins). Referee pulls the competitors together so that they may hug and congratulate each other.

Competitors then bow to the opposite coach and congratulate him on a good match.

Scoring a Match

MU-DO matches are scored on the point system. Competitors can earn a point by striking at:

- A. A valid target (anywhere on the body) without contact,
- B. With an effective striking surface (foot, fist, knee, or elbow),
- C. With sufficient power to significantly damage the other competitor, had the technique been fully extended.

Each technique that meets the above criteria earns one point. Jump kicks that meet the above criteria earn two points.

Because there is no contact, points in MU-DO Style sparring are not as clear as points in Olympic Style Sparring. Points in MU-DO Style Sparring are awarded for techniques that would cleanly and powerfully strike a vital target area if they were continued to full extension or motion. For example, a punch that is fully extended before it reaches the face is not a point because it obviously does not reach the target. The same punch, stopped before contact, with an arm sufficiently bent so that if it were fully extended, it would deliver a clean and powerful strike, would be awarded a point.

Likewise, a beautiful kicking technique that passes over the head or in front of the face is not a point. The same kick, stopped a few inches away from the temple, would be awarded a point so long as the kicker could have continued the motion through the vital target, had he not stopped its motion.

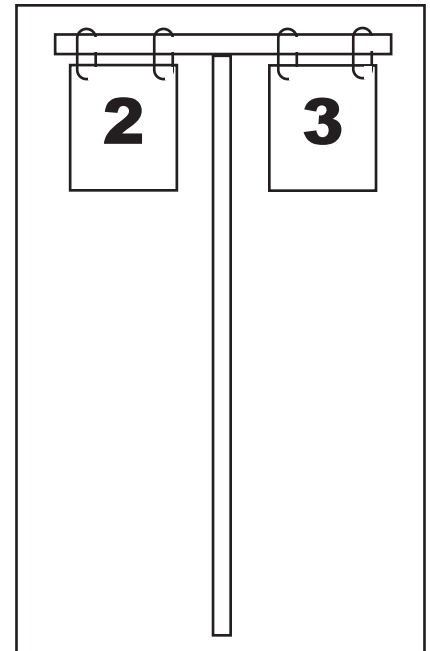
Matches are stopped when the referee calls a point. Points must be validated by one or both Judges. Points are then either displayed on the standards (see illustration) or recorded by Judges and Jury. At the end of each round, points are totaled and then presented to the jury at the end of all rounds. The Referee decides which competitor wins the match on total points, regardless of who won each round.

Local tournaments will have one round of one minute.

National Tournaments will have two rounds of two minutes.

International Tournaments will have three rounds of three minutes.

Official time is only action time. The Timekeeper will use a stop watch, so that the official watch may be stopped whenever the referee stops the action. The timekeeper will indicate the end of a round by throwing a soft object into the ring and yelling, "Time!"



Referee Procedure for Calling Points

1. Referee steps between contestants with both arms extended to the front, hands with palms out to indicate they should break, and calls, “*Kal yeo!*” to stop the action.
2. Referee calls both competitors to their positions.
3. Referee indicates the competitor who scored the point with an open hand, palm up, and calls out his color (*Chung* or *Hong*).
4. Referee indicates the technique and result:
 - A. for a punch, he extends a punch straight out in front of his shoulder and says, “Perfect Punch!” He then extends his index finger, hand, and arm straight above his shoulder and says, “*Duk Jum Hana!*” (One Point).
 - B. for a kick, he extends a low front kick and says, “Perfect Kick!” He then extends his index finger, hand, and arm straight above his shoulder and says, “*Duk Jum Hana!*” (One Point).
 - C. for a jumping kick, he extends a low front kick with one leg, immediately followed by a middle front kick with the other leg and says, “Perfect Jumping Kick!” He then extends two fingers, the hand, and the arm straight above his shoulder and says, “*Duk Jum Dul!*” (Two Points).
5. Referee looks to each Judge for verification. If either Judge agrees on the point, it must be recorded as a point on the scoring standard and/or on all cards. If BOTH Judges disagree that it is a point, they can overrule the Referee, and no point is recorded.
6. Resume the match, if appropriate.

Warnings and Hand Signals

Warning procedure:

1. Referee steps between contestants with both arms extended to the front, hands with palms out to indicate they should break, and calls, “*Kal yeo!*” to stop the action.
2. Referee calls both competitors to their positions.
3. Referee indicates the offending competitor with an open hand, palm up, and calls out his color (*Chung* or *Hong*).
4. Referee executes proper hand signal for the infraction.
5. Referee indicates a “one point deduction” by extending his arm and index finger at shoulder height, pointing to the offending competitor.
6. Referee looks to each Judge for verification. If either Judge agrees on the infraction, it must be recorded by taking one point away on the scoring standard, and as a deduction point on all cards. If BOTH Judges disagree that it is an infraction, they can overrule the Referee, and no deductions are recorded.
7. Resume the match, if appropriate.

The following techniques are not allowed in MU-DO style sparring, and incur a warning, which is a deduction of one point. The referee has the discretion to issue a verbal warning with no deduction, or a formal warning with deduction, depending on the severity of the infraction.

Hand Signal (and Description) for each Warning:

1. Grabbing the Partner or hooking the Partner's foot or leg.

Signal: extend right hand waist high, directly to the front, arm straight and palm up. Close the fist in a grabbing motion and pull the hand to the front of the shoulder, and say, "Grabbing."

2. Pushing the Partner with hands, arms, or shoulder.

Signal: place both hands in front of the shoulders, elbows down and palms front. Extend both hands to the front in a pushing motion and say, "Pushing."

3. Holding the Partner.

Signal: extend the hands directly in front of the shoulders with the elbows bent 90°, palms facing each other. Bend the fingers at the third knuckle and pull the hands toward the stomach about 2 inches in a holding motion and say, "Holding."

4. Pretending Injury.

Signal: place the four fingers of the right hand over the mouth, palm in, while keeping the elbow close to the ribs and saying, "Pretending Injury."

5. Bad Attitude, including gesturing to indicate scoring or deduction, and undesirable remarks.

Signal: Raise the right index finger vertically to the lips, below the nose.

6. Contact

Signal: Stomp the ground and say, "Contact!"

For excessive contact, which requires disqualification, the signal is a punching motion (extend arm to the side, bend the elbow in a punching motion toward the face).

7. Intentionally Attacking after declaration of, "Kal yeo."

Signal: cross two knife hands into an "X" at the collar bone level with the violator's side hand on the inside. Spread the knife hands to a double knife hand down block position. Raise the opposite hand to shoulder height, palm facing inward, elbow at side. Strike the palm with a punching motion using the hand on the violator's side, forearm horizontal, fist with palm down (attacking signal).

Winning the Match

Competitors can Win by several means, including:

1. Points -- the competitor with the highest score of points wins the match.

2. Superiority -- when the scores of the two competitors are tied, the one with the highest positive points wins by superiority. If both competitors are tied in positive points, the competitor who exhibited technical superiority based on the number of techniques executed, the complexity of techniques, or the best competition manner (in that exact order) wins by superiority.

3. Withdrawal -- when the other competitor withdraws or does not resume on the referee's call to resume the match.

4. Disqualification -- when the other competitor is disqualified for excessive contact or bad attitude.

Signal for Disqualification: extend the hand on the disqualified competitor's side straight out in front of the shoulder in a knife hand striking motion, then move the hand in an arc outward and say, "Disqualified!"

Ring Organization

In MU-DO Style Sparring, we want to create a positive experience for all competitors, which means that no one feels like a loser. The easiest way to accomplish this goal is to divide all competitors into rings of 2 to 4. Each group will compete for first, second, third and third place awards (trophies, medals, or ribbons). Everyone will win at least a third place award, and no one will lose.

If more than 4 competitors enter any division (which is very common), the division will be further divided by the Referee into groups of 2 to 4 competitors the most logical way, with as few groups of two as possible. Here are some examples:

- 5 competitors: group of 3, group of 2
- 10 competitors: group of 4, group of 3, group of 3
- 15 competitors: group of 4, group of 4, group of 4, group of 3
- 20 competitors: group of 4, group of 4, group of 4, group of 4, group of 4

For groups of 2, the competitors will spar one match for first and second. For groups of 3, one competitor will draw a bye, and two will compete for a match. The winner will spar a second match with the bye, establishing first and second, while the other competitor gets third. For groups of 4, two competitors will spar, then the other two. The two winners will spar a second match for first and second, while the other two tie for third. First place winners of each division will meet and compete for Grand Champion of the division (for example, Green Belt Men's Grand Champion).

This system allows everyone to compete and everyone to walk away a winner.

MU-DO Scoring Sheet

MU-DO	Red			Blue		
	Points	Deductions	Total	Points	Deductions	Total
Round 1						
Round 2						
Round 3						
Score						
Division _____ Winner _____						
Forms, Breaking, Weapons, and Exhibition Competition						
Referee _____ Date _____ Time _____ Ring _____						

If Martial Arts were only fighting, then sparring competition would be enough. Because there is “Art” in addition to the “Martial” part, we also compete in Forms competition, Breaking competition, Weapons competition, and Exhibition competition.

The Forms ring is organized differently than the Sparring ring because of its different purpose. The judges are seated at the Jury table, rather than in each corner. Scoring is done by holding up numbers or fingers. The two judges and Jury score the competitors. The referee bows competitors in, begins the competition, calls for scoring, records and tallies the scores, and announces the winners.

Points are awarded on the correct and orderly execution of the form on a five to ten point scale. Competitors are awarded one point each for Attitude, Speed, Power, Accuracy, and Overall Performance. A form with none of these characteristics would receive a score of five, and a form with all of these characteristics would receive a ten.

In Forms competition, all four competitors will perform at once, so that each competitor can be fairly compared to each other competitor. Tie scores are awarded the same place. All first place winners in a division will compete for grand champion of that division.

The Breaking Competition ring is set up the same as a forms ring, except that all competitors perform the same break one after the other. A Holder will hold the board, and all competitors will stand in a line. One after the other, each competitor will approach the board and break it. All four competitors will break their boards before any competitor is scored on the five to ten point scale.

Exhibitions are judged with a heavy emphasis on showmanship and entertainment value. Competitors may perform individually, or as teams. For team competition in any category, the individual team members could come out one at a time to be judged, or the entire team could come out as a whole to be judged as a group.

Forms, Breaking, or Weapons Score Sheet:

Competitor	Scores						
	1	2	3	4	Ref	Total	Place
1.							
2.							
3.							
4.							
Division _____ Winner _____ Referee _____ Date _____ Time _____ Ring _____							

Team Competition Score Sheet

Team Name	Competitor's Scores					Total	Place
	1	2	3	4	5		
1.							
2.							
3.							
4.							
5.							
Judge _____ Date _____ Time _____ Ring _____							

Instructional Leadership Questions

What are the 5 classes we teach in the Martial Arts World curriculum?

1. Breaking Technique and Kicking Combinations
2. Forms and Basics
3. Self-defense
4. Sparring
5. Review

What are the 3 tips in the Martial Arts World Curriculum?

The three tip tests in color belts are:

- White tip: Breaking Technique + Kicking Technique + Courtesy
Yellow Tip: *Poom se* + Stances + Philosophy
Green Tip: Self-Defense + Sparring + Questions

When teaching forms, what three steps should you follow?

1. Teach meaning and pattern;
2. Teach each movement as
direction
stance
technique;
3. Teach in digestible bites.

What do we mean by the pattern of a form?

The pattern of a form is the shape it traces on the floor.

Why do we teach direction, stance, and technique in that specific order?

We progress from the broadest strokes to the details. The broadest strokes “which direction do I face?” The stance provides the foundation, and then the technique is the most detailed piece of information.

What are digestible bites?

Digestible bites are small pieces of information that are easy to understand, for example, the first two movements of a form.

What is the first step to proper self-defense training?

The first step to proper self-defense training is to instill confidence.

How do we instill confidence in students?

Explain how to use their strong points against others weak points.

What are the three rules of self-defense?

1. Don't ask for trouble.
2. Walk away.
3. Smile.

How do we practice uniformity?

We practice uniformity by everybody doing the same thing at the same time.

What are two ways you can organize sparring class?

You can organize, many ways, but two general ways are to teach

1. A specific Skill, or
2. An effective Principle

Be prepared to name at least 5 different styles of sparring.

What is one good way to review the entire curriculum?

One way to review the entire curriculum is to have a practice belt test.

What two qualities must a good referee possess?

1. Fairness
2. Knowledge

Be prepared to demonstrate the hand signals and commands to begin, pause, and end a sparring match.

How do you score a MU-DO Style sparring match?

Controlled kick or hand technique to the legs, torso, or face: 1 point

Controlled jumping kick to the torso or face : 2 points

Warnings: Deduct 1 point

What are the hand signals for the 7 warnings in MU-DO Style sparring?

Be prepared to demonstrate and explain each of the following warnings:

1. Grabbing
2. Pushing
3. Holding
4. Pretending Injury
5. Bad Attitude
6. Contact
7. Attacking after the break

What are the 4 ways to win a MU-DO Style sparring match?

1. Points
2. Superiority
3. Withdrawal
4. Disqualification

What are the grounds for disqualification in MU-DO Style sparring?

1. Excessive contact
2. Bad Attitude

If you were the referee in a MU-DO Style sparring match, and 10 competitors entered to compete in your division, how would you divide them in to groups?

I would divide 10 competitors into 3 groups, one group of 4, and two groups of 3.

How are forms, breaking, and exhibitions judged for MU-DO Style competition?

Forms, breaking, and exhibitions are judged on a 5 to 10 point scale by several judges, whose scores are totaled. Competitors are awarded one point each for Attitude, Speed, Power, Accuracy, and Overall Performance. A form with none of these characteristics would receive a score of five, and a form with all of these characteristics would receive a ten.

Black Belt (1st Dan, 3rd Level)

Testing Requirements

Martial arts training provides a model for an automatic goal setting system through our belt achievement curriculum. The purpose of testing is to test yourself, measure your progress, improve your technique, and build self-confidence.

Testing Requirements

1. Attend enough classes to earn the right to test.
2. Fill out and turn in a completed Test Application (ask your instructor for one).
3. Turn in your signed Internship Schedule and Records for the time period.
4. Invite at least five family members and friends to witness your test using the special invitation tickets available from the staff (ask your instructor for tickets).
5. Prepare yourself well by practicing your technique and studying your curriculum guide.

Children:

Children are required to fill in the Citizenship Award Sheet and turn it in with their test application.

Children are also required to bring their latest report card and turn it in with their test application.

You will have an exciting, meaningful, and beneficial experience at your test.

1st Dan Black Belt

Testing for 2nd Dan Curriculum

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Instructional Leadership--Review

In preparation for your second dan black belt test and, perhaps, your Certified Instructor, Certified Examiner, and Certified Referee examinations, please review the Instructional Leadership section of the previous level, focusing on how to teach the five Martial Arts World classes:

1. Breaking Technique and Kicking Combinations Class
2. Forms and Basics Class
3. Self-Defense Class
4. Sparring Class
5. Review Class.

In addition, review how to teach a trial lesson and a group trial lesson or beginner's class.

Notes:

Advanced Kicking Technique

These advanced combinations are designed to challenge you to improve your body alignment and balance. One of the most difficult basic kicks is the roundhouse kick, because it requires us to turn our support leg while turning our hips and knees into position, then execute the kick. A jumping roundhouse kick requires even better bone and body alignment to execute properly.

A front leg jumping roundhouse kick isn't really much more difficult than a stepping roundhouse or even a jumping front leg side kick. It is the turning to perform the jumping rear leg roundhouse that is difficult.



Roundhouse Kick A.



Roundhouse Kick B.



Roundhouse Kick C.



Roundhouse Kick D.

Roundhouse, Jumping Roundhouse Kick

A. From a right fighting stance,

B. Raise your left knee to the side while turning your entire body 90 degrees to the right by rotating on the ball of your foot so that your heel points forward;

C. As your knee points to your target, extend your foot in a whiplike motion to strike the target;

D. Recoil your foot back to the chambered position; and immediately

E. Jump upward and slightly forward as you raise your right kicking knee to the side while turning your entire body 90 degrees to the left

F. As your knee points to your target, extend your foot in a whiplike motion to strike the target;

G. Recoil your foot back to the chambered position;

H. Land gently in the same (right) fighting stance.

Note: you may use either the instep or the ball of the foot for either kick.

Younger and more athletic students may practice a Double Jumping Roundhouse Kick, where they jump for the first kick and then perform the second kick before they land.



Jumping Roundhouse Kick E.



Jumping Roundhouse Kick F.



Jumping Roundhouse Kick H.



Jumping Roundhouse Kick G.

Black Belt Breaking Techniques:

The purpose of breaking technique is to test your power and skill. On the black belt level, we will learn some dramatic breaking techniques that take a higher level of skill and concentration.



Break the Glass



Step onto the Glass

Standing in broken glass, extinguish a candle with a punch

This technique is very dramatic and excellent for exhibitions. The difficulty lies in the fact that it takes extreme speed and accuracy to perform. You will literally blow out the candle with the air moved by your punch. You must punch fast enough to move the air, and accurately enough to focus the air on the flame, while not allowing the broken glass to distract or cut you.

As long as your weight stays evenly distributed on the glass, you will be fine. If you put too much pressure on the ball of the foot, or the side of the foot, and especially if you twist your foot, you will cut yourself on the glass.

To perform the break safely, you must maintain good balance and even weight distribution. Do not move your weight side to side or front to back.

How to Set-up the Break:

Take some glass bottles and break them in an enclosed container. We recommend that you find or build a box at least eighteen inches square and four inches deep. Relatively thin glass breaks better than thick glass, so something like a beer bottle usually breaks up better than a champagne bottle. Place the bottles in the box and break them with a hammer and continue to mash the glass until the pieces are small. Pounding the glass into sand takes away the danger, but leaving long, sharp shards creates an unnecessary risk.

You will step one foot into the glass at a time. Use two spotters to help you step into the glass safely.

How to Perform the Break:

A. Assume a fighting stance with a relaxed fist. Hold the candle in your left hand and measure your punching distance.

B. Chamber your hand, being sure to relax into your stance and keep your weight evenly distributed.

C. Without shifting your weight, punch as fast as possible, stopping the punch abruptly less than one inch away from the flame, and re-chambering the punch as quickly as possible.

D. With the aid of your spotters, lift one foot at a time out of the glass, and allow your spotters to brush off any glass that may be sticking to your feet.



A.



B.



D.



C.

Coaching Training -- Coaching Sparring

A good coach must have two outstanding qualities:

1. Motivation
2. Knowledge.

A coach is primarily a motivator. More often than not the winner of a sparring match will not be the one with the best technique, but the one with the strongest motivation to win. If technique were the only measure, competitors could just do Forms to establish who has the better technique. In sparring, motivation and desire often outweigh technique.

It is the job of the coach to motivate the competitor. Competitors should come into the match confident that they are physically prepared, and mentally ready to face anyone, regardless of rank or skill. The job of the coach is to build the competitor's confidence in himself and his abilities.

Part of building confidence is having the knowledge to do what is required. It is one thing for a coach to tell his competitor, "You can do it!" It is another thing entirely to tell a competitor, "This fighter always blinks his eyes before he throws a roundhouse kick. Watch his eyes and as soon as he blinks, counterattack with a back side kick." The second way tells the competitor not only THAT he can do it, but more importantly HOW he can do it. Knowing that you know HOW is a great confidence builder and motivator.

Over 95% of coaching is preparation. Although a great coach may say or do something during the match that helps the competitor win, most of coaching is done preparing the competitor to act and react during the match. In most situations, coaches are not allowed to yell during the match, so actual coaching is only done between rounds. Even a brilliant strategy devised in between rounds depends on the competitor having already been trained to do the specific techniques needed. The competitor needs the skill, knowledge, and conditioning to carry out the strategy.

Both coaches and competitors need to know the rules. They need to understand how the match is scored -- what constitutes a win or loss, how to get points, and how to lose points. They then devise an overall strategy for the competitor based on his strengths and weaknesses. Strategies always have variables -- for example, if a competitor is quick, his main strategy will include techniques that assume he can score on his quickness. However, he must have a back-up strategy for those rare cases in which his partner is quicker than he. A good coach prepares his competitor for many different kinds of partners.

A really big part of preparation is conditioning. When two competitors are evenly matched, the one who is in better condition has the advantage because he will maintain his technique longer than his weaker partner. Coaches should keep their competitors in top condition utilizing the best training methods. One aspect of conditioning is endurance -- being able to continue at a competitive pace for the duration of as many matches as it takes to win. The second aspect of conditioning is speed. Through plyometric training, a competitor can improve the speed of his individual techniques and combinations.

In addition, a competitor should have several techniques that are his main arsenal. Perhaps it is a single technique, but more likely there are four or five combinations that work especially well. Strategy would then be a matter of creating opportunities to use one of the combinations.

Creating opportunities mainly involves timing. A competitor wants to score at a time when his partner is vulnerable. Partners are most vulnerable when their minds are concentrating on something else. This is why combinations work so well. If you throw a front kick, your partner is forced to concentrate on that front kick (or get hit). If you can quickly follow up with an ax kick while his hands and attention are on the front kick, you can score. Good combinations attack one area in order to open up another area, and then strike the second area while it is open.

Another time when someone is vulnerable is when he is concentrating on offense. Normally, when someone is in a good defensive posture, he is hard to score upon. As soon as he switches from defensive mentality to offensive mentality, he is more vulnerable. A well-timed strike just when your partner is beginning a strike of his own will often work quite well. One way to set up just this situation is the "Draw and Counter." The competitor leaves an obvious opening in his defenses, drawing his partner into the trap by open invitation. When the partner takes the bait, a quick counter strike scores.

Another instance of striking when someone is concentrating on offense involves a fake. Occasionally, you can tell by your partner's posture that he is waiting to use a certain technique. You fake to get him to throw the technique he is dying to throw, and then you counter while he is open.

Good fighters rarely use single techniques -- they use combinations. If you are facing a partner who utilizes a lot of combinations, your counter attacks must be launched in the time "between" the techniques of his combination. Simply avoid the first technique but maintain your balance, so that as your partner is vulnerable while he is getting ready for the second technique of the combination, you score on him.

The final strategy of a good fighter is non-linear thinking. Most beginners think in a straight line -- whether they throw single techniques or combinations, they move in a straight line. They attack straight forward, and retreat straight backward. Advanced fighters utilize angles. They sidestep a partner's attack, keeping in good position for a counter attack. They attack at angles, always on balance and ready to change direction to pursue their partner.

Instructional Leadership Questions

Review all questions concerning Instructional Leadership.

What two qualities must an outstanding Coach possess?

1. Motivation
2. Knowledge

To form a good strategy, what must both the competitor and the coach know?

Both must know the rules very well.

If two competitors are evenly matched, which one will win?

The competitor in better condition will win.

How can a competitor create opportunities?

A competitor creates opportunities with timing.

2nd Dan Black Belt

Testing Requirements

Martial arts training provides a model for an automatic goal setting system through our belt achievement curriculum. The purpose of testing is to test yourself, measure your progress, improve your technique, and build self-confidence.

Testing Requirements

1. Earn your three tips by pre-testing.
2. Earn Public Speaker Certification through Martial Arts World.
3. Provide Proof of your personal leadership ability and desire to help others by helping at least 12 new students change their lives by practicing at Martial Arts World.
4. Turn in your completed Internship Schedule and Records for the Year
 - A. for Educational Instructor candidates: at least 2 hours a week (or 100 hours total) to learn about instruction and the management of your school;
 - B. for Professional Instructor candidates: at least 10 hours a week (or 500 hours total) to learn about instruction and management of a martial arts school to develop your professional qualifications.
5. Maintain an “A” average on your report card (school-aged children).
6. Get permission from your instructor and submit a completed Test Application.
7. Invite at least 10 family members and friends to witness your test using the special invitation tickets available from the staff (ask your instructor for tickets).

Black Belt testing is held only certain times of the year, and may require you to travel to another location.

Age Requirements:

- | | |
|-------------------|---|
| Age 21 and older: | Testing for Certified Instructor, Examiner, and Referee |
| Ages 18 to 21: | Testing for Assistant Instructor |
| Ages 15 to 18: | Testing for Junior Assistant Instructor |

Students I have Introduced to Martial Arts World

Name	Enrolled Date	How I Invited Them
1. _____	_____	_____
2. _____	_____	_____
3. _____	_____	_____
4. _____	_____	_____
5. _____	_____	_____
6. _____	_____	_____
7. _____	_____	_____
8. _____	_____	_____
9. _____	_____	_____
10. _____	_____	_____
11. _____	_____	_____
12. _____	_____	_____
13. _____	_____	_____
14. _____	_____	_____
15. _____	_____	_____
16. _____	_____	_____
17. _____	_____	_____
18. _____	_____	_____
19. _____	_____	_____
20. _____	_____	_____

Submitted by _____ who is testing for ____ Dan Black Belt on _____.
(your name) *(test date)*

Note: Examples of “How I invited them” might be family, friend, met at exhibition, met at Public Speech, etc.

Notes:

2nd Dan Curriculum

Congratulations!

On your achievement and welcome to the Instructor Team. At the Instructor level, you will begin to change your focus from developing yourself and your own skills, to developing your students and their skills. At this point in your martial arts development, you have gained enough skill and knowledge to help others improve themselves.

We said earlier in this manual that one of the differences between the color belt and the black belt curriculum is the use of weapons, and that a weapon is one way to learn to extend your control and influence. As an instructor, you will be extending your control and influence beyond your body, beyond your weapons, and into your students. Taking responsibility for the instruction of others is the next step in your leadership development.

What is an Instructor?

An Instructor is someone who has chosen to share what he has learned with others. By making this commitment, the time you once devoted to improving your own skills and techniques must now be devoted to improving the skills and techniques of your students.

So then, how do you continue to improve your own skills and techniques? First, you will find that when you teach others, you teach yourself. Being able to do something and being able to explain it to others are two entirely different things, and require entirely different levels of understanding. You will find that the preparation and research you do in order to explain things to your students will greatly improve your own depth of knowledge and skill levels.

Second, you will have to make special time to continue to train yourself. You may attend Master Quest class with your own instructor or master, and you will definitely have to dedicate some practice time either before class, after class, or at home to sharpen your skills and learn your new curriculum.

Your next goal is to become a Senior Instructor, who is a leader of Instructors. You are now studying to become the person the instructors look to as a role model of leadership, knowledge, and technical skill.

Notes:

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Congratulations and Welcome to the Leaders Team

Dear Instructor,

What a triumph! You are officially a Certified Instructor. You are my hero. You are a my leader. Your majestic achievement has earned you a place in my heart. I am honored to say you are my best friend. You are the face and heart of Martial Arts World.

A Martial Arts World Instructor is a symbol of a dynamic public speaker, a great leader, and a successful individual.

Your new level of Martial Arts experience begins now. Your dynamic public speaking ability and great leadership will help change countless people's lives and build a healthier and stronger community. The world needs you to make it into a better place to live.

What are an Instructor's privileges and duties? An Instructor's privileges include the opportunity to share his or her experience, knowledge, and heart with his or her students. He or she will help the students set positive goals in the Martial Arts, which will give them permanent motivation. He or she will help them to achieve their goals by motivating, energizing, encouraging, and passionately showing the best example for the students to emulate. An Instructor's success comes from sharing with others. He or she will help the students become healthier, stronger, wiser, richer, more confident, better communicators, and more successful in life.

