

TEST FOR BLACK BELT 1ST DAN

TESTING REQUIREMENTS: Candidates for the rank of 1st Degree Black Belt must have completed at least six months of training and 96 lessons since their promotion to Red Belt/Black Stripe. To complete 96 lessons in six months may require that students take extra lessons. Or students may take longer than six months to complete 96 lessons.

Sometime before their Black Belt Test, students must take a Pretest, covering all their skills (Forms, Three Step and Two Step Sparring, Knife Defenses, Ho Sin Suls, Breaking, Semi Sparring, Free Sparring, and Three on One Sparring). It is recommended that they take their Pretest during the third or fourth month of training.

While a six months minimum is required, students need not test precisely at the end of six months, but may take longer if necessary. The goal should not simply be to rush through six months of training and stumble through the test, but to be at the peak of training so that students can excel during the test. Black Belt candidates must also complete 24 hours of assistant teaching. These 24 hours start after the promotion to Red Belt/Black Stripe. It is best to space these assistant teaching hours out, rather than wait until the last two or three months and try and squeeze them in. During the Black Belt Test, Students may be called upon to perform any technique learned during several years of training. Students must also take a written test that covers all information from previous handouts for Gup tests as well as other handouts, including this one.

In the part of the test where skills are demonstrated, all moves must be done correctly and with precision and skill. Throughout the training period, students should behave in a positive and courteous manner toward all students and instructors. Black Belt candidates are not simply taking a test of skills, but should strive to demonstrate the values of Taekwon-Do to all students; courtesy, integrity, perseverance, self-control and indomitable spirit.

Candidates for 1st Degree Black Belt must have completed five tournaments and two demonstrations prior to their test. If a student is unable to attend demonstrations, they may substitute tournaments for demonstrations. But students should keep in mind, that demonstrations are an event they can enter at tournaments. The tournament and demonstration requirements can be completed before the final six months, or a student may finish them during this final period. Students should keep this in mind and not find themselves having completed all other requirements, but be short on tournaments and demonstrations.

TESTING PROCESS:

Take a written test that will cover all of the previous test material plus information prepared for Black Belt candidates.

Black Belt candidates must perform all nine Hyungs.

Candidates must demonstrate all sixteen Three and Two Step Sparring.

Candidates will do all twelve Knife Defenses with a partner.

Candidates will perform all 24 Ho Sin Suls with a partner.

Candidates will spar with another student testing for the rank of Black Belt, or a student of advanced rank, using ITF non-contact rules.

Candidates must do a round of Karate Style Sparring for three minutes with another student of advanced rank.

Candidates must spar with three students at once, three - on - one.

Students must do a series of required breaks using both kicks and hand techniques.

Students will hit hand held targets presented to them at different angles, using any technique they want to demonstrate.

BOARD BREAKING: Some breaks will require a maximum number of boards. Other breaks require a smaller number of boards. When maximum breaks are required, the following standards will apply.

Maximum Breaks for Men and Boys

(6 – 13Yr One Board)

(14 – 16Yr Two Boards)

(17 and Older Four Boards)

Maximum Breaks for Women and Girls

(6 – 14Yr One Board)

(15 – 16Yr Two Boards)

(17 and Older Three Boards)

Stepping Behind Side Kick through **maximum number of boards.**

Stepping in Front Heel Kick through the **maximum number of boards.**

Reverse Side Kick

Flying Side Kick

Spinning Back Kick (either grounded or jumping)

Choice of Twisting Kick, Roundhouse Kick, or Axe Kick

HAND TECHNIQUE:

Palm Heel Horizontally (6 – 16 Yr – One Board, 17 Yr and older, Boys – Three Boards, Girls –Two Boards)

Punch Horizontally

Elbow Strike Horizontally

Knifehand Strike Horizontally (either Inward or Outward)

Hammer Fist Strike

ESSAY: Write an essay of five pages, double spaced, about Taekwon-Do. Include what you think Taekwon-Do is, how it has affected your life. You may include any or all of the following: training methods, philosophy, focus, control, breathing, oneness, sparring, mediation, focus, and any other aspects of the martial art you want to include. Do not simply copy from the handouts used for testing, but write what you think these things are, in your own words. Tell both what they are and how you use them in class and in your life. **The essay should be turned in at least a month before the test.**

BLACK BELT KNOWLEDGE:

WHITE TIGER MARTIAL ARTS

Our program is named White Tiger Martial Arts. The Tiger is the most powerful of all the predators found on land. It is the largest of the cats and renowned for its strength, intelligence, and grace. Of all the tigers that exist, the White Tiger is the rarest, and this symbolizes the uniqueness of our martial art. The White Tiger has a color pattern different from all other tigers. It is white with black stripes. These colors symbolize Ying and Yang, opposites that unite to form a balanced whole.

