

# Student Manual



# **SMA**

Swanson's Martial Arts



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## Introduction

The study of martial arts is a life long journey. Serious students of martial arts come to realize that there is always more to learn and that the true purpose of martial arts is to than you were the day before. There are many lessons that are learned along the way. Some of these lessons are physical, some mental and some spiritual.

The study of Martial Arts is essentially discipline. Discipline of the mind, the body and the spirit.

At Swanson's Martial Arts we offer three styles or systems of martial arts instruction: Taekwondo, Hapkido and Philippine Combatives. Each of these systems provides a different type of framework for development and each has a unique emphasis and strategy for self-defense. Students may find they are more suited for one style over another or that they gravitate toward the techniques and systems of one art over another. Over time many students also look for new challenges by continuing in their primary art but also studying additional systems. Bruce Lee once said "Using no way as a way and using no limitation as limitation". We believe what he meant was that students of martial arts should not lock themselves into the boundaries of individual styles or systems. You should explore what works for you as an individual and make it your own.



## Taekwondo

# 태권도

Taekwondo is a way of life based upon the premise of peace through strength. Taekwondo is a Korean martial art practiced throughout the modern world. It is the art of unarmed defense, using weapons nature as give us, our hands and our feet. It literally means, Tae - kick, Kwon - fist, Do - way; or the art of hand and foot fighting.

It is easy to distinguish Taekwondo from the many other martial arts systems. The world is a shrinking place and most students in towns or cities of much size have access to schools teaching styles such as Japanese Karate, Judo, Chinese Kung Fu, Brazilian Jiu-Jitsu and even kickboxing because of its emphasis on kicking techniques. Other martial arts place their emphasis on striking with the hands, or use various throws and joint locks to subdue attackers. It should be noted that Taekwondo does contain all of the techniques mentioned above, but no other martial art emphasizes kicking techniques more than Taekwondo. There are more than 50 different kicking combinations and foot blocks used in Taekwondo.

Generally, a leg has a longer reach and is more powerful than an arm. An assailant attacking with his fist cannot reach the distance that can be reached by the leg of the defender. Therefore, the defender in Tae Kwon Do can easily defeat the assailant with a trained kicking technique. This is especially true, if the distance between the people is even just a few inches longer than an arm length. However, this does not mean that Tae Kwon Do ignores the importance of hand movements. Hand techniques are considered vital for blocking and attacking in Tae Kwon Do. The concept is clearly seen as the beginning students are taught: first, the basic blocking and attack movements with the hands, and then, is instructed in the more difficult blocking and attacking leg movements.



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Tae Kwon Do is also internationally renowned for its vertical and horizontal jumping techniques. It is common to find a Tae Kwon Do practitioner who is capable of kicking a target up to eight feet above the floor, and able to jump horizontally over obstacles to kick a target. In addition, Tae Kwon Do has gained acceptance as an Olympic sport.



## Hapkido



Hapkido is a martial art of Korean origin. The name literally means "the way of coordination and internal power". Credit for developing Hapkido is given to Choi Yung Sool. Hapkido is essentially a combination of Daito-Ryu Aiki-Jutsu and ancient Korean kicking techniques. This makes Hapkido a sibling of other arts such as Aikido and Taekwondo.

Combat Hapkido is a style of Hapkido that was developed by Grandmaster John Pellegrini. The ICHF or International Combat Hapkido Federation was founded in 1992 and is recognized as an official kwan (Chon-Tu Kwan) by the World Kido Association / Korea Kido Association governed by Grandmaster In Sun Seo. Combat Hapkido is an eclectic martial art of practical self-defense based on scientific principles.

Hapkido's foundation rests on three universal principles:

Water – This principle directs practitioners to penetrate the defense of an opponent by flowing in, over around or under his attacks.

Circular-Motion – This principle directs practitioners to gain and impart momentum by moving in a circular manner. This helps control the balance and kinetic energy of the attacker.

Non-Resistance (Harmony) – This principle directs practitioners to remain relaxed, flexible and not tense. Learn to not meet force with force but to blend with and use an attacker's momentum and energy against them.



# History of Korean Martial Arts

There is no specific historical data that shows when or how martial arts came into existence. However, most of the martial arts are believed to have begun under the direction and influence of the Buddhist Monks, who traveled extensively between the oriental countries. The main reason for this belief lies in the fact that the Buddhist monks were the ones to develop certain physical fitness exercises to overcome the weakening of their bodies due to long meditation sessions. These exercises closely resemble modern martial arts movements. The monks also devised self-defense techniques to protect themselves from local robbers. These bandits were constantly annoying the monks as they returned from the villages where they had received donations and charities from the people. Therefore, the martial arts are believed to have been spread across the Orient by Buddhist Monks. They trained themselves in both physical fitness and self-defense techniques.

In Korea, we find a similar story of origin. Nearly 1300 years ago, the royal youth group of the Silla Dynasty, called Hwa-rang-do, were the driving force for the development of Korean Martial Arts. They asked one of the most famous Buddhist Monks, Won-Kang, to give them certain principals of life to follow. The Hwa-rang-do youth wanted direction in their physical training and exercises so they could develop their self-confidence, self-control and self-defense maneuvers. Won-Kang gave them the following five sentences to live by:

1. Be loyal to your King.
2. Be obedient to your parents.
3. Be honorable to your friends.
4. Never retreat in battle.
5. Make a just kill.

Won-Kang also gave them the physical exercise maneuvers which combined



the monks' physical exercises and Taek Kyon, the ancient Korean art of foot fighting. However, the Japanese occupation of Korea from 1909 to 1945, brought about a setback in the development of the art. All martial arts were outlawed by the Japanese. Although Taek Kyon was practiced in secret, it was limited in its growth.

With the liberation of Korea in 1945, Taek Kyon was utilized to help the Korean military men to regain their strength. In 1955, the name "Taekwondo" was coined to describe the new National Martial Art of Korea formed by the uniting of the nine kwans or schools that were in existence at the time. The name was selected by a board of instructors, historians and other prominent persons. The name was chosen based on its appropriate description of the art; Tae - kick, Kwon - fist, Do - way.



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## Chung Do Kwan Influence

Taekwondo instruction at Swanson's Martial Arts is based on Chung Do Kwan principles.

Chung Do Kwan literally translates to "House of the Blue Wave". Blue is symbolic of purity. We strive for purity of mind, body and spirit in our practice of Taekwondo. The Wave is symbolic of water consistently crashing on a rock thus wearing it away, the waves are a source of endless power and knowledge symbolizing that in Taekwondo anything can be accomplished through consistent practice. The house is symbolic of structure, Chung Do Kwan provides the basis by which we practice Taekwondo.

The Chung Do Kwan Academy was founded in 1944 by Won Kuk Lee as the first Do-jang after a 35 year ban of martial arts by occupying Japanese forces. After this, many other Kwans came into existence, but few had the technical and fighting knowledge of Chung Do Kwan. Since that time, much of what separated Chung Do Kwan from other styles of Taekwondo has been adopted by the other systems.

Most of the modern leaders of Taekwondo are of Chung Do Kwan lineage. The current class structure, hyungs, and sparring systems that are used in each class taught by Swanson's Martial Arts have all been developed by Masters of Chung Do Kwan Taekwondo.



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# Philippine Combatives

The Philippines has what is known as a blade culture. Unlike in the West where Medieval and Renaissance combative and self-defense blade arts have gone almost extinct (having devolved into sport fencing with the advent of firearms), blade fighting in the Philippines is a living art. Filipinos are much more likely to carry knives than guns. Blades are commonly carried as tools by farmers, used by street vendors to prepare coconuts, pineapples, watermelons, other fruits and meats, and balisongs are cheap to procure in the streets as well as being easily concealed. In fact, in some areas in the countryside, carrying a farming knife like the bolo was a sign that one was making a living because of the nature of work in those areas.

The history of Philippine Combatives is not well documented but there are some things that we do know. It was an art usually practiced by the peasant or commoner class (as opposed to nobility or warrior classes), most practitioners lacked the scholarly education to create any kind of written record. The origins of Philippine Combatives can be traced back to native fighting techniques during conflicts among the various Pre-hispanic Filipino tribes or kingdoms, though the current form has Spanish influence from old fencing which originated in Spain in the 15th century. It has other influences as well, as settlers and traders travelling through the Malay Archipelago brought the influence of silat as well as Chinese, Arab and Indian martial arts. Some of the population still practice localized Chinese fighting methods known as kuntaw.

When the Spaniards first arrived in the Philippines, they observed weapons-based martial arts practiced by the natives. The earliest written records of Filipino culture and life, including martial arts, comes from the first Spanish explorers. Some early expeditions fought native tribesmen armed with sticks and knives. In 1521, Ferdinand Magellan was killed in Cebu at the Battle of Mactan by the forces of Datu Lapu-Lapu, the chief of Mactan. Some Filipinos hold that Lapu-Lapu's men killed Magellan in a sword-fight.



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Opinions differ on the degree to which Spanish rule in the Philippines affected Arnis. The fact that a large number of techniques and the names of the arts themselves (arnis/arnes, eskrima/esgrima, garrote, estoque, etcg) have Spanish names suggest an influence. Some argue though that Spanish names in the martial art simply reflect the fact that Spanish was the official language of the Philippines until the early 20th century, and that actual Spanish martial influence was limited.

One of the more prominent features of Philippine Combatives that points to possible Spanish influence is the Espada y Daga (Spanish for sword and dagger) method, a term also used in Spanish fencing. Filipino espada y daga differs somewhat from European rapier and dagger techniques; the stances are different as weapons used in Philippine Combatives are typically shorter than European swords.

After the Spanish colonized the Philippines, a decree was set that prohibited civilians from carrying full-sized swords (such as the Kris and the Kampilan). Despite this, the practitioners found ways to maintain and keep the arts alive, using sticks made out of rattan rather than swords, as well as small knives wielded like swords. Some of the arts were passed down from one generation to the other. Sometimes the art took the form choreographed dances. Also as a result, a unique and complex stick-based technique evolved.

Although Philippine combines merged native fighting techniques with old Spanish fencing and other influences, a degree of systematization was achieved over time, resulting in a distinguishable Philippine martial art. With time, a system for the teaching of the basics also evolved.

The system we use for beginner through black belt concentrates on three areas: Double Stick, Single Stick and Knife. There are 3 levels for each of those sections, resulting in nine pieces of the curriculum reflected in the nine belt levels.



## Belt and Rank Structure

Belt and Rank structure provides a framework for learning most martial arts. The various colored belts provide an easy way for instructors and students alike to identify how far a student has progressed in learning the art.

| Belt                    | Color Meaning  |
|-------------------------|--|
| White                   | Signifies innocence, as that of a beginning student who has no previous knowledge of Taekwondo.  |
| Yellow                  | Signifies the sun that nurtures the plant as it begins to grow providing the energy of life.   |
| Orange                  | Signifies the rising sun. The new day.   |
| Green                   | Signifies the plant's growth as the skill of the Taekwondo practitioner begins to develop.   |
| Green with Black Stripe | Signifies growth plus the black stripe symbolizing the goal of black belt. (Taekwondo Only)  |
| Purple                  | The color of the sky just before dawn.   |
| Blue                    | Signifies the heavens, toward which the plant matures into a towering tree as training in Taekwondo progresses.  |
| Brown                   | As the student continues to devote time and energy to the art of Taekwondo, the belt continues to darken with the sweat and dirt of training becoming brown. |
| Red                     | The color of danger.   |
| Red with Black Stripe   | Again the color of danger and symbolizing the transition to a black belt.  |
| Black with White Stripe | Black Belt but with the reminder to train with the attitude and enthusiasm of a beginner.  |
| Black                   | Opposite of white, therefore signifying maturity and proficiency. Also indicates the wearer's imperviousness to darkness and fear.                           |



# What is a Black Belt?

It is the goal of beginning students in all martial arts to eventually reach the rank of Black Belt. The Black Belt signifies the students understanding of the fundamentals of their art. To reach the level of black belt many demands will be placed on the student. This includes very long and hard physical work. Earning a black belt demands voluntarily and regularly putting yourself in circumstances and conditions which are uncomfortable and challenging. The rewards are in the effort put into the practice. Those with the necessary grit and determination will gain immensely from their efforts. All of the hours of training, the basic movements, the forms, the sparring are all designed to change your frame of reference to reprogram your mind to the appropriate reaction in a crisis. But the black belt is not the end of training. Once a student has achieved the rank of black belt, they may now begin to really learn the technique. Now that he has mastered the alphabet, he can begin to read. A perceptive student will, upon reaching the black belt rank, suddenly realize how very limited he is in his understanding of the art.