An Instructor's duty is to promote the values of Martial Arts World, which are physical fitness, mental fitness, moral fitness, financial fitness, and life fitness. Remember: a great Instructor is a great learner, a great learner is a great leader.

Please share with us your successful experiences with your students. It will motivate, energize, and encourage all our students and Instructors.

Martial Arts World:

E-mail: ykkim@martialartsworld.com

Website: www.martialartsworld.com

Your next goal is to become a Certified Senior Instructor, and eventually become a Master. All Certified Instructors must take a re-certification test every year.

Requirements for re-certification testing:

1. Prove that you have taught or assisted in teaching at least 50 classes.
2. Document at least one story in which you helped a student improve his or her life.
3. Show proof of at least three public speeches.

We are looking forward to see you at the upcoming re-certification test.

Your best friend,

Grandmaster Y. K. Kim

Instructional Leadership -- Individual Exhibition

Exhibition is the face of the martial arts. It is how we take all that we know of the martial arts - 10, 20, even 30 years of practice -- and distill it down to a 30 minute show of the most appealing aspects. Good Exhibitions have 3 ingredients: they are

1. Entertaining
2. Educational
3. Motivational

Exhibitions must be entertaining first, because if nobody watches, you have no chance of educating or motivating. Exhibitions should be pleasing to the eye, the ear, and the spirit. Martial Arts practice naturally lends itself to being entertaining because of the exciting action. Martial arts training is inherently more entertaining to watch than chess, even though a good chess match could be very educational. However, the designer of the exhibition must keep in mind that choosing the most exciting and entertaining aspects of martial arts training as the focus of the show set our exhibitions apart even from other naturally exciting activities like aerobic dancing exhibitions.

A good exhibition will also educate the audience about the difference between martial arts and other exercise programs concerning the purpose behind our training. Good martial arts programs develop discipline, character, and self-confidence as part of the curriculum. These non-physical aspects of martial arts training should be brought out during the exhibition, so that the audience better understands the true depth and meaning of practicing the martial arts.

Finally, the exhibition should motivate members of the audience to give it a try. A spectacular exhibition that wows the audience into saying, "Gee, that guy was fantastic!" builds up the name of the exhibitor, but does nothing to expand the martial arts. On the other hand, an exciting but not so spectacular exhibition that leaves the audience saying, "Gee, I bet I could do that with a little training!" motivates them to give it a try.

Individual Exhibitions

Many times we are called upon by friends or classmates to do an individual exhibition to show the benefits of training. Other times we are in a larger, group exhibition, but we have an individual part as one of the featured performers. In the individual exhibition, you must explain what you are about to show, and then show it, and then explain the significance of what you have done. Self-expression is a very important part of every exhibition.

Which aspects of the martial arts you choose to show depends first on your audience, and second on your own abilities. For example, if you have great flexibility but you are performing for senior citizens they would probably be more interested in simple self-defense that they could do, than in watching you do splits and high kicks. On the other hand, if you are not flexible at all, it would be foolish to include flexibility as part of your exhibition.

So first, examine your probable audience. People are interested in themselves first. What are their wants, needs, and desires? What benefits of the martial arts will they find most attractive to them? What skills would they most like to see? How could you motivate them to give it a try?

Your talents could be in any number of areas, including:

surprising flexibility

sharp, clean basics

beautiful forms

exciting self-defense (with a partner)

dynamic breaking

- awesome power
- high or long jumping
- blinding speed
- creative combinations

flashy weapons

crowd-pleasing sparring (with a partner)

Whenever possible, add emotion to your exhibition with music. Exciting music will double the impact of an exhibition, but be sure the emotion of the music is appropriate to the exhibition technique: for example, for a particularly dangerous technique, you would want scary music; for a slow, graceful form, you would want soft music; for exciting breaks, you would want loud, percussive music.

Another way to add emotion is to add a sense of humor. Individual exhibitions can use physical humor like funny movements or surprising, unexpected techniques.

Be sure to include your self-expression talent by explaining to the group what you will do and the purpose or meaning behind the exhibition, or even better, give a personal testimonial of how martial arts training helped you in your life. Watching you break concrete with your bare hands is impressive, but adding a testimonial about how martial arts training allowed you to break through a barrier like fear of speaking in public makes the exhibition more powerful and more relevant to the audience, who may never have wanted to break concrete, but may have been afraid of speaking in public.

Sometimes it is better to talk before and after the action, and other times it is better to finish with the action for the greatest impact.

Sword *Poom Se*

Name: *Ji Do Ja*

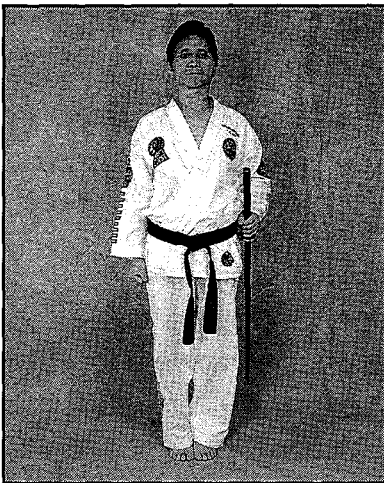
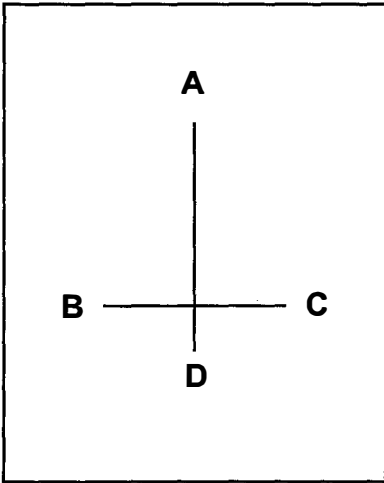
Ji Do Ja means "Leader". A leader can lead himself, lead others, and lead organizations. A leader knows how to build good relationships with others, so that his opportunities are unlimited. Through leadership you can become whatever you want to become.

Second Dan, First Level 1 - 8

Attention: Hold sword in left hand on left hip, blade pointing downward, edge **downward**.

Bow: Bring sword in front of chest, blade pointing downward, edge **outward**, wrap your right hand around your left hand and bow.

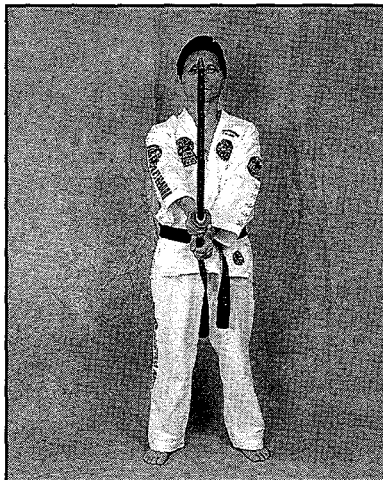
Jhoon-bi: Step left one shoulder width and grasp the handle just below the hand guard with the right hand and lift the sword upward as if drawing it from a scabbard; place the left hand just above the end of the handle and lower the sword pointing forward, finishing with your hands at waist level and tip of sword at eye level.



Attention



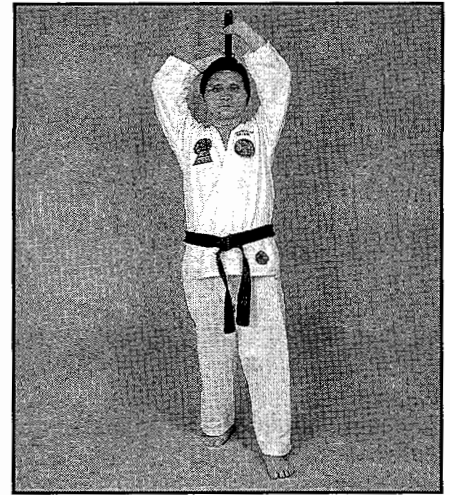
Bow



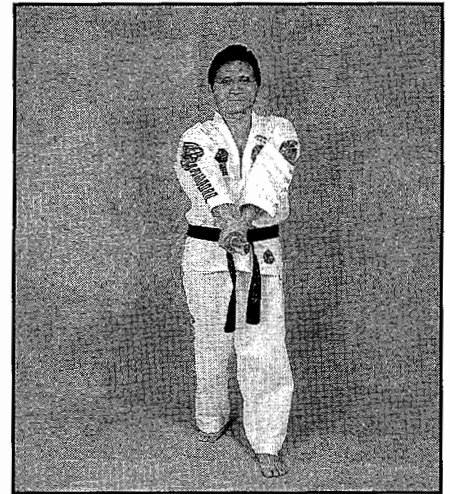
Jhoon-bi

1. Step left foot forward towards A into a left walking stance as you strike straight downward.

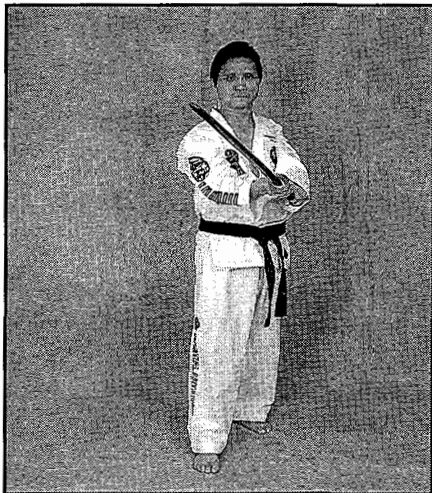
2. Step right foot forward into a right walking stance as you strike diagonally down, right to left.



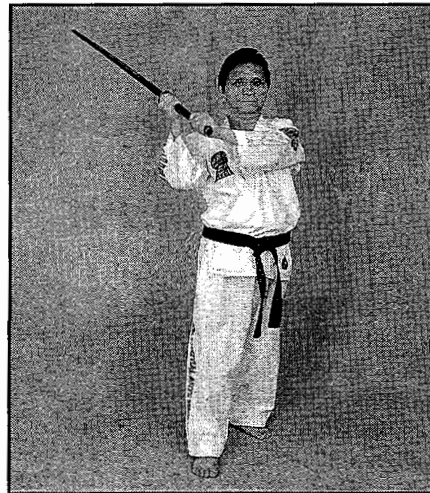
1. (Chamber)



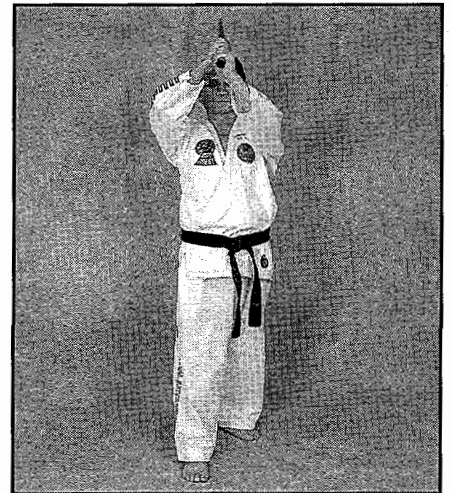
1. (Strike)



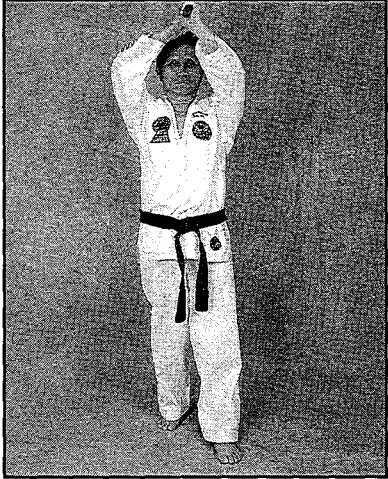
2. (Strike)



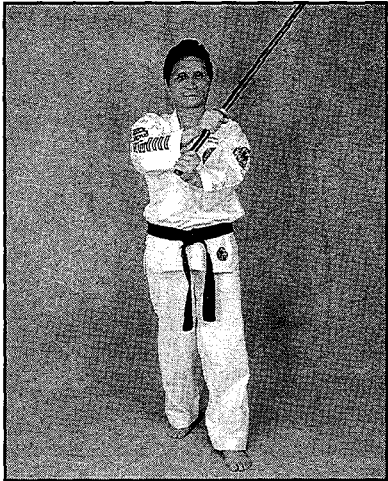
2. (Mid-Path)



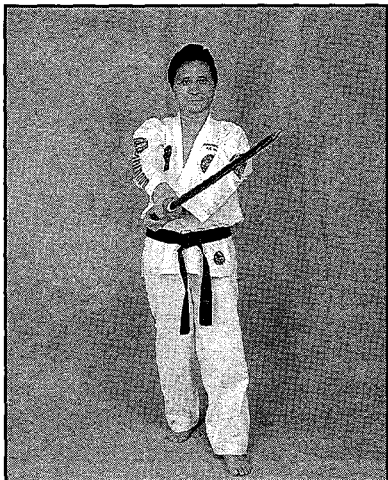
2. (Chamber)



3. (Chamber)



3. (Mid-Path)

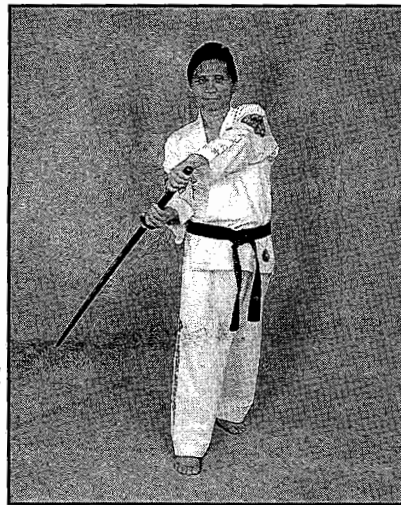


3. (Strike)

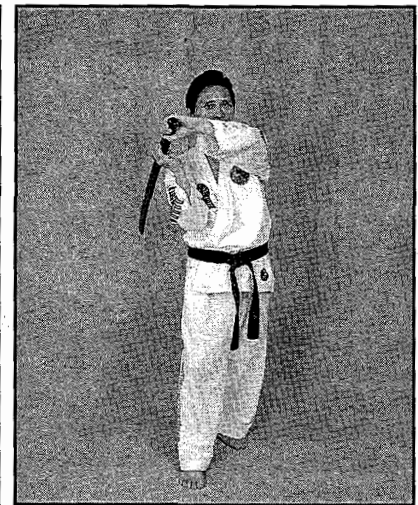
3. Step left foot forward into left walking stance as you strike diagonally down, left to right.

4. A. Step right foot forward into a right walking stance as you swing the sword in a figure eight:

A.(1). First down to the right,

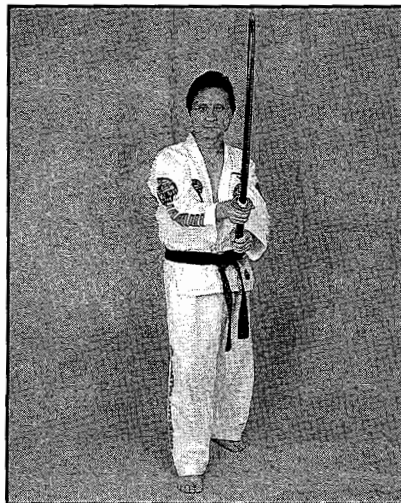


4.A.(1).

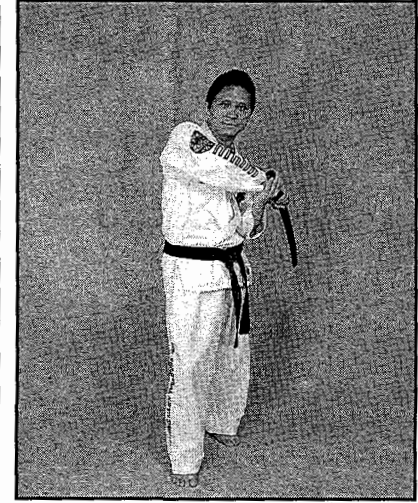


4.A.(2).

A.(2). Up,



4.A.(3).

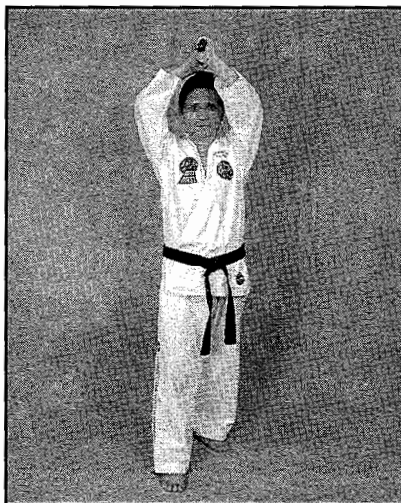


4.A.(4).

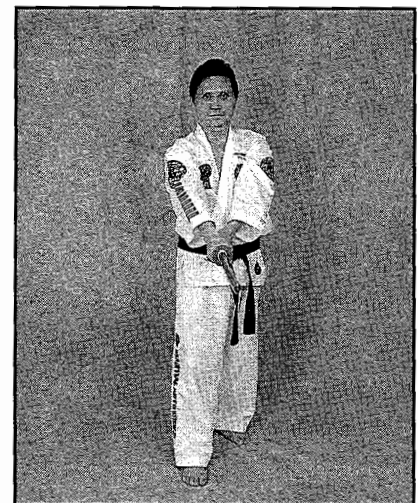
A.(3). Across the front,

A.(4). Down to the left,

A.(5). Up; and

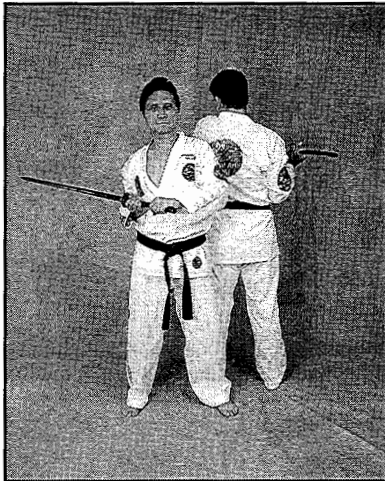


4.A.(5).

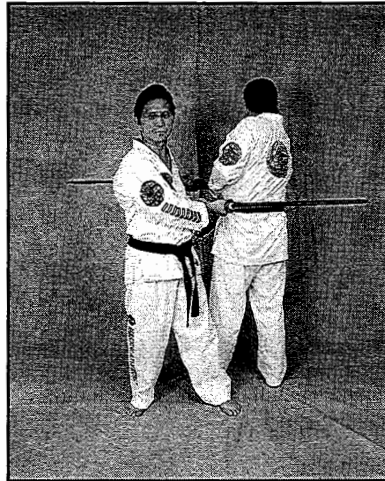


4.B.

4. B. Then strike straight downward.

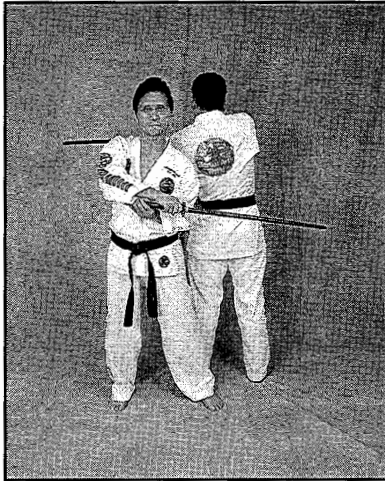


5.A. (Chamber)



5.A. Strike

5. A. Look over the left shoulder, pivot on the right foot and turn 180 degrees to the left into a *jhoon-bi* riding stance facing D as you slice horizontally right to left,

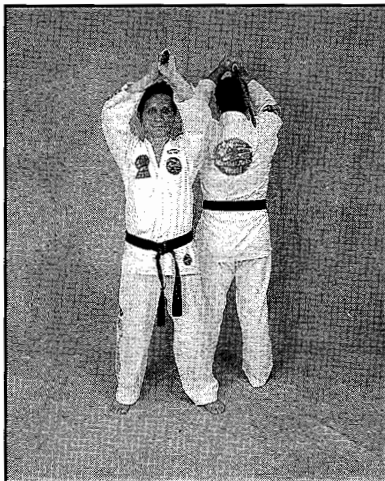


5.B. (Chamber)

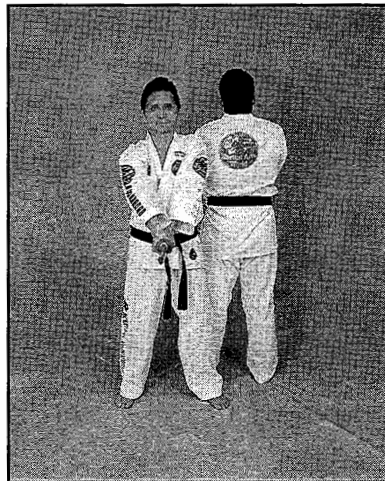


5.B. Strike

5. B. Then left to right at waist level,



5.C. (Chamber)



5.C. Strike

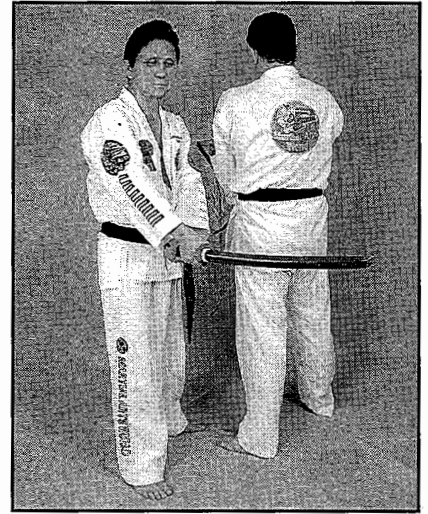
5. C. Then straight downward.

6. A. Step right foot diagonally to the right into a right walking stance as you strike downward to partner's right wrist;

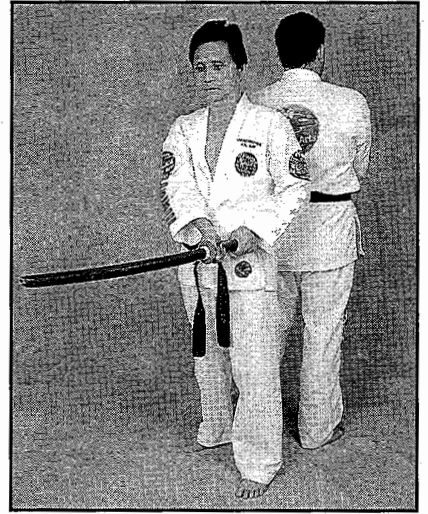
6. B. Then step the left foot diagonally to the left into a left walking stance and strike downward to partner's right wrist.

7. A. Step right foot forward into a right walking stance as you thrust middle,

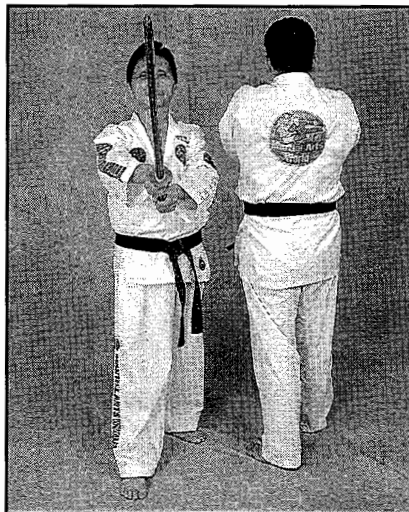
7. B. Then right foot thrust step (front foot step forward, then back foot slide forward) into right walking stance as you thrust high.



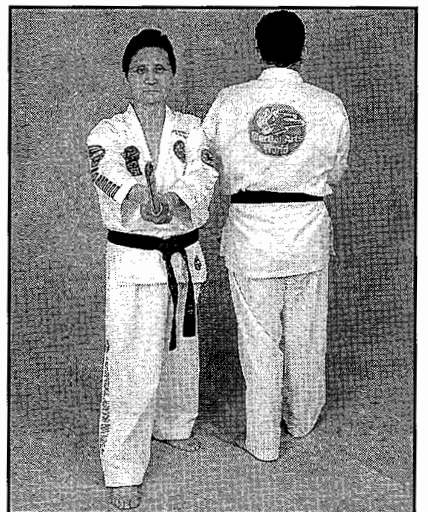
6.A.



6.B.



7.B.



7.A.



8. A. Look over the left shoulder, pivot on the right foot and turn 180 degrees to the left into a *jhoon-bi* riding stance facing A, strike diagonally down, right to left,

8.B. Diagonally down left to right, and

C. Then straight down; *ki-hap!*



8.C. (Chamber)



8.C. (Strike)

Ba-rote. (Step left leg right into *jhoon-bi* stance).



Ba-rote.

Black Belt Breaking Techniques:

The purpose of breaking technique is to test your power and skill. On the black belt level, we will learn some dramatic breaking techniques that take a higher level of skill and concentration.



Proper Set-up



1.

Triple Front Kick

The ideal triple front kick will show your ability to jump and break three boards with three front kicks before you land. Of course everyone has different skills and abilities, so your instructor may have to adjust the kick according to your ability. Remember, the purpose of practicing the martial arts is to improve yourself, not to injure yourself.

How to Set-up the Break:

You will need three holders for this break, one for each board. It is important to position them so that you have an open space between them to land. Boards should be placed about shoulder width apart to the right and left of the open space.

Most people choose to kick right, left, right, so we will describe how to set up the kick that way. You may choose to kick left, right, left, and certainly you should practice both ways to develop balanced skills.

Most people like the boards in an ascending plane, with the closest board lower than the farthest board. For front kicks, boards may be held either with the grain horizontal or the grain vertical.

Place the first holder on your right, with the board held at a slightly downward angle about knee height.

Place the second holder on your left, with the board held at a slightly downward angle about thigh height.

Place the third holder on your right, slightly behind the first holder, with the board held at a slightly downward angle about waist height.

How to Perform the Break:

The standard break is performed in steps (especially for those with knee, back, and other joint injuries):

1. From a right fighting stance, lift your right knee and front kick the first board. *Ki-hap!*
2. Place your right foot on the floor and immediately perform a jumping double front kick by

2.A. Lifting your left knee and performing a quick, medium level front kick through the second board;

2. B. Lift your right knee again and kick though the third board.

3. Land softly.

Note: The key to performing multiple kicks in steps is speed, and speed comes from relaxing your muscles. If you tense your leg muscles and try to do powerful kicks, you will kick too slowly and be off balance. If you keep your legs relaxed and moving quickly, you will be able to break the boards easily.

For exhibitions, younger and more athletic students may perform the break in the air:

1. Take at least three steps back from the holders to give yourself a running start.

2. Run towards the boards and plant your left foot in preparation for the jump.

3. Lift your right knee to help gain momentum through the jump; at the same time, perform a relaxed, low level kick through the first board;

4. Lift your left knee to maintain balance; at the same time, perform a quick, medium level front kick through the second board;

5. Lift your right knee again and kick though the third board.

6. Land softly.

Note: The key to performing multiple kicks in the air is speed, and speed comes from relaxing your muscles. The kicking motion is more like running in the air or riding a bicycle than intentionally doing kicks.



2.A.



2.B.



3.

Examiner Training -- Group Testing

A Certified Examiner must be more than just an instructor. He must be able to draw the best out of each student. He must be able to help that student develop his self-confidence. He must be able to help each student achieve his goals and set new goals. This process of goal setting and re-setting gives direction to their lives, and makes them proud of themselves.