Of all the great cats, the tiger is the largest, strongest, and most intelligent. We strive to emulate these qualities by using power in our techniques and strength in our spirit. We learn strategies in sparring and a wide variety of moves that require focus and understanding. Our program is called Martial Arts instead of Karate or Taekwon-Do. The choice of Martial Arts is deliberate and meant to convey a philosophy that is open and non-restrictive. No useful technique will be rejected simply because it comes from another discipline. We are open to learning and accept all techniques that are practical and useful. At the same time we recognize that the foundation of our martial art is Taekwon-do, which in turn has its foundation in still other martial arts. What we are striving for is a unity of martial arts skills and not a dogmatic adherence to a single approach.

A tiger has patience and can sit for hours without moving while it waits for its prey. Students must learn the self-control of the tiger. They should also remember that we practice self-defense and not violent aggression toward others. When practicing with a partner, never attempt to hurt your partner. Rather, do the moves so as to keep both you and your partner safe. You do not want to go home with injuries, nor do you want to seriously hurt someone else. Never Bully or attempt to intimidate others. If someone attacks you, use the wisdom of the tiger. If it is a minor altercation, and you cannot resolve it peacefully, a blow to the solar plexus or the chin is both effective and safe. Never strike to the eyes, throat or groin in a minor dispute. Such targets are only used if you legitimately believe your life is threatened.

Use the wisdom of the tiger. A tiger, even though it is the most powerful of animals, will retreat, rather than needlessly fight a battle that serves no purpose. Move gracefully and with pride, but not with arrogance, or an inflated sense of self importance. At all times, remember that the most important part of martial arts is not found in kicks or punches, but in the human spirit.

BREATHING AND THE KIAP:

The Kiap is a sound martial arts students make to focus their mind, add power to their techniques, startle an opponent, and protect their body from injury. Students Kiap when attacking, being struck, or when falling. There is no one way to make this sound. If done correctly, the muscles over the stomach are tightened while air is expelled. Should a person be struck while Kiaping, the tightened muscles offer better protection. This sound adds power to our techniques and sharpens the mind. With the added power comes a clearer awareness and greater precision in our moves.

The Kiap is part of breathing. When you Kiap, you are taking a normal breath and expelling it with extra force. We would not want to Kiap on every move, since this would soon empty our lungs and leave us dizzy and weak. On most moves we breath in with each step or when chambering and breath out when the technique is executed. Normal breathing during forms, boards breaking and sparring, keeps oxygen

in our system so that we are kept alert and energized. Breathing erratically or holding your breath during moves will cause you to lose energy and affect your power and focus. Breathe in silently and exhale with a slight sound.

STANCES AND POWER:

Stances are the way in which we arrange our body in an upright position. In Taekwon-Do, Karate, and Kung Fu, masters of the martial arts have, over centuries, devised a series of positions that allow us to hold our body in a balanced posture so that we can deliver powerful techniques against an opponent. A good stance places your skeleton in the best position, allowing you to maximize the use of your muscles and tendons, while at the same time avoiding injury. An awkward stance robs you of power since your bones and muscles are not properly aligned. In effect you are struggling against your own body, instead of using it to the best advantage. A good stance maximizes your power; a weak stance robs you of power.

Power itself is a matter of speed and mass. If you strike with great speed, this multiplies the mass of your weapon many times over. If the body position is correct, you can generate the greatest speed and place the greatest mass on the target. Some techniques have a lot of mass behind them, the Side Kick the Palm Heel Strike use not just the hand and foot, but the whole weight of the upper body as well as the hips and legs to increase the mass. Add speed to this and you can shatter multiple boards with seeming ease. Other techniques have only a small amount of mass, the Knifehand and Roundhouse Kick are examples of this. But all techniques can be powerful if delivered correctly, hitting precisely to a vulnerable part of the body. Even a small mass can generate great force if delivered with sufficient speed. Thus a six ounce Ridgehand can still shatter a board or knock out a bully if the weapon moves at great speed and strikes the target with precision. Remember to use the correct part of the body. If you have all the mass possible and great speed, but hit with the wrong part of the body, all that power may injure you, instead of shattering the board.