A black belt holder also enters a new era of responsibility. Though a freshman, he has entered a strong and honorable fraternity of black belt holders. The black belt's actions inside and outside the training hall will reflect back on all black belt holders, the school and the art. He must strive to set an example for all to follow.



## Five Tenets of Taekwondo

The study of martial arts is not all-physical, the five tenets are a guide for practitioners to use in their daily life. The following is a listing of the tenets and their meaning. Beginning Taekwondo students must study and know the meaning of the tenets. Advanced Taekwondo students are assigned projects for each of the Tenets. Taekwondo Black belts must complete a large scale project regarding one or more of the tenets.

1. **Courtesy** – Always be polite. Respect yourself and others both inside and outside of class.

Respecting oneself includes obtaining proper nutrition, rest, and physical exercise. Respecting others involves consistently demonstrating a gracious, just and helpful attitude and behavior toward others.

2. **Integrity** – Always do what is right. Be honest with yourself and others both inside and outside of class.

Refers to the student's adherence to an honor code of behavior. This concept entails the student striving to be honest with oneself and others in both thought and action. This approach enables the student to develop their strengths and minimize their weaknesses. Having the knowledge of what's right, to develop correct decision making ability.

3. **Perseverance** – Always complete what you begin. Set goals and take the necessary steps to achieve that goal both inside and outside of class.

Refers to the student holding steadfast to a course of action, belief, or purpose. This tenet governs the student's tenacity or ability to complete what is begun, never quitting and enjoying the trip or course of action that he/she started.

4. **Self Control** – Always maintain control of your thoughts and actions.



Strive to be better than you were yesterday both inside and outside of class.

Refers to the student's capability to keep their emotions consistent and in balance over time. Developing this principle will permit the student to better live in harmony with self and their environment. Knowing ones self, their weaknesses, and their strengths. Making their weaknesses in to strengths.

5. **Indomitable Spirit** – Always have a positive and determined attitude even when faced with overwhelming odds. Be courageous and stay true to your principles inside and outside of class

Refers to the student freeing his spirit in a manner which enables him to achieve the greatest level of potential. This ideal also encourages the student to tirelessly pursue and stand firmly for the principles he holds to be true. Confucius once declared: It is an act of cowardice to fail to speak out against injustice.



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# Theory of Power

There are five elements that generate the most destructive power in Tae Kwon Do. They are:

1. Action and Reaction Force
2. Concentration on the Target Spot (Focus)
3. Equilibrium of Body Weight (Balance)
4. Breath Control
5. Speed

Let's examine each subject briefly.

**1. Action and Reaction Force** - We know that Newton's Third Law regarding action and reaction force works on every object. There is an equal reaction force to every action force that is exerted on an object. Taekwondo uses these forces in punching and kicking. When punching, one withdraws one's left hand while striking with the right hand. When blocking, one also pulls one's right hand to the right side while blocking with the left hand. The same is done when kicking to create the reaction force to the action force, the kick.

**2. Concentration on the Target Spot** - There are 365 vital spots in a human body. Of course, all these vital spots are hard for beginners in Taekwondo to locate and recognize. However, a few vital spots can easily be found on any person's body; the solar plexus, temple, kidney, windpipe, nose-bridge, groin, etc. These are the basic target areas for the defender when faced with an assailant. By concentrating the impact force onto these spots, the defender increases the effect of his attack. The shorter the time of the concentration of force on the vital spot, the greater the speed. The greater the speed, the greater the impact. Concentration of force, however, can only be reached by mobilizing every muscle of the body onto these spots simultaneously.



3. **Equilibrium of Body Weight** - No sport or athletic activity omits the importance of maintaining balance. Taekwondo is no exception, rather it requires special emphasis on it. One reason why a practitioner must keep his shoulder square and his feet in a particular position is to achieve proper balance. Proper balance is essential for both a quick attack and instant recovery.

4. **Breath Control** - Controlled breathing not only conceals any outward signs of exhaustion, but also helps concentrate power, promote speed and permit preparation for additional movements. Effective breath control is hard to describe and appreciate unless one has tried it themselves. There is an important rule to keep in mind: Never inhale while blocking or attacking an opponent. It slows down the movements and diminishes the power of the blow.

5. **Speed** - We often hear about the "lightening blow". Why is it so awesome? The key to the question is speed. A bullet shot from a rifle has more destructive power than an arrow from a bow because the bullet has more speed. Of course, speed alone cannot accomplish a desired result unless used along with the other four elements. The speed in the hand and foot techniques can only be acquired by the repetitive practicing of each movement. There is no easier or faster way of acquiring speed than practicing the maneuvers over and over. Under the direction of a bona fide instructor, it is possible for the speed of techniques to improve, breath control to strengthen, balance to become more stable, concentration to increase and the individual's action and reaction force to become more powerful.



# Philosophy of Taekwondo

The following is an excerpt from "Taekwon-do, Legacy" by General Choi Hong Hi. It is an excellent explanation of the philosophy of Taekwondo.

In recent years, there has been an upsurge in violence and a loss of morality in all levels of society, especially among the young. There are, of course a number of reasons for this.

Many psychologists today feel that this problem stems from frustration. Analysts, on the other hand point out that these misguided people are indeed a disillusioned segment of society searching for values and relevance in what they consider deceitful, materialistic, and absurd world of wars and decadence.

Unfortunately, however intent of constructively channeling their extraordinary energy and potential, far too many strike out in blind anger, destroying rather than building, or merely running away from it all by isolating themselves with drugs and their own worlds of fantasy.

Presently, the tendency of "the stronger preying upon the weaker" appears to be at its peak. Frankly, the present world closely resembles a "corrupt age."

It is obvious that this phenomenon of society is not merely because of the struggle for survival, but mainly because of an overdeveloped material and scientific civilization. The former misleads the young to the extreme materialism or egoism, while the latter seized human beings with fear, though playing an essential role in public welfare.

Then what would be the remedy? Needless to say it is the development of moral civilization.



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The utmost purpose of Taekwon-do is to eliminate fighting by discouraging the stronger's oppression of the weaker with a power that must be based on humanity, justice, morality, wisdom and faith, thus helping to build a better and more peaceful world.

All men, regardless of age, have felt that death is a shame and lamented that they cannot live as long as the pine trees or the turtles that seem to live a thousand years. Righteous men, on the other hand, deplore the fact that justice does not always triumph over the tyranny of power. However, there are two ways to deal with these problems: The former, through mental discipline, the latter, through physical training.

It is my firm belief that through Taekwon-do, anyone can garner enough strength to become a guardian of justice, to challenge social disunity and, to cultivate the human spirit to the highest level attainable. It is in this spirit, I am dedicating the art of Taekwon-do to the people of the world.

The philosophy of Taekwon-do is based on the ethical, moral, and spiritual standards by which men can live together in harmony, and its patterns are inspired by the ideals and exploits of great men of Korean history. Korea's famous military and civil leaders who in nearly five thousand years of Korean history have never invaded their neighbor yet who fought bravely and made great self-sacrifices to defend their homeland against invading enemies. I also include the names of patriots who willingly gave up their lives to regain Korea's freedom and independence from the Japanese occupation.

Each Hyung of Taekwon-do expresses the thoughts and the actions of these great men, so the students of Taekwon-do must reflect the true intentions of those whose name each Hyung bears.

Therefore, under no circumstances should Taekwon-do be used for any commercial or political purpose whatsoever.

I have set forth the following philosophy and guidelines which will be the cornerstone of Taekwon-do and by which all serious students of



this art are encouraged to live.

1. Be willing to go where the going may be tough and do the things that are worth doing even though they are difficult.
2. Be gentle to the weak and tough to the strong.
3. Be content with what you have in money and position but never in skills.
4. Always finish what you begin, be it large or small.
5. Be a willing teacher to anyone regardless of religion, race or ideology.
6. Never yield to repression of threat in the pursuit of a noble cause.
7. Teach attitude and skill with action rather than words.
8. Always be yourself even though your circumstances may change.
9. Be the eternal teacher who teaches with the body when young, with words when old, and by moral precept even after death.



# Attacking and Blocking Tools

An extensive discussion of attacking and blocking tools will not take place here. However, a few tools need to be mentioned because they are essential in the martial arts.

Hands and feet serve as the two fundamental tools of blocking and attacking. The back fist, side fist, under fist, palm, knuckle fist, middle-knuckle fist, fore-knuckle fist, knife hand, reverse-knife hand, finger tips, arc hand, backhand, elbow, and forearm are hand tools. The ball of the foot, back sole, foot sword, knee, back heel, instep, side instep, and middle-sole are foot tools. Of course, there are many other variations of hand and foot tools that can be utilized. However, the basic hand and foot tools are listed above.

There is no particular tool used only for blocking or only for attacking. The hand and foot tools can be used for both purposes. Any part of a person's body can be used. However, there are some tools that are suitable for attacking; while other tools are more suitable for blocking. In essence, a student will need to be able to utilize whatever blocking or attacking tool is appropriate in a given situation. One must be able to adjust to new situations and environments since they often change in a matter of moments.



## Vital Spots

The definition of Vital Spots in martial arts is as follows: Any part of a human body that is sensitive enough to be broken or destroyed by a blow and causes a severe pain or fatal wound when attacked. There are 365 vital spots in a human body. However, approximately 70 of them are considered to be the most vulnerable target areas.