Any white belt student or any parent in the audience can tell a good kick from a bad kick. It does not take any great talent or study. In addition, all of the Martial Arts World students have been pre-qualified for their test by passing their tip tests. The job of the examiner is not really to decide who passes and who fails the test.

An examination is not only a test for the students; it is a test for the examiner, for the instructors, and for the parents. The examiner must organize the test in a way that shows the students' progress in a way that builds their confidence and impresses their family and friends with what they are learning. It is a test for the instructors in that the examiner will see very quickly how well the students are being taught each different area of the curriculum. It is a great evaluation for future improvement. It is a test for the parents and other audience members because we will engage them in the student's challenges, and teach them how to support the students with encouragement.

A belt test is also a promotion of the school and the martial arts. Because it is a promotion, the examiner must keep in mind the audience. The parents and friends are not only investors, who have sacrificed a lot of time and money for the lessons of the students; they are also potential students. If they like what they see and what they hear, they may begin to practice. If they don't, they won't, and may even discourage or stop the student from further practice.

One of the most important ways the examiner controls the impression of the test is through organization. Like a good fireworks display, we want to start off with a bang, have several highlights and minor climaxes, and then finish with the grand finale.

After the bow in and welcome, begin with some impressive, choreographed and loud group movements. We usually start with basics, but the way those basics are organized and presented makes a big difference. Fortunately, we have the Testing Combinations in the Martial Arts World Curriculum that suit this purpose very well. During this basic section, you will want to give the student a bit of a physical challenge, like 100 punches, to help them release the butterflies in their stomach and to engage the audience in a sense of accomplishment.

At this point the students will have broken sweat, and probably be ready for a breather. This is a good time to explain meditation, Power Breathing, or some other quiet aspect of the curriculum that will give the students a chance to catch their breath and engage the audience in the health benefits of training.

Next, we generally move to *poom se*. Again, it is important for all the students, or at least all the students of the same rank, to do the same form at the same time. Lower belt students can watch the higher belts do the advanced forms and look forward to the day when they can do them. Audience members can see the progression of skills as the student move up in rank.

Next, we generally show self-defense. Here it is more important than ever to show uniformity. Fifty students all doing a different self-defense technique at a different time is pure chaos. It is far better to have everyone do the same technique at the same time. Again, lower belt students can watch the higher belts do the advanced techniques and have hope.

For emphasis, you may want to highlight one or two outstanding students to demonstrate some self-defense for the other students and the audience. Our curriculum naturally lends itself to this kind of demonstration because the higher belt techniques are more exciting.

Next, we move to sparring. Again, start with very controlled, unified movements, like alternate sparring. Utilize many different kinds of sparring at this point, and push the students physically, because this will be the best time to let them feel tired, challenged, and tested. The students really want to feel that they earned their new belt, so the test must be physically challenging. Alternate between physical styles of sparring and mental and emotional styles of sparring. Finish with an emotional high point, which is usually enthusiasm sparring.

At this point the students will be physically spent, and ready to sit down. This is a great opportunity for teaching because the students feel great, and because they will be focused on every word you say. With good oral testing questions, you can teach, motivate, and inspire the students and the audience, too.

Keep the oral testing section long enough to be interesting, but short enough to be interesting. Do not make the mistake of talking too much. Fortunately, by asking different questions to different students, everyone can stay interested long enough to learn something.

Finally, for the grand finale, we usually finish with breaking. Breaking is usually the biggest challenge to the students, and the most dramatic point for the parents, so it is a fitting finish. Begin with the lower belts and progress through the ranks, which will naturally leave the most exciting techniques for last.

At the conclusion of the test, bring the audience out onto the floor for a quick trial lesson. Choose about six audience members whom you would like to see in class next week, and put them into either a sparring, board breaking, or cheer leading contest. These contests are always an emotional high point, especially when the teams try to out-cheer each other. Invite everyone to come in for a free month of classes, and the six contestants to three free months of classes. Have your Leadership Team armed with appointment sheets to speak with each person and set an appointment for their first lesson.

If you only have one group testing, line up the students and present them with their belts. Bow out and have a small testing celebration. If you have two or more testing groups, dismiss the first group and after a short break, begin the next test.

Some schools, especially those with several groups testing, do not present belts at testing, but hold a testing party that night where the students receive their belts and celebrate with their friends. Either way works well, depending on the size of your school.

Grading the Test

Because the purpose of testing is to build the students' confidence, Martial Arts World students do not fail a belt test unless they show NO desire and a bad attitude.

- * A student with no desire and a good attitude passes.

- * A student with desire but a bad attitude passes.

- * A student who temporarily forgets his form or cannot break the board gets special coaching and a second opportunity. If he still cannot do it, he passes his test on the condition that he comes back next week and does the part that he could not do during the test.

The examiners use the following scoring system for testing applications:

- A:** Good. The student shows good attitude, desire, and technique.

- B:** Average. The student shows average attitude, desire, and technique for his level.

- C:** Poor (but passing). The student shows poor attitude OR no desire and poor technique.

Success

Written By: Y. K. Kim

Music By: Frank Starchak

GMaj7 CMaj7 Am FMaj7 CMaj7 FMaj7

Ev-ry suc-cess — has its price — take the risk and roll — the dice fight all the way — to the top don't give —

Dm G FMaj7 CMaj7 FMaj7 CMaj7 Am

7 in or or ev - er stop de - si-re — to suc - ceed de - cide to suc - ceed

FMaj7 CMaj7 Am BbMaj7 GMaj7 CMaj7

13 plan to suc - ceed ex - e - cute to suc-ceed — suc - cees is a choice — that you make with the

Am FMaj7 CMaj7 FMaj7 Dm G

19 right mix it's a piece of cake fight all the way — to the top don't give — in or or ev - er stop de -

FMaj7 CMaj7 FMaj7 CMaj7 Am FMaj7 CMaj7 Am

25 si-re — to suc - ceed de - cide to suc - ceed plan to suc - ceed ex - e -

BbMaj7 BbMaj7 Am Dm BbMaj7 Am Dm

31 cute to suc-ceed — make the choice to be a suc-cess make the choice to do your best you can

BbMaj7 Am Dm EbMaj7 C FMaj7 CMaj7

37 fight all the way to the top — don't give in and you'll stop — de - si-re to suc - ceed de -

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Success

43 F^{Maj}7 C^{Maj}7 A^m F^{Maj}7 C^{Maj}7 A^m F^{Maj}7 C^{Maj}7

cide to suc - ceed plan to suc - ceed de - si-re to suc - ceed de -

49 F^{Maj}7 C^{Maj}7 A^m F^{Maj}7 C^{Maj}7 A^m F^{Maj}7 C^{Maj}7

cide to suc - ceed plan to suc - ceed de - si-re to suc - ceed de -

55 F^{Maj}7 C^{Maj}7 A^m F^{Maj}7 C^{Maj}7

cide to suc - ceed plan to suc - ceed

Instructional Leadership Questions

What three ingredients must a good exhibition have?

1. Entertaining
2. Educational
3. Motivational

What two factors should you consider when designing an exhibition?

1. your audience
2. your abilities

What are two areas that you have a special talent that you could use in an exhibition?

(your answer will vary according to your own talents).

What can you add to your exhibition to increase its emotional impact?

Music adds emotion to any exhibition.

How can you add meaning to your exhibition?

By using my talent of self-expression, and especially by adding a personal testimonial, I can convey the purpose or meaning of the exhibition.

How is a belt test a test for the examiner, the instructors, and the audience?

The examiner must organize the test in a way that builds the student's confidence.

The Instructors will easily see which areas of the curriculum they have not taught well, and can make plans for future improvement.

The audience must pay attention to the students and support them when they do well.

What is the general order of events for a group test?

1. Basics
2. Meditation/ Power Breathing
3. Poom se
4. Self Defense
5. Sparring
6. Oral testing
7. Breaking
8. Audience Participation / Exhibition

During which section of the test is the examiner most likely to teach, motivate and inspire both the students and the audience?

The best time will usually be during the Oral Testing.

What is the grading system for Martial Arts World tests?

A: Good. The student shows good attitude, desire, and technique.

B: Average. The student shows average attitude, desire, and technique for his level.

C: Poor (but passing). The student shows poor attitude OR no desire and poor technique.

Black Belt (2nd Dan, 1st Level)

Testing Requirements

Martial arts training provides a model for an automatic goal setting system through our belt achievement curriculum. The purpose of testing is to test yourself, measure your progress, improve your technique, and build self-confidence.

Testing Requirements

1. Attend enough classes to earn the right to test.
2. Fill out and turn in a completed Test Application (ask your instructor for one).
3. Turn in your signed Internship Schedule and Records for the time period.
4. Invite at least five family members and friends to witness your test using the special invitation tickets available from the staff (ask your instructor for tickets).
5. Prepare yourself well by practicing your technique and studying your curriculum guide.

Children:

Children are required to fill in the Citizenship Award Sheet and turn it in with their test application.

Children are also required to bring their latest report card and turn it in with their test application.

You will have an exciting, meaningful, and beneficial experience at your test.

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Instructional Leadership -- Group Exhibitions

Group exhibitions are different from individual exhibitions because you have to coordinate the abilities of several people. It could be as simple as two partners working together in a self-defense or sparring exhibition, or it could be as complicated as ten people doing different breaking techniques on the stage at the same time, in a specific order.

The first thing to do with groups is organize them visually. Group organization can be a single line, several lines, or geometric shapes. In a single line, everyone is directly seen by the audience. In several lines, the people in front are seen more than the people in the back. One way to deal with this visual problem is to place the smaller people (children) closest to the audience, so that the larger people in the back can be seen over the heads of the smaller ones. Another theory is to put the people with the best technique in the front, so that the weaker techniques are hidden. Geometric shapes like a circle or a diamond are sometimes practical, and sometimes just visually interesting.

The second thing to do is time their action. If there are twenty people on the stage and all twenty are doing the exact same thing at the exact same time, the audience will see the discipline and control involved in martial arts practice. Exhibitions of basics are often done this way, using the size of the group to add impact to the technique (twenty are more impressive than one). The leader must come up with a way to get everyone to start and end at the same time. Usually, single commands (counting) are the easiest way to get everyone to move at the same time, and everyone yelling adds additional power to the technique.

Another approach is to have everyone doing something different at the same time to create excitement. For example, to have ten partners sparring is more exciting than one pair of partners. However, you sacrifice focus for the overall feeling. With ten partners sparring, the audience cannot focus on anything, so all they see are twenty bodies moving. It creates excitement, but it is a less focused kind of excitement.

For subjects that work better if everyone does something different, like self-defense, it is a good idea to organize people serially. If there are five partners on stage to do five different self-defense techniques, they can act in a series. Partners #1 would perform their techniques while everyone else sits down. When Partners #1 are finished, they sit and Partners #2 stand up to do their techniques. When Partners #2 are finished, they sit and Partners #3 stand to do their techniques. They continue to perform one after the other, quickly, efficiently, and causing the audience to focus on one pair at a time. Serial organization also works well for advanced breaking technique, where five board breakers are on stage at the same time, one performing after the other.

A very difficult but exciting timing to incorporate is “the wave”, which can work well for breaking technique. Much like a wave passes around a football stadium with people standing and sitting one after another, students would perform their technique one after another. It is difficult, even with advanced students, because one person can go too soon or too slow to ruin the whole effect. In addition, if the board doesn’t break, it disrupts the group.

Finally, group exhibitions should be organized generally from the least exciting to the most exciting. For example, if 10 people are breaking boards on the stage one after another, the most exciting break should be last. You may have the second most exciting break second to last, and so on, or you could order your breaks into groups of similar techniques, or into two or three minor climaxes before the big finish. A very effective organizing principle is to begin with your second most exciting technique, and then end with the most exciting. The point is to finish at the highest point of emotion, and not say or do anything else that will take away from the emotion you have evoked.

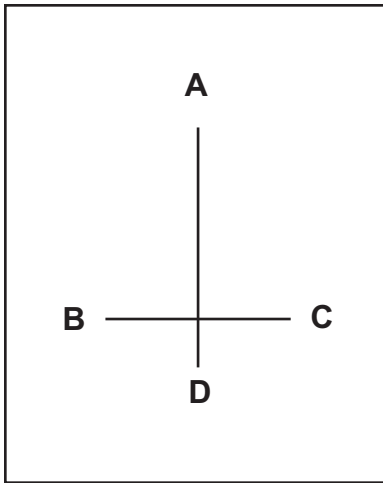
Sword Poom Se

Name: *Ji Do Ja*

Ji Do Ja means “Leader”. A leader can lead himself, lead others, and lead organizations. A leader knows how to build good relationships with others, so that his opportunities are unlimited. Through leadership you can become whatever you want to become.

Second Dan, Second Level 9 - 16

For numbers 1 - 8, see pages 222-229 earlier in this manual.



9.

9. Look left, turn 90 degrees left, stepping the left foot into a left walking stance facing B as you high block with the handle to your left and the blade slanting downward to the right.



10.

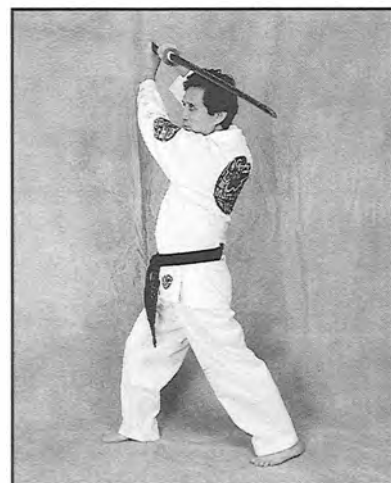
10. Thrust step forward (front foot step forward, then back foot slide forward) into a left walking stance as you slice across the neck.

11. A. Look over your right shoulder as you bring the left foot to the right; turn 180 degrees to the right,



11.A.

11.B. Stepping the right foot forward into a right walking stance facing C as you high block with the handle to your right and the blade slanting downward to the left.



11.B.

12. Thrust step forward (front foot step forward, then back foot slide forward) into a right walking stance as you slice across the neck.



12.



13.A.

13. A. Look left as you step the right foot to the left; turn 90 degrees to left



13.B.

13. B. Stepping the left foot into a left walking stance facing A as you high block with the handle to your left and the blade slanting downward to the right,



13.C.

13. C. Then high block again with the handle to your right and the blade slanting downward to the left.

14. A. Step the right foot forward into a right walking stance as you move the sword to your right side to block a horizontal slash,

14. B. Then move the sword to your left side to block a horizontal slash,

14. C. Then thrust step forward (front foot step forward, then back foot slide forward) into a right walking stance as you slice across the neck.



14.A.

15. A. Look over the right shoulder and pivot on the left foot as you turn 180 degrees to the right into a right walking stance facing D as you high block with the handle to your right and the blade slanting downward to the left,

15. B. Then high block again with the handle to your left and the blade slanting downward to the right.



14.B.



15.B.



15.A.



14.C.



16.A.

16. A. Step the left foot forward into a left walking stance as you move the sword to your left side to block a horizontal slash,

16. B. Then move the sword to your right side to block a horizontal slash,



16.B.

16. C. Then thrust step forward (front foot step forward, then back foot slide forward) into a left walking stance as you slice across the neck;

16. D. Look over the left shoulder and pivot on the right foot 180 degrees to the left into a *jhoon-bi* riding stance facing A as you slice horizontally right to left at neck level,



16.C.



16.D. (Chamber)



16.D.

16. E. Then left to right at neck level,



16.E. (Chamber)



16.E.

16. F. Then straight downward; *ki-hap!*



16.F. (Chamber)



16.F.

Ba-rote. (Step left leg right into *jhoon-bi* stance.)



Ba-rote.

Black Belt Breaking Techniques:

The purpose of breaking technique is to test your power and skill. On the black belt level, we will learn some dramatic breaking techniques that take a higher level of skill and concentration.



Place the Apple on the Sword



Hold with proper support.

Apple on Sword, Jumping Side Kick

In most breaks, the more power you use, and the farther through the target you send your power, the better the break. However, this technique is entirely different -- it is a control break. You must generate enough speed to cause the apple to break, but if you kick through your target, you will cut your foot on the sword. Your kick must be fast, but with pin-point accuracy. In addition, you have to overcome your fear of injury and focus on the target.

How to Set-up the Break:

Take an apple and gently place it on the edge of the sword so that the blade cuts about half-way through the apple. Be careful not to push too hard on the apple -- if it suddenly splits, you could cut yourself on the sword.

The holder must hold the sword absolutely still. The technique is difficult enough without adding a moving target which also happens to be a moving sword. In addition, the sword must be supported so that the kick does not move the apple and sword together without cutting the apple.

To hold the sword properly, assume a front stance and hold the sword in a proper grip with your right hand while placing the palm heel of your left hand on the spine of the sword, above the apple.

How to Perform the Break:

Adjust the height of the apple according to your ability. Back away from the target at least three steps to give yourself a running start.

1. Take a running start and plant your left foot in preparation for the jump.
2. Lift your right knee forcefully to create upward momentum and place your leg into the side kick chambered position.
3. Side kick the apple but do not extend your power to the sword.
4. Quickly re-chamber your leg and land softly.



1.



2.



4.



3.

Examiner Leadership

Oral Testing

An important part of Promotion Testing is the oral examination. If you just ask the students to kick and punch, testing is not significantly different than any other class. The parents who came to watch and any friends they have brought along just feel like they are watching the students exercise. They will begin to yawn, and shift in their seats, and maybe even go outside for a smoke. These are bad signs.

A successful Instructor does his best to entertain the audience by getting them mentally and emotionally involved in the event. This is not to say entertainment is more important than instruction. In fact, the opposite is true, but any Instructor can test kicks, punches, and forms. The outstanding Instructor will engage and involve the audience at the same time, inspiring them to take their first step to begin training.

The first way to involve the audience is to ask Oral Testing questions that make them think . . . questions that they are interested in answering themselves. Here are a few examples:

Q: *What is the most important thing in your life?*

A: My health. Without my health, I not only cannot take care of my family, they have to take care of me. I want to maintain good health so that I can enjoy my life, and take care of my family.

Q: *What is the most powerful thing in this world?*

A: Many people say that ideas are very powerful, and they are right. But ideas are just potential power, as long as they stay in someone's mind. Only when ideas are put into action can they achieve their true power. An idea put into action is the most powerful thing in this world.

The second way to involve the audience is to teach their children valuable lessons. All parents are interested in what you are teaching their children. If you teach the children well, you will get strong support from the parents, and easily recruit the children of parents who visit the test as guests. Here are some examples that support the parents efforts to teach the children at home:

Q: *Who is your best friend?*

A: My book and my pencil, because they help me learn. I will spend time every day with my best friend, doing my homework and studying.

Q: *Whose job is it to clean up your room . . . your mother's or your father's?*

A: I clean up my own room. It is my responsibility. If I made the mess, I need to clean it up.

A third way to involve the audience is to have students give testimonials. In a testimonial, the student tells you, the other students, and the audience, the benefits he or she has personally gained from training at your school. A good testimonial is much more powerful than the greatest sales presentation, because people believe the testimonial is true, while they doubt all salesmen. Here are some sample questions to elicit powerful testimonials:

Mrs. Smith, would you share with the audience some of the benefits you have personally gained since you have been training in the martial arts?

Mr. Jones, I notice you train with your wife and two children. What benefits have you and your family received by training together?

Mr. Johnson, I notice you are not a particularly young man. The audience is full of parents who do not train with their children. What can you tell them about the benefits you have received from your training that would make them want to start classes next Monday?

It is a good idea to practice testimonials in class, not only to help the students realize all the benefits they are receiving from the martial arts, but to help you know who can give the best testimonials during testing. Look for people who have made dramatic changes: weight loss, quitting smoking, self-defense story, etc. Also look for people who seem to be good speakers or storytellers. Sometimes you will be totally surprised, in that the person you least expect to speak well will have a testimonial that will bring the house down.

Dealing with Incorrect Answers

One of the characteristics of a truly outstanding Examiner is the ability to deal with the wrong answer. Remember, that the purpose of testing is to develop the student's confidence. For this reason we do not want our students to fail. All students should be pre-tested on the curriculum and not allowed to test if there is any doubt of their success. Second, you should hold practice testing in class, especially for beginners, to reduce test anxiety. If they know what to expect, they will have reasonable confidence in their success. In addition, rehearse the answers to the most important testing questions in class. Finally, avoid letting someone feel like they gave the wrong answer. There are several ways to do this:

1. Lead them to the correct answer. A good way to lead a student to the correct answer is through night and day choices. Ask questions that involve extreme choices, with no middle ground, like, "Do you want to be a good person or a bad person?" Through a series of questions like these, where the right answer is obvious, you can lead the student to the correct answer, which will meet with a round of applause to build his confidence. Here's an example:

"Johnny, who is your hero?"

"Chuck Norris."

"Well, Chuck Norris is certainly a good man and a great martial artist, but what has he done for you personally? Has he ever even talked to you?"

"No, Sir."

"When I ask who is your hero, I want to know who in the whole world you would most like to be like when you grow up. I think that person would be someone who has done something important for you."

"When you grow up do you want to be a good person or a bad person?"

"A good person, Sir."

"If you want to be a good person, you should try to be like someone who is a good person."

who is the best person in your life? Is there anyone who takes good care of you, feeds you, gives you a place to live, and takes you to martial arts classes?"

"My parents, Sir."

"Would you say your parents are good people?"

"Yes, Sir."

"Then can you tell me who would you most like to be like when you grow up? Who is your hero?"

"My parents, Sir."

2. Use the answer as an excuse to teach. If you ask a difficult question, like, *"What is the most powerful thing in this world?"* and they say something like, "Love," it is your job to say something like, *"Yes, love is important, but love is not enough. Love is an idea, or emotion, within you. Until it comes out in action, it is just potential power. So I would say ideas like love, when put into action, are the most powerful thing in this world."*

By using the "wrong" answer as an excuse to talk to all the students and the audience, you get to show them that martial arts training involves a mental, emotional, and spiritual aspect, along with the physical exercise.

The fourth way to involve the audience in the testing, is to have some audience participation. You may have them practice several different ways, including a Power Breathing lesson, a group Trial Lesson, or a contest of some sort.

In a Power Breathing lesson, you test the students on Basic Power Breathing 1, 2, and/or 3. Ask one student to explain the benefits of Power Breathing. Next, talk to the audience. Explain the benefits of Power Breathing in everyday life, including better health and more energy. Ask the audience to stand and practice Basic Power Breathing 1 with you.

For a group Trial Lesson, get the students to go into the audience and bring their parents, family, and friends onto the training floor with them (remove their shoes). Let them partner up with the students, and take them through a 5 minute trial lesson (basic punch, basic kick, alternate sparring). Give everyone a certificate for a FREE MONTH so they can have some more fun like this.

For a Contest, it is usually a good idea to include some audience participation in the exhibition. It could be a sparring contest (NO contact), a board breaking contest, or even an enthusiasm sparring contest. The point is to put one audience member against another in a safe and exciting atmosphere, get lots of cheering from the crowd, and award each competitor with a FREE 3 MONTHS of classes as a prize. If you pick your competitors properly, they will become regular students.

Instructional Leadership Questions

How can you organize group exhibitions visually?

1. Decide whether to use lines or other geometric shapes
2. Decide who will be in front

How can you time group exhibitions?

You can have either everyone doing the same thing at the same time, or have everyone doing something different, either at the same time or one after another.

When should you plan the most exciting point of the exhibition?

The most exciting point of the exhibition should be the end, to leave the audience with a powerful emotion.

What are 3 ways to get the audience mentally and emotionally involved in the test?

1. Ask oral test questions that make the audience think
2. Teach the children valuable lessons
3. Ask students to give testimonials

What are two ways to deal with an incorrect answer?

1. Lead the student to the correct answer
2. Explain the correct answer to everyone.

How can you lead the student to the correct answer?

You can present a series of night and day choices that lead to the correct answer.

How can we get the audience physically involved in the test?

We can ask them to practice Power Breathing, take a short Trial Lesson, or hold some audience participation contests.

Black Belt (2nd Dan, 2nd Level)

Testing Requirements

Martial arts training provides a model for an automatic goal setting system through our belt achievement curriculum. The purpose of testing is to test yourself, measure your progress, improve your technique, and build self-confidence.

Testing Requirements

1. Attend enough classes to earn the right to test.
2. Fill out and turn in a completed Test Application (ask your instructor for one).
3. Turn in your signed Internship Schedule and Records for the time period.
4. Invite at least five family members and friends to witness your test using the special invitation tickets available from the staff (ask your instructor for tickets).
5. Prepare yourself well by practicing your technique and studying your curriculum guide.

Children:

Children are required to fill in the Citizenship Award Sheet and turn it in with their test application.

Children are also required to bring their latest report card and turn it in with their test application.

You will have an exciting, meaningful, and beneficial experience at your test.

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Instructional Leadership

Physical Personal Coaching

A good coach must have two outstanding qualities:

1. Motivation
2. Knowledge.

When your students have physical goals they have not yet achieved, it is probably because either they could not motivate themselves to achieve their goal, or they didn't know how to achieve it.

As a motivator, you must help your student set clear, achievable goals. What does the student want to do? To lose 20 pounds? To gain 20 pounds? To have a 30 inch waist? To fit into a size 5 dress? To be able to do 50 push-ups? To be able to run a mile? To achieve a full split?

Sometimes your student will have a clear goal in mind, and approach you for help. Other times, the student may not have any goals, and need you to motivate them for their own good. Obviously, you don't want to approach a student and say, "Hey, I think you need to lose 30 pounds." A gentler, more positive way to explore the student's goals is to say something like, "Hey, am I wrong, or have you lost some weight?"

Whether the student has or has not lost weight, the important part is whether he says that he would LIKE to lose weight. Be sensitive as to whether the student is asking for your help, or hinting that this is not a welcome subject. If you are invited to help, then you can proceed. If you are invited not to help, change the subject and wait for another opportunity. Perhaps you can find another goal to achieve, and build upon your success.

Once you and the student has agreed that he has a goal and would like your help, follow these four steps:

1. Set clear goals
2. Eat wisely
3. Exercise daily
4. Think positive

1. Set clear goals

In order to set clear goals:

- a. Identify where you are.

Take a measurement with a scale, a tape measure, a stop watch, or whatever is appropriate. In order to measure your progress, you have to know where you are starting.

- b. Set a specific goal

Make sure the goal is clearly measurable and attainable. Setting unrealistic goals is a sure way to get discouraged.

- c. Set a deadline

Identify when the student would like to achieve the goal.

- d. Make a detailed plan

Identify how the student will achieve the goal -- what exercises he will do, what foods he will eat, what are some short-term goals he will achieve along the way, when will he achieve them.

2. Eat wisely.

Nutrition plays a big part of any physical goal. The most common goal, weight loss, is primarily dependent on diet. Other goals that involve strength, endurance, and even flexibility, require sufficient nutrition to build stronger, bigger, or elongated muscles.

Familiarize yourself with the Martial Arts World Guidelines for Weight Loss to help students lose weight. Many students simply do not know what to eat. You must educate them on what foods and what food combinations will help them achieve their goals. The amount of knowledge you provide for the student determines how valuable you are as a personal coach.

Then, set up a daily diet of healthy foods that the student likes and will be happy to eat on a regular basis. Understand that no matter how well you explain it, there will be some misunderstandings, and you will correct those by asking questions and being interested in the student's progress.