BALANCE: Balance means several things. Physically it means distributing your weight so that you can move easily, and be able to launch attacks or blocks with both speed and power. Balance also refers to having both offensive and defensive moves. Balance can also be viewed as a mental state. If our minds are balanced, we are not overly aggressive or angry, nor overly passive and docile. A student of the martial arts attempt to balance all these qualities to achieve harmony.

Psychologically we strive for inner balance, a state of peace with a calm mind. A balanced stance and a balanced mind will produce better moves than a mind flooded with fear or anger, or a body placed in an awkward position.

FOCUS AND MEDITATION:

Focus and meditation are part of the same process. Focus involves clearing our mind, leaving only what is most essential. We concentrate on what is truly important. Formal meditation is a mental process where we clear our mind and let our body relax. It may involve one of a variety of positions as well as calm, focused breathing. Meditation allows us to relax our body, and temporarily put aside our problems. This allows our mind and body to drift into a more natural state. But meditation need not be passive. It can also involve movement. Forms can be a type of meditation. If a student focuses his mind on the moves, more mundane cares and concerns fade away and he may end the form with more

physical and mental energy than when he began. Some martial artists refer to forms as “moving meditation.”

ONENESS:

This is the ultimate of focus. It is a total unity of mind and body that frees our thoughts from the many minor distractions that plague us. In this state students unify both their mind and body. Thoughts become actions, and actions flow from a deeper level, the unconscious mind. In a state of oneness, the conscious and unconscious mind act in harmony. Actions occur both spontaneously and deliberately. Our unconscious mind may select a kick or block and perform it before we are consciously aware that our body is in motion. During Oneness a student may also deliberately select a kick or hand technique and deliver it with a speed and precision that they have never achieved before.

INTELLIGENCE AND KNOWLEDGE: Knowledge is crucial in the martial arts. Learn as much as you can, both on how to do the moves correctly and on strategies for sparring. Learn the various self-defense moves (Two and Three Step Sparring, Knife Defenses, Ho Sin Suls etc.). They are valuable in their own right, but also help you practice timing and the proper range of moves. Intelligence allows us to apply our knowledge in the best ways. In some instances it means having the wisdom to walk away from dangerous or hostile situations. A wise martial artist knows when to defend himself, but also when to avoid or retreat from a conflict that is unlikely to produce a positive outcome. A three foot child facing a gang of larger teenagers would be wise to retreat, rather than force a physical confrontation. He knows not all situations can be resolved with kicks and punches and may seek other avenues to deal with conflict, including going to authorities, or calmly talking to people who are hostile. Intelligence refers to using our minds and wisdom to make decisions and not allowing our emotions to rule our actions. While emotions are a good and natural part of who we are, they must never be our masters, especially when it comes to the martial arts.

Knowledge refers to knowing how to perform various techniques, some complicated and others simple and direct. If a bully has never seen a hook kick, performing one across his nose may stop him from picking on you, even though no blow has touched his body. Knowledge allows us to select from a wide range of techniques and skills to better protect ourselves and others. But knowledge is more than moves. Combined with intelligence, it allows us to deal with others and whenever possible find a peaceful resolution to problems rather than a violent one.

UNITY: While we may examine all the elements used in martial arts separately – breathing, focus oneness, intelligence, and others – they should work in harmony when performing martial arts. During your training, your workouts may vary. One day you may focus more on breathing than at other workouts. On another day, you may concentrate more on stances or chambers. This is good training, but remember, the long term goal is to unify all the elements together so that when doing any activity – form, sparring, or board breaking – all of these elements work together in harmony (stances, focus, power, breathing, knowledge, and intelligence). A student of the martial arts can be totally focused when he does forms, breaks boards or spars. As the student moves, his stances are correct, his posture is upright, his movements flow together producing techniques that are both effortless and powerful. At such moments a student may exceed his normal level of skill. His mind and body may work in such harmony that for a time his movements achieve a state of grace. The mental and physical barriers that

hold us back, dissolve, and the student excels, doing the moves of Taekwon-Do better than he has ever done them before. In sparring this can lead to a clarity of mind with strikes, kicks and blocks that seem flawless in their execution and blinding in their speed. Sounds fade away and time seems to change, flowing more slowly. We call this unity, **Oneness**, the fusion of the mind and body. This is a state to be desired and while no one can exist in perfect unity all the time, the achievement of this state, even for a brief period of time, can be a rewarding experience and help us realize our greatest potential. Such focus can not only be a part of martial arts, but of other activities as well, both at work and home.