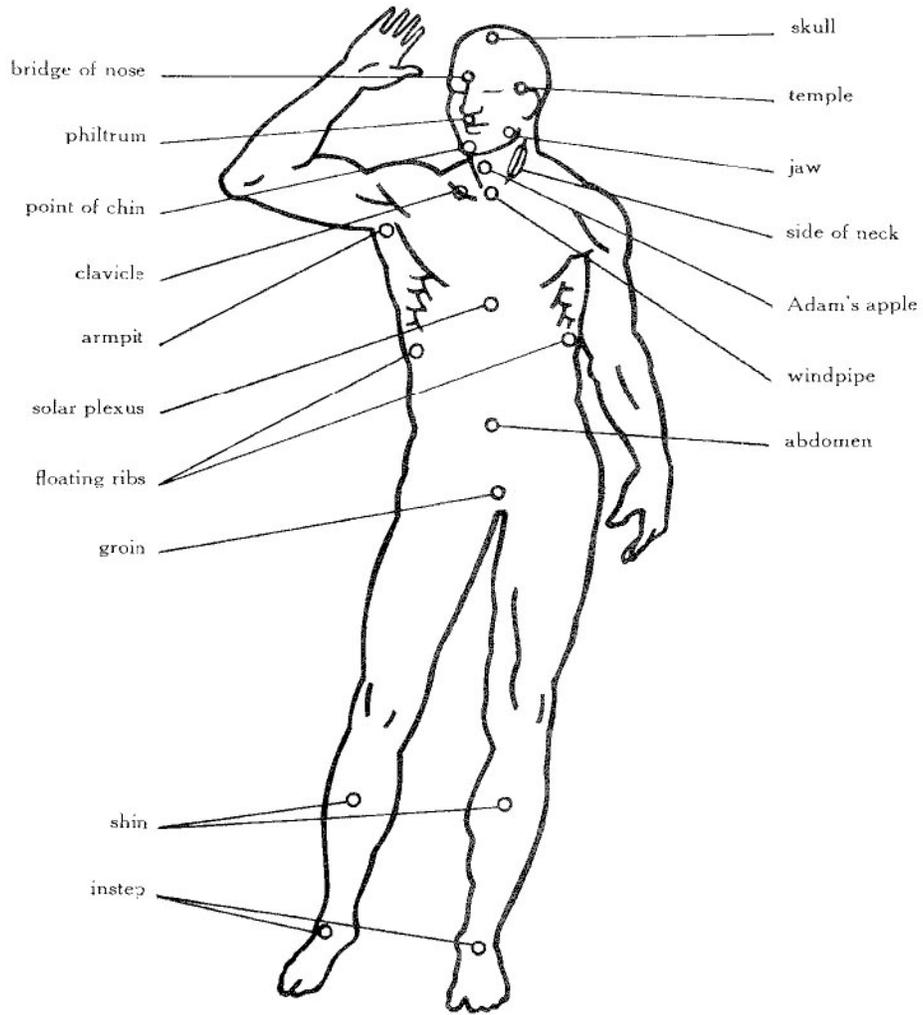
They are divided here into three major areas for the purposes of illustration:

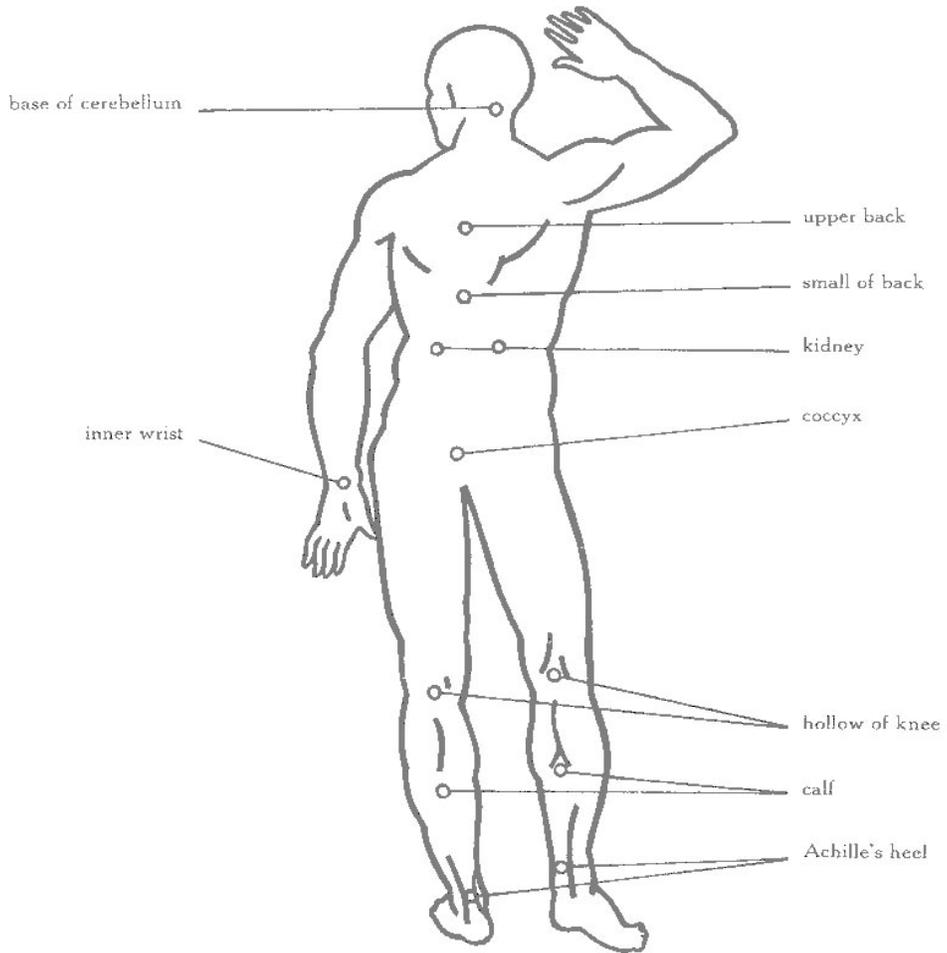
1. Neck and Above
2. Shoulder to Abdomen
3. Hip to Foot

Now, let us look at a few of the major vital spots in each area of the body.

1. **Neck and Above:** temple, nose bridge, eyes, philtrum, jaw, adam's apple, wind pipe, and clavicle.
2. **Shoulder to Abdomen:** shoulder joint, wrist joint, heart, solar plexus, spleen, liver, spinal cord, kidney.
3. **Hip to Foot:** knee cap, groin, scrotum, instep, common peroneal, achilles tendon, and coccyx.

The main reason why a Taekwondo practitioner must know these vital spots is that he should be able to choose his target spots for both effective offense and defense. Let us remember that an attack on a vital spot can cause fatal wounds or permanent deformity. Therefore, avoid any indiscriminate attack to those points whenever possible.







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# Training

Martial arts training, does not teach one to be a superman. It is designed to give the practitioner a set of healthy physical fitness exercises, enjoyment from participation in a sport, the challenge of accomplishing proficiency in an art, and defensive maneuvers for self-defense. Through the benefits mentioned above, martial arts intend to give practitioner self-confidence, self-control, self-respect, and self-discipline. Normal practicing of martial arts enables a person to develop the above mental characteristics gradually. In martial arts, the repetition of movements makes it possible to develop higher proficiency regarding kicking and hand techniques. In other words, the perfection achieved by the repetition of practicing can give the practitioner the mental as well as, physical acuteness, which is necessary to ward off any assailant.

Nevertheless, the best training can be given only when there is a solid bond between the instructor and the student. The most important element in your training and development in martial arts is the instructor-student relationship. The instructor feels no obligation to teach the students simply because they pay a set of fees. If both parties are bound only by monetary payments, there can only be a mechanical and sterile exchange of physical movements. Everyone should recognize that the instruction of the martial arts is not a sales commodity. It is rather the function of a human relationship found between brothers, parent and child, or friends. Only in this kind of environment can the most effective, most efficient, and most adequate training be possible. Only in this atmosphere, can the instruction, including the special techniques of each instructor, be properly communicated to the students.

The training orientation of martial arts is very simple. The students consistently obey the direction of their instructor. The instructor says do – the student does! Just as when a football player questions or disobeys his coach, the whole training scheme breaks down. This will be especially true in martial arts. There are certain standards that can help the students of



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martial arts reach a higher level of proficiency in the art. They are:

1. Toughening the fist, fingertips, knife hand, and footsword
2. Going through the basic exercises
3. Kicking the light and heavy bags
4. Jumping over a certain height each day
5. Running or other cardio work
6. Controlling deep breathing
7. Practicing higher level techniques
8. Meditating daily
9. Calisthenics

There are numerous other training objectives that can be given to the students, as the instructor sees the need for each of them. Therefore, the essence of martial arts training is the human relationship between the instructor and student. Swanson's Martial Arts does not accept the students who have good techniques but poor minds, rather it expects students to have both good minds and good techniques.

Incessant training is essential to keep oneself in top form and physical condition. In the case of students of martial arts who have been in consistent practice, they are able to accomplish a variety of feats that would otherwise not be possible. Time spent training will not be wasted, you will reap a rich reward in the form of speedy reactions and blows. In some circumstances, the practiced student spends no time thinking, as actions come automatically to them. Even if martial arts are practiced for the sake of exercise alone, the enjoyment derived will justify the time invested. Repetition teaches patience and the resolve to overcome any difficulty. Sparring teaches humility, courage, alertness, accuracy, and self control. Forms teach flexibility, grace, balance, and coordination.



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## Stretching Exercises

Stretching keeps our muscles supple, prepares us for movement, and helps us make the daily transition from inactivity to vigorous activity without undue strain. Since strenuous activities promote tightness and inflexibility in our bodies, it is imperative that we utilize proper stretching techniques before and after each workout to prevent common injuries and maintain the flexibility necessary to obtain the maximum results from our efforts and energy.

Stretching is a relative easy activity to do. However, if it is performed incorrectly, stretching can actually do more harm than good. Consequently, it is essential that we understand and learn the proper techniques of stretching and incorporate them in our daily workouts.

Participating in regular stretching activities makes your body feel good. It is important that students challenge themselves to progress daily in their stretching activities, but it is equally important that they do not establish a personal goal of seeing how far they can stretch. All stretching activities should be tailored to the particular muscular structure, flexibility, and various tension levels of the individual student.

The two most important aspects to proper stretching are regularity and relaxation. The principle reason for stretching is to "reduce muscular tension", which will promote freedom of movement. Therefore, the student should not be concentrating on attaining extreme flexibility, because this will normally lead to over stretching and injury.

Stretching is designed to be a peaceful, relaxing, and noncompetitive activity. The subtle, invigorating feelings of stretching allow the student to be more aware of his/her muscles. It is also entirely adjustable to the needs of the art a specific moment in time.



Regular stretching activities will provide the student excellent conditioning opportunities, but it is imperative that the student begin slowly and regularly to participate in a series of exercises that are best suited for their training. Each student should give their mind and body sufficient time to adjust to the stresses of physical activity.

All serious students of martial arts should be involved in stretching activities several times per week. Stretching can be done any time the student can work it into their schedule. You should stretch before and after working out in martial arts, as well as other times of the day when you can benefit from the results of stretching (e.g., release of nervous tension; stiffness from sitting or standing for long periods; or general conditioning while reading, listening to music, or watching television).

There are numerous benefits that the student of martial arts can derive from stretching on a regular basis:

1. Increases flexibility and range of motion.
2. Improves coordination because it allows easier movement.
3. Reduces muscle tension.
4. Promotes mental and physical relaxation.
5. Prevents injuries due to muscles being over-strained or over-extended.
1. Properly prepares the body for strenuous activities.
2. Enhances body and muscle tone.
3. Establishes an awareness of muscle group requirements for practicing Taekwondo.
4. Strengthens the circulatory system.

Although stretching is easy to learn, there is clearly a correct set of procedures to follow when the student begins his/her stretching activities. The student should be relaxed and sustain a stretching exercise with attention focused on the muscles being stretched. Never use a bouncing motion while participating in stretching exercises or stretch muscles to the point of pain.

When the student stretches properly and regularly, he will discover that each movement becomes easier.



There are four classifications of static stretching: -(1) the easy stretch; (2) the developmental stretch; (3) the drastic stretch; (4) the dynamic stretch.

**The Easy Stretch** is conducted by taking a stretching exercise to the point where there is mild tension in the muscle and this position is maintained for 10-30 seconds. There should be no bouncing motion used. The feeling of tension should subside as the student holds the position. If the tension does not subside then release the stretching position slightly until a more comfortable tension level is found. The easy stretch is designed to reduce muscular tightness and ready the muscle tissues for developmental stretching exercises.