3. Exercise Daily

Set up a daily routine of exercises to help the student achieve his goals. Part of the plan should include martial arts class, but you may need to add some extra exercise or stretching either before or after class. Perhaps cross training by walking, bike riding, or weight lifting on the days the student does not attend class will be appropriate. Just as in sparring, timing is crucial. Some people love to exercise in the morning, and others hate it. Match the timing to the needs and schedule of the student. A good coach will have the knowledge to design a good plan, and then make the plan attractive enough to motivate the student to stick with it.

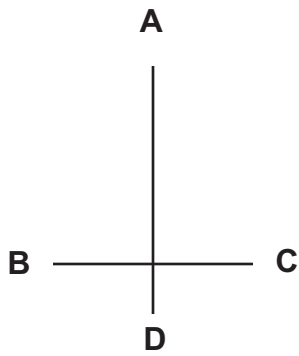
You must learn as much as you can about “the rules” of how the body works. Which exercises are most effective for which results? Which exercises are too weak, and how much is too much? The last thing you want to do is injure a student because he followed your bad advice.

4. Think Positive

As you design the plan, speak in very positive terms. Help the student visualize the result of following the plan. Make a plan that is fun, or at least enjoyable because of the progress.

Once you have educated the student, follow up for motivation. Check on him every day or every other day. Keep the student focused on the goal and not on the sacrifice. Share the goal with him, perhaps by setting a similar goal for yourself, or by matching two students with similar goals to be “buddies” and motivate each other. Celebrate milestones along the way to success.

Just as in competition, over 95% of coaching is preparation. You are probably not going to be there when the student is tempted to eat some doughnuts or to skip a work-out. You must prepare the student to make the right decision through personal discipline. If the student makes the right decision enough times, he will develop good habits. Once the student has developed the habit, it becomes easier to follow the habit than to break it.



Sword Poom Se

Name: *Ji Do Ja*

Ji Do Ja means “Leader”. A leader can lead himself, lead others, and lead organizations. A leader knows how to build good relationships with others, so that his opportunities are unlimited. Through leadership you can become whatever you want to become.

Second Dan, Third Level 17 - 24

For numbers 1 - 8, see pages 222-229 earlier in this manual.

For numbers 9 - 16, see pages 322-327 earlier in this manual.



Jhoon-bi

17. A. From jhoon-bi stance, slide your left foot to the left and then right foot slide to the left into a left walking stance facing A as you slice diagonally down, left to right;



17.A. (Chamber)



17.A (Mid-Path)



17. A Strike

17. B. Left foot slide to the left and then right foot slide to the left again into a left walking stance facing A as you slice diagonally down, left to right;



17.B. (Chamber)



17.C. (Chamber)



17.B. (Mid-Path)



17.C. Strike

17. C. Left foot slide to the left and then right foot slide to the left into a left walking stance facing A as you slice straight downward.



17. B Strike



18.A. (Chamber)



18.A (Mid-Path)



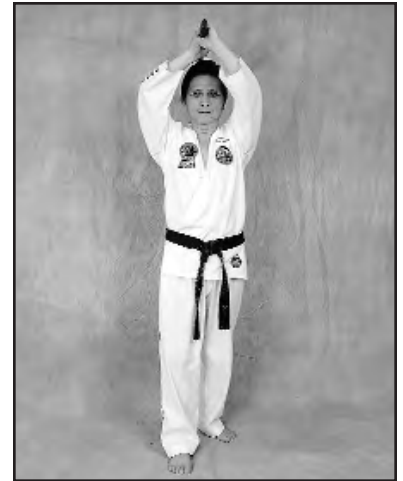
18. A Strike

18. A. Right foot slide to the right and forward then left foot slide to the right and backward into a right walking stance facing A as you slice diagonally down, right to left;

18. B. Right foot slide to the right and then left foot slide to the right again into a right walking stance facing A as you slice diagonally down, right to left;



18.B. (Chamber)



18.C. (Chamber)

18. C. Right foot slide to the right and then left foot slide to the right into a right walking stance facing A as you slice straight downward.



18.B. (Mid-Path)



18.C. Strike



18. B Strike



19.A. (Chamber)



19.A (Mid-Path)



19. A Strike

19. A. Right foot slide to the right and then left foot slide to the right into a right walking stance facing A as you slice diagonally down, right to left;

19. B. Right foot slide to the right and then left foot slide to the right again into a right walking stance facing A as you slice diagonally down, right to left;



19.B. (Chamber)



19.C. (Chamber)

19. C. Right foot slide to the right and then left foot slide to the right into a right walking stance facing A as you slice straight downward.



19.B. (Mid-Path)



19.C. Strike



19. B Strike



20.A. (Chamber)



20.A (Mid-Path)



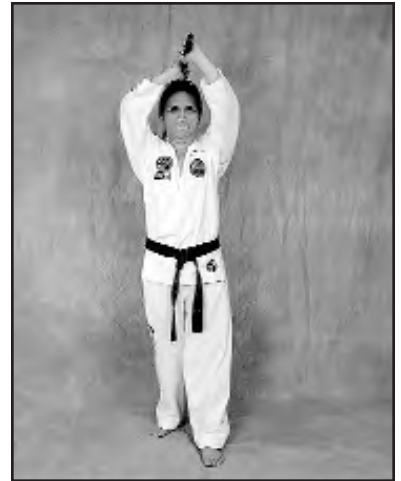
20. A Strike

20. A. Left foot slide to the left and forward then right foot slide to the left and backward into a left walking stance facing A as you slice diagonally down, left to right;

20. B. Left foot slide to the left and then right foot slide to the left again into a left walking stance facing A as you slice diagonally down, left to right;



20.B. (Chamber)



20.C. (Chamber)

20. C. Left foot slide to the left and then right foot slide to the left into a left walking stance facing A as you slice straight downward.



20.B. (Mid-Path)



20.C. Strike



20. B Strike



21.A. (Chamber)

21. A. Step right foot forward into right walking stance as you execute a full strike straight downward,



21.A. Strike

21. B. Thrust step right foot forward into right walking stance as you execute a half strike straight downward again,



21.B. (Chamber)



21.B. Strike

21. C. Thrust step right foot forward into right walking stance as you execute a half strike straight downward a third time, all facing A.

22. Step the right foot backwards and bend your right knee, as you move the sword downward, switching your grip from both hands thumbs forward to both hands thumbs backward; stab rearward, as if putting the sword back into its sheath (edge up).



21.C. (Chamber)



21.C. Strike



22.



23.A. (Chamber)

23. A. Switch your grip from both hands thumbs backwards to both hands thumbs forward as you pivot on the right foot and step left foot backward turning 180 degrees to the left into a left walking stance facing D;



23.B. Strike

23. B. Thrust step left foot forward into left walking stance as you execute a full strike straight downward;

23. C. Thrust step left foot forward into left walking stance as you execute a half strike straight downward again,



23.C. (Chamber)

23. D. Thrust step left foot forward into left walking stance as you execute a half strike straight downward a third time, all facing D.



23.C. Strike



23.D. Strike



23.D. (Chamber)



24.A.



24.B. (Chambered)



24.D. (Chamber)



24.C. Strike



24.D. Strike

24. A. Step left foot backward and bend your left knee, as you move the sword downward, switching your grip from both hands thumbs forward to both hands thumbs backward; stab rearward, as if putting the sword back into its sheath (edge up);

24. B. Switch your grip from both hands thumbs backwards to both hands thumbs forward as you pivot on the right foot and step left foot across to turn 180 degrees to the left into a *jhoon-bi* riding stance facing A;

24. C. Slice horizontally right to left at waist level,

24. D. Then left to right at waist level;

24. E. Slice diagonally down, right to left,



24.E. (Chamber)



24.F. (Chamber)

24. F. Then left to right;



24.E. (Mid-Path)



24.F. (Mid-Path)



24.E. Strike



24.F. Strike



24.G. (Chamber)

24. G. Slice straight down, *ki-hap!*



24.G. Strike

Ba-rote. (Step left leg right into *jhoon-bi* stance.)



Ba-rote

Attention.



Attention

Bow.



Bow

Black Belt Breaking Techniques:

The purpose of breaking technique is to test your power and skill. On the black belt level, we will learn some dramatic breaking techniques that take a higher level of skill and concentration.

Two Free-Standing Red Bricks with a Knife Hand

This break is especially challenging because you must break unsupported materials. Bricks are difficult to break not only because they are made of clay, but also because they are so small. In the case of a concrete slab, the farther apart the supports, the easier it is to break. Bricks, because of their size, cannot be supported very far apart. In this break, we stand the bricks on end, so they are not supported at all, but held in place by only their weight. You must literally break them before they move.

The key to this break is speed. You actually use the two bricks to break each other. You must strike the first brick so fast that it hammers into the other brick and the impact breaks both bricks before the motion of your strike moves them off their resting place.



Holding position



1.

How to Set-up the Break:

You will need the bricks on a stable platform, approximately *solar plexus* height. You may choose to use concrete blocks, but a dramatic and easily portable platform is a holder.

Simply have the holder kneel down holding a brick on the top of his head. Be sure the holder faces his back toward the direction of your strike, and be especially sure the bricks will fly in a safe direction, away from all people, glass, and other breakables. Also be aware that the bricks may cut or damage the floor when they land.

Place the bricks on top of the platform brick, about one-quarter inch apart.

How to Perform the Break:

1. Assume a comfortable front stance facing the holder and adjust his height to your comfort.

2. Pull your arm back as far as comfortable by shifting your weight on to one leg and rotating your hips.



2.

3. Practice your swing by shifting your weight from the back leg to the front leg while rotating your hips and performing a knife hand strike; aim slightly above the center of the bricks.

4. Practice your swing two more times.



3.

5. Strike the bricks with as much speed as possible. *Ki-hap!*



5.

Examiner Training

Tip Testing

Many students, especially younger children, cannot maintain focus and motivation for a goal that may be two months away. If they have a specific goal (to learn my new form) within the next two weeks, they can focus and work toward it. For this reason the Martial Arts World curriculum tip tests students approximately every two weeks. These tip tests also serve as "pre-tests" to qualify the student to be eligible for the belt test.

The purpose of a tip test is to measure a student's progress toward the next rank and determine if he is eligible to take the belt test. We recommend that tip testing requirements be enforced strictly, and students who cannot meet the requirements fail.

On the other hand, we recommend that students do not fail belt tests. It is our philosophy that the purpose of belt testing is to build the student's confidence, and failure destroys confidence. By using the tip testing system, we will know that the student is capable of performing all parts of the test because he has passed a strict pre-test on each. Students who could fail the test are prevented from testing by the tip testing system. All students at the test have, in a sense, already passed the requirements in separate tip tests, and the belt test is just a formality.

The tip test is where the students learn that if they cannot do the required material, they fail. Failing a tip test will be disappointing, but not nearly as devastating as failing a belt test in front of family and friends. Tip tests can be re-taken, so students learn that if at first you don't succeed, prepare better, then try again and again until you succeed.

Your School Management System should provide you with a list of students in each class who are eligible to tip test. Plan about five to ten minutes at the end of each class for tip testing. Generally, we recommend that students tip test in front of the class, to add a little pressure, and then to give them that shot of recognition (applause) when they pass. Occasionally, you may tip test after class, under extenuating circumstances.

The most efficient way to organize students is by tip, then by belt. In other words, test everyone for their white tip one after the other, so that all breaking techniques are tested at the same time. Follow that with all *poom se* tip tests, and then all self-defense tip tests.

White Tip Test:

We strongly recommend breaking tips be tested with re-breakable boards, so that the student actually faces a pass or fail objective measurement of board breaking ability. It is the board, not the instructor, who decides whether the technique was good or not. We also recommend each student only get two or three chances, and if he cannot break, he fails.

Please remember that the white tip requirements are not just breaking, but kicking and courtesy. Be sure to test all the basic kicks and review some of the testing questions on courtesy so that students are prepared for oral testing as well.

Yellow Tip Test:

Students can be grouped according to their *poom se*, so that all MU-DO students (yellow belt, green belt, and purple belt) can be tested at the same time. Once mistake -- a wrong turn or a wrong technique -- would mean failure. You may allow one second chance, if you think it is appropriate, before requiring the students to test again next time.

Please remember that the yellow tip requirements are not just *poom se*, but stances and philosophy. Be sure to review some of the stances, and the testing questions on from *Winning is a Choice* so that students are prepared for oral testing as well.

Green Tip Test:

Technically, students are supposed to know all the self-defense for their level in order to pass the tip test, but the instructor may make some exceptions, especially for young children, so that the first belt in the group must know one through four, the second belt one through eight, and the third belt all of the self-defense techniques. The first belts are just learning the techniques. The second and third belts should be using the techniques almost unconsciously when attacked.

Please remember that the green tip requirements are not just self-defense, but sparring and questions. Be sure to review some of the different sparring techniques appropriate for the belt level, and then the oral testing questions, as well.

Students who fail the tip test are required to take the same tip test the next day they attend class. This system puts some positive pressure on the student to learn the material and move forward. Of course, we must provide the help the students need to learn how to do the material with individual help by an instructor or a Leadership Team member. Be sure to meet personally with every student who fails the tip test, and set up a way for them to learn what they need to learn or practice what they need to practice.

Instructional Leadership Questions

What are the two outstanding qualities of a good coach?

The two outstanding qualities of a good coach are Motivation and Knowledge.

What are the four steps to achieve any physical goal?

The four steps to achieve any physical goal are:

1. Set clear goals
2. Eat wisely
3. Exercise daily
4. Think positive

What must you do to set a clear goal?

1. Identify where you are
2. Set a specific goal
3. Set a deadline
4. Make a detailed plan.

How do you help a student to eat wisely?

First, I must learn how the body works, then what foods to eat and what foods not to eat; only then can I help the student choose a diet that he enjoys but that will also help him achieve his goals.

How do you help a student exercise daily?

First, I must understand the how the body works, and the likes and dislikes of the student, so I can devise a plan that works within the student's schedule.

How do you help a student think positively?

Keep him focused on the goal, not on the sacrifice.

How can we help our students improve themselves physically?

We can help them replace bad habits with good habits, one at a time.

What is the purpose of a tip test?

The purpose of a tip test is to measure a student's progress toward the next rank and determine if he is eligible to test.

Why do students fail tip tests?

Students must learn that if they cannot do the required material they will fail. However, they also learn that if at first you don't succeed, prepare better, and try again.

What are the requirements for a white tip?

White tips are awarded for breaking, kicking techniques, and courtesy.

What are the requirements for a yellow tip?

Yellow tips are awarded for *poom se*, stances, and philosophy.

What are the requirements for a green tip?

Green tips are awarded for self-defense, sparring, and oral testing questions.

What happens if a student fails a tip test?

If a student fails a tip test, he must prepare better because he will take the test again the next class he attends.

Black Belt (2nd Dan, 3rd Level)

Testing Requirements

Martial arts training provides a model for an automatic goal setting system through our belt achievement curriculum. The purpose of testing is to test yourself, measure your progress, improve your technique, and build self-confidence.

Testing Requirements

1. Attend enough classes to earn the right to test.
2. Fill out and turn in a completed Test Application (ask your instructor for one).
3. Turn in your signed Internship Schedule and Records for the time period.
4. Invite at least five family members and friends to witness your test using the special invitation tickets available from the staff (ask your instructor for tickets).
5. Prepare yourself well by practicing your technique and studying your curriculum guide.

Children:

Children are required to fill in the Citizenship Award Sheet and turn it in with their test application.

Children are also required to bring their latest report card and turn it in with their test application.

You will have an exciting, meaningful, and beneficial experience at your test.

2nd Dan Black Belt Testing for 3rd Dan Curriculum Table of Contents

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Instructional Leadership

Mental Personal Coaching

A good coach must have two outstanding qualities:

1. Motivation
2. Knowledge.

When your students have mental goals they have not yet achieved, just as in physical training, it is probably because either they could not motivate themselves to achieve their goal, or they didn't know how to achieve it.

As a motivator, you must help your student set clear, achievable goals. What does the student want to do? Make the Honor Roll? Earn straight "A's"? Graduate college? Pass the Real Estate Exam? Get a promotion at work? Start her own business?

Maybe the goals are more emotional or spiritual than just mental, like moving away from home, or standing up to an abusive spouse, or putting an end to sexual harassment at work, or re-establishing a good relationship with an estranged parent or sibling.

Just like in the physical realm, sometimes your student will have a clear goal in mind, and approach you for help. Other times, the student may not have any goals, and need you to motivate them for their own good. Obviously, you don't want to approach a student and say, "Hey, I think you need to leave your abusive husband." The mental and emotional areas contain problems we really have no business addressing. Even a trained psychiatrist would be very wary of giving that kind of advice. It is irresponsible on our part to give specific recommendations that could dramatically affect someone else's personal life. A gentler, more positive way to explore the student's goals is to say something like, "Hey, you are acting much more confident. Does your family like the new, stronger you?" This way you can encourage the general direction of more confidence without prying into personal matters.

Generally speaking, it is wiser to stick to measurable goals like making the Honor Roll or getting a promotion at work. Again, be sensitive as to whether the student is asking for your help, or hinting that this is not a welcome subject. If you are invited to help, then you can proceed. If you are invited not to help, change the subject and wait for another opportunity. Perhaps you can find another goal to achieve, and build upon your success.

Once you and the student have agreed that he has a goal and would like your help, follow these five steps:

1. Set clear goals
2. Make an action plan
3. Set short term goals along the way
4. Remind them to expect obstacles
5. Think positive, and never give up

1. Set clear goals

In order to set clear goals:

a. Identify where you are.

Identify what the student's current grades are, or what the current job situation is.

b. Set a specific goal

Make sure the goal is clearly measurable and attainable. Setting unrealistic goals is a sure way to get discouraged.

c. Set a deadline

Identify when the student would like to achieve the goal.

2. Make an Action Plan

By now, students should understand that testing for their next belt involves attending class, and practicing specific things like breaking, poom se, and self-defense. They also can understand that losing weight involves making specific plans like eating wisely and exercising daily. It's not a great jump for them to understand that the same process transfers to earning their mental goals.

For example, making the Honor Roll involves attending class every day, listening to the teacher, taking notes, and doing homework. It may also involve practice with a parent or a friend to prepare for their tests. Likewise, getting a promotion at work will involve similar requirements: showing up for work every day, on time. If possible, showing up a little early and staying a little late to show interest. Other ways to show interest are to take initiative by identifying special projects that might have been overlooked so far, and volunteering to get them done, and building morale among fellow workers by keeping everyone focused on positive company goals.

Remember, you are the coach, not the King. You should not tell the student what to do and expect it to be done. The more the student is involved in deciding what to do, the more it will feel like his own idea, and the more likely he will be to do it when you are not around. Spend more time asking questions like, "What could you do at home to improve your grades/to improve your performance at work?" and less time giving advice.

If the student cannot come up with good plans on his own, suggestions are always better when they come from personal experience. Say things like, "When I wanted to _____, I remember the most important thing I did was to _____." or "If I were trying to _____, I would think about doing something like _____." As a coach, you must do your best to bring the performance OUT OF the student, not force your way into them.

3. Set Short Term Goals Along the Way

Just like martial arts training involves reaching short term goals (Yellow Belt, Blue Belt, Red Belt) along the way to earning a long term goal (Black Belt), and physical training involves short term goals (losing 5 pounds, 10 pounds, 20 pounds) along the way to earning a long term goal (losing 50 pounds), mental training involves setting and achieving short term and long term goals. For example, making the honor roll may take several grading periods, starting with earning all C's, then moving to all B's, and finally to all A's and B's. Advancement at work may involve becoming a team leader, an assistant manager, and then a manager, before reaching a long term goal of becoming a vice-president or partner.

Again, ASK your student what would be significant mile markers along the way to their goal. In the first place, you may not know anything about their field. Even if you do, what you think is a significant achievement may not be what the student thinks is a significant achievement. Get the student to identify what his short term goals should be (with your guidance), and then set reasonable deadlines for each.

Follow up by asking on a regular basis how the student is progressing toward his goals. Encourage him to celebrate each time he reaches one of his short term goals. Even if he misses the deadline but still achieve the goal, motivate him to keep trying and stay focused on the next goal.

4. Remind them to Expect Obstacles Along the Way

If it were easy, everybody could do it.

Anything that is worth achieving is going to be difficult. There will be obstacles. The best plans are upset by unexpected circumstances. When obstacles arise, the most important thing is to remind the student that the difference between winners and losers is that winners don't give up. Winners and losers both want good things. Winners and losers both try to get good things. Winners and losers both face obstacles along the way. The difference is that losers focus on the obstacle and give up. Winners focus on the goal, and use the obstacle as a stepping stone.

As you follow up with the student to check on his progress, sooner or later you will hear that the student is discouraged because of an obstacle. It may be something simple, like a mistake or laziness that caused a momentary failure, or it may be something big, like an injury or a death in the family. This is where your role as motivator comes in. Whatever the obstacle, you must "take the student's temperature" before you prescribe a cure. If the student is still too upset to see past the obstacle, there is no point in motivating. Some serious problems require a certain amount of time to overcome. A good coach is sympathetic and sensitive to the student's needs. When the student is ready to move on, you must motivate him in just the right way to "get back on the horse."

Help the student see how far he has come since he started. Help him focus on the goal, and remind him how good he felt each time he reached a short term goal. If appropriate, point out the important people in his life that depend on him, and how much they need him to continue to pursue his goal.

In addition to being a great motivator, a good coach also must have knowledge. You should make yourself familiar with techniques that work for overcoming obstacles. One way is a guide -- perhaps another student who has faced a similar challenge shares how she was able to overcome it. Another way is to help. A student who fails a test may need a study partner or even a tutor to feel confident about the next test. A student whose car needs an expensive repair may need the help of another student who is a mechanic. A third way is to identify resources. Sometimes there are government agencies, scholarship funds, church groups, support groups, or internet websites that help people overcome specific problems. Just identifying the resource could lead to a solution you could never have known about. A fourth way is to help the student feel better by getting physical. Anyone who is depressed feels slow and heavy. By getting the student to exercise (come to martial arts class), he will feel better physically, and usually feel better mentally. Build on this positive feeling and set a goal to exercise again tomorrow, and to start thinking about returning to their goals.

5. Think Positive, and Never Give Up

Remind the student that a winner never quits, and a quitter never wins. In most cases, it's not a race. How fast you achieve the goal is not nearly as important as whether or not you achieve the goal.

Just as in competition, over 95% of coaching is preparation. You are probably not going to be there when the student is tempted to go to a party instead of studying. You must prepare the student to make the right decision through personal discipline. If the student makes the right decision enough times, he will develop good habits. Once the student has developed the habit, it becomes easier to follow the habit than to break it.

Help your students develop good habits, and replace their bad habits with good habits, one at a time.

Note: the preceding advice was just a summary of the steps to take when coaching someone to achieve mental goals. For more details, please consult *Winning is a Choice* by Grandmaster Y. K. Kim.

Black Belt Breaking Techniques:

The purpose of breaking technique is to test your power and skill. On the black belt level, we will learn some dramatic breaking techniques that take a higher level of skill and concentration.



Break Glass



A. Step onto Glass

Standing in broken glass, front kick one board then side kick one board

Breaking one board with a front kick or a side kick is not difficult, and certainly not worthy of a Second Dan test. However, the addition of the broken glass changes everything.

As long as your weight stays evenly distributed on the glass, you will be fine. If you put too much pressure on the ball of the foot, or the side of the foot, and especially if you twist your foot during the kick, you will cut yourself on the glass.

To perform the break safely, you must maintain good balance and even weight distribution. Imagine you are holding sturdy metal pipes with your hands, so that you do not move your weight side to side or front to back.

How to Set-up the Break:

Take some glass bottles and break them in an enclosed container. We recommend that you find or build a box at least eighteen inches square and four inches deep. Relatively thin glass breaks better than thick glass, so something like a beer bottle usually breaks up better than a champagne bottle. Place the bottles in the box and break them with a hammer and continue to mash the glass until the pieces are small. Pounding the glass into sand takes away the danger, but leaving long, sharp shards creates an unnecessary risk.

You will step one foot into the glass and use the other foot to front kick a board and then side kick a board without putting your foot down. Place one board holder directly in front of you once you are standing in the glass, and the other directly to your side. Have them hold the boards approximately knee height. The front kick board may be held with the grain either horizontal or vertical; the side kick board must be held with the grain horizontal.

How to Perform the Break:

To kick with the right foot:

A. Gently place your left foot into the middle of the container and settle your weight onto the glass. If you feel any sharp points, simply lift your foot and put it somewhere else where the glass is not sticking up.

B. Imagine you are gripping two metal pipes with your hands, slowly lift your right knee, and establish your balance.

C. Without shifting your weight, front kick the board in front of you and pause to establish your balance.

D. Without shifting your weight or turning your foot, side kick the board to your right and re-establish your balance.

E. Gently place your right foot on the floor, slowly lift your left foot, and allow your holders to sweep away any glass that may be sticking to your foot.

Note: The Master Examiner may choose to allow you to hold on to someone's arm for balance.



B. Imagine You Hold Pipes



C. Front Kick



E. Step Off



D. Side Kick

Examiner Training

Make-up Testing

The reason we hold belt testing approximately every five weeks is that if a student is not ready to test, he has only a short time before the next belt test. For the same reason, if a student cannot attend the test (for example, he is sick or on vacation) there will be another test in a month or so. Generally speaking, the time between tests is short enough that a student will not feel “stuck” if he cannot test this month. In other systems, where the tests are two to four months apart, missing a test can make a serious difference in motivation and the schedule toward achieving long term goals.

With this general rule in mind, there are two purposes for a make-up test:

1. The student passed his test conditionally, and has to re-test on one area of the test, or
2. The student missed the regular test date, but in the Instructor’s judgement, it is in the best interest of the student to take a make-up test rather than wait until the next test date.

In the first scenario, the student passed every part of his test except one, and the Examiner decided to pass him conditionally. Usually, the condition is that the student come back next week and perform the missing portion of the test.

The rationale behind this circumstance is that the student passed the pre-test and earned his tips in all areas, but on test day, for whatever reason, could not perform. In many cases, it is a matter of test anxiety. Sometimes the student simply forgets his form temporarily, or he cannot break the board, even after many tries and a lot of practice and coaching. The Examiner will make a determination whether the student was not prepared, or just got nervous and could pass the test on another day.

If he determines to conditionally pass the student, the student will come to class the following week at an agreed upon time to complete his test. The Examiner may choose whether to hold a specific Make-up Test for everyone on a special time and date, or whether to just test this individual student before, during, or after class one day the next week. Because the student did not pass the test the first time, we recommend that you allow the student to take his test quietly, without re-creating the scary situation of having to perform in front of a crowd again. On the other hand, an experienced Examiner may make a judgement that because the student lost confidence by not passing the test, he can restore his confidence by performing in front of class in the make-up. Each case will have to be considered individually.

Regardless of when the student will take the Make-up Test, the Instructor must provide the additional coaching or training to assure that the student will pass the Make-up Test. Certainly, it is the student’s responsibility to practice, but especially in the case of children, they will need guidance. The student may simply not know why he wasn’t able to break the board, and needs extra instruction and/or practice. It is the Instructor’s responsibility to provide the instruction, and the student’s responsibility to provide the practice.