FORMS: Forms are a series of moves that are memorized in a specific order. Forms serve several purposes. They are a type of training, where the student is required to practice a wide variety of moves. The more we do a particular move, whether kicks or hand techniques, the more skillful we become. Students should do each move to the best of their ability. Where moves call for power, he should use his best kick and blocks. He should be as precise as possible. If done correctly, forms can be a strenuous workout, that develop the muscles of the body, while training the mind. Forms are also an imaginary fight against several opponents, who attack from different directions. The person doing the form should try and visualize different people attacking him. The blocks, kicks and strikes we perform are meant to defend and counter these imaginary attacks. Forms are also a way to meditate. If a student does his forms correctly, when he finishes, he will be both focused and energized. To do well at tournaments, practice your forms on you own. Do forms several times each week.

TOURNAMENTS: Tournaments are a way for students of the martial arts to practice their skills with others. At tournaments students must do various techniques before a large audience. This requires the student to truly focus on what he knows and not be distracted by others. It is a good way to see how well you are doing when compared to others as well as a way for you to test your inner resolve and increase your ability to perform under pressure. If you are not successful at one tournament, don't be discouraged. As you compete in tournaments, you will gain in experience and knowledge. Over time, your confidence will increase and you will be better able to control both your fears and your body.

At tournaments, the judges generally look closely at five criteria when judging FORMS :

STANCES TECHNIQUE POWER CHAMBERS CONCENTRATION

When breaking boards, judges usually allow only one attempt. The more difficult the technique, the higher the score. Judges will also take into account how well the student has executed the technique. An awkwardly performed technique will receive a lower score than one done with precision and skill. They will also take into account how many different techniques a student attempts. An excellent Flying Side Kick will receive a high score, but an excellent Flying Side Kick combined with an excellent Palm Heel strike will probably receive a higher score.

SPARRING TECHNIQUES AND STRATEGIES:

When sparring, keep your eyes on your opponent's eyes. Never look at the ground or his legs. If you keep your head up, your posture is better and therefore you have better balance. Your peripheral vision will pick up attacks so that you can react to them faster than if you are staring down at his legs or arms.

Indeed, if you look down, you will miss attacks, but if you look up, your field of vision is greater, increasing your chances of seeing an attack. By looking at your opponent's eyes, you may also be able to read his intentions, even though he will be unaware that he is signaling them.

CONSTANT MOVEMENT: When sparring, constantly changing sides and move so that your opponent has difficulty selecting a vulnerable area. While you may stop for a second or two, do not remain stationary any longer than necessary. Move, even if your opponent is stationary. Do not move in the same direction all the time, but change directions and move in a manner that is unpredictable. Be careful to move in a way that maintains your balance, staying just out of range (usually) and change sides and hand positions. If you move, keeping your weight back, you can more easily lift your front foot to attack. This is especially helpful if an opponent launches an attack as you change positions. In most cases it is best to move the back foot first so you can more easily lift and kick with the front foot, as you change positions. One strategy involving movement is to move as soon as your opponent moves. This throws off his attack. It is better to move at angles instead of straight back. This often allows you to position yourself to launch an attack that intercepts your opponent in the middle of his attack or hits him after he has missed you with his attack.

FLOWING ATTACK:

One move leads to another in a constant series of attacks. Use this to overpower a defender's blocks and counters by keeping so much pressure on him that he has difficulty launching a counterattack. Your attacks eventually overwhelm his defenses and penetrate to a target area. You must move quickly or he may catch you with a skillful counterattack between your own attacks.

ANGULAR DEFENSE: As soon as your opponent attacks, move at an angle and then counterattack to an open area.

ANGULAR ATTACK: Move in at an angle and attack to an open area. Or move straight in and then suddenly move off at an angle and then attack.

ATTACK TO AN OPEN AREA: Look for the areas not covered by your opponent's arms and attack to that spot.

CREATE AN OPENING: Move using fakes or angular movement to cause an opponent to drop or raise his guard, exposing an area to attack.

HIGH LOW: Make high attacks, followed by low attacks to penetrate your opponent's defenses.

LOW HIGH: Make low or mid-level attacks so that an opponent focuses on low attacks and then attack high to catch your opponent off guard and get past his defenses.

MULTIPLE HIGH LOW – HIGH LOW: Instead of just going High – Low: go High – Low, High – Low in a series of attacks, one after the other to completely baffle your opponent. You may also go High – High – High and then go Low. Or Low – Low – Low and then High. These kinds of attacks are meant to focus your partner's mind on your attacks and cause him to expect a certain kind of attack to a predictable

height and part of the body. By making a sudden change, you catch him with his guard in the wrong place and his mind fixed on a pattern you have established.