**The Developmental Stretch** is done by moving a fraction of an inch further into a stretch than was maintained during the easy stretch exercise for the same muscle or muscle group. Once again there should be no bouncing motion in the developmental stretching activities. This developmental stretch is also held 10-30 seconds. The tension in the muscle should diminish as the student holds the position, if this does not happen then the student needs to ease off slightly until the muscle tension fades the longer he is conducting the stretching exercise. The developmental stretch is designed to fine-tune the muscles and increase flexibility.

**The Drastic Stretch** is accomplished by taking the stretching exercise to the point of pain and incorporating a bouncing motion in the stretch. The results are normally muscle strains and microscopic tearing of the muscle fibers. This latter type of stretching should always be avoided!

**The Dynamic Stretch** is the concept of stretching in motion. It is exemplified by the stretch kick. Blood flow is often restricted by static stretching, therefore it is wise to do a several repetitions of exercises such as front or side stretch kicks prior to each workout. This will ensure adequate muscle preparation for the high kicks of Taekwondo.



## Basic Exercises

Basic Exercises are designed to permit the students to develop their stances (the foundation of their technique), balance, coordination, stamina, breath control, weight equilibrium, body position, proper execution of techniques, speed, focus, timing, power and overall conditioning.

These exercises are performed by beginners, intermediate and advanced students of all martial arts. Each level of student is expected to demonstrate a higher level of proficiency with the basic form exercises. Basic exercises permit the student to isolate and focus their attention on a single technique or on the execution of a combination movement. These exercises are essential to the development of the student's skill and ability.

Training in basic exercises is where muscle memory and speed are developed. While sometimes it may seem repetitive, the thoughtful practice of basic techniques is the best way to develop as a martial artist. There is a great quote that says: "Fear not the martial artist who knows 10,000 techniques, fear the martial artist who has practiced one technique 10,000 times."



## Patterns (Hyungs)

The patterns of Taekwondo represent a series of fundamental defense or counter-attack movements which are executed in a logical sequence. In the course of performing a Hyung, the student will systematically address several imaginary opponents using the appropriate blocking and counter-attack tools for each situation. The practice of hyungs enables each student to realize the proper defense for various attacks under certain assumptions. Hyung is the essence of Taekwondo. In other words, Hyung represents all the essential aspects of Taekwondo, because the student must use all the mental, physical, and spiritual capabilities they possess in order to perform the Forms or Patterns properly. Practicing the Hyungs permit the students to demonstrate many fundamental movements in a series, which develops their sparring techniques, improves their flexibility of movement, improves balance and coordination, increases muscle tone, strengthens breath control, develops speed and fluid-ness of motion, and overall power and timing technique.

A frequent question from students is, "Why forms?" Here are the main "why's".

The first is that forms, being combinations of attacks and blocks, teach the student to put together into combinations the basic attacks and blocks he has learned. These combinations become so habitual to him that he can use them without hesitation. Learning the process of combining attacks and blocks is more important than learning the individual combinations because the process once learned offers an infinity of attacks and blocks.

The second "why" is that the forms, when the student can finally do one or more of them approximately correctly, develop precision of movement. That is to say, the student doing a form well, not only has speed and focus, but his speed and focus must be delivered accurately if the form is to be done correctly. This leads to the ability to deliver a swift, powerful blow on target.



Balance is the third "why". Every movement in every form must be done in balance if the form is to be done correctly. Some forms present a considerable test of this quality. Any blow delivered from a position of unbalance (even a good blow), will put the person in a vulnerable position such as leaning backward, forward or to the side.

So sum up, the collective "why" is that the execution of the form enables the instructor to tell how far the student has progressed. How well a student does his or her forms is a good measure of the person's Taekwondo skills.

The following are aspects that should be maintained by the students when they are performing forms:

1. Accuracy
2. Correct posture, head and body position needs to be exhibited at all times during the pattern.
3. Muscles of the body should be relaxed or tensed at the proper moments in the pattern.
4. The pattern should be performed in a smooth and fluid manner.
5. Movements should be done quickly or slowly according to the proper technical considerations in the pattern.
6. Each pattern should be demonstrated with appropriate skill before a student begins to learn his next pattern.
7. Students should understand and know the purpose of each movement in the pattern.
8. Students should perform each movement in the pattern with maximum effort and ability, performing each movement with realism.
9. Students should work diligently to perform their defense and counter-attack movements with the equivalent skill on both their right and left sides. Each pattern should begin and end in exactly the same place on the floor, indicating the student's ability to perform accurate movements with both sides of their body.

The Hyung have been developed through hundreds of years of experience. They are a set of prescribed and logical sequences. The patterns require the



student to deal with several imaginary opponents, under various circumstances, and introduces every possible attacking and blocking tool to the student. It is important that the student understands that Taekwondo is to be used only for defense. This is exemplified by each pattern starting with a defensive maneuver, which emphasizes the peaceful orientation of Taekwondo.

There are 24 Hyungs in the Chon-ji (a.k.a. Chang-han) pattern set. They are structured to aid the student in their quest to meet the changes in modern society. General Choi Hong Hi (Toronto, Canada) is the man who devoted his life to structuring the Hyungs. Each pattern symbolizes a special event or a person's contribution to Korea's history. General Choi stated that "The 24 Hyungs represent 24 hours, one day, or all my life." That is Taekwondo can be practiced and developed throughout the entire lifetime of a student.

Now, let us discuss some of the 24 Hyungs mentioned above (See Appendix I for detailed descriptions). We will move from the most basic to the advanced Hyungs. All First Degree black belt holders must know the first 10 Hyungs to be called a novice in Taekwondo.

General Choi described the patterns in the following manner:

**Chon-ji:** means literally "Heaven and Earth". It is symbolic of the world's creation or the beginning of human history. Therefore, it is the initial pattern practiced by the beginner. This pattern also consists of two similar parts – one to represent Heaven (the mental aspects of Taekwondo), and the other the Earth (the physical aspect of Taekwondo).

**Bo-chung:** means literally "Revitalization", to renew ones beliefs and commitments to the art of Taekwondo and life. (This form was developed by Grandmaster In Mook Kim)

**Dan-Gun:** Named after the holy Dan-Gun, the legendary founder of Korea in the year 2,333 BC.

**Do-San:** The pseudonym of the patriot Ahn Chang Ho who devoted his life to furthering the education of Korea and its independence movement.



**Won-Hyo:** The noted monk who introduced Buddhism and his method of self-defense to the Silla Dynasty in the year of 686 AD.

**Yul-Guk:** The pseudonym of a great philosopher and scholar Yi 1 (1536-1584) also known as the “Confucius of Korea”.

**Joong-Gun:** Named after the patriot Ahn Joong-Gun who assassinated Hire Ito, the first Japanese governor-general of Korea (the man who played the leading part of the Korea-Japan merger).

**Toi-Gye:** The penname of the noted scholar Yi Hwang (16<sup>th</sup> AD) an authority on Neo-Confucianism.

**Hwa-Rang:** Named after the Hwa-Rang-Do youth group, which originated in the Silla Dynasty about the 5<sup>th</sup> Century AD. This group eventually became the driving force for the unification of the three kingdoms of Korea.

**Choong-Moo:** The given name to the great Admiral Yi Sun-Sin of the Yi Dynasty. He was reputed to have invented the first armoured battleship (the Kobukson) in 1592 AD. This pattern ends with the left hand attack in order to symbolize Admiral Yi's untimely death.

**Kwang-Gae:** Named after the famous Gwang-Gae-Toh-Wang, the 19<sup>th</sup> King of the Koguryo Dynasty, who regained all the lost territories including the greater part of Manchuria. The diagram presents the expansion and recovery of lost territory.

**Ge-Baek:** Named after a great general in the Baek Je Dynasty. The diagram represents his severe and strict military discipline.

**Po-Eun:** The pseudonym of Chong Mong-Chu. The diagram represents his unerring loyalty to the king and country.

**Eui-Am:** The pseudonym of Son Byong Hi, leader of the Korean independence movement on March 1, 1919. The 45 movements refer to his age when he changed the name of Dong Hak (Oriental culture) to Chondo Kyo (Heavenly way religion) in 1905. The diagram represents his Indomitable Spirit, displayed while dedicating himself to the prosperity of



his nation.

**Choong-Jang:** The pseudonym given to General Kim Duk Ryang who lived during the Yi Dynasty, 14<sup>th</sup> Century. The pattern ends with a left hand attack to symbolize the tragedy of his death at 27.

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

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

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

**Choi-Young:** Named after General Choi Yong, premier and commander in chief of the armed forces during the 14th century Koryo Dynasty. Choi Yong was greatly respected for his loyalty, patriotism, and humility. He was executed by his subordinate commanders headed by general Yi Sung Gae, who later became the first King of the Lee Dynasty.

Besides the above hyungs, there are Yon-Ge, Ul-Ji, Moon-Moo, So-San, Se-Jong, and Tong-II.



## Sparring

Sparring can be divided into two divisions: Pre-arranged sparring and Free Sparring. A detailed analysis of sparring techniques is not suitable for this booklet (required pre-arranged sparring techniques are listed in Appendix II). Only the differences in pre-arranged sparring and free sparring will be discussed along with a few of the desirable attitudes toward sparring.

### (1) Pre-arranged Sparring

Pre-arranged sparring encompasses one-step sparring and other self-defenses. It is designed to develop the student's ability in regard to proper stances, correct and full execution of hand and foot techniques, body position, focus and precision of movement, balance, coordination of upper body and lower body movements, speed and timing of technique, and power of overall defense and counter-attack movements.

The main purpose of most pre-arranged sparring is to develop the student's overall technical ability and is not designed to the direct purpose of self-defense. Nevertheless, the student's self defense skill will certainly be enhanced by practicing one-step sparring.

There are various ways of practicing pre-arranged sparring, for example one-step, two-step, and three-step sparring. However, as the name denotes, there are certain pre-arranged rules that the practitioners must keep (i.e., the number of steps to be taken, using only a straight punching technique to the target, and normally punching to the upper lip area). There are hundreds of different pre-arranged sparring combinations to be used when the student practices defending himself against the attacker. This controlled sparring situation is designed with several thoughts in mind: to improve the practitioner's ability of determining an attacker's weak points; to improve the student's understanding of a real attack; using a controlled setting to control and focus the kicks and punches; and to know the proper blocks and attacks. The practitioner must remember the purpose of this training is to



become a truthful and proficient martial artist. No master instructor has ever neglected the importance of this training. Even the masters themselves practice pre-arranged sparring in their daily training.

## (2) Free Sparring

This is a measure of the physical improvements that the practitioner has made. Sparring teaches humility, courage, accuracy and self-control. The dynamic and constantly changing situation of free sparring challenges the practitioner. There is no pre-arranged or standardized maneuver in free sparring. One must counter-attack the opponents' attacks as they are executed. The best defense, of course, is a strong offense. Good techniques and speed, as well as excellent counter-attacks are the keys to a successful defense. When a student is engaged in sparring, he is the only one responsible for defending himself. However, one must know that free sparring under the supervision of the instructor is one of the safest training aspects of martial arts training.



## Competition

The sport aspect of martial arts is provided through tournament competition. The beauty of controlled sparring, well executed and balanced Hyung performance and awesome breaking techniques are present at most well-organized competitions. There are numerous principles and very specific rules for each competition. These need to be carefully noted by all participants, as there is some variation in scoring and legal techniques from tournament to tournament. It should also be pointed out that Taekwondo has recently been recognized as an Olympic sport. However, this booklet will just cover the manner and attitude of the participants. Those who wish to know more about this subject should speak to their instructor.