In the second scenario, where one or more students missed the test, but the Instructor decides it is in the student's best interest to hold a make-up test, we recommend that you set one time and date for the Make-up Test. There should be very few students who need this option, so discuss with them their needs and choose a time that will work for everyone, but will not interfere with regular classes. It is completely unfair to ask those who followed the rules to give up their instructional and practice time and because someone else did not follow the rules.

Of course, parents and friends may attend and watch the Make-up Test. You probably do not have the time in your schedule to take as long as you would during a regular belt test. You will have to compress the time by asking the students to do more and talking less. In fact, we strongly recommend that a make-up test be physically more demanding than the regular test. If you "take it easy" on the students who attend the Make-up Test, you will find more and more students who miss the regular test and take the make-up. On the other hand, if the Make-up Tests get a reputation for being much harder, everyone will do their best to attend the regular test. As always, use your judgement to be fair to the individuals involved.

Follow the same general format as Group Testing, except that you will have a much smaller audience and devote much less time to them. However, don't miss an opportunity to invite a family member or friend for a free month of classes after watching a motivational test!

Instruction Leadership Questions

What are the two qualities of a good coach?

1. Motivation
2. Knowledge

What are the five steps for achieving a mental goal?

1. Set clear goals
2. Make an action plan
3. Set short term goals along the way
4. Remind them to expect obstacles
5. Think positive, and never give up

How do you set clear goals for a mental achievement?

1. Identify where you are.
2. Set a specific, measurable goal
3. Set a deadline

How do you get the student to feel ownership when making action plans?

Ask questions so that the student will answer and make his own plans.

What should all action plans contain?

All action plans should contain short term goals and long term goals.

What are four techniques you can use to help a student overcome obstacles?

1. Find a Guide
2. Help
3. Identify Resources
4. Help the student Get Physical

How can you help a student think positive?

Remind him that a winner never quits, and a quitter never wins.

What are the two purposes for a make-up test?

1. The student passed his test conditionally
2. The student missed the regular test date, but It is in the best interest of the student not to wait until next test.

Whose responsibility is it to prepare a student who passed his test conditionally to pass the final part of his test?

It is the instructor's responsibility to provide the instruction, and the student's responsibility to provide the practice.

Which test is harder: the regular test or the make-up test?

In most cases, the make-up test is physically more demanding than the regular test.

Black Belt 3rd Dan

Testing Requirements

Martial arts training provides a model for an automatic goal setting system through our belt achievement curriculum. The purpose of testing is to test yourself, measure your progress, improve your technique, and build self-confidence.

Testing Requirements

1. Earn your three tips by pre-testing.
2. Earn Public Speaker Certification through Martial Arts World.
3. Provide Proof of your personal leadership ability and desire to help others by helping at least 24 new students change their lives by practicing at Martial Arts World.
4. Turn in your completed Internship Schedule and Records for the Year
 - A. For Educational Instructor candidates: at least 2 hours a week (or 200 hours total) to help with the instruction and the management of your school;
 - B. For Professional Instructor candidates: at least 10 hours a week (or 1,000 hours total) to learn about instruction and management of a martial arts school to develop your professional qualifications.
5. Maintain an “A” average on your report card (school-aged children).
6. Get permission from your instructor and submit a completed Test Application.
7. Invite at least 10 family members and friends to witness your test using the special invitation tickets available from the staff (ask your instructor for tickets).

Black Belt testing is held only certain times of the year, and may require you to travel to another location.

Age Requirements:

Age 21 and older: Testing for Certified Instructor, Examiner, and Referee

Ages 18 to 21: Testing for Assistant Instructor

Ages 15 to 18: Testing for Junior Assistant Instructor

You will have an exciting, meaningful, and beneficial experience at your test.

3rd Dan Curriculum

Welcome to the Third Dan Team

By now you are no longer LEARNING to become an instructor; you ARE a knowledgeable and effective instructor. Now is the time to really focus on your leadership skills. It is your responsibility to help the new instructors learn how to teach and how to support the seniors. Everyone, all the students and the instructors, will look to you as a role model. Your combination of leadership and support will show everyone how to behave, because what you do speaks so much louder than what you say.

Your goal as a third dan is to prepare yourself to be worthy of the title Senior Instructor, who is quite literally, the leader of the leaders.

What is a Third Dan?

A third dan is an Instructor who is learning how to expand his leadership ability. He actively seeks to be the head of projects and teams. Talk is cheap. Understanding and describing how to run a team or event is nothing compared to accepting the responsibility for the team or project and getting it done.

True leadership involves handling unforeseen circumstances and situations. Everything that can go wrong, may go wrong. Your job is to:

1. Minimize unforeseen problems by planning and preparing
2. Prepare back-ups, so that if something goes wrong, you simply switch to Plan B.
3. Demonstrate to your team how to react under stress. When the unforeseen occurs, handle it with grace and understanding, showing strength and confidence.

You cannot teach others how to assume leadership and solve problems until you have been there and done that.

There is an old joke:

How do you learn not to make mistakes?

- Experience.

How do you get experience?

-You make a lot of mistakes.

Only after you have taken responsibility and proven your leadership ability by being successful will you have the confidence, knowledge, and experience to teach other leaders.

Notes:

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Instructional Leadership

Weapons Exhibitions

As a Certified Instructor and leader in the Martial Arts World Organization, it is your responsibility to help your students progress in our curriculum. Our curriculum contains excellent forms and self-defense techniques using weapons at the black belt level. To teach these techniques to lower ranking students, quite simply, works against our curriculum. It takes away the student's goals, because he has no reason to aspire to become a black belt if he has already learned most of the exciting techniques. It also takes away from the authority of the current black belts because their knowledge and skills are no longer on a different level than those of the color belts.

In addition, we certainly do not want to teach or use weapons forms from outside our curriculum in exhibitions. When the students see an exciting exhibition, after they tell you how great it was, their next question is usually, "When will I learn that?" By using forms and self-defense routines within our curriculum, you can give them a definite answer, and they will set a goal to earn the right to reach that point in the curriculum. If you were to show a form that is not part of our curriculum, in a sense, you tell them that our curriculum is incomplete. Even though it is your current mission to seek out and accept responsibility, be sure to check with your own Senior Instructor when designing weapons exhibitions, to see what he feels will be appropriate.

Acceptable ways you can use weapons exhibitions include:

- * Have black belt students showcase their weapons skills by performing weapons self-defense and forms from the curriculum. Even black belts should not attempt to show techniques that are above their current rank.
- * Develop weapons versions of our regular forms (MU-DO, JA-YUN, etc.) where the students are performing an interpretation or variation of one of our forms with a weapon in their hands.
- * Have students use their regular self-defense techniques against attackers with weapons.

It should be obvious, but we must emphasize that weapons are dangerous. Never, EVER use a sharp sword or knife for anything. Do not use a real swords or knives for weapon's self-defense. Never leave real weapons out where young children can reach them. If one child hurts another child with a dangerous weapon, YOU are legally and morally responsible for not keeping the weapon in a safe place.

Modern technology has provided some excellent foam padded weapons that are safe for practice and exciting for exhibitions. In addition, technology has also produced some glowing versions of weapons that make exciting exhibitions. However, even low-tech versions of weapons like the bamboo sword add excitement to an exhibition without serious risk of injury.

If you choose to have a group weapons exhibition, like a group form, follow the guidelines for group exhibitions to arrange them in a visually appealing format. Because weapons are an extension of the body's movements, they also exaggerate bad timing. A slight difference in timing may not be nearly as noticeable in a bare handed form as it would be in a staff form. Your groups must perfect their timing even more when they try to do a weapons form.

Timing is also more important in weapons self-defense. A badly timed self-defense technique against a kick will not hurt nearly as much as a badly timed self-defense technique against a wooden staff. In addition, music not only adds emotion to the exhibition, but also provides a measure for timing.

Generally speaking, you will not design a complete weapons exhibition. You will utilize the weapons at or near the end of an exhibition to take the excitement and kick it up a notch. Designing weapons exhibition can be a lot of fun, but it also requires a lot of responsibility because of the danger. The safety of the students is your first responsibility, so don't take chances. If there is any doubt, always make the safe choice.

Notes:

Staff *Poom Se*

Name: *Wu Ju*

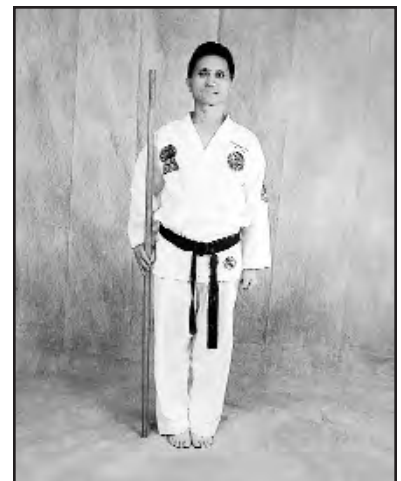
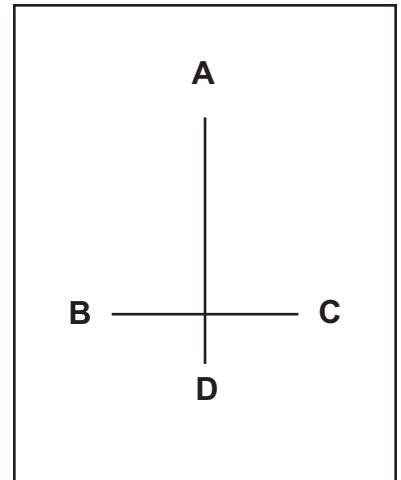
Wu Ju means universal. We are all part of nature, and therefore, a mini-universe. Because we are a part of nature, we should cooperate with natural principles, and not try to go against them. Because we are a mini-universe, we should think BIG.

Third Dan, First Level 1 - 8

Attention: Hold staff in right hand at right side, tip touching the ground beside your right foot.

Bow: Bring staff in front of you, wrap your left hand around your right hand at *solar plexus* level and bow.

Jhoon-bi: Step left one shoulder width to the left and grasp the staff with both hands, palms down, moving your entire body just as you would without the staff in your hand.



Attention



Jhoon-bi



Bow



1.A.



1.B.



1.C.

1. A. Step left foot forward into a left walking stance facing A, as you strike diagonally down, left to right,

1. B. Then diagonally up, right to left;

1. C. Then strike diagonally down, right to left,

1. D. Then diagonally up, left to right.



1.D.

2. A. Step right foot forward into a right walking stance, as you strike horizontally right to left,

2. B. Then left to right at waist level;

2. C. Then strike vertically down with the right hand,

2. D. Then up with the left hand.



2.A.



2.B.



2.D.



2.C.



3.A.(1).



3.A.(2).



3.A.(3).



3.A.(4).

3. A. Twirl the staff in a figure eight by

3. A. (1). rolling the right hand forward and down on the left side,

3. A. (2). then backwards and up;

3. A. (3). cross over the front and continue the motion forward and down on the right side,

3. A. (4). then backwards and up;

B. Continue to spin the staff around the same circle by

B. (1). Rolling the right hand forward and down (allow your right wrist to roll over so that the palm turns out)

B. (2). Begin turning your back on the staff so that

B. (3). When the staff twirls back and up you pass the staff to your left hand (palm out) and

B. (4). Allow the staff to continue to twirl forward and down as you turn your body 360 degrees to the left into a left walking stance, until you catch the staff on your right side, left hand forward (palm down), right hand back (palm down);

C. Stab middle.



3.B.(1)



3.B.(2).



C.



3.B.(4).



3.B.(3)



4.A.(1).



4.A.(2).



4.A.(3).

4. A. Step right foot forward and turn 360 degrees into a left walking stance facing A, as you twirl the staff around the waist

4. A.(1). Release right hand, move left hand around left hip (palm in),

4. A.(2). Step right foot forward and allow staff to continue to twirl around your waist, then catch the staff with your right hand (palm in) at the right hip, then

4. A.(3). Release left hand, and continue to twirl, into a left walking stance, and

4. A.(4). Catch staff with left hand (palm down);



4.A.(4).

4. B. Strike horizontally right to left,



4.B.

4. C. Then left to right at waist level.



4.C.



5.A.

5. A. Look over the right shoulder, pivot on the left foot and turn 180 degree to the right into a right walking stance facing D, as you strike diagonally down, right to left,

5. B. Then diagonally up, left to right;



5.B.

5. C. Then strike diagonally down, left to right,

5. D. Then diagonally up, right to left.



5.C.



5.D.

6. A. Step left foot forward into a left walking stance, as you strike horizontally left to right,

6. B. Then right to left at waist level;

6. C. Then strike vertically down with the left hand,

6. D. Then up with the right hand.



6.A.



6.B,



6.D.



6.C.



7.A.(1).



7.A.(2).



7.A.(3).

7. A. Twirl the staff in a figure eight by

7. A. (1). Rolling the left hand forward and down on the right side,

7. A. (2). Then backwards and up;

7. A. (3). Cross over the front and continue the motion forward and down on the left side,



7.A.(4).

B. Continue to spin the staff around the same circle by

B.(1). Rolling forward and down (allow your left wrist to roll over so the palm turns out)

B. (2). Begin turning your back on the staff so that

B. (3). When the staff twirls back and up you pass the staff to your right hand (palm out) and

B. (4). Allow the staff to continue to twirl forward and down as you turn your body 360 degrees to the right into a right walking stance, until you catch the staff on your left side, right hand forward (palm down), left hand back (palm down);

C. Stab middle.



7.B.(1)



7.B.(2).



7.C.



7.B.(4).



7.B.(3).



8.A.(1).



8.A.(2).



8.A.(3)

8. A. Step left foot forward and turn 360 degrees into a right walking stance facing D, as you twirl the staff around the waist

8. A.(1). Release left hand, and move the right hand around right hip (palm in),

8. A.(2). Then step the left foot forward and allow staff to continue to twirl around your waist, then catch staff with left hand (palm in) at left hip,

8. A.(3). Release right hand, and continue to twirl, into a right walking stance and,

8. A.(4). Catch staff with right hand (palm down);



8.A.(4)

8. B. Strike horizontally left to right,

8. C. Then right to left at waist level;

8. D. Look over your left shoulder, pivot on the right foot and step left foot to the left as you turn 180 degrees to the left into a *jhoon-bi* riding stance facing A, two handed high block,

8. E. Two handed low block (both palms down), *ki-hap!*

Ba-rote. (Step left leg right into *jhoon-bi* stance.)



8.B.



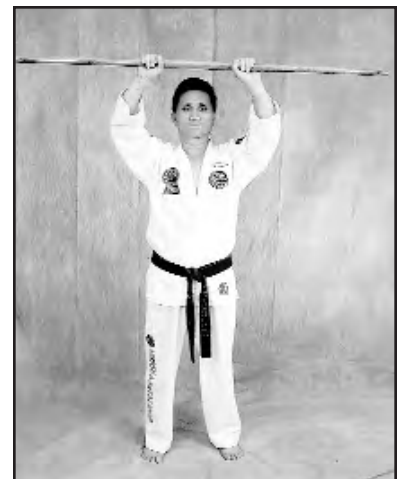
8.C.



Ba-rote



8.E.



8.D.

Black Belt Breaking Techniques:

The purpose of breaking technique is to test your power and skill. On the black belt level, we will learn some dramatic breaking techniques that take a higher level of skill and concentration.



Set up.



1. Demonstrate



1. Raise Your Hands

2 Bricks Flat

This technique looks more difficult than it is, and is excellent for challenges as well as exhibitions. Very few people in the world have the power to break two bricks flat as a power break. However, with the right technique, you can break them with your current level of skill and power.

Just imagine yourself being challenged by another martial artist who claims to be better than you, or that his style is superior to yours. Simply set up the 2 bricks flat and challenge him to break them. Unless he has a hammer, he will not be able to break two bricks flat against the floor or against any hard surface like a concrete block.

When it is your turn, disguise the fact that you will use two hands to momentarily separate the bricks by rehearsing a one hand break. When it comes time to break, use the left hand to tip the top brick in the same motion as your strike, and you can break the two bricks against each other, but appear to break the bricks flat on the support.

Of course, you need the power to break the bricks and the skill and timing to tip the bricks up in a single motion. It is a high level skill/power break that appears to be an incredible power break.

How to Set-up the Break:

Place two bricks flat on a hard surface, like a concrete block. Sit on the floor with your left leg bent and your right leg extended (reverse if you are left-handed).

How to Perform the Technique:

From your seated position:

1. Place your knife-hand on the bricks to demonstrate what you will do.
2. Raise your knife-hand over your head and also raise your opposite hand to your shoulder to get both hands moving in the same direction.

3. Practice striking the bricks by placing your knife-hand on the center of the top brick. Be sure the opposite hand moves well away from the bricks but follows your downward motion.



3. Practice Strike

4. Practice your swing several more times.

5. When you attempt the break, swipe the opposite hand across the corner of the top brick to tip it up just before you strike the brick with your knife-hand.



5. Tip the Top Brick.



6. Break

Examiner Training

White Belt Testing

The White Belt Test is designed to be a quick shot of confidence for the new students.

However, for many of them it is a very scary day. If you can imagine their state of mind: they have made a commitment to become a black belt in the martial arts, and they know almost nothing. They take a few weeks of classes where they learn the basic kicks, punches, and blocks, and a few special combinations, and then they are expected to test for their first belt. They have no idea what a test is like, except for some movies they may have seen. They will definitely be excited, but NOT confident.

It is the examiner's job to turn their excitement into success. The White Belt Test is usually the first test on testing day, so we usually bow in and welcome all the parents and guests to the test.

Because the students have a lot of butterflies in their stomachs, and because they really don't have that many techniques in their test, it is usually a good idea to begin with calisthenics. Push-ups, sit-ups, and other repetitive exercises are a simple way to be sure they are warmed-up and a great way to get rid of nervous energy. Once they have broken a sweat, they will be more comfortable and more confident.

Next, where we may start the color belt test with the three basic testing routines, those routines contain all the white belt techniques, so to begin the test with them would destroy any kind of climax. Instead, for a white belt test, we will work slightly backwards:

1. Perform repetitions of the the basic hand attacks in a fighting stance. For example, punches 1 and 2 in both stances, followed by punches 1, 2, 3, & 4 in both stances, etc, slowly working your way up to the entire 16 hand technique combination.
2. Next, perform repetitions of each of the basic kicks. As a finale, have the students perform the basic kicking testing routine with your guidance (they probably will not all have memorized the correct order, yet.)
3. Next, perform repetitions of each of the basic blocks in a horse riding stance. As a finale, have the students perform the basic hand technique routine with your guidance.

Of course, you may do a short meditation or basic power breathing practice between each group of techniques to give them a chance to catch their breath. Another good idea is to teach a philosophical lesson or two (the *Winning is a Choice* Curriculum) during the "breath catchers"

After covering the physical curriculum, ask some oral testing questions.

Finish up with board breaking and a lot of cheering.

You may choose to hold your exhibition between the white belt and color belt tests, so that everyone has a chance to see the exhibition.

You may decide to tie your students' yellow belts around their waists immediately after the exhibition, or wait until a belt ceremony, perhaps that evening.

The important thing is that you recognize the special needs of white belts, and treat them fairly but not equally. Their test should be physically challenging for their level, but the most important thing is to give them a shot of confidence so they are motivated to continue training.

Instructional Leadership Questions

What are three ways to incorporate weapons into an exhibition?

1. Black belts show their skills according to their curriculum
2. Teach color belts a variation of their own form using weapons.
3. Teach color belts a variation of their own self-defense techniques against weapons.

What is the most important thing to remember concerning weapons?

The most important thing to remember is that weapons are dangerous.

What is your first responsibility when designing a weapons exhibition.

The first responsibility is the safety of the students.

Why are weapons forms more difficult to perform as a group?

Weapons are an extension of the body, so they exaggerate differences in timing. Groups must work harder to perfect their timing when they use weapons.

What is the job of the examiner at a white belt test?

The examiner's responsibility is to turn their excitement into success.

How do we begin a white belt test differently than most other tests.

Often times, we will begin with calisthenics.

What is another major difference between white belt tests and color belt tests.

Instead of beginning with the three testing routines, each separate routine will be the summary or climax of practicing repetitions of those techniques.

What is the most important thing to do for students during a white belt test?

The most important thing is to give them a shot of confidence that will motivate them to continue training.

Black Belt 3rd Dan, 1st Level

Testing Requirements

Martial arts training provides a model for an automatic goal setting system through our belt achievement curriculum. The purpose of testing is to test yourself, measure your progress, improve your technique, and build self-confidence.

Testing Requirements

1. Attend enough classes to earn the right to test.
2. Fill out and turn in a completed Test Application (ask your instructor for one).
3. Turn in your signed Internship Schedule and Records for the time period.
4. Invite at least five family members and friends to witness your test using the special invitation tickets available from the staff (ask your instructor for tickets).
5. Prepare yourself well by practicing your technique and studying your curriculum guide.

Children:

Children are required to fill in the Citizenship Award Sheet and turn it in with their test application.

Children are also required to bring their latest report card and turn it in with their test application.

You will have an exciting, meaningful, and beneficial experience at your test.

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Examiner Training

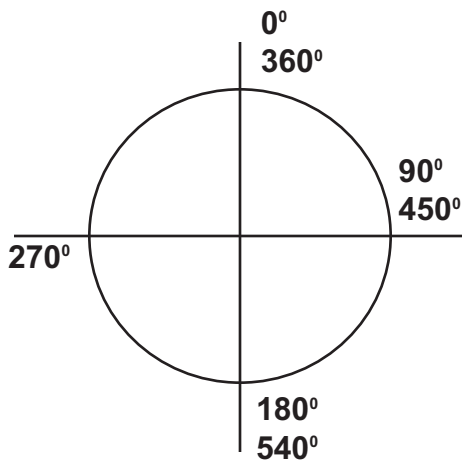
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Instructional Leadership

Exhibition Techniques



540° Roundhouse Kick

There are certain techniques that are fantastic for exhibitions, but not appropriate for our curriculum because of their degree of difficulty. Kicks like the 540° roundhouse kick require a great deal of athletic ability to perform. Therefore, they are not part of our regular curriculum, but excellent techniques to challenge the skills of your exhibition team members, and great techniques to perform during the exhibition.

What is a 540° kick? There are 360 degrees in a full circle. To turn 90 degrees is to turn one quarter circle, from North to East. To turn 180 degrees is to turn one half circle, from North to South. To turn 360 degrees is to turn all the way around, from North through East, South, and West, all the way back to North again.

A 540° kick is a 360° kick plus another 180°. That means you spin completely around (full circle) and then half a circle again. Specifically, if the right foot is in the front, you will spin all the way around so that the right foot returns to the front and while still in the air, continue to spin so that the right foot kicks the target then continues around to become the back foot.

Here's how to teach it in stages:

1. Practice 360° roundhouse kick.

A. From a fighting stance with the right foot forward,



1.A.

B. quickly turn your back and bring your left leg to the front, then



1.B.

C. right leg roundhouse kick, with the left foot (which is now your back foot) on the floor.



1.C.

2. Practice 360° jumping roundhouse kick.



2.A.



2.B.



2.C.

A. From a fighting stance with the right foot forward,

B. Quickly turn your back and bring your left leg to the front but do not let it touch the floor;

C. Immediately throw a right leg roundhouse kick utilizing your momentum, landing on the left foot (which is now your back foot).

3. Practice stepping in.

To gain the torque or momentum needed, from a

A. Regular fighting stance with your right leg back,



3.A.

B. Step your right leg forward and plant your weight on your right foot (turn your right foot as far as you can, so that the toes are pointing straight backwards if possible).



3.B.

4. Step in, then do a 360° jumping roundhouse kick.



4. & 5. A.



4. & 5. B.



4.C.

4. A. From a regular fighting stance with your right leg back,

4. B. Step your right leg forward and plant your weight on your right foot and

4. C. Jump, spinning completely around and throwing a 360° roundhouse kick and land on your left foot.

5. Step in, then turn 540° with two little hops.

5. A. From a regular fighting stance with your right leg back,

5. B. Step your right leg forward and plant your weight.

5. C. As you push off, take a little hop to turn your foot 180°, then

5. D. Hop again to achieve another 360°, kicking with the right foot and
and

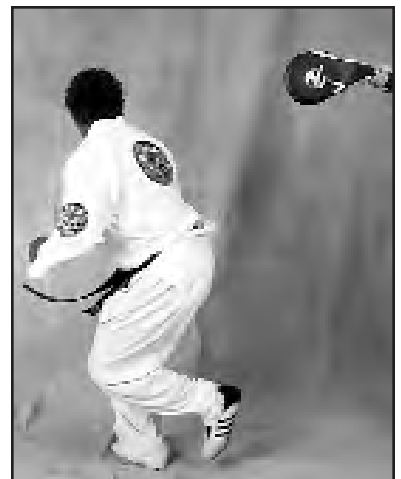
5. E. Landing on your right foot, which, because of your momentum,
becomes the back foot.



5.C.



5.D.



5.E.

6. Step in, then turn 540° with no hops.

Just like in step 5, step in, push off, but this time jump as you push off and try to go all the way around, kicking with the right and landing on the right leg.



7.

7. Kick a pad (low).

Hold a pad very low, and just try to touch the pad with your instep as you continue to practice.



8.

8. Slowly move the pad higher.

Note: be sure to practice this kick on both sides for health and body balance. You will probably only do the kick in exhibition on your best side, but always practice in balance.

Staff *Poom Se*

Name: *Wu Ju*

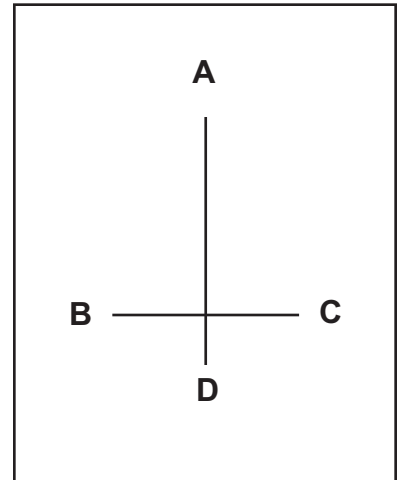
Wu Ju means universal. We are all part of nature, and therefore, a mini-universe. Because we are a part of nature, we should cooperate with natural principles, and not try to go against them. Because we are a mini-universe, we should think BIG.

Third Dan, Second Level 9 - 16

For numbers 1-8, see pages 381-393 earlier in this manual.

9. A. Look left, step left foot 90 degrees to the left into a left walking stance Facing B, double handed low block (both palms down),

9. B. Then double handed high block (both palms up).



9.A.



9.B.



10.A.

10. A. Right leg front kick, landing forward,



10.B.

10. B. Then left leg back side kick,



10.C.

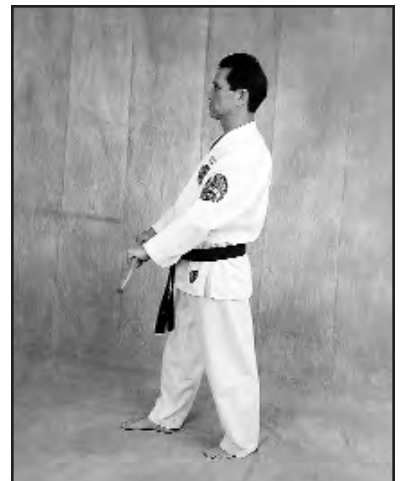
10. C. Landing in a left walking stance, and poke high with staff on right, left hand front (both palms down).