BLINDING SPEED: Attack so quickly that an opponent cannot block your attack, allowing you to penetrate to a target.

ANTICIPATING AN ATTACK: You may be able to read an opponent's intentions and when they attack, catch him with a kick or hand technique that reaches him before he can fully extend his kick or hand technique. When a person attacks, they are always open somewhere.

You may see an opponent is about to attack and while his mind is occupied with his own mental preparation, attack first and catch him before he is ready.

You see an opponent is about to attack. Wait until he has committed himself to the attack. Once he has fully launched his attack, it is very hard for him to change his mind or his direction or momentum. At this moment, if you change your position by moving to the side or at an angle, he will be out of position, and you will have placed yourself in a position from which to launch a devastating attack to an open area.

CATCHING AN OPPONENT OFF BALANCE: Generally, after an opponent has finished his attacks, especially kicks, he will be off balance for a brief period of time, and physically exhausted. This is the moment to launch an attack. Do so immediately, and you may be able to catch an opponent flat footed and mentally unprepared.

PRETENDING TO BE WEAKER THAN YOU ARE: After you launch a series of attacks, keep one technique in reserve, so that if an opponent attacks, thinking you are finished and exhausted, you can surprise him with one more attack, that you kept back for just that possibility.

You may also pretend to be more tired than you are by breathing hard and moving in a way that looks awkward to an opponent to draw him into an attack that you are prepared to meet. But don't place yourself in such an ungainly position that you find that your faked awkwardness is indeed really awkward. One example of this method would be to launch a series of attacks, using kicks. If they fail, drop your foot to the ground and look exhausted. You may slump your shoulders, breath hard and look like you have no more energy left. Actually, you are thinking that as soon as your opponent steps forward, you will lift your leg and kick.

CHANGE OF RHYTHM: If you attack or defend at one speed, and suddenly increase or decrease the speed of your movements, you may catch your opponent off guard. For instance, launch a series of attacks at a moderate speed and when your opponent falls into the rhythm you have established, suddenly strike at full speed. Or conversely, you may attack at high speed, doing several attacks, one after the other, and then suddenly do a slower attack. This may penetrate your partner's defenses, especially if he blocks too quickly.

BREAKING THE PATTERN: Do the same series of attacks, again and again, so that your opponent comes to expect that sequence. Then begin the same sequence, but now change it by adding moves or altering the series so as to catch your sparring partner mentally off balance. Or you may suddenly drop the

sequence you have been repeating and launch something entirely different while your opponent is still expecting the old sequence to repeat itself.

CLOSING THE DISTANCE: To get within striking distance is one of the more difficult parts of sparring. One approach is to simply move quickly forward, attacking straight toward your partner. But some opponents move back just as quickly. There are several ways to get within range. One is to move forward at a modest speed and when just beyond attacking range, suddenly speed up to close the final distance. Another is to get almost within range and then use a Hopping in or Skipping in attack. Another is to drive forward with a series of quick attacks. Generally an opponent cannot move back as quickly as you move forward. But this only works if you can keep the series of attacks moving quickly forward. Be careful not to drop your guard or attack too slowly, or your opponent may successfully counterattack. They may also evade by changing directions. The same evasion (lateral movement) you should learn to master.

Another way to close the distance is to use angular approaches and sudden changes of direction to confuse your opponent and force him to shift his position, thus causing him to open up areas of his body that you can attack. Try circling your opponent to cause him to move and change position. As you circle, move slightly closer until you are close enough to strike.

Sometimes you can't get within range no matter what you do. Try falling back. At the slightest movement of your partner, move away, as if worried about his attacks. If you can get him to come after you, continuing falling back and then suddenly reverse your momentum and move toward him to deliver your attack.

BLOCKING: If you are good at blocking, block and immediately counterattack. You may also push a blocking arm or leg down or aside and strike to a target. Be careful not to grab or CUP when doing this type of move, or you will be penalized at non-contact tournaments. Some tournaments do not allow strong blocks, but they do allow you to deflect your partner's attack with blocks that do not slam into your partner's arm or leg.

FAKES: Moves that start as one type of attack and then change to an entirely different attack. For instance, raise your leg into a front kick chamber, and then switch to a roundhouse kick.