The general manner and attitude expected of the participants during a tournament is as follows:

- (1) Show your humbleness to the masters by bowing to them when you meet, pass or leave them.
- (2) Follow the rules of the competition at all times.
- (3) Pay attention to the announcements, even though it may not directly affect you.
- (4) Remember that you are there to compete with the other students, not only physically, but also mentally as a sportsman.
- (5) Have close contact with your instructor, if he is present.
- (6) Never disobey the judge's decision.
- (7) Never complain how the competition is run or how points are awarded.
- (8) Have pride in your style of martial art and your instructor at all times.

One concern in competition is that most of the participants are unknowledgeable of the rules and need to pay attention to the announcements. Even though students may not have the complete set of rules for the competition, prior to their arrival, they can learn the rules very



quickly, if they listen to the announcements. The competition directors always announce these prior to the start of the actual competition. The participants, however, may expect to receive the following information: the size of the competing area, the target spots, the degree or amount of contact allowed, the approved attacking and blocking tools, the scoring system, the names of referees, and umpires, the elimination method being used, the time allowance for each match, the reasons for disqualification and fouls, the prizes and awards, and when awards will be presented.

This is a short list of things to do when participating in tournament sparring.

It's not the quantity, it's the quality of the kicks that counts. You win by points, not the number of kicks. Beginners often kick up to a 100 times without scoring a point, whereas the black belt may kick twice and score twice. Why? Effective use of the technique, timing, power, speed.

Timing is very important when attacking and especially counter-attacking. This can be 'learned' through sparring or reaction pad drills.

**Concentrate on few kicks.** There are countless kicks and combinations in Taekwondo but you only need a few of them to be successful in tournaments. The most important kicks are the round, drop, and side kicks. If you can do these kicks with power and speed, you should be able to challenge your most formidable opponent. These kicks have been proven as the most effective and score most often.

**Power.** If you don't have power in your kicks, then you can forget about scoring. At the more advanced levels, some tournaments require you to kick your opponent with enough force to move them back. More power can be generated by twisting your hip.

Conserve your energy for later rounds or matches. Too many air kicks means you'll run out of steam.

**Distance.** When sparring, it's a lot less painful and tiring if, instead of blocking your opponent's kicks, you simply move out of range. This serves two purposes – you don't get bruises from blocking the kicks of somebody who may be bigger than you, and you frustrate your opponent, who looks



like he or she doesn't know what their doing because they keep kicking air.

It is important to learn 3 things in regard to distance:

- (i) How to judge your distance from your opponent – is he in your kicking range?
- (ii) How to judge your opponents distance from you – are you in his kicking range?
- (iii) How to close and open distance as needed – Your opponent will not voluntarily stand at just the right distance for you to attack them.

Also note that “out of range” doesn't necessarily mean “too far away”, it means “at a distance where your opponent can't kick you without having to adjust their distance form you in some fashion.”

**Blocks.** If you block a kick, make sure it stays blocked. No half-hearted attempts along the lines to just sticking out your arm will do. With a little experience, you will know what blocks work best for what kicks.

**Follow-up.** Many people, after they score a point, step back and wait to see whether their opponent will crumple to the ground. It is at the moment of your opponent's reaction to your score that you may be able to take advantage of their momentary confusion to follow up with additional techniques.



## Promotional Testing

The general structure and format of a promotional testing will vary slightly depending on the art.

In Taekwondo, requirements include performance of forms, pre-arranged sparring, free sparring, board breaking for advanced students and a Tenets of Taekwondo component.

Hapkido testing requirements include the performance of the various self-defense techniques specific to each rank.

Philippine Combatives testing requirements include the techniques for the section currently being covered in class.

Testings are generally held every three months for Taekwondo and about every four months for Hapkido and Philippine Combatives.



## Courtesy Points for Students

The rules of etiquette are very valuable in the study of martial arts. They provide a guide for the student's behavior and attitude deep within their heart. Martial arts students should strive to live up to the high standards expected. The standards are practiced to develop a sense of values in students, resulting in a higher level of courtesy and respect. This is the strong basis for morality that is desperately needed in the world today. Martial arts develop humility in behavior and pride in oneself. The formalities within martial arts breed unselfishness, kindness and tolerance. The courtesy between the students and their instructor has played a major role in the development of martial arts. Any student who doesn't know the following courteous conduct and/or doesn't behave, according to it, will not be considered a student of martial arts. There are several reasons why the courtesy between the instructor and the students is so important to the training process. This will be discussed in later pages. Why practice courtesy? To promote the spirit of mutual concessions; To encourage a sense of justice and humanity; To distinguish instructor from student, senior from junior, an elder from younger.

Now, let's review the normal and customary courtesy found in Taekwondo training:

### **(A) Academy Rules**

1. Always be humble
2. Bow when entering or leaving the practice room (facing the flags)
3. Bow to black belts as a greeting and also upon leaving
4. Be respectful of others, especially seniors (in age and rank)
5. When lining up, do not walk through the lines - walk around instead



6. When resting, sit on the floor with legs crossed or stretch, do not sit in chairs or leaning against the walls
7. Always use proper language in the Dojang
8. No beverages, food, chewing gum, or smoking in the training area
9. Be especially attentive to avoid injury to yourself or fellow students during practice sessions
10. No street shoes, jewelry, or sharp objects are permitted in the training area
11. Students should never leave class for a break, water, or an early dismissal without permission
12. Program times are to be adhered to by all students and families
13. Parents and guardians are not to interfere or make comments to students or instructors while class is being conducted
14. Students are responsible to keep their program fees current and should make all payments in a timely manner. Anyone having financial difficulty should immediately speak to the instructor to work out a mutual agreement

## **(B) Courtesy toward the Instructor**

1. Address all instructors using "SIR" or "MADAM"
2. Call them by their formal surnames (e.g., Mr. Smith)
3. Bow to them when you leave and/or meet them in or outside of the DoJang.
4. Yield the right of way to them
5. Always show your humbleness to them
6. Think of your instructor's directions as the ultimate ones that must be kept at all times
7. Don't leave the DoJang without the permission of the instructor
8. Bow to the instructor prior to and after asking him a question
9. Be willing to sacrifice for the art and instructor



## **(C) Courtesy toward your Sparring Partner**

1. Treat them as you wish to be treated
2. Don't think of him as your playmate Respect him as an individual)
3. Never get mad for being hit by his incidental attacks
4. Always show your humbleness to him

## **(D) Attitude toward the Practice**

The student's attitude is a very important aspect of training. The following guidelines must be continuously practiced and improved upon:

1. Students must strive for a complete understanding of all aspects of martial arts through analysis of your own and your partners technique
2. Students should always be sincere in their practice of martial arts, performing each technique with precision and focus
3. Students must establish long range goals for themselves
4. Students must demonstrate maturity, and be a good example of a true martial artist and develop a good sense of sportsmanship
5. Always follow the instructor's command immediately, the student will not disobey the instructor under any circumstance
6. Students will neither be haughty or complacent
7. Students will follow the rules of etiquette under all circumstances and set the example at home, school, or any other situation
8. Fully devote yourself to practicing the art of Taekwondo
9. Have the confidence to stop the enemy with one precise technique

## **(E) Attitude toward Adversity**

1. Stand up to whomever or whatever is against righteousness or brings disgrace to yourself or Taekwondo
2. Fully devote yourself to education
3. Have the confidence to handle any situation and overcome it



# SMA

# Relationship between Instructor and Student

No man has been born into this world without the love of parents, the pain of a mother. No man became great and respected without the guidance of the preceding forerunners. No boy will ever become a man without the help of elders, who have already journeyed on the path of life the boy is following. For this particular reason, the Asian philosophy insists one respect their seniors.

Asian philosophy states that all things have counterparts. Therefore, no animal or element of nature stands by itself. No physical phenomenon is possible without the reacting opposite. No concept of love can exist without the concept of hate. These are the fundamental philosophies of the martial arts. The concept of opposites and dichotomies is expressed in idea of Yin and Yang. Yin (shade) and Yang (light) are constantly fighting against each other. There is no end to this conflict. The universe has several examples of conflict. The martial arts are designed to assist a student in coping and adjusting to this conflict; which is found both within ourselves, as well as between ourselves and others.

Can you say that you are strong, if there is no one to compare your strength to? Can you recognize your ability, if there is no one to appreciate it? That's why you need at least one other person in your life to help you understand your strengths and weaknesses. However, what will happen if you don't trust this person's answers? What will happen if you don't trust their ability? There will only be an endless struggle between yourself and the rest of the world. Ultimately, you will end up as a failure. Thousands of people have failed, and still thousands more will fail because they do not or cannot trust others to help them.

Trust your instructor. Trust him with all your heart. Be willing to share your life with him.



In our modern world of monetary transactions children are separated from parents, students from teachers, believers from the pastors, and friends from friends. If monetary gain and money are the sole focal points of society, it will teach a man to hate, to envy, to scold, to deceive, and to betray others for his self-gain. This phenomenon will also cause the love of family members and support networks within the family to cease.

The martial arts instructor doesn't teach the students how to write or how to make a circle. He teaches them a way of life. He teaches a set of techniques which can be used on him. In this sense teaching shouldn't be considered a monetary transaction. It is a trust, a bonding of individuals through brotherly love. If the students' don't respect the instructor, and are not willing to share their lives with him, then it is not unjust if the instructor dismisses them before they grow. In like manner, a decaying segment of a body must be cut off before it spreads and results in the death of the person.

The instructor who has gone through the same hard, painstaking training that his students are now going through should know exactly what is needed for the betterment of his students. He shouldn't withhold information from the students, because when he accepted them into his program, he also assumed all the responsibilities of improving them. If he withholds information, he is recognizing his own failure and shortcomings. He should also be willing to share his life with his students.

Only when the students recognize the importance of an instructor will they be ready to sacrifice themselves for him. If the instructor shares his understanding of various life experiences, it permits the student to recognize that the martial arts are not to be misused. If a student misuses his knowledge of Taekwondo, it brings shame on himself and his instructor. If the seeking heart of a student is ready to sacrifice itself for the instructor, it can be called the blossom of a flower. If the instructor shares his heart with the student, then it can be called the fruit of a flower.

The relationship between the instructor and student is a true bonding process which can last a life time. Nothing can break it apart. Nothing can humiliate it. Only the instructor and/or student can destroy the bond from within themselves.



We hope that all martial arts students have the positive and growing relationship with their instructors that promotes development and understanding.

Nine parts of the Student's responsibility with regard to the Student-Instructor Relationship:

1. Never tire of learning. A good student can learn anytime, anywhere. This is the secret of knowledge.
2. A good student must be willing to sacrifice for his art and his instructor. Many students feel their training is a commodity that is bought with monthly dues and testing fees and they are unwilling to take part in demonstrations, teaching and working around the Dojang. An instructor can afford to loose this type of student.
3. Always set a good example for lower ranking students. It is only natural they will attempt to emulate their seniors.
4. Always be loyal and never criticize the instructor, the art, or the teaching methods.
5. If an Instructor teaches a technique, practice and attempt to utilize it.
6. Remember that a student's conduct outside the Dojang reflects on the art and the instructor.
7. Never be disrespectful to the instructor. Though a student is allowed to disagree, the student must follow the instructions first and discuss the matter later.
8. A student must always be eager to learn and ask questions.
9. Never betray a trust.



## Appendix I – Form (Hyung) Descriptions

X is the starting position in all diagrams.