11. A. Look over the right shoulder, step left foot to right,



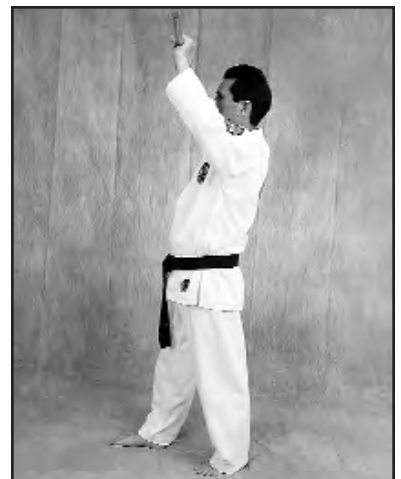
11.A.

11. B. Turn 180 degrees to the right into a right walking stance facing C, as you double handed low block (both palms down),



11.B.

11. C. Then double handed high block (both palms up).



11.C.



12.A.

12. A. Left leg front kick, landing forward,



12.B.

12. B. Then right leg back side kick,



12.C.

12. C. Landing in a right walking stance, and poke high with staff on left, right hand front (both palms down).

13. A. Look left and step right foot to left,

13. B. Turn 90 degrees and step into a left walking stance facing A as you execute a left side block (right hand on top, both palms outward),

13.C. Then switch both hands as you execute a right side block (left hand on top, both palms outward),

13. D. Then execute a diagonal strike downward, right to left (both palms down),

13. E. Then a diagonal strike downward, left to right (both palms down);

13. F. Then double handed low block (both palms down).



13.A.



13.B.



13.C.



13.D.



13.E.



13.E.



14.A.

14. A. Front left shoulder roll toward A into



14.B.

14. B. Left walking stance as you poke high with staff on right, left hand front (both palms down).

15. A. Look over right shoulder and pivot on left foot to right, turning 180 degrees to the right into a right walking stance facing D as you execute a right side block (left hand on top, both palms outward),

15. B. Then switch both hands as you execute a left side block (right hand on top, both palms outward),

15. C. Then execute a diagonal strike downward left to right (both palms down)

15. D. Then a diagonal strike downward right to left (both palms down);

15. E. Then double handed low block (both palms down).



15.A.



15.B.



15.E.



15.D.



15.C.



16.A.

16. A. Front right shoulder roll toward D into

16. B. Right walking stance, as you poke high with staff on left, right hand front (both palms down);



16.B.

16. C. Look over left shoulder and pivot on the right foot as you turn 180 degrees to the left into a left walking stance facing A as you poke high, staff on right, left hand front (both palms down). *Ki-hap!*

Ba-rote. (Step left leg back into *jhoon-bi* stance.)



16.C.



Ba-rote

Notes:

Black Belt Breaking Techniques:

The purpose of breaking technique is to test your power and skill. On the black belt level, we will learn some dramatic breaking techniques that take a higher level of skill and concentration.



Position: Student A



Position: Student B.

Cut Watermelon on Someone's Stomach with a Sword

This technique is very dramatic and excellent for exhibitions. It is the kind of technique that is a grand finale because it is very scary and requires a high level of skill. It is usually suitable for the senior instructor because the danger places the performer on a different level than the other performers, and because the danger involves too high a liability risk to assign to someone unqualified.

How to Set-up the Technique:

First of all, make sure that you NEVER use a sharp sword. No matter how good you are, and no matter how confident you are in your abilities, a minor slip in control or concentration could cause serious injury to one of your students, and that is never acceptable. Remember that even a dull sword can cause serious injury if not properly controlled. Your goal with this technique is to show the proper level of control without taking an irresponsible risk.

When performing this technique as an exhibition, rather than in a test, it helps create the feeling of danger if the audience thinks the sword is sharper than it really is. One way to show the audience that the sword is sharp enough to be dangerous is to hold up a cucumber and slice it several times with the sword. Another way is to take a board and slice it with the sword (pick a board with good grain). Both of these "set-ups" can be done easily, but they do take practice. Practice on a few cucumbers or boards so that you will not make a mistake in front of a crowd.

The person holding the watermelon is very important. This person must trust you completely, and must not move. Usually, you will choose your highest ranking Instructor or student. For exhibitions, it is always a crowd pleaser to choose someone with a muscular body, so that when he takes the top of his uniform off, the crowd reacts.

The holder must lie on his back at the appropriate height. One of the easiest ways to get him at the proper height is to use another holder as the base. Student A will kneel on the floor in the crouched position, with knees, elbows, and forehead on the floor, head facing the same direction as the point of the sword. Student B will then lie on his back across Student A's back, perpendicular to Student A and to the Performer.

The Performer will place the watermelon on Student B's stomach. Student B will tilt his head back and out of the way of harm, and hold the melon so that his hands and arms are out of the cutting path. Specifically, if his left side is closest to the Performer, he will hold the top of the melon with his left hand and keep his right arm at his side, lower than the level of his stomach. He will hold the top of the melon with his left hand, with his elbow extended straight out from his shoulder.

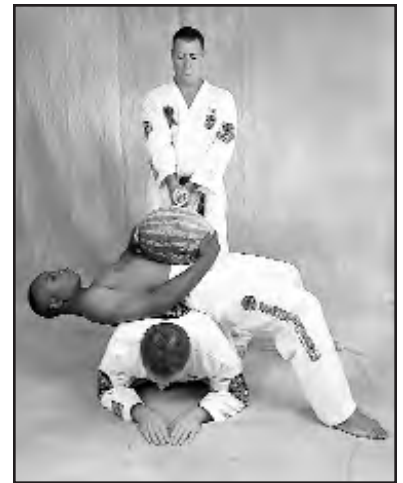
How to Perform the Technique:

1. Assume a right front stance, if you hold the sword with a right hand grip (review Sword Basics for correct grip and cutting motion).
2. Practice a few overhead cuts to get the feel of the weight of the sword and to rehearse your cutting motion.
3. Without yelling, cut the melon to the bottom without cutting your student.
4. Immediately after you have made the cut, *Ki-hap* loudly!

Notes: Because yelling usually helps create more power, and this technique requires more control than power, we do NOT yell during the cut. The yell is done immediately after the cut, so that you maintain control, but then show your spirit as soon as the cut is successful.

Control the depth of the cut with your right hand. By this time in your training, you know how long your arm is. You could punch towards someone's stomach, fully extend the punch, and stop one inch away. You will use the same ability in this technique. Because the cutting motion is controlled by your right hand, you simply judge the depth of the cut (Student B's stomach) and extend your right hand as if you were punching to his stomach. Your elbows will be fully extended and your wrists tight when the sword reaches the bottom of the melon.

The most common mistake is to try to cut the melon by rotating your wrists forward. It is too difficult to judge exactly how far to rotate your wrists. You will either not cut the melon all the way, or will injure your student. When you fully extend your elbow with a firm wrist, there is only one stopping point. With a little practice, you will learn exactly where that stopping point is, and be able to control it.



1.



2.



Incorrect Cut



Correctly Extended Cut



3.

Examiner Training

Mixed Color Belt Testing

For the student's sake, it would be great if we could test each rank separately, or at least each level separately (White Belt, MU-DO, JA-YUN, PYUNG-HWA). However, in most schools, it is more practical to combine several levels. The experienced Examiner must know how to keep the test individual enough for each student to feel properly tested, yet quick enough to have the group finish in a reasonable time limit for the parents and audience.

The beauty of our curriculum is that it lends itself very well to mixed rank testings. The three basic Testing Combinations are the same for each belt, so it is an appropriate start for a test, no matter which color belts are on the floor.

Generally, throughout the test, there will be two philosophies to follow:

1. Progressively bow students out
2. Periodically sit students down

In the first scenario, you basically go through the curriculum, step by step. You would do the entire MU-DO Curriculum, then let the MU-DO Team break their boards and sit down. Next, you would cover the JA-YUN Curriculum, then let the JA-YUN Team break their boards, and finish with the PYUNG-HWA Curriculum, and let the PYUNG-HWA Team break their boards. If you have any Black Belts who are Level Testing, they would be the grand finale, almost like an exhibition.

In the second scenario, you would progress through the curriculum, and as each team does their highest level technique, they would sit down and watch the higher ranked students. For example, everyone would do the basic kicks, but then as we finished back side kick, the Yellow Belts would sit down. As we finished back swing kick, the Green Belts would sit down. As we finished back moon kick, the Purple Belts would sit down, etc.

Then, everyone would stand up and do their *Poom se*. Everyone would do *Poom se* MU-DO, but the Yellow Belts would do 1 - 8 over and over, while the Green Belts would do 1-16, then 1-8. Then the MU-DO Team would sit down, and everyone else would do *Poom se* JA-YUN. Then the JA-YUN Team would sit down, and the remaining students would do PYUNG-HWA. After everyone sits down, everyone would stand up again to practice *Poom Se* MU-DO 1-8 in different styles, or you could choose to move on to self-defense, where everyone would practice MU-DO Self-Defense together.

Both styles of testing work well in that the higher ranked students are expected to do more techniques (not only to know more, but to throw more kicks and punches) to earn their higher ranking belt. In addition, it lets the lower ranked students (and their parents) see what techniques they will be learning next. It is a great retention tool to keep students focused on what they will be learning.

When students are bowing out or sitting down, it is important to be aware of their physical exertion level. If the lower belts don't feel physically challenged during the test, they will feel cheated. You must work each group hard enough that when you ask them to sit down, they say, "Thank you, Sir!" and really mean it. To accomplish this goal, you will probably have to ask the lower ranks to do more repetitions, and the higher ranks do fewer repetitions. Don't let the higher belt test take too long. The seated students should get a chance to catch their breath, but not cool down. If they stand up cold and try to kick, they may get injured.

Whichever way you choose, you can move through basics, combinations, *poom se*, self-defense, sparring, oral testing, and breaking technique (usually in that order). Use your wisdom to focus on some sections and to skip over others, depending on the needs of your students and the audience. If every test is exactly the same throughout the year, testing will lose some of its excitement. If you focus on different aspects of the curriculum at different times of the year (*poom se*, self-defense, sparring, etc.) the students will never know what to expect, and the parents will not see the same thing twice. Every test will be different and interesting, and everyone will be happy.

The important thing is to be aware of the clock. You must be considerate of the students and the parents. DO NOT expect that students can take a 6 hour test (they will need water), and DO NOT expect parents to sit through a 6 hour test, especially if their child is only on the floor for about an hour or so.

Organize the day so that students and parents are not there for longer than two hours to test, or to get their belt after the test. The only ones who would be there for longer than two hours are Examiners, staff, and Leadership Team members. Everyone else takes their test (or watches their loved one take their test) and goes home, perhaps to come back later for a belt ceremony and/or a party.

Instructional Leadership Questions

What is a 540° kick?

A 540° kick is a kick that turns a full circle and a half circle more.

Why are advanced techniques like the 540° roundhouse kick not in our regular curriculum?

Certain techniques require exceptional athletic ability, and are not for everyone. These techniques are available for elite athletes on the exhibition team, but are not required for anyone to advance in rank.

What are the two philosophies to follow when testing many belts together?

1. Progressively bow students out
2. Periodically sit students down

Why do we organize our test this way?

1. The Higher ranks have to do more
2. The lower ranks see what they will learn next.

Should every test be the same?

No. Tests should vary throughout the year so that the students never know what to expect.

Who will stay at testing the longest?

Examiners, staff, and Leadership Team Members, because they have chosen to sacrifice for the benefit of others.

Black Belt 3rd Dan, 2nd Level

Testing Requirements

Martial arts training provides a model for an automatic goal setting system through our belt achievement curriculum. The purpose of testing is to test yourself, measure your progress, improve your technique, and build self-confidence.

Testing Requirements

1. Attend enough classes to earn the right to test.
2. Fill out and turn in a completed Test Application (ask your instructor for one).
3. Turn in your signed Internship Schedule and Records for the time period.
4. Invite at least five family members and friends to witness your test using the special invitation tickets available from the staff (ask your instructor for tickets).
5. Prepare yourself well by practicing your technique and studying your curriculum guide.

Children:

Children are required to fill in the Citizenship Award Sheet and turn it in with their test application.

Children are also required to bring their latest report card and turn it in with their test application.

You will have an exciting, meaningful, and beneficial experience at your test.

Notes:

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Instructional Leadership

Exhibition Techniques

Wall Techniques

There are certain techniques that are fantastic for exhibitions, but not appropriate for our curriculum because of their degree of difficulty. Techniques like the following kicks using the wall require a great deal of athletic ability to perform, and generally are more difficult the more you weigh. Therefore, they are not part of our regular curriculum, but excellent techniques to challenge the skills of your exhibition team members, especially your children's Dream Team.

The first level of the technique is to run toward the wall, then take one step on the wall, rebound and kick a target or break a board. The second level would be to take two or more steps, quite literally running along the wall. The third level would be to climb a corner and kick a pad. The fourth level would be to run up the wall and perform a back flip.



For any of these techniques, be sure you are working with a safe, solid wall. NEVER try wall techniques on mirrored walls. If your walls are covered with drywall, there is a good chance the students will put a hole in the wall with their feet. Not only will you damage your wall, you risk injuring your students as they lose their balance and fall. The best walls for wall techniques are concrete block walls.

Level One:

One by one the students will

- A. Run up to the wall and plant their left foot,
- B. Jump and put their right foot on the wall to climb and push off, then
- C. Turn to perform a right roundhouse kick on a pad.

Start with the pad low. As the students get better, raise the pad higher. With a little practice, a student can easily kick over his head height with this technique.



Always use mats or soft pads for the students to land on. In addition, have spotters to catch students who lose balance and fall.

Note: Students will actually use their foot to climb the wall. They will begin their upward momentum by jumping off the floor, continue their upward momentum with their foot on the wall, and use the last moment of the push off to perform the kick.



1.A.



1.B.



1.C.

Level Two:

Preparation:



2.A.



2.B.



2.C.

2. A. Hold the student by the arms and swing him around in a circle.

2. B. Swing the student as in 2.A, except swing the student close enough to a wall for him to run a few steps on the wall, to get the feeling of walking on the wall while you are still holding his arms for safety.

2. C. Instead of standing still and allowing the student to circle around you, run with the student toward the wall, allow him to swing out and walk a few steps on the wall while you run along side of him, still holding his arms for safety.

Practice: One by one the students will:

2. D. Run at an angle toward the wall and lightly plant their left foot

2. E. Jump by swinging their legs outward, rotating around a circle where their head is in the hub, and

2. F. Lightly put their right foot on the wall, then the left foot, then their right foot again, pushing off

2. G. To perform a right roundhouse kick on a pad.

Start without a pad, and just practice running on the wall. Once they get the feel of running on the wall, let them try to kick a low pad. As the students get better, raise the pad higher. With a little practice, a student can take 3, 5, maybe even 7 steps on the wall before kicking a pad at head height.



Always use mats or soft pads for the students to land on. In addition, have spotters to catch students who lose balance and fall.

Note: The key to this technique is to run toward the wall fast enough to create a lateral force of 1g. or higher. In other words, the forward motion that presses the feet against the wall must be stronger than the pull of gravity toward the floor. The first few steps must absorb the force and neutralize it, with the final steps actually pushing off the wall.



2.D.



2.E.



2.G.



2.F.

Level Three:

One by one the students will



3.A.

A. Run straight toward the corner of the room and lightly plant their left foot,



3.B.

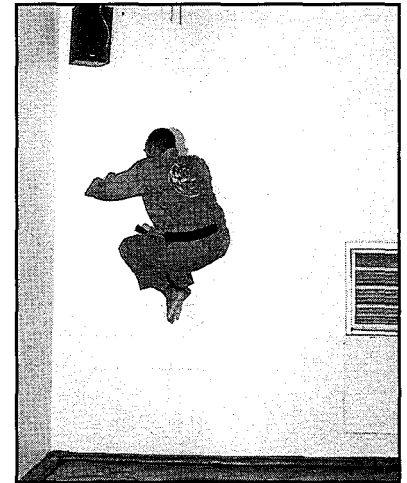
B. Jump and put their right foot on the right wall to climb and push off, then



3.C.

C. Put their left foot on the left wall to climb and push off, then

D. Put their right foot on the right wall to climb and push off, then



3.D.

E. Turn to perform a right roundhouse kick on a pad.

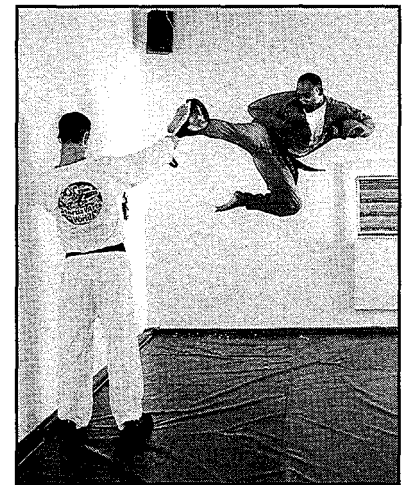
Start without a pad, and just practice climbing the corner. Once they get the feel of climbing the corner, let them try to turn and kick a pad. As the students get better, raise the pad higher.



Students are actually climbing the wall, so there is a real danger of

- 1. Hitting their heads on the ceiling or light fixtures,*
- 2. Climbing high enough to create a dangerous fall.*
- 3. Breaking the wallboard and falling out of control. Be sure to use only solid, concrete walls. Breaking holes in walls is not only expensive, it is dangerous for the students.*

Note: The key to this technique is to run toward the wall fast enough to create enough force to use the wall as a ladder. They will push off the floor to create upward momentum, then use their forward momentum to create force on their right leg, transfer the forward momentum to the left leg, then back to the right leg. Jackie Chan does the corner climb in almost every movie.



3.E.

Level Three:

One by one the students will

A. Run straight toward the corner of the room and lightly plant their left foot,



4. A.



4.B.

B. Jump and put their right foot on the right wall to climb and push off, then



4.C.

C. Put their left foot on the left wall to climb and push off, then

D. Perform a back flip using their push off the wall to create backwards momentum,

E. Kick a pad,

F. Land on their feet.



This is an extremely dangerous technique. Even with mats or soft pads for the students to land on, and student could literally break his neck. We strongly recommend two spotters create a safety harness by tying two belts around the jumper's belt, one at each hip. The spotters will be ready to lift the student in the air to keep him from hitting the ground with anything but his feet.

In addition, it is extremely easy to break the wall during this technique. Be sure to attempt this technique only on solid concrete walls. Standard plaster board walls can break, causing the student to lose his momentum and fall out of control.

Note: Students will actually use their foot to climb the wall. They will begin their upward momentum by jumping off the floor, continue their upward momentum with their foot on the wall, and use the last moment of the push flip backwards.

The key to kicking the pads is to do the motion the same way every time, and to move the pad into the path of the foot. In other words, it is too hard to try to move your foot to hit the pad. Instead, by knowing where your foot travels, you simply move the target to the place where it will be hit by your foot.



4.D.



4.E.

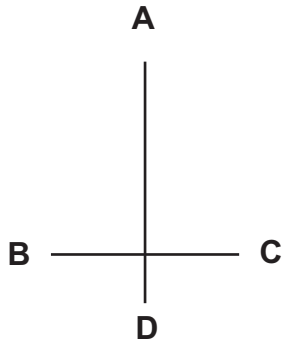


Belt Harness

Staff *Poom Se*

Name: *Wu Ju*

Wu Ju means universal. We are all part of nature, and therefore, a mini-universe. Because we are a part of nature, we should cooperate with natural principles, and not try to go against them. Because we are a mini-universe, we should think BIG.



Third Dan, Third Level 17 - 24

For numbers 1 - 8, see pages 381-393 earlier in this manual.
For numbers 9 - 16, see pages 407- 415 earlier in this manual.



17.A.(1).

17. A. Step right foot forward into right walking stance, as you twirl staff in a figure eight with the right hand

17. A .(1). Thumb side of staff goes forward and down across to the left side of the body,

17. A.(2). Then back and up;

17. A.(3). As it begins to go forward and down, bring it across to the right side of the body,

17. A.(4). Then back and up;



17.A.(2).



17.A.(3).



17.A.(4).

17. A (5). As it begins to go forward and down, bring it across to the left side of the body again,



17.A.(5).

17. A.(6). Then back and up; catch the staff with the left hand back (palm down),



17.A.(6).

17. B. Poke high, with staff on left.



17.B.



18.A.



18.B.



18.C.

18. A. Look over the left shoulder and step the left leg 360 degrees to the left into a low left walking stance; strike horizontally right to left at knee level,

18. B. Then horizontally left to right at head level;

19. A. Step right foot forward into right walking stance, as you switch your right hand and twirl staff in a figure eight with both hands (the staff moves the same way it would in a one hand twirl -- a full revolution on the left and then a full revolution on the right);



19.A.

19. B. Switch your right hand and strike horizontally right to left at head height,



19.B.

19. C. Then left to right at head height (both palms down).



19.C.



20.A.



20.B.



20.C.

20. A. Step left foot forward into left walking stance, as you execute a two-handed low block,

20. B. A two-handed high block,

20. C. A diagonal strike down, right to left,

20. D. Then a diagonal strike down left to right,



20.D.

20. E. Poke middle and



20.E.

20. F. Poke high with the staff on right, left hand forward (both palms down);



20.F.

20. G. Look over the right shoulder, pivot on the left foot as you and turn 180 degrees to the right into a right walking stance facing D, then poke high with the staff on left, right hand front (both palms down).



20.G.



21.A.(1).



21.A.(2).



21.A.(3).

21. A. Step left foot forward into a left walking stance, as you twirl staff in a figure eight with the left hand

21. A. (1). Thumb side of staff goes forward and down across to the right side of the body,

21. A. (2). Then back and up;

21. A. (3). As it begins to go forward and down, bring it across to the left side of the body,

21. A. (4). Then back and up;



21.A.(4).

21. A.(5). As it begins to go forward and down, bring it across to the right side of the body again,

21. A.(6). Then back and up; catch the staff with the right hand back (palm down),

21. B. Poke high, with the staff on right.



21.A.(5).



21.A.(6).



21.B.



22.A.

solution.



22.B.



22.C.

22. A. Look over the right shoulder and step the right leg 360 degrees to the right into a low right walking stance; strike horizontally left to right at knee level,

22. B. Then horizontally right to left at head level,

22. C. Then poke high with staff on left (both palms down).

23. A. Step left foot forward into left walking stance, as you switch your left hand and twirl staff high in a figure eight with both hands (the staff moves the same way it would in a one hand twirl -- a full revolution on the right then a full revolution on the left);



23.A.

23. B. Switch your left hand and strike horizontally left to right at head height,

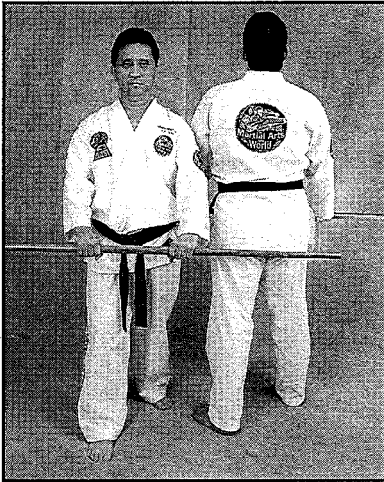


23.B.

23. C. Then right to left at head height (both palms down).



23.C.



24.A.

24. A. Step right foot forward into right walking stance, as you execute a two-handed low block,

24. B. A two-handed high block,



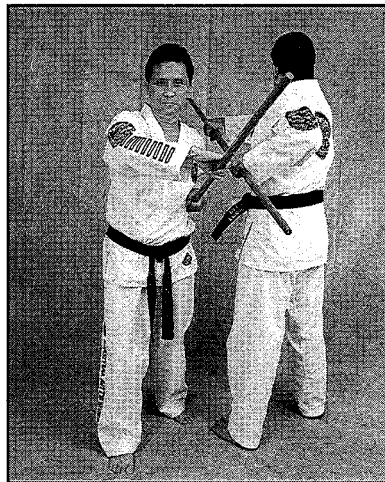
24.B.

24. C. A diagonal strike down, left to right,

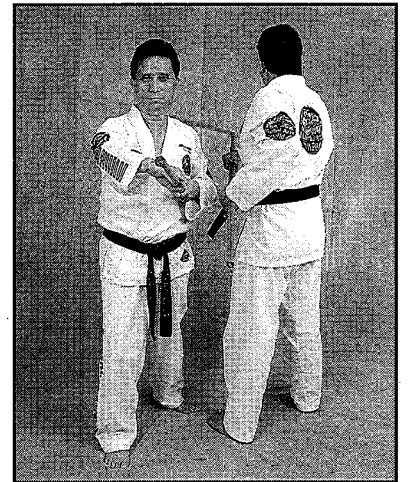
24. D. A diagonal strike right to left,



24.C.



24.D.



24.E.



24.A.

24. A. Step right foot forward into right walking stance, as you execute a two-handed low block,



24.B.

24. B. A two-handed high block,

24. C. A diagonal strike down, left to right,



24.C.

24. D. A diagonal strike right to left,



24.D.



24.E.

24. E. Then poke middle and

24. F. Poke high with the staff on left, right hand forward (both palms down);

24. G. Look over the left shoulder, pivot on the right foot as you turn 180 degrees to the left into a left walking stance facing A as you poke high with the staff on right, left hand front (both palms down), *ki-hap!*.

Ba-rote. (Step left leg back into *jhoon-bi* stance)



24.F.



24.G.



Bow.



Attention.



Ba-rote.

Black Belt Breaking Techniques:

The purpose of breaking technique is to test your power and skill. On the black belt level, we will learn some dramatic breaking techniques that take a higher level of skill and concentration.



Holders.



10 Hook Kicks A.

10 Consecutive Hook Kicks

This technique is very dramatic and excellent for exhibitions, especially because it takes very little set-up and only regular boards for materials. If you use a one hand hold, the boards will fly everywhere, increasing the impact of the exhibition.

How to Set-up the Break:

You will need two holders: one board holder, and one board supplier. The board supplier crouches down on one knee with a stack of ten boards behind the board holder. The board holder holds the boards one at a time, preferable with a one hand hold. The holder must hold the boards in a safe place, so that when the boards break and fly off, they do not hit people, glass, or other breakable objects.

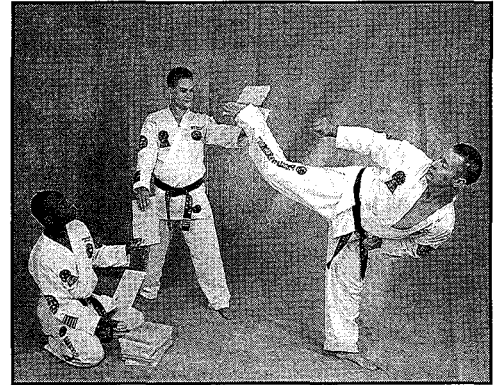
How to Perform the Break:

You may use either the heel or the bottom of the foot. For safety sake, especially for children, using the bottom of the foot still allows you to use the bottom of the heel as your striking surface, providing the most impact with the greatest safety.