DISTRACTON: Fakes are a type of distraction, but sometimes other types of moves may also distract an opponent and allow you to score. You may raise one arm to distract your partner, and strike with the other hand. You may launch attacks out of range that have no chance of reaching your partner, and while he is confused by these useless attacks, suddenly move into range and launch a scoring attack. You may look to the audience and if your partner follows your gaze, suddenly attack.

BROKEN MOTION: A move that starts, stops and then resumes its original motion toward a target.

HAVE A PLAN: Before stepping off the line, plan your attack. Select a side where you intend to move and decide on the kicks or hand attacks you will use. As soon as the judge says "Sejuk" move off your line in the direction you have already selected and launch your attack. Even if it doesn't score, this is good training. Over time you will modify and improve your planning, developing highly effective techniques and strategies. By trying out a series of moves in class and at tournaments, you will gain

confidence and eventually do them with precision and speed. Don't be overly concerned if you are scored on when developing techniques and strategies. You are not fighting just that one match, but training yourself to become a better martial artist.

But don't take this to mean that you should throw yourself blindly at an opponent with your guard down and say, "That was my plan." An effective plan includes keeping yourself covered as much as possible while attacking.

While it is beneficial to have a plan and try out different techniques and strategies, do not become so wedded to your plan that you cannot change or abandon it. If you suddenly see an opening, go for it, even if it means you must completely abandon your original strategy.

SPONTANEOUS REACTION: Sometimes you just react to the situation. You see an opening and just go for it. Your subconscious may pick out a target and you will attack without thinking it through. You may automatically kick to the solar plexus without planning it out. You just do it. This is perfectly all right. Again, don't be so wedded to the concept of having a plan that you become rigid and dogmatic in your approach to sparring.

CONTROL THE RING: It is best if you are **never forced back into a corner of the ring**, where your options are limited and where you may find yourself forced out of the ring, receiving a warning, or scored on because you cannot maneuver. As soon as the judge says, "Sejuk" move forward. There are several places you may move to. Most students drive straight ahead. This may work. Occasionally you will catch an opponent off guard and close with him so quickly, that you can score before he can respond. Usually, more subtle strategies work better. A drive straight in, often results with the attacker impaling himself on his partner's kick. A better approach is to move forward at an angle. It is easier to move the back foot first. Move in the direction in which the back foot is pointing, If you intend to move to the right, place your right foot behind you and move forward and to the right, once the match begins. If you want to move left, place the left behind you and move to the left. As you move, be ready to launch an attack as soon as you are in range. If your partner attacks you, be ready to stop his attack with a kick, that stops him and may well score. Don't always favor one side. Sometimes start forward, angling in the other direction. While the back foot makes it easier to move that way (left foot back – move left, right foot back – move right), you need not always move this way. By moving on the balls of your feet, you may have your left foot back and move right (or vice versa). You may even move the front foot first, in a Cross Step. Although this is harder to do and more awkward, it may still work to your advantage in a few situations. But remember, if you move with the front foot first, you will be unable to kick as quickly, since your weight will be on that foot.

Another choice is to move off the line straight at your partner, and then suddenly veer to the right or left. The point is to move forward, off the line in an unpredictable manner and get to the center of the ring and engage your sparring partner. If he moves back, try and drive him back, so that he is the one forced back into a corner.

It is also good to learn how to move along a line without stepping over it. This will allow you to glide to the side should you find yourself close to the line. The more your practice in rings, the better you will do in sparring.

Remember, get to the center of the ring as quickly as possible. Move around the center so you have

room to maneuver. Get off the line as quickly as possible, but leave the line in unpredictable directions and try and dominate the match by staying away from corners, or the lines.

JUMPS AND SPINS: These are spectacular techniques that seldom work. Jumps leave you vulnerable, take a long time to cover the distance, and cannot be changed in the air. Spins leave you blind for a time, and your back is exposed and undefended during the spin. Does this mean you should never use jumps or spins? No, use them and develop them. Some students love jumping kicks and develop their skills and are able to score with spectacular jumps delivered with great speed and precision. The same is true with spins. I have seen students spin so fast that it was almost impossible to hit their backs as they spun. Generally, I recommend that for a spin, you do an attack first, to force your opponent to move back and be off balance before you begin your spin. This lessens the chance that they can hit you in the back as you spin. But if you are able to whip around with lightning speed, than feel free to use spins without doing another attack first. One advantage of a spin, is that your partner can't determine ahead of time the attack you will launch out of your spin. It could be any of a wide variety of kicks and they can't see that kick clearly until it is already launched.