C

A

X

B

D

### Chon-ji Hyung

1. Assume the starting position facing "C".
2. Turn toward "A" executing a down block in a left front stance.
3. Step forward and punch with right hand in a right front stance.
4. Turn toward "B" executing a down block in a right front stance.
5. Step forward and punch with left hand in a left front stance.
6. Turn toward "C" executing a down block in a left front stance.
7. Step forward and punch with right hand in a right front stance.
8. Turn toward "D" executing a down block in a right front stance.
9. Step forward and punch with left hand in a left front stance.
10. Turn toward "B" executing a side block in a right back stance.
11. Step forward and punch with right hand in a right front stance.
12. Turn toward "A" executing a side block in a left back stance.
13. Step forward and punch with left hand in a left front stance.
14. Turn toward "D" executing a side block in a right back stance.
15. Step forward and punch with right hand in a right front stance.
16. Turn toward "C" executing a side block in a left back stance.
17. Step forward and punch with left hand in a left front stance.
18. Step forward and punch with right hand in a right front stance -Kihap.
19. Step back into left front stance and execute a punch with left hand.
20. Step back into right front stance and execute a punch with right hand.



# SMA

# Swanson's Martial Arts

E

C

D

A

X

B

F

## Bo-Chung Hyung

1. Turn toward "A" executing a down block in a left front stance.
2. Step forward and punch with right hand in a right front stance.
3. Turn toward "B" executing a down block in a right front stance.
4. Step forward and punch with left hand in a left front stance.
5. Turn toward "C" executing a down block in a left front stance.
6. Step forward and high section punch with right fist in a right front stance.
7. Step forward and high section punch with left fist in a left front stance.
8. Step forward and high section punch with right fist in a right front stance- Kihap.
9. Turn toward "D" with a counter-clockwise motion executing a side block in a right back stance.
10. Execute a right front kick to move the right foot to "D", executing a right hand middle punch in a right front stance.
11. Turn toward "E" with a clockwise motion executing a side block in a left back stance.
12. Execute a left front kick to move the left foot to "E", executing a left hand middle punch in a left front stance.
13. Turn toward "F" executing a down block in a left front stance.
14. Step forward and high section punch with the right fist in a right front stance.
15. Step forward and high section punch with the left fist in a left front stance.
16. Step forward and high section punch with the right fist in a right front stance- Kihap.
17. Turn toward "A" with a counter-clockwise motion executing a double knife hand block in a right back stance.
18. Step forward and punch with the right fist in a right front stance.
19. Turn toward "B" with a clockwise motion executing a double knife hand block in a left back stance.
20. Step forward and punch with the left fist in a left front stance.



E

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B

## Dan-Gun Hyung

1. Turn towards "A" executing a double knife hand block in a right back stance.
2. Step forward and punch with right hand in a right front stance.
3. Turn towards "B" executing a double knife hand block in a left back stance.
4. Step forward and punch with left hand in a left front stance.
5. Turn toward "C" executing a down block in a left front stance.
6. Step forward and punch with right hand in a right front stance.
7. Step forward and punch with left hand in a left front stance.
8. Step forward and punch with right hand in a right front stance - Kihap.
9. Turn toward "D" with a counter clock wise motion, executing a high double block in a right back stance.
10. Step forward and punch with right hand in a right front stance.
11. Turn toward "E" executing a high double block in a left back stance.
12. Step forward and punch with left hand in a left front stance.
13. Turn toward "F" executing a down block in a left front stance.
14. Followed by a high block, in the same stance.
15. Step forward and high block with right arm in a right front stance.
16. Step forward and high block with left arm in a left front stance.
17. Step forward and high block with right arm in a right front stance - Kihap.
18. Turn towards "A" with a counter-clockwise motion executing a knife hand strike with the left hand in a right back stance.
19. Step forward and punch with right hand in a right front stance.
20. Turn towards "B" executing a knife hand strike with the right hand in a left back stance.
21. Step forward and punch with left hand in a left front stance.

(All punches are high section.)



E

C

D

A

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F

B

## Do-San Hyung

1. Turn toward "A" executing an outside forearm block with the left hand in a left front stance.
2. Reverse punch without stepping forward.
3. Turn toward "B" executing an outside forearm block with the right hand in a right front stance.
4. Reverse punch without stepping forward.
5. Turn toward "C" by stepping forward with the left foot executing a double knife-hand block in a right back stance.
6. Step forward and simultaneously downward palm block with your left hand and middle spear hand with your right hand, in a right front stance- Kihap.
7. Turn in a counter-clockwise motion 360 degrees and back-fist with the left hand in a left front stance.
8. Step forward and back fist with the right hand in a right front stance.
9. Turn toward "D" executing an outside forearm block with left hand in a left front stance.
10. Reverse punch without stepping forward.
11. Turn toward "E" executing an outside forearm block with right hand in a right front stance.
12. Reverse punch without stepping forward.
13. Turn toward "B" executing a choke break block in a left front stance.
14. Front kick with right foot leaving your hands as they were in 13.
15. Middle section punch with the right hand as you land in a right front stance.
16. Middle section punch with the left hand maintaining the same stance. (15 & 16 done in rapid succession)
17. Turn toward "A" executing a choke break block in a right front stance.
18. Front kick with left foot leaving your hands as they were in 13.
19. Middle section punch with the left hand as you land in a left front stance.
20. Middle section punch with the right hand maintaining the same stance. (19 & 20 done in rapid succession)
21. Turn toward "F" executing a high block with the left hand in a left front stance.
22. Step forward and high block with the right hand in a right front stance.
23. Turn toward "A" executing a knife-hand strike in a horse riding stance.
24. Turn toward "B" executing a knife-hand strike in a horse riding stance-Kihap.



E

C

D

A

X

B

F

## Won-Hyo Hyung

Choon-be is closed A

1. Turn toward "A" executing a double high block, in a right back stance.
2. Execute a reverse knife-hand strike while remaining in a right back stance.
3. Execute a side punch with the left hand, again staying in the back stance.
4. Turn toward "B" executing a double high block, in a left back stance.
5. Execute a reverse knife-hand strike while remaining in a left back stance.
6. Execute a side punch with the right hand, again staying in the back stance.
7. Turn toward "C" by stepping back with the right foot and executing 'fighting stance B' (side kick chamber).
8. Side kick with the left foot.
9. Set down in a double knife hand block in a right back stance.
10. Step forward and execute another double knife hand block in a left back stance.
11. Step forward and execute a third double knife hand block in a right back stance.
12. Step forward and spear hand with the right hand, while palm blocking down with the left hand, in a left front stance-Kihap.
13. Turn toward "D" in a counter-clockwise motion, and execute a double high block in a right back stance.
14. Execute a reverse knife-hand strike while remaining in a right back stance.
15. Execute a side punch with the left hand, again staying in a back stance.
16. Turn toward "E" executing a double high block in a left back stance.
17. Execute a reverse knife-hand strike while remaining in a left back stance.
18. Execute a side punch with the right hand, again staying in a back stance.
19. Turn toward "F" executing an inside forearm block with the right hand, in a left front stance.
20. Execute a front kick with the right leg,
21. Left hand punch as you land in a right front stance.
22. Without changing stances, execute an inside forearm block with the left hand.
23. Execute a front kick with the left leg,
24. Right hand punch as you land in a left front stance.
25. Chamber for side kick.
26. Side kick with your right leg as high as possible-Kihap. (25 & 26 should be done with a smooth transition)
27. As you set your foot down from the side kick turn toward "A" in a fighting stance, with right leg back.
28. Turn toward "B" in a fighting stance, with the left leg back.



F                      D                      E  
  
                                 H                      G  
  
B                      X                      A  
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## Yul-Gok Hyung

1. While facing forward, execute an isometric punch with the left hand, stepping out with your left foot into a horse-riding stance toward "B".
2. Execute a right hand middle section punch maintaining your horse-riding stance.
3. Execute a left-hand middle section punch maintaining your horse-riding stance. (2 & 3 should be done in rapid succession)
4. Bring your left foot in so that your feet are together then execute an isometric punch with the right hand while stepping out with your right foot into a horse-riding stance.
5. Execute a left-hand middle section punch maintaining your horse-riding stance.
6. Execute a right hand middle section punch maintaining your horse-riding stance. (5 & 6 should be done in rapid succession)
7. Turn toward "G" executing an inside forearm block in a right front stance.
8. Front kick with your left leg keeping the position of the hands as they were in 7.
9. Execute a middle section left hand punch as you set down in a left front stance.
10. Execute a middle section right hand punch maintaining the same stance. (9 & 10 should be done in rapid succession)
11. Turn toward "H" executing an inside forearm block in a left front stance.
12. Front kick with your right leg keeping the position of the hands as they were in 11.
13. Execute a middle section right hand punch as you set down in a right front stance.
14. Execute a middle section left hand punch maintaining the same stance. (13 & 14 should be done in rapid succession)
15. Turn toward "C" in a right front stance, execute an isometric knife-hand block with the right hand.
16. Execute a knife hand strike to the neck with the left hand maintaining the same stance.
17. Execute a middle section punch with the right hand again maintaining the same stance.
18. Step into a left front stance, executing an isometric knife-hand block with the left hand.
19. Execute a knife hand strike to the neck with the right hand maintaining the same stance.
20. Execute a middle section punch with the left hand again maintaining the same stance.
21. Step forward and punch with the right hand, in a right front stance - Kihap.
22. Leaving your right foot in place move into 'fighting stance B' with right leg back.
23. Execute a left leg side kick.



24. Execute a head grab / elbow strike with the right elbow as you set down into a left front stance.
25. Turn toward "F" moving into 'fighting stance B' with the left leg back.
26. Execute a right leg side kick.
27. Execute a head grab / elbow strike with the left elbow as you set down into a right front stance.
28. Turn toward "D" executing a double high block (knife-hand) in a right back stance.
29. Step forward and simultaneously palm block downward with the left hand and middle section spear hand with the right hand.
30. Bring your feet together and turn toward "E" executing a double high block (knife-hand) in a left back stance.
31. Step forward and simultaneously palm block downward with the right hand and middle section spear hand with the right hand.
32. Turn toward "F" and execute an outside forearm block with the left hand in a left front stance.
33. Maintaining your stance execute a reverse middle section punch.
34. Step forward executing an outside forearm block with the right hand in a right front stance.
35. Maintaining your stance execute a reverse middle section punch.
36. Jump forward, landing in a cross-over back stance, executing a left hand back fist - Kihap.
37. Turning clockwise toward "B" execute a double forearm strike in a right front stance.
38. Turn toward "A" and execute a double forearm strike in a left front stance.



E C D

A X B  
F

## Joong-Gun Hyung

Choon-be is closed B

1. Turn toward "A" executing a ridge hand block with the left hand in a right back stance.
2. Execute a head level left leg front kick.
3. Step forward and execute an upward palm block with the right hand in a left back stance.
4. Turn toward "B" executing a ridge hand block with the right hand in a left back stance.
5. Execute a head level right leg front kick.
6. Step forward and execute an upward palm block with the left hand in a right back stance.
7. Turn toward "C" executing a double knife-hand block in a right back stance.
8. Switch to a left front stance and execute a reverse upward elbow strike.
9. Step forward executing another double knife-hand block in a left back stance.
10. Switch to a right front stance and execute a reverse upward elbow strike.
11. Step forward into a left front stance and execute a double handed punch to the jaw.
12. Step forward into a right front stance and execute a double handed punch to the middle section - Kihap.
13. Turn toward "F" and execute a high section X block in a left front stance.
14. Turn toward "D" and execute a back fist with the left hand in a right back stance.
15. Pull your striking hand back towards you, then step out into a left front stance, and execute a right hand reverse punch to the high section.
16. Turn toward "E" and execute a back fist with the right hand in a left back stance.
17. Pull your striking hand back towards you, then step out into a right front stance, and execute a left hand reverse punch to the high section.
18. Turn toward "F" and execute a double forearm strike in a left leg front stance.
19. Execute a left hand front punch while sliding into a right leg back stance.
20. Execute a right leg side kick to the middle section.
21. As you set down from the side kick go into a right front stance executing a double forearm strike.
22. Execute a right hand front punch while sliding into a left back stance.
23. Execute a left leg side kick to the middle section.
24. As you set down from the side kick go into a right leg back stance



25. Switch to a left leg front stance and execute an isometric double palm block.
26. Step forward first into a left leg back fighting stance
27. Shift into a right front stance, and execute an isometric double palm block.
28. Bring your feet together by bring the left leg to the right leg and face "B" executing an isometric choke hold.
29. Step forward and execute a bow block in a left back stance.
30. Turn toward "A" and execute a bow block in a right back stance - Kihap.