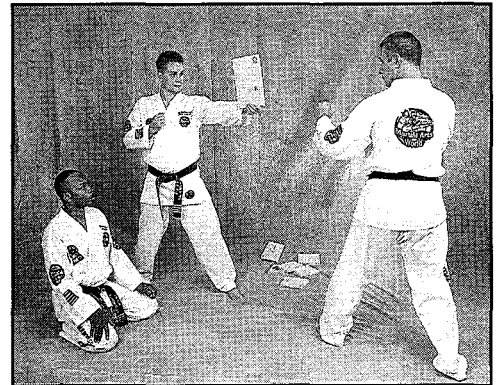
The following instructions are for a right leg back hook kick:

- A. From a right fighting stance, adjust your distance from the target, then
- B. perform a back hook kick to break the first board and
- C. return your foot to its original position.
- D. Immediately perform a back hook kick to break the second board and
- E. continue to land and kick and land and kick until you have broken all ten boards.

Note: It is very easy to get dizzy turning in a circle ten times. Keep your balance by focusing on the boards. Try to keep your head still and eyes focused on the boards while you turn your body under your head as much as possible to reduce dizziness.



10 Hook Kicks B.



10 Hook Kicks C.

Examiner Training

Group Testing

Group Testing is a test of the entire group. Unlike most belt tests, where individual students are graded, and individuals can pass or fail, in a Group Test everyone passes or everyone fails. There are certain situations throughout the year, like Camps or Exhibitions, where the students are more concerned with cooperation than individual success or failure. It is more important for the group to look good than for any individual to look good, so everyone gives a little for the good of the group.

In these tests, every rank tests on the floor at the same time. Because the belt test is only a small part of the overall event, it will necessarily be limited to a short time -- perhaps an hour or so. The experienced Examiner must know how to make each student feel properly tested, yet create the best overall group impression, and finish quickly enough to stay on schedule.

The two most common situations you will give a Group Test are an overnight Leadership Camp or a Championship Exhibition.

In an overnight camp, if you choose to offer a test as a bonus for students who attend the camp, the test will be the climax, or the prelude to the climax of the camp. It is not required to offer a belt test in an overnight camp, but it is well justified if you consider that the students will be training for fifteen hours or more during the camp, which, at an average of three one-hour classes a week, is roughly equivalent to five weeks of training. The usual camp schedule will offer the belt test as either the grand finale to the camp, or the prelude to the grand finale, which is the camp exhibition. In either case, the test is limited to about an hour for all ranks.

A Championship Exhibition is usually a big exhibition for charity. Normally, after months of preparation and promotion, the students will rehearse for the exhibition and test in the morning, receive their new belts, and then wear their new belts as they participate in the exhibition that evening. Again, we are limited by time to about an hour to test all ranks.

The beauty of our curriculum is that it lends itself very well to large Group Testing. The three basic Testing Routines are the same for each color belt, so they are an appropriate start for any test.

One of the best ways to make sure the students feel they earned their belts is to pre-test everyone as they earn their tips. The second point to emphasize is that the test is not just the hour, but the entire day of the camp or exhibition. The third point to emphasize is that it is a Group Test, where either everyone passes or everyone fails, so the goal is to test cooperation and teamwork, not individual technique. Each student must do his best to make the entire group look good, which always involves some personal sacrifice.

Another way you can make the students feel they earned their belts is to divide them before or during the test. In a Camp, you may teach *poom se*, and then divide the students to practice their individual forms, and then hold the *poom se* test right then and there, before you move on to teaching self-defense. By holding the equivalent of tip tests during the camp, everyone will know that they have been individually tested on each aspect of the curriculum BEFORE the final Group Test, which is clearly more a test of cooperation than of technique.

In an exhibition Group Test, you may start the test together with the exhibition rehearsal, then divide the students by curriculum and have different instructors test each group on their specific curriculum, before you bring everyone back together for the finish. Again, the students will feel that they were tested on their curriculum.

In both Camps and Exhibitions, you may still incorporate the two philosophies of mixed color belt testing (1.) Progressively bowing students out and (2.) periodically sitting students down, but they are not necessary. As long as the students understand that the Group Test is more a test of cooperation than a test of technique, everything should work well.

One of the biggest differences that students must understand is that breaking will be different in a group test. Everyone should still break a board, but they may not do the breaking technique in their curriculum. Specifically, there will be no breaking during the test. All breaking will be done at the exhibition. (The only exception to this rule is a Camp where there is no exhibition, and the test becomes the exhibition -- then there must be breaking during the test).

Normally, Group Breaking requires a technique that ALL students in the exhibition can perform. Two favorites are the hammer fist and the stepping side kick. Normally, one side will hold while the other side breaks with a hammer fist, then the other side will hold while the first side breaks with a stepping side kick. Of course, anyone who doesn't break on the first try will continue to try until he succeeds. In a large group, the overall effect of breaking wood is impressive, yet each student must focus on his individual effort to break his own board.

Later in the exhibition, there may be some advanced breaking of more exciting and creative techniques by the higher ranks, or even the back belts and Instructors.

If possible, finish with audience participation contests and prizes.

The exhibition is usually the grand finale, but sometimes in a camp, there will also be a Graduation Ceremony where students receive a Camp Diploma and their new belt. Be sure to rehearse this ceremony so that it proceeds quickly and smoothly. Also, arrange the diplomas by team ahead of time, so that the students approach the head table in the same order as the diplomas, and they automatically get the right diploma.

With a little education, a little experience, and a lot of sensitivity to the needs of the students and the audience, you can produce a powerful, motivating Group Test in a very short period of time.

Instructional Leadership Questions

What are the 4 levels of wall techniques?

Level 1: Run toward the wall, then take one step on the wall, rebound and kick a target or break a board.

Level 2: Take two or more steps, quite literally running along the wall.

Level 3: Climb a corner and kick a pad or break a board,

Level 4: Run up the wall and perform a back flip.

What three safety measures must we use when teaching wall kicks?

1. Only solid walls
2. Soft pads for students to land on
3. Spotters to catch the students who lose balance and fall

What can you use for a safety harness to help students learn how to do flips?

We can make a safety harness out of martial arts belts.

In a group test, what is the primary concern?

The students and examiners should be more concerned with cooperation than with individual performance. Either the entire group looks good, or the entire group looks bad.

In an overnight camp that includes a belt test, what is the climax of the camp?

Either the test, or the exhibition following the test, with the possibility of a graduation ceremony.

How can we be sure that everyone in a group test really knows the curriculum.

Each student will have passed a tip test on three different areas of the curriculum.

Which part of the test is almost always different during a group test?

Breaking technique is usually different: if there is an exhibition, there may not be any breaking during the test. In the exhibition, students may perform a different break than the one required in their curriculum.

Black Belt 3rd Dan, 3rd Level

Testing Requirements

Martial arts training provides a model for an automatic goal setting system through our belt achievement curriculum. The purpose of testing is to test yourself, measure your progress, improve your technique, and build self-confidence.

Testing Requirements:

1. Attend enough classes to earn the right to test.
2. Fill out and turn in a completed Test Application (ask your instructor for one).
3. Turn in your signed Internship Schedule and Records for the time period.
4. Invite at least five family members and friends to witness your test using the special invitation tickets available from the staff (ask your instructor for tickets).
5. Prepare yourself well by practicing your technique and studying your curriculum guide.

Children:

Children are required to fill in the Citizenship Award Sheet and turn it in with their test application. Children are also required to bring their latest report card and turn it in with their test application.

You will have an exciting, meaningful, and beneficial experience at your test.

Notes:

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Instructional Leadership

Exhibition Techniques



1.A.



1.B.

Flips

There are certain techniques that are fantastic for exhibitions, but are more gymnastic than martial. Some people call these techniques “martial gymnastics,” but because they show a great deal of strength, flexibility, courage, balance, and self-control, they can be used as an “extra” in our martial arts curriculum. They are not part of our regular curriculum, but excellent techniques to challenge the skills of your exhibition team members, especially your children’s Dream Team.

The Cartwheel

The first technique to learn is the cartwheel, because it teaches the student the gross motor skills of gymnastics and helps them get used to the feeling of a quick transition from being right side up, to upside down, to right side up again. It is a fairly easy technique to accomplish, but a difficult technique to spot. If you get too close, it is very easy to get kicked in the face by a student who loses his balance or does the technique imperfectly. It is safest to spot the student from behind, rather than in front, because the student will not be hurt if he falls forward.

Students will:

1.A. Stand with their feet more than shoulder width apart and their arms extended over their head more than shoulder width apart.

1.B. Keeping their arms and legs straight, they will lean side ways, bending at the waist until their hand touches the floor.

1.C. Using their momentum, they will continue turning until the second hand touches the floor,

1.D. Using their momentum, they will continue turning until their foot touches the floor again,

1.E. Using their momentum, they will continue turning until their other foot touches the floor again, and they are standing in the same position that they started.

Note:

1. The movement requires momentum. The slower the student turns, the more difficult the technique will be. The faster he turns, the easier it will become.
2. Their arms and legs should remain straight. A straight arm will support their body weight more easily than a bent arm.
3. The body, arms, and legs should remain in the same plane (straight lines), and the feet should rotate directly overhead.
4. To spot the student, stand with your stomach facing his back. Place your left hand on his right hip and your right hand on his left hip (both thumbs pointing down)
5. When students get good at doing one cartwheel, have them



1.C.



1.D.



Spotting Position



1.E.

2. The Round Off

The round off is a “rounded off” cartwheel. In a true cartwheel, if you start facing east, you turn while facing east all the way around, and end up facing east. In a round off, you start facing north, cartwheel facing east, and then land facing south. It is the common method to move into a back hand spring because you change which direction you are facing without reducing your momentum.

Students will:

- 2.A. Begin facing front in a walking stance;
- 2.B. Take one step forward with the right foot while extending both arms overhead about shoulder width;
- 2.C. Bend forward at the waist as you turn to face the right and reach for the floor with your right hand;
- 2.D. Perform a cartwheel by turning over while placing your left hand on the floor,
- 2.E. Bend at the waist as you turn to face the opposite direction from which you started.

Notes:

1. Although students should keep their arms and legs straight, the round off uses more of a bend at the waist than the cartwheel, creating more of a whipping motion with the legs.
2. Their arms and legs should remain straight. A straight arm will support their body weight more easily than a bent arm.
3. The body, arms, and legs should remain in the same plane (straight lines), and the feet should rotate directly overhead.
4. To spot the student, stand with your stomach facing the same direction his stomach will face during the cartwheel. Place your left hand on his right hip and your right hand on his left hip (both thumbs pointing down). You may have to help the student turn into the right direction by rotating his hips.
5. Practice on the other side, too (cartwheel facing the other direction).



2.A.



2.B.



2.C.



2.D.



2.E.

3. The Aerial Round Off

The aerial round off is simply a round off without using the hands to touch the floor. It takes a little more momentum, which is created by taking a few steps forward and moving the legs more quickly.

Students will:

3.A. Practice stepping round offs by taking a few steps forward before performing the round off. Gradually increase the speed of your run and of the round off.

3.B. Perform a single handed round off by lightly touching the floor with only your left hand.

3.C. Perform the single handed round off with a lighter and lighter touch on the floor, until you can perform the round-off with only one finger touching the floor.

3.D. Perform an aerial round off without touching the floor with even your finger (arms tucked tight to the ribs).

Notes:

1. follow the same procedures as before, for keeping straight and for spotting.

2. Advanced students can add a little height to the technique by jumping into the round off.



3.A.



3.B.



3.D.



3.C.

4. The Back Hand Spring

The back hand spring is an intermediate step between a hand stand and a back flip, where the student bends over backwards into a hand stand, then springs over to a standing position.

The students will:

4.A. Start in a ready stance facing front;



4.A.



4.B.

4.B. Bend over backwards slowly, until you can touch both hands on the floor;



4.C.

4.C. Kick both legs over your head, and

4.D. Land them on the floor,

4.E. Straighten up, still facing front.

Notes:

1. Spot students with a belt harness. You can create a belt harness by tying one spare belt to each side of the student's belt, at each of his hips.

You can also spot students with hand supports. Spotters grasp the opposite spotter's opposite hand (right hand grasps left hand). For a back flip, place your bottom hands behind the thighs. For a front flip, place your top hand behind the student's back.

2. As students get more comfortable with the technique, encourage them to move faster and faster.

3. For real speed, have your most advanced students perform a running round off into several back hand springs.



4.D.



4.E.



Hand Supports



Belt Harness

5. The Front Hand Spring

The front hand spring is a little more difficult than the back hand spring because of the fear of falling on your back is worse than the fear of falling on your front. It can be developed slowly, though, as a walkover.

For the Walkover, the students will:

5.A. Start in a walking stance facing front; with the right foot forward;

5.B. Bend over forward slowly, reaching for the floor with your left hand;

5.C. Kick both legs over your head as you touch the floor with your right hand (be sure NOT to turn to the side, which would turn the technique into a cartwheel) and

5.D. Land your legs on the floor, first the right, then the left, in a walking motion,

5.E. Straighten up, still facing front.



5.A.



5.B.



5.C.



5.D.



5.E.

For the Front Hand Spring, the student will:

5.F. Start in a walking stance facing front; with the left foot forward; take a few steps

5.G. Bend over forwards quickly, reaching for the floor with both hands;

5.H. Kick both legs over your head as you touch the floor with both hands at the same time (be sure NOT to turn to the side, which would turn the technique into a round off) and

5.I. Land with both your legs on the floor at the same time,

5.J. Straighten up, still facing front.

Notes:

1. Spot students with a belt harness. You can create a belt harness by tying one spare belt to each side of the student's belt, at each of his hips.

2. As students get more comfortable with the technique, encourage them to move faster and faster.

3. As students develop speed, have your most advanced students perform two or three front hand springs in a row.



5.F.



5.G.



5.J.



5.I.



5.H.

6. The Back Flip

The back flip is a little more difficult than the back handspring, because you have to flip much quicker. The key to a good back flip is a good “tuck” position. The tighter you tuck your body into a “cannonball” position, the faster you can flip. The looser the tuck your body by keeping your back straighter, the slower you will flip, and the more likely you will be to land anywhere but on your feet.

In addition, the flips require height more than any of the other techniques. The more jump you put into the technique, the easier it is to flip.

The students will:

- 6.A.** Start in a ready stance facing front;
- 6.B.** Bend the knees and swing your arms behind your hips,
- 6.C.** Swing your arms upward and over your head as you jump as high as you can,
- 6.D.** Kick both legs over your head, while tucking into a tight ball.
- 6.E.** Land on your feet with your knees bent.

Notes:

- 1. Spot students with a belt harness. You can create a belt harness by tying one spare belt to each side of the student’s belt, at each of his hips.
- 2. Students may need to practice this technique off of a diving board into water or on a trampoline, where they are not afraid to land on hard ground.
- 3. As students get more comfortable with the technique, encourage them to jump higher and flip faster.
- 4. For real speed, have your most advanced students perform a running round off into a back flip.
- 5. An advanced option is to add a kick in the middle of the back flip.



6.A.



6.B.



6.C.



6.D.



6.E.

7. The Front Flip

The front flip is a little more difficult than the back flip, because it is harder to generate forward momentum when your knees bend to the front. Again, the key to a good flip is a good “tuck” position. The tighter you tuck your body into a “cannonball” position, the faster you can flip. The looser you tuck your body by keeping your back straighter, the slower you will flip, and the more likely you will be to land anywhere but on your feet.

In addition, front flips require even more jumping height than even back flips. The more jump you put into the technique, the easier it is to flip.

The students will:

- 7.A. Gain some forward momentum by walking or jogging forward
- 7.B. Bend the knees and lean forward with your arms bent at the elbows in front of your body,
- 7.C. Lift your shoulders and arms as you jump as high as you can,
- 7.D. Kick both legs over your head, while tucking into a tight ball.
- 7.E. Land on your feet with your knees bent.

Notes:

1. Spot students with a belt harness. You can create a belt harness by tying one spare belt to each side of the student’s belt, at each of his hips.
2. Students may need to practice this technique off of a diving board into water or on a trampoline, where they are not afraid to land on hard ground.
3. As students get more comfortable with the technique, encourage them to jump higher and flip faster.
4. An advanced option is to add a heel kick at the end of the front flip.



7.A.



7.B.



7.E.



7.D.



7.C.

8. The Side Flip

The side flip is somewhere between the difficulty of a front and a back flip. It is a different skill to flip sideways, instead of forward or backwards. Again, the key to a good flip is a good “tuck” position.

In addition, side flips require a lot of spring and jumping height, but look different and more impressive than either a front or back flip.

The students will:



8.A.



8.B.



8.C.

8.A. Gain some forward momentum by walking or jogging forward

8.B. Plant both feet at the same time at a diagonal angle as you bend the knees and lean sideways with your arms bent at the elbows in front of your body,

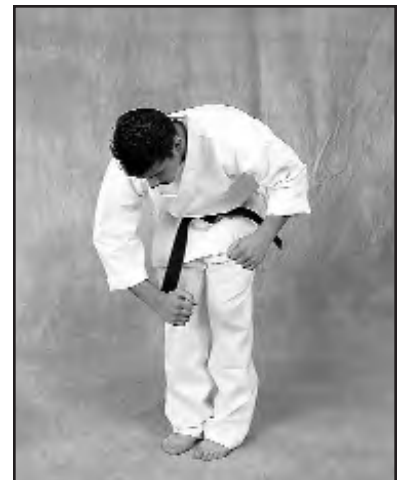
8.C. Lift your shoulders and arms as you jump as high as you can,

8.D. Kick both legs over your head, while tucking into a tight ball.



8.D.

8.E. Land on your feet with your knees bent.



8.E.

Notes:

1. Spot students with a belt harness, but you will have to attach the spare belts to the front and back of the student's belt, instead of at his hips.
2. Students may need to practice this technique off of a diving board into water or on a trampoline, where they are not afraid to land on hard ground.
3. As students get more comfortable with the technique, encourage them to jump higher and flip faster.
4. An advanced option is to add a kick at the top of the flip.

Black Belt Breaking Techniques:

The purpose of breaking technique is to test your power and skill. On the black belt level, we will learn some dramatic breaking techniques that take a higher level of skill and concentration.



Fill the Cup



1.A.



1.B.

With a glass of water on the head, front kick one board; plus 3 - 5 boards blindfolded back side kick.

This technique is very dramatic and excellent for exhibitions, especially because it uses only simple props that are easy to find or bring along.

How to Set-up the Break:

For the first technique, you will need a glass of water. We recommend a plastic cup, just in case it falls. Have an assistant fill the cup with water in front of the crowd to create suspense. Then place the cup on top of your head.

Have the holder kneel down on one knee and in front of you, and position the board for a front kick, pointing downward toward your feet.

We recommend setting up each part of the break separately.

How to Perform the Break:

1.A. Place the cup of water on your head and stand in attention stance.

1.B. Dramatically lift your kicking knee while maintaining your balance and standing erect.

1.C. Kick the board without moving your hips forward

1.D. Return your foot to the floor, and remove the water from your head. Take a drink of water to show your relief.



1.C.



1.D.

How to Set-up the Break:

For the second technique, you will need a blindfold. You may have a black cloth prepared, or you may just use your black belt. Have an assistant tie the blindfold on you. Once the blindfold is in place, the assistant can use his sense of humor to show that you can't see what he is doing.

Use two or more holders for the boards, because this will have to be a powerful kick. Holders stand in opposite front stances shoulder to shoulder.

How to Perform the Break:

- 2.A. Reach forward to touch the boards, to get a clear idea of the location of the target (visualize it in your mind).
- 2.B. Step back into a fighting stance.
- 2.C. Back Side Kick and break the boards. *Ki-hap!*
- 2.D. Remove the blindfold to inspect the destruction.

Notes:

Although this is clearly a power break, it also requires great accuracy. You will not break this many boards unless you hit them in the middle, and you certainly do not want to kick your holders in the fingers with a kick of this power.

You must rehearse the kick over and over without the blindfold, in order to have confidence in your kick with the blindfold.



Put the Blind Fold on



2.A.



2.B.



2.D.



2.C.

Examiner Training

Audience Participation

One of the purposes of a Testing Promotion is to turn the Belt Test in to a promotion of the martial arts and of Martial Arts World. Our goal is to motivate every friend and family member in the audience to begin training. The best ways to accomplish this goal is to:

1. Put on an exciting test, where the audience can see that the students are having fun while getting in better shape and learning important lessons.
2. Ask meaningful Oral Testing questions that involve the audience and motivate them to learn more.
3. Ask outstanding students and parents to give live testimonials of the benefits they or their children have received since beginning the martial arts.
4. Put on an exciting exhibition and allow the audience to participate in the exhibition.
5. Make a special offer of free classes to make it easy for all the family and friends to start training right away.

The first thing you should do is organize your Master Quest Team to greet all the guests as they arrive on testing day, and to ask them to either

1. Enter their name, address, and phone number in a guest registration book,
2. Fill out an entry slip for a door prize, or
3. Just give them a certificate for a FREE WEEK or FREE MONTH of classes.

During the test, don't forget about the audience. Focus on the students, but remember to think to yourself how every technique and every question looks, sounds, and feels to the audience. Ask thought provoking Oral Testing questions and encourage meaningful testimonials. Then, at the end of the first test, put on an exciting exhibition either by your Dream Team or Master Quest Team.

Although doing all these things will certainly get the audience excited and thinking about joining in on the fun, you have to go two steps farther. The first step is to get them to physically participate in the exhibition with a short trial lesson. Do NOT ask, "Who wants to try the martial arts?" Instead, say something like, "Will all the parents and guests please stand up? Thank you. Now step forward." Quite simply, when you ask them if they would like to do something, you give them the choice to say, "No." When you ask them to stand up and step forward, you never gave them a chance to think about saying no, and they are on the floor and having fun before their negativity can stop them.

Once they are on the floor, arrange them in straight lines, and tell them that you really appreciate that they have been sitting still for so long. As your way of saying "thank you," you are going to give them a little exercise break so they can loosen up and feel better.

This trial lesson lasts only about five minutes, and should include only a few techniques:

Attention, Bow

How to make a Fist

Fighting Stance and yell

-Single punch and double punch.

-Low front kicks

Attention and Bow

As you are teaching them, be looking through the crowd for those who look like they are enjoying themselves. Also look for the parents, brothers, sisters, and friends who you know are almost ready to start training, and just need a little push.

When they bow at the end, immediately divide the audience in two, indicating that there more fun to come. Explain that one side is the Red Team and the other side is the Blue Team (or Tiger Team and Dragon Team), and that you are going to find a few volunteers for the next part of the exhibition. Select six to ten of the people you have identified as ones most likely to begin training, and divide them into teams:

1. a sparring team
2. a breaking team
3. a cheer leading team.

Ask your instructors or Master Quest members to help train each of the team members.

The sparring team must understand that they are NOT to try to hit each other. They can safely kick and punch toward their partner, but do not get close enough to make contact.

The breaking team can do either a stepping side kick or a hammer fist. Have a Master Quest member take them off to the side and teach them how to do one of these techniques, while the first two spar.

The cheer leading team's job is to get the audience wild and crazy. Cheerleaders start the competition before the sparring, to see which team yells the loudest. Make sure all the students are divided somewhat evenly among the teams, to add noise and energy.

Then, call the sparring team to the center, bow them in just like in a real sparring match, check for weapons, and then ask one of them, "Do you have insurance?" Quietly emphasize to both of them that they are NOT to hit each other, and then begin the match. Let them spar for ten to twenty seconds, encouraging them to do some exciting techniques, but be prepared to jump in the middle if they get too close. Bow them out, just like in a real sparring match, and then ask the audience, "Who do you think won? Was it the Blue Team?" (raise the blue competitor's hand and listen to the cheers, then lower his hand).

"Or the Red Team?" (raise the red competitor's hand and listen to the cheers, then lower his hand.)

Make a face like you are not sure, and then ask again, "Was it the Blue Team?" (raise his hand)

"Or the Red Team?" (raise his hand.)

Then, whichever side yelled the loudest, raise that competitor's hand and say, "Winner!"

Before you release their hands, show them where to sit, and tell them you have a gift for them.

Next, call the breaking team to the center. Bow them in, and then sit one down while the other breaks the board. Usually YOU will be the holder, but you can use Master Quest members if they know what to do. Have the first competitor bow to the holder, and then get into a fighting stance. Let the competitor practice once or twice, then say, "On the count of three, break the board. One, two, three!" Move the board out of the way at the last second, just for a laugh. Then, on the second attempt, allow the competitor to break the board. Bow out and have him sit down.

Ask the other competitor to stand up, bow in, and break the board (do not move the board -- it is only funny once). Bow out, and then call both competitors up and hold them by the wrists. Go through the same procedure, getting cheers for Blue, then Red, then Blue again, then Red again, and then declare the team who lost the sparring competition as the winner. Show the two competitors where to sit and tell them you have a gift for them.

Call the cheer leading team to the center, bow them in and announce, "The score is tied, one to one. The losing team has to do 1,000 push-ups, so everybody better cheer loud!"

Let the cheerleaders motivate their team, and then call them back to the center and hold them by the wrists. Go through the same procedure, getting cheers for Blue, then Red, then Blue again, then Red again, and then after a dramatic moment of indecision, declare a tie by raising both their hands.

Up to this point we've had great fun, but we still haven't taken the final step that makes all the difference in the world in getting new students into class: gift certificates.

Call up the six competitors and say, "Thank you for being such good sports today. To show our appreciation, we have a certificate for each of you for 3 MONTHS of FREE classes and a uniform. Please see Training Instructor _____ to make your appointment for your first lesson." Direct all six to Training Instructor _____, who is waiting off to the side with an appointment sheet on a clipboard.

Before anyone else can move, say, "Did everybody have fun?" "Great! When you arrived, we gave you a certificate for a FREE MONTH of classes. We want to see you all in class next week to have some more fun. The Master Quest Team will take your appointment for your first lesson. Thank you all again. We'll take a short break and begin the next test at ___ o'clock."

The Master Quest members have to be prepared with clipboards, appointment sheets, and pens. They must also be trained to walk up to people and ask, "What day would you like to take your first lesson?" or "What day are we going to see you in class next week?" Train your Master Quest members in Master Quest class so they know what to do, and rehearse what to say. Once again, always structure the question as a "yes or yes" rather than an "yes or no" question. A "yes or no" question would be, "Would you like to start training next week?" or "Will we see you in class next week?" either of which could be answered with a "no". Asking, "What day would you like to take your first lesson?" gives you a "yes or yes" answer, because whether they choose Monday or Friday, the answer is still yes.

If you had a door prize registration, hold a drawing for the door prize either during the exhibition or at the belt ceremony. Use the entry slips of everyone who did not win to call and invite them in for their first lesson.

The following week, if you had a guest register, you can call everyone who signed in and invite them in for their first class.

A good test will enroll 5 to 10 new students IF you give away free classes to get started and IF you make appointments for the first lesson. Several of our top Instructors started just this way.

Audience participation at a promotion test is good for the students, good for the audience, and good for the school. Learn how to do it well.

Instructional Leadership Questions

What is the difference between a belt test and a promotion test?

A promotion test is a promotion of the martial arts that encourages the audience members to begin training.

How do we show our appreciation to the audience?

We show our appreciation by giving them a short exercise break to energize them.

What are three ways to invite guests to begin training?

1. Gift Certificates
2. Door Prize Registrations
3. A Guest Register

What is the difference between a “yes or yes” question and a “yes or no” question?