But be aware of the limitations of these techniques. If you are ahead by several points at a tournament, this is a good time to try some of your more difficult techniques including spins and jumps. Or just do them anyway to gain experience and have some fun. When spinning be careful not to kick blindly, since this will result in you receiving a warning, instead of a point. **You must see your opponent before you kick!**

Also be aware of the vulnerability of these techniques. If someone is spinning, you may catch them as they spin. Move out of the way as they spin, so when they come around, you are not where they expect you to be, and you may see an opening and catch them as they spin or after they land. If you move to the side when someone jumps, they will usually miss you, and you may catch them with your attack while they are still in the air or after they land.

OBSERVE YOUR OPPONENTS: Watch other students as they spar. You may face those who are currently sparring. So while you sit, waiting for your match, notice their strategies. Do they prefer kicks or hand techniques? Are there certain kicks they rely on? Are they limited to only a few techniques, they constantly repeat, or do they use a wide range of attacks? While you are waiting to spar them, plan how you will respond to their strategies and moves.

BE UNPREDICTABLE: If over time, you develop a wide variety of techniques and sparring strategies, you will be able to switch from defense to offense as you spar. Your offensive skills will be broad and varied so that it will be difficult for your opponent to predict what you are going to do, and you will be able to overwhelm or outthink many of those you spar. While it is OK to have some favorite techniques, try to always add and expand your range of attacks. Practice these in class so that you can use them with ease when you spar at tournaments.

TRAIN HARD AND DEVELOP FAVORITE STRATEGIES: Train hard in class and on your own. Work independently and with partners to develop strategies and techniques that best suit your personality and physical skills. Perfect these and use them as the core of your sparring. But don't limit yourself to only these favorite skills. Work to come up with other techniques and develop them so that they too

become your favorites. Over time, your arsenal of favorite strategies and techniques will keep expanding so that you end up with a wide range of attacks and defenses that you can use to baffle and outwit your sparring partners.

MOVEMENT: Move just to move. This imparts momentum to your body so that you can more easily change position or raise your leg to kick. Movement throws your partner off. They are planning an attack, but by moving, you change your position and foil their attack before it can be launched or while it is in progress.

THE BEST BLOCK IS MOVEMENT. While you can block with your arms, hands or even legs, this means you must make contact, possibly injuring your own muscles or bones. But if you move, the attack misses you, and your body is unharmed. What's more, your opponent has expended his energy and hit only the air. Once you have moved sufficiently to evade an attack, move more. You may be able to place yourself in a position to attack your opponent where he is vulnerable. In some instances, you may even move to his blind side, or even get behind him and strike to his back or side where he cannot see you. Discover the different directions and ways to move. Move straight in and straight back. Hop and skip in to attack. Move in or back at angles. Move straight at your partner and then at an angle. Move to the sides. Move forward at an angle and then straight at your partner. Practice moving on your own and then with partners as you spar in class and at tournaments.

ATTACK TO OPEN AREAS: At tournaments it is against the rules to attack the arms or legs of an opponent. Look for places your partner is NOT guarding. What areas are his arms and fists not protecting. Strike to these places. You may have to move to reach the spot you want to attack. As a person moves, they may reveal more open areas to attack. You may also use fakes to shift your partner's guard so that areas open up that you want to attack. Remember there are always places that are open. The trick is to spot these and then to be able to reach them with a kick, punch or strike.

YOUR MENTAL STATE WHILE SPARRING: If you focus on winning, you will lose. If you want to win, and are thinking about beating the other person, you have already lost. Think instead of techniques. Think of the kicks and strikes you want to do. Plan them and then execute them to the best of your ability. Try out different techniques, especially those you have practiced on your own or in class. See how they work and evaluate them. Use your favorite techniques and if you get ahead in points, try out more risky strategies. Find out what works and what doesn't. Remember, you are not sparring just for this one match, but to hone and improve your skills. This is a long term process that is on-going and constantly expanding.

If you lose a match, you have not been defeated. You have simply suffered a momentary set back and have been presented with an opportunity to evaluate your skills and strategies. What can you do next time to improve? What would you do differently? Defeat is, in part, a state of mind. If you feel defeated, you are beating up on yourself, which will make you feel badly. Running yourself down will do nothing to improve your skills. Recognize instead that everyone loses matches and with enough work anyone can improve and win matches. Your value as a human being is not determined by a single match or by one tournament, but by broader issues and events of far greater significance. Respect and acknowledge the skills of the person who outscored you, and work to improve your own skills. If you do

this, you have taken a step in the right direction, and will eventually be victorious, both in terms of your own performance, and more importantly, psychologically and spiritually.