E

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D

A

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B

F

## Toi-Gye Hyung

Choon-be is closed A

1. Turn toward "A" executing a side block with the left hand in a right back stance.
2. Shift to a left front stance executing a downward right spear hand, and pulling your left hand to your chest.
3. Bringing your left foot to your right foot to face "C", execute an isometric double arm block right hand on top (hands in fists, top hand is palm facing away, and bottom hand palm facing toward you).
4. Turn toward "B" executing a side block with the right hand in a left back stance.
5. Shift to a right front stance executing a downward left spear hand, and pulling your right hand to your chest.
6. Bringing your right foot to your left foot to face "C", execute an isometric double arm block left hand on top.
7. Stepping forward with the left foot into a left front stance, execute a low X block to protect the groin.
8. Pulling your hands back up to your belt on the right side for the chamber, execute a high two-hand punch to the chin.
9. Execute a right leg front kick to the high section.
10. Setting your right foot down into a right front stance, execute a right hand middle section punch.
11. Execute a left-hand middle section punch maintaining the same stance. (10 & 11 should be done in rapid succession)
12. In an isometric movement, bring your left foot to your right foot, and place your fists on your belt, so that you turn to face "E".
13. Execute a mountain block (double outer forearm block with a stomping motion) in the direction of "E", stepping out with your right foot.
14. Execute a mountain block in the direction of "E", stepping out with your left foot.
15. Execute a mountain block in the direction of "D", stepping out with your left foot.
16. Execute a mountain block in the direction of "D", stepping out with your right foot.
17. Execute a mountain block in the direction of "D", stepping out with your left foot.
18. Execute a mountain block in the direction of "E", stepping out with your left foot.
19. You should now be facing "C", bring your right foot to your left foot, then step out



- with the left foot so that you are in a right back stance, execute a low double fist block.
20. Shift your weight into a left front stance, executing a shoulder grab with both hands.
  21. Execute a head smash by bringing your right knee up and pulling your hands past your knee - Kihap.
  22. Turn counter-clockwise to face "F" in a right back stance and double knife-hand block.
  23. Execute a left leg front kick while holding the double knife-hand block.
  24. As you set the left foot down, shift into a left front stance executing a high section left spear-hand.
  25. Step forward with the right foot into a left back stance and double knife-hand block.
  26. Execute a right leg front kick while holding the double knife-hand block.
  27. As you set the right foot down, shift into a right front stance executing a high section right spear-hand.
  28. Step back with your right foot into a right back stance, simultaneously executing a back fist with the right hand behind you, and a low block in front of you with the left hand.
  29. Execute the jumping X strike. You should land with your left foot in front and flat on the ground, and the right foot crossed behind on the toes - Kihap
  30. Step forward with your right foot into a right front stance and double forearm strike.
  31. Turn toward "A" executing a low double knife hand block in a right back stance.
  32. Shift into a left front stance, executing a right hand inner forearm block.
  33. Turn toward "B" executing a low double knife hand block in a left back stance.
  34. Shift into a right front stance, executing a left-hand inner forearm block.
  35. Keeping your feet planted, turn (pivot) in the direction of "E" into a left front stance, executing a right inner forearm block.
  36. Pivot back toward "B" and back into a right front stance, executing a left inner forearm block.
  37. Shift your weight by moving your right foot so that you are in a horse stance, execute a right hand middle section punch.



E                    C                    D  
  
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## Hwa-Rang Hyung

Choon-be is closed C.

1. Execute an isometric palm block with the left hand while sliding the left foot out to a horse riding stance (moving toward A).
2. Execute a right hand middle section punch
3. Execute a left hand middle section punch.
4. Moving the right foot in, and stepping out into a left leg back stance, execute a high double block(looking toward B).
5. Execute an upper cut knuckle punch with the left hand.
6. Execute a collar bone strike with the right hand.
7. Step toward "B" into a left front stance and execute a left hand high section punch.
8. Turn toward "C" executing a left hand down block in a left front stance.
9. Step forward and punch with the right hand in a right front stance.
10. Bring your left foot quickly up into a left foot back cat stance, while grabbing your punch with the left hand.
11. Execute a right leg side kick, stepping down into a left leg back stance.
12. As you set your foot down, knife-hand strike with the right hand.
13. Step forward into a left leg front stance, executing a left hand middle section punch.
14. Step forward into a right leg front stance, executing a right hand middle section punch- Kihap.
15. Pivot on your right foot, turning toward "D", executing a double knife-hand block, in a right back stance.
16. Step forward into a left front stance, executing a downward palm block and spear hand.
17. Pivot on your left foot, turning toward "E", in a right leg back stance, executing a double knife hand block.
18. Execute a right leg high section round kick.
19. Execute a left leg high section round kick, setting down in a right leg back stance and fighting stance.
20. Turn toward "F", pivoting on the right foot, and ending in a left front stance left arm down block.
21. Pull your left foot in to form a right leg back stance, and execute a right hand reverse punch.
22. Stepping forward, execute a left hand reverse punch in a left leg back stance.
23. Stepping forward, execute a right hand reverse punch in a right leg back stance.
24. Step out with the left foot to a left leg front stance, and execute a low X block.



# SMA

25. Hop forward, leading with your right foot to a right leg back stance, double back elbow strike(should now be facing "C")- Kihap.
26. Pivot on your right foot, turning to face "A" and executing a twin forearm block with your feet together(right hand on top, left on bottom).
27. Execute a second twin forearm block this one with the left hand on top.
28. Step toward "A" with the left foot, into a right leg back stance, executing a double knife hand block.
29. Turn toward "B" in a left leg back stance, executing a double knife hand block.



|   |        |   |
|---|--------|---|
| E | C      | D |
| A | X<br>F | B |

## Choong-Moo Hyung

1. Turn toward "A" executing a double high knife-hand block in a right back stance.
2. Step forward into a right front stance and simultaneously execute a left hand knife-hand high block and a right hand reverse knife-hand strike.
3. Turn toward "B" executing a double knife-hand block in a left back stance.
4. Step forward into a left front stance executing a left spear hand strike.
5. Step back with the left foot into a right back stance facing "C" and executing a double knife-hand block.
6. Turn toward "F" executing fight stance 'B' with left leg back.
7. Side kick with right foot.
8. As you set your foot down from the side kick, turn toward "C" and execute a double knife-hand block.
9. Execute a two step jump side kick – Kihap.
10. As you land from the jump side kick, execute a double knife-hand block in a left back stance.
11. Turn toward "D" pivoting counter-clockwise. Execute a left hand down block in a right back stance.
12. Step out with the left foot into a left front stance executing a shoulder grab.
13. Execute a right knee strike, and set down the right foot next to the left.
14. Turn toward "E" in a left front stance executing a right hand ridge hand.
15. Execute a right leg high section round kick.
16. Execute a left leg spin side kick
17. As you set down face "D" in a left leg back fighting stance.
18. Execute a left leg high section round kick.
19. As you set down from the kick, turn toward "F" executing a palm bow block in a left back stance.
20. Execute a jump spinning 360 degree double knife-hand block.
21. Step forward into a left front stance executing a right hand spear hand to the low section and pulling your left hand to your chest.
22. Shift into a right back stance executing a right hand back fist and left hand down block simultaneously.
23. Step forward into a right leg front stance and downward palm block with the left hand and right hand spear hand with the right hand.
24. Turn toward "A" into a left front stance and execute a double forearm strike.



# SMA

25. Step forward with your right foot into a horse riding stance executing an outer forearm block.
26. Shift into a left back stance and execute a side block.
27. Turn toward "B" and right leg side kick.
28. Step forward and left leg side kick.
29. As you set down turn toward "A" into a left back stance and 'X' block middle section.
30. Step forward and double isometric upward palm block.
31. Turn toward "B" in a left front stance and high block.
32. Reverse punch with the right hand – Kihap.



## Appendix II

The following one-step sparring techniques represent the required pre-arranged sparring combinations that Swanson's Martial Arts Taekwondo students learn in their formal class sessions. All one steps are executed as a defense to a right hand punch directed to the philtrum. All combinations with a kick as the last technique, end in a fighting stance.

### **White Belt One-Steps**

- (1) Step back into a right-side back stance as you execute a left-side knife-hand block, then execute a right middle-section punch as you move into a left front stance.
- (2) Bringing your feet together step to the left (45 degrees) into a horse-riding stance while you execute a left palm block, then execute a right middle-section front punch to the ribs.
- (3) Same as #2 but execute two middle section punches after the palm block.
- (4) Same as #2 but execute two middle section punches and one high section punch after the palm block.
- (5) Step out to the right with the right foot and bring left foot to the right foot (as facing partner), then execute a right front kick and a right middle section punch as you step into a horse riding stance.
- (6) Same as #5 but execute double middle section punch.
- (7) Same as #5 but execute double middle section punch and one high section punch.



## **Yellow Belt One-Steps**

- (1) Step back with the left foot into a left foot back stance. Execute a left front kick to the opponent's wrist, then execute a right foot side kick to the middle section. End in fighting stance.
- (2) Step back with the right foot into a back stance. Execute a right foot side kick to the middle section. Set your foot down to the outside of your opponent. Execute a right knife hand strike to the ribs, rechamber and execute a right knife hand strike to the neck.
- (3) Left hand knife hand block as you step back into a right back stance. Step into front stance with the right foot (inside your opponent) with a right side elbow strike.
- (4) Step back into a right side back stance as you execute a left-side knife-hand block, then execute a right middle section punch as you move into a left-side front stance and right hand palm strike to the high section.
- (5) Step back into a left back stance, execute a left foot outside crescent kick to block the punch from the attacker, then execute a right side high section round kick. End in fighting stance.



## Orange Belt One-Steps

- (1) Step back into a right-side back stance as you execute a left-side knife-hand block, then execute a right middle-section punch as you move into a left front stance. Next step back with the left foot into a left foot back stance and execute a left foot spin side kick. End in fighting stance.
- (2) Bringing your feet together step to the left (45 degrees) into a horse-riding stance while you execute a left palm block, then execute a right middle-section front punch to the ribs, left middle-section punch, and a high section right punch. After the third punch add a round house kick to the mid-section. End in fighting stance.
- (3) Step out to the right with the right foot and bring left foot to the right foot (as facing partner), then execute a right front kick and a right middle section punch as you step into a horse riding stance, followed by a left punch to the body and a right punch to the head. After the third punch step back with the right foot into a fighting stance and execute a left foot jump front kick to the face. End in fighting stance.
- (4) Step back with the left foot into a left foot back stance. Execute a left front kick to the opponent's wrist, then execute a right foot side kick to the middle section. Then set your right foot down next to the left and execute a left foot spin side kick to the mid-section. End in fighting stance.
- (5) Step back with the right foot into a back stance. Execute a right foot side kick to the middle section. Set your foot down to the outside of your opponent. Execute a right knife hand strike to the ribs, rechamber and execute a right knife hand strike to the neck. Now execute another knife hand strike with the left hand as you turn counterclockwise, then step forward into right foot back stance as you block opponent's hand with a left knifehand block, followed left hand jab, then a reverse punch and finally a right leg round kick to the face. End in fighting stance.