A “yes or no” question allows the person to say, “No,” by asking something like, “Would you like one of these?” A “yes or yes” question offers a choice where both answers are, “Yes,” by asking something like, “Which one of these would you like?”

What are the typical competitions in an audience participation contest?

1. Sparring Competition
2. Breaking Competition
3. Cheerleading Competition

Black Belt 4th Dan

Testing Requirements

Martial arts training provides a model for an automatic goal setting system through our belt achievement curriculum. The purpose of testing is to test yourself, measure your progress, improve your technique, and build self-confidence.

Testing Requirements

1. Earn your three tips by pre-testing.
2. Earn Public Speaker Certification through Martial Arts World.
3. Provide Proof of your personal leadership ability and desire to help others by helping at least 36 new students change their lives by practicing at Martial Arts World.
4. Turn in your completed Internship Schedule and Records for the Year
 - A. For Educational Instructor candidates: at least 2 hours a week (or 200 hours total) to help with the instruction and the management of your school;
 - B. For Professional Instructor candidates: at least 10 hours a week (or 1,000 hours total) to learn about instruction and management of a martial arts school to develop your professional qualifications.
5. Maintain an “A” average on your report card (school-aged children).
6. Get permission from your instructor and submit a completed Test Application.
7. Invite at least 10 family members and friends to witness your test using the special invitation tickets available from the staff (ask your instructor for tickets).

Black Belt testing is held only certain times of the year, and may require you to travel to another location.

Age Requirements:

Age 21 and older:	Testing for Senior Instructor, Examiner, and Referee
Ages 18 to 21:	Testing for Assistant Instructor
Ages 15 to 18:	Testing for Junior Assistant Instructor

4th Dan Curriculum

Welcome to the Fourth Dan Team

Congratulations for making it! You are now a Senior Instructor, and a leader of leaders.

You are no longer primarily interested in the development of your own physical skills, although that is still important. You are now more concerned with the development of your advanced students, who are probably Certified Instructors. You now have the honor and ability to affect the lives of even more students because when you teach and motivate your Instructors, they are able to teach and motivate their students.

If you are a Professional Instructor, you may already be responsible for your own school, and perhaps either community programs, or branch schools, or both.

If you are an Educational Instructor, you are responsible to help not only your school, but the Martial Arts World organization with your talents, skills, and leadership ability.

What is a Fourth Dan?

A fourth dan is a Senior Instructor, and a leader of other Instructors. He is also responsible for leading, training, and motivating his students so that they will become Instructors.

With your experience, it is your job to analyze what your students and instructors are doing, and foresee the likely consequences. You need to help them solve problems BEFORE they occur, rather than waiting for them to occur.

You must learn people management skills: to choose the right person for the right job, either to get the job done most efficiently, or to train that person so he or she can learn the next level of leadership.

Your physical training will focus more on accuracy and refinement. You have mastered the gross motions. Now you must master the details. Instead of applying 100 pounds of force, you must learn to achieve the same effect with only 10 pounds of force applied in just the right place at just the right angle.

Likewise, your leadership skills will focus on getting the most out of each person with the least motivation on your part. Instead of taking a shotgun approach, where you use 7 motivational techniques to get someone to achieve a goal, you must learn to use a LASER beam approach, using only the one or two motivational techniques that works for this person in this situation. You must learn to understand what motivates different people, and then how and when to use that motivation.

4th Dan Curriculum Guide

You are now in charge of your own training. You are responsible to know your own strengths and weaknesses, and to continue develop your strengths while working to improve your weaknesses.

You will no longer be required to level test, however, you are required to renew your certification every year at Black Belt Testing. At Black Belt Testing you may be asked to fill a support role, to lead or train the other students and Instructors.

For your Chief Instructor (5th Dan) test you will be judged on your physical technique, but also on your leadership ability and accomplishments. In effect, you will be testing every day between now and then, and your accomplishments for your school will be the basis for your promotion. In order to be eligible, you will be asked, “What have you done for your school and for the Martial Arts World organization?” The answer to that question will quite literally be your curriculum over the next 4 years.

5th Dan testing Requirements:

1. Create an new bare-handed *poom se* with 24 movements, based on nature.
2. Create a new weapons *poom se* with 24 movements.
3. Create a new breaking technique.
4. Prepare a 3 to 5 minute exhibition that highlights your best talents and skills.
5. Write two research papers:
 - A. A summary of *Winning is a Choice*, and how you have used it to improve your life, and
 - B. An original paper on technique, instruction, leadership, motivation, philosophy, or any other aspect of the martial arts.
6. Introduce at least 50 new students to Martial Arts World during your 4 years as a 4th Dan.

Both *poom se* should have a philosophical meaning behind the movements. The bare handed form should be based on the principles of nature: you may focus on animals, elements, weather conditions, seasons, or any other principle of nature. For the weapons form you may use any weapon you like, but the form should illustrate an historical event, an important person, a moral principle, on any other appropriate theme.

Your breaking technique should showcase one of your talents, whether that be flexibility, speed, power, accuracy, balance, etc.

Your Exhibition should also showcase your skills and talents in a creative and entertaining way. It should combine the elements of physical technique with emotional impact to make the audience feel fear or suspense, laughter, and exhilaration.

Your research papers should show your intelligent leadership. Leaders, first of all, learn from other leaders. Your first paper should demonstrate that you not only understand the principles of leadership described in *Winning is a Choice*, but you have applied them in your life and gotten tangible benefits. Your second paper should show some original thought. Find an area of the Martial Arts World curriculum that could be further developed, and write it down. You may improve on technique, instruction, leadership, motivation, philosophy, or any other area of the martial arts. This is one way our curriculum will continue to grow and improve.

The martial arts are an action philosophy. If you have gained benefits from the martial arts, it is your duty as a person of action to share those benefits with others. If you are a Professional Instructor, you will easily enroll more than 1 student a month or 50 new students over a 4 year period. If you are an Educational Instructor, you will have to devise an action plan. You can recruit other students individually and bring them to your school, or you can recruit groups of new students by beginning community programs and classes, or you can use your public speaking skills to recruit groups of students at a single event. The important thing is that you learn to take action on your beliefs. It's easy to say that the martial arts are good for everyone, but is it a different thing to actually do something to share the martial arts with others.

Notes:

5th Dan Curriculum

Welcome to the Fifth Dan Team

Congratulations! You are now a Chief Instructor, and an advisor for Senior Instructors.

Your responsibility is to see things in the “big picture” for the Martial Arts World organization. Instructors and even Senior Instructors are concerned with the improvement of their school in order to have the best school. A Chief Instructor sees that a school can only be as good as its parent organization, but likewise, a parent organization is only as good as the schools that make it up. A Chief Instructor views the success of each school as the building blocks of a successful organization. He actively participates in improving his own school and the neighboring schools in the organization, but he is also coordinating between schools for the success of the entire organization. A chief Instructor has to think like a Regional Manager, even if he does not have that specific responsibility. He sees beyond the walls of his own school to develop an organizational view.

What is a Fifth Dan?

A fifth Dan is a Chief Instructor and a great leader.

You are now preparing for your Master's test. It is time to re-evaluate everything: all your techniques, your knowledge, your attitude, and your accomplishments. Are they worthy of the title of Master? Every student will look to you as the example of mastery.

Is each kick, block, and punch that of a master? If not, now is the time to perfect them.

Have you gotten lazy and forgotten certain parts of the curriculum? A master should know the curriculum inside and out, so he can answer questions from Senior and Chief Instructors.

Have you maintained a humble attitude while accepting your leadership role? Now is the time to master your self -- not only physically, but mentally, emotionally, and spiritually. If you have let yourself get overweight, you must master your appetites and your body. You must overcome any addictions to cigarettes or alcohol. If you have gotten lazy, you must master your attitude. If you have become dishonest, you must master your desires.

Now is the time to perfect mastery over yourself, to be worthy of the title you are now trying to earn.

5th Dan Curriculum Guide

You are now in charge of your own training. You are responsible to know your own strengths and weaknesses, and to continue develop your strengths while working to improve your weaknesses.

You will no longer be required to level test, however, you are required to renew your certification every year at Black Belt Testing. At Black Belt Testing you may be asked to fill a support role, to lead or train the other students and Instructors.

For your Master Instructor (6th Dan) test you will be judged on your physical technique, but also on your leadership ability and accomplishments. In effect, you will be testing every day between now and then, and your accomplishments for your school will be the basis for your promotion. In order to be eligible, you will be asked, “What have you done for your school and for the Martial Arts World organization?” The answer to that question will quite literally be your curriculum over the next 5 years.

6th Dan testing Requirements:

1. Create an new bare-handed *poom se* with 24 movements, based on nature.
2. Create a new weapons *poom se* with 24 movements.
3. Create a new breaking technique.
4. Prepare a 3 to 5 minute exhibition that highlights your best talents and skills.
5. Write two research papers:
 - A. A summary of *Winning is a Choice*, and how you have used it to improve your life, and
 - B. An original paper on technique, instruction, leadership, motivation, philosophy, or any other aspect of the martial arts.
6. Introduce at least 50 new students to Martial Arts World during your 5 years as a 5th Dan.

Although the requirements are the same for your 5th Dan and 6th Dan tests, the way you fulfill them should reflect your growth and development. Just as a white belt, black belt, Instructor, and Master all have to perform a side kick for their test, the side kick is measured against a different standard at each level. Likewise, although you will perform many of the same techniques and fulfill the same requirements for all of your black belt tests from now onward, the expression of those requirements should change as a reflection of changes within you. In other words, the questions on the test will not change, but your answers to the questions are expected to change.

Both *poom se* should have a philosophical meaning behind the movements. The bare handed form should be based on the principles of nature: you may focus on animals, elements, weather conditions, seasons, or any other principle of nature. For the weapons form you may use any weapon you like, but the form should illustrate an historical event, an important person, a moral principle, on any other appropriate theme.

Your breaking technique should showcase one of your talents, whether that be flexibility, speed, power, accuracy, balance, etc.

Your Exhibition should also showcase your skills and talents in a creative and entertaining way. It should combine the elements of physical technique with emotional impact to make the audience feel fear or suspense, laughter, and exhilaration.

Your research papers should show your intelligent leadership. Leaders, first of all, learn from other leaders. Your first paper should demonstrate that you not only understand the principles of leadership described in *Winning is a Choice*, but you have applied them in your life and gotten tangible benefits. Your second paper should show some original thought. Find an area of the Martial Arts World curriculum that could be further developed, and write it down. You may improve on technique, instruction, leadership, motivation, philosophy, or any other area of the martial arts. This is one way our curriculum will continue to grow and improve.

The martial arts are an action philosophy. If you have gained benefits from the martial arts, it is your duty as a person of action to share those benefits with others. If you are a Professional Instructor, you will easily enroll more than 1 student a month or 50 new students over a 5 year period. If you are an Educational Instructor, you will have to devise an action plan. You can recruit other students individually and bring them to your school, or you can recruit groups of new students by beginning community programs and classes, or you can use your public speaking skills to recruit groups of students at a single event. The important thing is that you learn to take action on your beliefs. It's easy to say that the martial arts are good for everyone, but is it a different thing to actually do something to share the martial arts with others.

Notes:

6th Dan Curriculum

Welcome to the Sixth Dan Team

Congratulations for making it! You are now a Master Instructor, and a role model to everyone in our organization. You must continue to maintain your technique, knowledge, attitude, and accomplishments on a master's level. You may be growing older, but there is no excuse from growing sloppy or lazy. Once you have mastered yourself, you must fight within yourself on a daily basis to maintain that mastery.

What is a Sixth Dan?

A Sixth Dan is a Master Instructor, a master of himself, and a great leader.

A master uses the mastery he has gained over himself for the benefit of the martial arts. Whereas a student is concerned with his own development, an Instructor is concerned with the development of his students, a Senior Instructor is concerned with the development of the instructors, and a Chief Instructor is concerned with the development of the Martial Arts World organization, a Master Instructor is concerned with the development of the martial arts as a whole.

Your responsibility is to make sure that the Martial Arts World organization and the Martial Arts in general are continuing to develop in a positive direction. You must read about the latest developments in the martial arts and evaluate the various trends and movements. You must take a historical perspective and predict what current actions will have on the future of the Martial Arts. You must support positive movements and events, and help convert those going in the wrong direction to a better way.

6th Dan Curriculum Guide

You are now the master of your own destiny. You know your own strengths and weaknesses, and utilize them both for the good of yourself and others.

You will no longer be required to level test, however, you are required to renew your certification every year at Black Belt Testing. At Black Belt Testing you may be asked to fill a support role, to lead or train the other students and Instructors, and perhaps to sit on the testing board.

For your 7th Dan test you will be judged on your physical technique, but also on your leadership ability and accomplishments. In effect, you will be testing every day between now and then, and your accomplishments for your school will be the basis for your promotion. In order to be eligible, you will be asked, “What have you done for your school, for the Martial Arts World organization, and for the Martial Arts as a whole?” The answer to that question will quite literally be your curriculum over the next 6 years.

7th Dan testing Requirements:

1. Create an new bare-handed *poom se* with 24 movements, based on nature.
2. Create a new weapons *poom se* with 24 movements.
3. Create a new breaking technique.
4. Prepare a 3 to 5 minute exhibition that highlights your best talents and skills.
5. Write two research papers:
 - A. A summary of *Winning is a Choice*, and how you have used it to improve your life, and
 - B. An original paper on technique, instruction, leadership, motivation, philosophy, or any other aspect of the martial arts.
6. Introduce at least 50 new students to Martial Arts World during your 6 years as a 6th Dan.

Although the requirements are the same for your 6th Dan and 7th Dan tests, the way you fulfill them should reflect your growth and development. Just as a white belt, black belt, Instructor, and Master all have to perform a side kick for their test, the side kick is measured against a different standard at each level. Likewise, although you will perform many of the same techniques and fulfill the same requirements for all of your black belt tests, the expression of those requirements should change as a reflection of changes within you. In other words, the questions on the test will not change, but your answers to the questions are expected to change. As a Master Instructor, you have the option to vary the requirements a little if you have a good reason.

Both *poom se* should have a philosophical meaning behind the movements. The bare handed form should be based on the principles of nature: you may focus on animals, elements, weather conditions, seasons, or any other principle of nature. For the weapons form you may use any weapon you like, but the form should illustrate an historical event, an important person, a moral principle, on any other appropriate theme.

Your breaking technique should showcase one of your talents, whether that be flexibility, speed, power, accuracy, balance, etc.

Your Exhibition should also showcase your skills and talents in a creative and entertaining way. It should combine the elements of physical technique with emotional impact to make the audience feel fear or suspense, laughter, and exhilaration.

Your research papers should show your intelligent leadership. Leaders, first of all, learn from other leaders. Your first paper should demonstrate that you not only understand the principles of leadership described in *Winning is a Choice*, but you have applied them in your life and gotten tangible benefits. Your second paper should show some original thought. Find an area of the Martial Arts World curriculum that could be further developed, and write it down. You may improve on technique, instruction, leadership, motivation, philosophy, or any other area of the martial arts. This is one way our curriculum will continue to grow and improve.

The martial arts are an action philosophy. If you have gained benefits from the martial arts, it is your duty as a person of action to share those benefits with others. If you are a Professional Instructor, you will easily enroll more than 1 student a month or 50 new students over a 6 year period. If you are an Educational Instructor, you will have to devise an action plan. You can recruit other students individually and bring them to your school, or you can recruit groups of new students by beginning community programs and classes, or you can use your public speaking skills to recruit groups of students at a single event. The important thing is that you learn to take action on your beliefs. It's easy to say that the martial arts are good for everyone, but is it a different thing to actually do something to share the martial arts with others.

Notes:

7th Dan Curriculum

Welcome to the Seventh Dan Team

Congratulations! You are now the member of a very exclusive club. There are very few who have attained such a high level of mastery in our organization, and in the entire world. You should be proud of your accomplishment.

A seventh dan is a servant of the martial arts. He cannot waste time worrying about how he feels about this event or that. He is deeply indebted to the Martial Arts World organization and the Martial Arts as a whole for the good things in his life. He must pay back that debt with service to the Martial Arts. He must work with the tireless discipline of a Master to accomplish his goals for the future generations of martial artists.

What is a Seventh Dan?

A Seventh Dan is a Master Instructor and Martial Arts Leader. His mission is to help guide the martial arts in the right direction.

Seventh dan is once again time for review. It is a time to begin again at the beginning and study the martial arts with new eyes. As you read about and think about the basic principles and basic techniques of the martial arts, you will constantly see new applications of those principles and techniques in all aspects of everyday life. Every thing you do -- every action you take and almost every thought in your head -- should be based on the principles of the martial arts. You have chosen a disciplined lifestyle, and by now that discipline should should be a part of you. Undisciplined thoughts will undoubtedly appear from time to time, but you must constantly exercise your self-control to maintain your positive habits.

7th Dan Curriculum Guide

You are now the master of your own destiny. You know your own strengths and weaknesses, and utilize them both for the good of yourself and others.

You will no longer be required to level test, however, you are required to renew your certification every year at Black Belt Testing. At Black Belt Testing you may be asked to fill a leadership role, to lead or train the other students and Instructors, and perhaps to sit on the testing board.

For your 8th Dan test you will be judged on your physical technique, but also on your leadership ability and accomplishments. In effect, you will be testing every day between now and then, and your accomplishments for your school will be the basis for your promotion. In order to be eligible, you will be asked, "What have you done for the Martial Arts?" The answer to that question will quite literally be your curriculum over the next 7 years.

8th Dan testing Requirements:

1. Create a new bare-handed *poom se* with 24 movements, based on nature.
2. Create a new weapons *poom se* with 24 movements.
3. Create a new breaking technique.
4. Prepare a 3 to 5 minute exhibition that highlights your best talents and skills.
5. Write two research papers:
 - A. A summary of *Winning is a Choice*, and how you have used it to improve your life, and
 - B. An original paper on technique, instruction, leadership, motivation, philosophy, or any other aspect of the martial arts.
6. Introduce at least 50 new students to Martial Arts World during your 7 years as a 7th Dan.

Although the requirements are the same for your 7th Dan and 8th Dan tests, the way you fulfill them should reflect your growth and development. Just as a white belt, black belt, Instructor, and Master all have to perform a side kick for their test, the side kick is measured against a different standard at each level. Likewise, although you will perform many of the same techniques and fulfill the same requirements for all of your black belt tests, the expression of those requirements should change as a reflection of changes within you. In other words, the questions on the test will not change, but your answers to the questions are expected to change. As a Master Instructor, you have the option to vary the requirements a little if you have a good reason.

Both *poom se* should have a philosophical meaning behind the movements. The bare handed form should be based on the principles of nature: you may focus on animals, elements, weather conditions, seasons, or any other principle of nature. For the weapons form you may use any weapon you like, but the form should illustrate an historical event, an important person, a moral principle, on any other appropriate theme.

Your breaking technique should showcase one of your talents, whether that be flexibility, speed, power, accuracy, balance, etc.

Your Exhibition should also showcase your skills and talents in a creative and entertaining way. It should combine the elements of physical technique with emotional impact to make the audience feel fear or suspense, laughter, and exhilaration.

Your research papers should show your intelligent leadership. Leaders, first of all, learn from other leaders. Your first paper should demonstrate that you not only understand the principles of leadership described in *Winning is a Choice*, but you have applied them in your life and gotten tangible benefits. Your second paper should show some original thought. Find an area of the Martial Arts World curriculum that could be further developed, and write it down. You may improve on technique, instruction, leadership, motivation, philosophy, or any other area of the martial arts. This is one way our curriculum will continue to grow and improve.

The martial arts are an action philosophy. If you have gained benefits from the martial arts, it is your duty as a person of action to share those benefits with others. If you are a Professional Instructor, you will easily enroll more than 1 student a month or 50 new students over a 4 year period. If you are an Educational Instructor, you will have to devise an action plan. You can recruit other students individually and bring them to your school, or you can recruit groups of new students by beginning community programs and classes, or you can use your public speaking skills to recruit groups of students at a single event. The important thing is that you learn to take action on your beliefs. It's easy to say that the martial arts are good for everyone, but is it a different thing to actually do something to share the martial arts with others.

Notes:

8th Dan Curriculum

Welcome to the Eighth Dan Team

Congratulations! You have reached a level of world-wide leadership in the martial arts.

You are responsible for the future of the martial arts and for the future development of the martial arts through the Masters and Instructors under your care. A great leader is one who inspires others to great accomplishments. Those who were once your students may now be Master Instructors, and they will continue to look to you for leadership and direction. You can accomplish more through these highly accomplished individuals than through almost any other means available to you. Focus your efforts on the areas that will have the greatest global effect.

What is an Eighth Dan?

An Eighth Dan is a Master Instructor who is preparing to become a Grandmaster.

As a Martial Arts Leader, your responsibility over the next eight years is to make a historical contribution to the martial arts. You must use all aspects of your leadership ability to continue to take responsibility for the future of the Martial Arts, but also to begin developing a specific plan for a contribution that will have historical significance. By the time you earn the title of Grandmaster, this plan should be well under way and the present and future impact of this plan should be apparent.

8th Dan Curriculum Guide

You are now the master of your own destiny. You know your own strengths and weaknesses, and utilize them both for the good of yourself and others.

You will no longer be required to level test, however, you are required to renew your certification every year at Black Belt Testing. At Black Belt Testing you may be asked to fill a leadership role, to lead or train the other students and Instructors, and perhaps to sit on the testing board.

For your 9th Dan test you will be judged on your physical technique, but also on your leadership ability and accomplishments. In effect, you will be testing every day between now and then, and your accomplishments will be the basis for your promotion. To earn the title of Grandmaster, you should have already made at least one contribution of historical significance to the Martial Arts. In order to be eligible for that high honor, you must ask yourself, "What can I do for the Martial Arts?" The answer to that question will quite literally be your curriculum over the next 8 years.

8th Dan testing Requirements:

1. Create a new bare-handed *poom se* with 24 movements, based on nature.
2. Create a new weapons *poom se* with 24 movements.
3. Create a new breaking technique.
4. Prepare a 3 to 5 minute exhibition that highlights your best talents and skills.
5. Write two research papers:
 - A. A summary of *Winning is a Choice*, and how you have used it to improve your life, and
 - B. An original paper on technique, instruction, leadership, motivation, philosophy, or any other aspect of the martial arts.
6. Introduce at least 50 new students to Martial Arts World during your 8 years as a 8th Dan.

Although the requirements are the same for your 8th Dan and 9th Dan tests, the way you fulfill them should reflect your growth and development. Just as a white belt, black belt, Instructor, and Master all have to perform a side kick for their test, the side kick is measured against a different standard at each level. Likewise, although you will perform many of the same techniques and fulfill the same requirements for all of your black belt tests, the expression of those requirements should change as a reflection of changes within you. In other words, the questions on the test will not change, but your answers to the questions are expected to change. As a Master Instructor, you have the option to vary the requirements a little if you have a good reason.

Both *poom se* should have a philosophical meaning behind the movements. The bare handed form should be based on the principles of nature: you may focus on animals, elements, weather conditions, seasons, or any other principle of nature. For the weapons form you may use any weapon you like, but the form should illustrate an historical event, an important person, a moral principle, on any other appropriate theme.

Your breaking technique should showcase one of your talents, whether that be flexibility, speed, power, accuracy, balance, etc.

Your Exhibition should also showcase your skills and talents in a creative and entertaining way. It should combine the elements of physical technique with emotional impact to make the audience feel fear or suspense, laughter, and exhilaration.

Your research papers should show your intelligent leadership. Leaders, first of all, learn from other leaders. Your first paper should demonstrate that you not only understand the principles of leadership described in *Winning is a Choice*, but you have applied them in your life and gotten tangible benefits. Your second paper should show some original thought. Find an area of the Martial Arts World curriculum that could be further developed, and write it down. You may improve on technique, instruction, leadership, motivation, philosophy, or any other area of the martial arts. This is one way our curriculum will continue to grow and improve.

The martial arts are an action philosophy. If you have gained benefits from the martial arts, it is your duty as a person of action to share those benefits with others. If you are a Professional Instructor, you will easily enroll more than 1 student a month or 50 new students over a 8 year period. If you are an Educational Instructor, you will have to devise an action plan. You can recruit other students individually and bring them to your school, or you can recruit groups of new students by beginning community programs and classes, or you can use your public speaking skills to recruit groups of students at a single event. The important thing is that you learn to take action on your beliefs. It's easy to say that the martial arts are good for everyone, but is it a different thing to actually do something to share the martial arts with others.

Ask the other competitor to stand up, bow in, and break the board (do not move the board -- it is only funny once). Bow out, and then call both competitors up and hold them by the wrists. Go through the same procedure, getting cheers for Blue, then Red, then Blue again, then Red again, and then declare the team who lost the sparring competition as the winner. Show the two competitors where to sit and tell them you have a gift for them.

Call the cheer leading team to the center, bow them in and announce, "The score is tied, one to one. The losing team has to do 1,000 push-ups, so everybody better cheer loud!"

Let the cheerleaders motivate their team, and then call them back to the center and hold them by the wrists. Go through the same procedure, getting cheers for Blue, then Red, then Blue again, then Red again, and then after a dramatic moment of indecision, declare a tie by raising both their hands.

Up to this point we've had great fun, but we still haven't taken the final step that makes all the difference in the world in getting new students into class: gift certificates.

Call up the six competitors and say, "Thank you for being such good sports today. To show our appreciation, we have a certificate for each of you for 3 MONTHS of FREE classes and a uniform. Please see Training Instructor _____ to make your appointment for your first lesson." Direct all six to Training Instructor _____, who is waiting off to the side with an appointment sheet on a clipboard.

Before anyone else can move, say, "Did everybody have fun?" "Great! When you arrived, we gave you a certificate for a FREE MONTH of classes. We want to see you all in class next week to have some more fun. The Master Quest Team will take your appointment for your first lesson. Thank you all again. We'll take a short break and begin the next test at ___ o'clock."

The Master Quest members have to be prepared with clipboards, appointment sheets, and pens. They must also be trained to walk up to people and ask, "What day would you like to take your first lesson?" or "What day are we going to see you in class next week?" Train your Master Quest members in Master Quest class so they know what to do, and rehearse what to say. Once again, always structure the question as a "yes or yes" rather than an "yes or no" question. A "yes or no" question would be, "Would you like to start training next week?" or "Will we see you in class next week?" either of which could be answered with a "no". Asking, "What day would you like to take your first lesson?" gives you a "yes or yes" answer, because whether they choose Monday or Friday, the answer is still yes.

If you had a door prize registration, hold a drawing for the door prize either during the exhibition or at the belt ceremony. Use the entry slips of everyone who did not win to call and invite them in for their first lesson.

The following week, if you had a guest register, you can call everyone who signed in and invite them in for their first class.

A good test will enroll 5 to 10 new students IF you give away free classes to get started and IF you make appointments for the first lesson. Several of our top Instructors started just this way.

Audience participation at a promotion test is good for the students, good for the audience, and good for the school. Learn how to do it well.

D.D.P.E. Spells Success!

Desire

Success starts with desire.

Decide

Making the right decisions is vital to success.

Prepare

Preparation brings you closer to success.

Execute

Execution of your plans actualizes success.

The D.D.P.E. method will help you enjoy reaching your dreams.

---Grandmaster Y.K.KIM---