COURTESY, INTEGRITY, PERSEVERENCE, SELF CONTROL, AND INDOMITABLE SPIRIT PUT INTO PRACTICE.

It is easy when you win a match, to be gracious to you opponent. Don't confuse this with contempt or condescension. You may have won the match today, but that same opponent may defeat you on another occasion, especially if you become overly confident or arrogant. Remember the person you are sparring with is helping you to become better at martial arts. Show respect to all those you spar and train with.

It is much harder to deal with defeat, especially if you see it as a defeat. You are never truly defeated if you did your best in sparring or any other event. A set back today, may cause you to reexamine your strategies and techniques. Learn what works against one opponent, but not against another. You will, over time, improve and hone your skills. Losing matches may be a great learning experience and help you become an awesome student of the martial arts. It is also a test of character. To lose and be gracious to your opponent, acknowledging his skills, shows your inner strength. To not be defeated by defeat, means you have the potential to learn, improve and eventually triumph. Truly, the only defeat is to give up. So long as you persevere, you will eventually win, and may at later matches, surprise someone who defeated you at an earlier tournament. To reach your full potential you must train hard in class and practice, practice, practice on your own and you will become an awesome practitioner of the Martial Arts.

REVIEW OF TECHNIQUES:

Low Block	Forearm Block
Middle Block Outward	Forearm Block from the hip
Middle Block Inward	High Forearm Block
Rising Block	Circular Block
Karate Style Low Block	Wedging Block
Knifehand Block	Crossing Low Block
Palm Heel, all directions	Crossing High Block
Knifehand Guarding Block	Circular Elbow Block
Twin Forearm Block	Leg Grab, Elbow Strike
Guarding Block	Ridgehand Block
Knifehand Arm Trap	Low Knifehand Guarding Block
Knifehand Twin Single Forearm Block	(Low Guarding Block with fists, palms up)
Twin Knifehand Outward Blocks	Wrist Block
Twin Middle Block, Outward	Hooking Block
Twin Forearm Blocks, Outward	Augmented Block, Karate Style
Double Forearm Block (Augmented Block)	W shaped Block
U Shaped Block	
Low Ridgehand Guarding Block	

Downward Elbow Strike
Outward Elbow Strike
Head Grab with Inward Elbow Strike

Lead Leg Front Kick
Lead Leg Side Kick
Lead Leg Roundhouse Kick
Lead Leg Hook Kick
Lead Leg Front Heel Kick
Lead Leg Outside Crescent Kick
Lead Leg Twisting Kick
Lead Leg Back Kick
Jump Spinning Back Kick
Stepping in 360 Degree Back Kick
Flying Side Kick Over an Obstacle
Stepping in Front Heel Kick
Stepping in Front Kick
Stepping in Side Kick
Stepping in Roundhouse Kick
Stepping in Hook Kick
Reverse Front Kick
Reverse Side Kick
Reverse Roundhouse Kick
Reverse Back Kick
Reverse Inside Crescent Kick
Reverse Outside Crescent Kick
Reverse Twisting Kick
Single Jumping Front Kick
Single Jumping Side Kick
Single Jumping Roundhouse Kick
Single Jumping Hook Kick
Single Jumping Twisting Kick
Reverse Jumping Front Kick
Reverse Jumping Front Heel Kick
Reverse Jumping Side Kick
Reverse Jumping Roundhouse Kick
Reverse Jumping Hook Kick
Reverse Jumping Outside Crescent Kick
Reverse Jumping Inside Crescent Kick
Reverse Jumping Twisting Kick

Inward Elbow Strike
Reverse Elbow Strike

Flying Front Kick
Flying Side Kick
Flying Roundhouse Kick
Flying Hook Kick
Flying Outside Crescent Kick
Flying Twisting Kick
Spinning Back Kick
Back Kick from a Front Stance

Reverse Front Twisting Kick
Outside Axe Kick
Inside Axe Kick
Spinning Hook Kick
Heel Kick
Spinning Heel Kick
Double Roundhouse Kick
Alternate Leg Front Kicks
(Jump Twisting Kick, Side Kick
combination)
(Running Jumping 360 degree
Back Kick)
360 Degree Back Kick
360 Degree Front Kick
360 Degree Side Kick
360 Degree Hook Kick
(360 Degree Outside Crescent
Kick)
Twin Jumping Front Kick
(Boss Kick)
Right Left Jumping Front Kick