## Green Belt One-Steps

- (1) Left knife hand block as you step back into a right leg back stance, then step into a sitting stance and elbow to the high-section, then execute a left spin elbow, then step forward into a right foot back stance, and right leg round kick to the face. End in fighting stance.
- (2) Step back into a left back stance, execute a left foot outside crescent kick to block the punch from the attacker, then execute a right side high section round kick. Now step back into a right foot back stance, and execute a right foot spin heel kick. End in fighting stance.
- (3) Step back to left foot back stance, execute a left foot spin side kick to the middle section, bring the foot together and right foot round kick. End in fighting stance.
- (4) Step forward with left foot into back stance while executing left hand knife hand strike, and grab the partner's shoulder with left hand and right hand upper cut punch to the mid-section, pulling the shoulder down. Hop back into fighting stance, right leg round kick to the face. End in fighting stance.
- (5) Step back to right leg back stance. Then throw a right leg round kick to the face and spin side to the mid-section with the left leg (put both feet together before the spin side). End in fighting stance.



## High Green Belt One-Steps

- (1) Simultaneously, step forward into a right front stance while executing a left knife-hand block and a right inverted knife-hand strike to the neck, then execute a right elbow strike to the face. Now grabbing the opponents' right wrist with the left hand, pull the opponent towards you as you execute a right knife-hand strike to the neck and slide back into back stance.
- (2) Step back to left leg back stance. Block the opponents' hand with left foot inside crescent block and right leg spin heel kick to the face. Follow up with a right leg round kick to the face. End in fighting stance.
- (3) Step back to left leg back stance. Block the opponents' hand with left foot inside crescent block, and spin side kick with right leg to the mid-section. Follow up with a right hand back fist to the head.
- (4) Step back into a right-side back stance as you execute a left-side knife-hand block, then execute a right middle-section punch as you move into a left front stance. Next, step back with the left foot into back stance and execute a jump spin side kick. End in fighting stance.
- (5) Execute White Belt # 4, step back into right leg back stance and jump round kick with the right leg. End in fighting stance.



## **Purple Belt One-Steps (from back stance)**

- (1) Execute knife hand block as the punch is made. Shift to a left leg front stance and execute a right middle section punch, left middle section punch and right high section punch, followed by a left leg jump spin side kick.
- (2) Execute knife hand block as the punch is made. Shift to a left leg front stance and execute a right middle section punch, left ridge hand to the head and then grabbing the back of the head with the left hand execute a right elbow to the head.
- (3) Execute block by side stepping 45 degrees to the left into a horse riding stance while executing a left hand palm heel block. Execute a right hand punch to the body, left hand punch to the body, right inside-out crescent kick to the head followed by a right leg round kick to the body.
- (4) As your partner punches, step back into a left back stance. Execute a right leg (front leg) side kick followed by a left leg jump side kick to the body. End in fighting stance.
- (5) Block the punch using an across the body outer forearm block in a left back stance. Execute a back elbow to the body and a back fist to the head. Then stepping with your right foot to the outside of your partner's stance, execute a left hand hammer fist. Finally, step with right foot out and away from your partner to a right back stance and combination front kick / round kick with the right foot.



## **Blue Belt One-Steps**

- (1) Stepping back in to back stance on the punch. Catch the punch. Execute a right leg side kick to the body. Step in with the left foot to a horse riding stance and break the elbow with a downward forearm strike.
- (2) As the punch is made step in and hook it with your left arm, locking the elbow. In a right back stance execute a right elbow to the body and a right elbow to the head. Step out at an angle to a left foot back stance and right leg side kick the attacker's right knee.
- (3) As the punch is made, side step at 45 degrees to the right and execute a left leg round kick to the body followed by a right leg spin hook to the head. End in fighting stance.
- (4) As the punch is made side step at 45 degrees to the left while circle blocking. Right leg side kick to the attackers right knee, right leg round kick to the body and left leg spin hook to the head. End in fighting stance.
- (5) As the punch is made step back in a left back stance. Execute a left crescent kick (outside-in), a right spin crescent (jump optional) and a right round kick (jump optional). End in fighting stance.



## **Brown Belt One-Steps**

- (1) Step to the left and block with left hand. Three punches, right leg round kick, slide back and right leg jump spin round kick.
- (2) Step to the left and block with left hand. Right ridge hand strike, right round kick, left spin side kick.
- (3) Step to the left and block with left hand. Right Elbow, left spinning elbow, step around and right round kick to body, round to head combo without setting down.
- (4) Step to the left and block with left hand. Right spinning back fist (no duck), slide back, right leg hook kick, round kick combo.
- (5) Step to the left and block with left hand. Right eye gouge with open hand, switch hands so the right is holding their right hand and left palm heel strike to face, slide back and jump spin side with right leg.



# SMA

# Swanson's Martial Arts

## **Red Belt One-Steps**

- (1) Brush, trap, strike, left leg slap kick, arm bar
- (2) Brush, trap, strike and bring left hand down (maintaining contact) to forward pressure wrist lock, front kick to face.
- (3) Brush, trap, strike, arm bar, front leg side kick to knee, slide back and spin heel.
- (4) Brush, trap, left forearm strike to elbow, right spinning back elbow, right leg outside crescent.
- (5) Brush, trap, elbow strike underneath, use left hand to circle around to clear arm stepping back with right leg at the same time. The right leg side kick to body and right leg side to head, double kick combo without setting down.



## **High Red Belt One-Steps**

- (1) V block, upward knee to the body twice, guillotine choke.
- (2) V block, right upward elbow to chin, slide back jump spin side
- (3) V block, step out to the right, left leg round kick, hook kick combo
- (4) Staying inside, block with left and palm strike to face, slide right leg back and jump spin crescent with left, right leg round to face.
- (5) Staying inside, block with left and palm strike to face, right leg round kick to body, hop back with left leg back, 360 degree jump spin side kick with right leg.



# SMA

**1st Degree Recommended Black Belt Defense Against Grab** - All techniques are performed against a same-side grab. Techniques should be done with both the right and left wrist being grabbed.

- (1) Breakaway by pulling wrist to inside, return with knife hand strike with what was the grabbed hand and reverse punch to the body. Follow up with a kick of your choice.
- (2) Breakaway with a knife-hand strike to the radial (spot where the wrist meets the hand below the thumb) and reverse knife-hand strike to neck. Follow up with a kick of your choice.
- (3) Breakaway by spinning to the outside, back elbow to the kidney and hook the head for a choke.
- (4) Breakaway by circling the hand to the outside, follow up with two punches to the body, a round kick to the ribs and a downward back elbow.
- (5) Breakaway with an outer forearm strike to the radial on the forearm, hammer fist strike to ribs and head with cross hand, followed by a side kick to the top of the knee.



## Appendix III KOREAN

## ENGLISH

|               |                               |
|---------------|-------------------------------|
| Char-ryot     | Attention                     |
| Kyung-nae     | Bow                           |
| Jhoon-bee     | Ready                         |
| Si-jahk       | Start/Begin                   |
| Ko-mahn       | Stop                          |
| Shope         | At ease                       |
| Bah-ro        | Return to Ready stance        |
| Hyung         | Form/Pattern                  |
| Ki-hap        | Yell                          |
| Dojang        | Training Hall                 |
| Dobak         | Uniform                       |
| Sabumnim      | Instructor Sir                |
| Jeja          | Student                       |
| Dan           | Black Belt Degree             |
| Gup           | Grade (Rank below black belt) |
| Dwi           | Back or Behind                |
| Ahp           | Front                         |
| An            | Inner                         |
| Anuro         | Inward                        |
| Bakuro        | Outward                       |
| Bakket        | Outside                       |
| Yop           | Side                          |
| Sangdan       | High                          |
| Chungdan      | Middle                        |
| Hardan        | Low                           |
| Dora          | Turn                          |
| Twimyo        | Jumping                       |
| Dwi-dora      | Turn around                   |
| Makgi         | Block                         |
| Hardan makgi  | Down block                    |
| Sangdan makgi | High block                    |
| Yop makgi     | Side block                    |
| Taerigi       | Striking technique            |
| Soodo         | Knife hand                    |



Yok Soodo  
 Anso Soodo  
 Palkkumchi  
 Dung joomuk  
 Ap joomuk  
 Pyun joomuk  
 Yok-jin  
 Kwansoo

Ridge hand  
 Reverse Knife hand  
 Elbow  
 Back fist  
 Fore fist  
 Palm heel  
 Reverse Punch  
 Spear hand

Chagi  
 Ap chagi  
 Yop chagi  
 Dollyo chagi  
 Bandal chagi  
 Golcho chagi  
 Bitro chagi  
 Ahpa pol legi

Kick  
 Front kick  
 Side kick  
 Round kick  
 Crescent kick  
 Hooking kick  
 Twisting kick  
 Stretch kick

Suka Has Hom Nee Dha  
 Con Sa Hom Nee Dha  
 Chun Mon A Yoe

Thank you for the training  
 Thank you for teaching us  
 You are welcome

Hana  
 Tul  
 Set  
 Net  
 Ta-Sot  
 Ya-Sot  
 Il-goh  
 Ya-Duhl  
 Ahope  
 Yuhl

One  
 Two  
 Three  
 Four  
 Five  
 Six  
 Seven  
 Eight  
 Nine  
 Ten

### Tagalog Counting

Isa  
 Delawa  
 Tatlo  
 Apat  
 Lima  
 Anime  
 Pito  
 Walo  
 Sham

One  
 Two  
 Three  
 Four  
 Five  
 Six  
 Seven  
 Eight  
 Nine



# SMA

# Swanson's Martial Arts

Sampoo

Ten

## Appendix IV

### Board Breaking Requirements

#### MATERIALS TO BE BROKEN AND THEIR SIZE

- (1) For all males 15 years of age and older, the materials to be used are two #2 pine boards whose approximate size is 1" x 12" x 11".
- (2) For all males 13 to 14 and adult females ages 15 and older, the materials to be used are two #2 pine boards whose approximate size is 1" x 12" x 8".
- (3) For all children ages 10, 11 and 12 and female children ages 13 and 14, the material to be used is one #2 pine board whose approximate size is 1" x 12" x 8".
- (4) For all children ages 6, 7, 8 and 9, the material to be used is one #2 pine board whose approximate size is 1" x 12" x 7".
- (5) Children 10 years of age and younger may break their boards with two kicking techniques, which may include any jumping technique.
- (6) Women who are underweight may be allowed to break two #2 pine boards whose approximate size is 1" x 12" x 7".

#### REQUIRED TECHNIQUES

- (1) Brown Belts are required to break using any one hand and one foot technique.
  - a. Hand: Ap Joomuk, Soodo Taerigi, Anso Soodo Taerigi, Pyun joomuk, Palkkumchi
  - b. Foot: Yop Chagi, Dollyo Chagi, Dwi-Dora Yop Chagi
- (2) Black Belts
  - 1st Recommended - Kicking Technique with each foot
  - 1st Dan - Jumping Kick & Hand Technique
  - 2nd Recommended - Jumping Kick & Kicking Technique with opposite foot
  - 2nd Dan - Obstacle Jump & Hand Technique
  - 3rd Recommended - Obstacle Jump & Kicking Technique with opposite foot\*\*Substitutions are allowed if the situation warrants.

#### MAXIMUM OF THREE ATTEMPTS