

The TKA Handbook

A Guide for Promotion through Brown Belt



Tompkins Karate Association

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By Michael Stahly and Dale Tompkins

We thank the TKA staff for their expert assistance. We are especially grateful for the contributions made by Kim Bernhardt Moake and Ellen Stahly.

Dear Student,

This handbook, the second, contains supplemental material to guide you through the exams necessary to reach first grade brown belt. When you finish with it, you will be ready to embark on your training for the black belt. Please remember that this material is a guide and that regular classroom instruction and practice become more important the further you progress.

Besides descriptions and diagrams for Pinan 3 through Ni An Chi 2, we have included seven pages of photographs to help you learn the advanced kata. Please note that the photographs were taken from the best angle to show you correct position, and do not necessarily relate to the other moves of the kata. In addition, we have included planning guides to help you organize your exam preparation and some descriptive material on jujitsu, one step sparring, and free sparring. It is intended to help you learn not only the techniques, but also the correct approach to use in your practice.

We wish you continued success in your study of the martial arts.

Sincerely,

Michael E. Stahly
Director of Education
TKA, Inc.

Learning How to Throw

Once a student reaches green belt level, it is time to learn the fundamentals of throwing. While similar to striking in some ways, throwing should be approached differently. Throwing requires a different “feel”. During a throw, power should flow strongly and steadily. There should be no build up of energy and no pinpoint focus, as in a punch. Instead, a continuous surge of energy should overwhelm an opponent’s balance and carry the opponent to the ground. Developing this strong, steady flow requires much practice and patience. The following observations are intended to help guide practice and reduce frustration.

First, realize the importance of knowing how to fall correctly. Besides self-protection, falling is extremely useful in developing the necessary “feel” of throwing. When a student understands how their own body moves when thrown, it becomes easier to guide an opponent’s body into the correct position.

Next, understand that learning correct throwing techniques differs from developing power. If a student practices throws at full speed and power before perfecting the technique of the throw, errors will develop and the throw will never become as strong as it could be. Any throw that cannot be executed in slow motion, against moderate to strong resistance, is not sufficiently well understood. A major problem with very strong students is the tendency to mask technique with brute force. Very often, strong students fail to develop good technique. “Muscling” is the common term for this problem.

Similarly, a good warning signal for flawed technique is the muscle exertion during the throw. If, while executing a technique, a student feels that they are: 1) lifting their opponent directly with muscle power, or 2) exerting excessive pressure on an extremity, then their technique is flawed.

One of the most common technical flaws is lack of balance. Developing the ability to “center” is a fundamental of good throwing technique. Some of the more basic aspects of maintaining center are: 1) Do not start movement with the upper body. Instead, move from the hips. 2) Do not bend from the waist. (This is most common in executing follow ups.) Keep the center of gravity over the center of stance. To lower the body to reach a grounded opponent, kneel on one knee. 3) Do not lock the knees. Keep them flexed and springy.

Finally, observe proper protocol. It is difficult to learn to throw if no one will be your partner. Observe these guidelines: 1) Do not attempt techniques that put the opponent at risk because of their lack of falling skill. 2) Do not attempt techniques beyond your skill level. Observe the technique limitations. 3) Do not use excessive or unnecessary power. 4) Do not apply locks too hard or too quickly. This is called “cranking”. 5) Respect the tap out signal. When an opponent taps-out, release the pressure. 6) Realize how physically demanding it is to be a partner. Do not overtax a partner. 7) Offer to be a partner as often as you use a partner. 8) Do not execute any throw for which you are unwilling to fall.

Classification of Throws

Throwing technique may be classified by the type of movement involved. The following classifications incorporate the majority of techniques that we employ. However, there are a number of techniques that overlap categories or require a category of their own. These techniques are not discussed here. Included are the names of some of the more common techniques in each category.

- I. Locks: ikkyo, nikyo, sankyo
While not strictly throwing techniques, locks can be used to force an attacker to the ground. Locks turn or bar an attacker's limb in such a way as to prevent movement. Continued pressure caused pain. In attempting to alleviate the pressure, the attacker will move and can thus be guided to the ground. Wrists, elbows, and shoulders are the usual targets, but any joint can be locked.
- II. Sweeps: Simple sweep, Chinese sweeps
Sweeps are characterized by the leg motion of the defender. The defender's leg is moved from the hip in an arc that passes just above the ground. At the end of the arc, the foot lifts away from the ground. This motion is used to take the leg(s) out from under the attacker.
- III. Reaps: osoto gari
Reaps are techniques in which the defender's leg is wrapped around a supporting leg of the attacker. A hooking motion similar to a sweep is used to "take" the leg and drop the attacker to the mat. Reaps differ from sweeps because the defender's leg is bent at the knee during the throw.
- IV. Wrist Throws: kote gaeshi, casting throw
Wrist throws are techniques that use circling motions of the wrist to guide the attacker's momentum into a throw. Wrist throws are subtle in the extreme and require precise timing, angle, and force.
- V. Scissors: body scissors, leg scissors
Scissors are techniques in which both of the defender's legs are wrapped around the attacker's body at different heights and on opposite sides. A scissoring motion of the legs coupled with a twisting of the hips drops the attacker. Scissors are also sacrifice throws, but the unique motion warrants a separate category.
- VI. Hip Throws: ogoshi, koshi garuma
Hip throws are techniques in which a defender drops the hip below the attacker's center and undercuts the attacker's hip, thereby lifting the attacker's weight and rolling the attacker over the defender's hip to the ground.
- VII. Sacrifice Throws: tomonage, sutemi tai otoshi
Sacrifice throws are techniques in which the attacker purposely drops to the ground in order to generate the momentum needed to throw the attacker.

One Step Sparring

One step sparring (one step) is a drill designed to develop a student's ability to accurately judge fighting distances, to move deftly around a human body, to change easily between Jujitsu and Tang Soo Do, and to develop control of full power techniques. It combines the freedom to choose techniques found in free sparring with the structure of forms and reactions of jujitsu. In the advanced ranks, one step is also a medium in which the student can demonstrate innovative technique, artistry, and showmanship. TKA students display some of the finest one step skills in the county.

When a student constructs a one step technique or a one step routine, certain factors should be considered. First, pick techniques that will stretch your ability. Choose throws that are going to take practice and effort. Use strikes that are more difficult. Attempt that extra inch of height. However, do not overestimate your ability. Stay within the technique guidelines. Focus effort on performing the techniques well. Quality is preferable to quantity. When it comes time to perform the techniques on an exam, do not use any that are still awkward. It is therefore preferable to start working with more techniques than you will actually use.

When practicing, pay close attention to the natural rhythm of the technique. Rarely should a technique be executed in a monotonous beat, one strike following another in the same cadence. Usually, the flow is dictated by the shifting of weight. Strikes, blocks, and throws occurring during the same weight shift will be grouped together, with longer pauses between weight shifts.

When selecting techniques for a one step routine, remember the following: 1) Maintain a balance between hands and feet. 2) Do not use too many techniques of the same type, i.e., vary the type of lead up, throw, follow up, attack angle, and the direction of the throw. Once a set of techniques has been chosen, they should be placed in an appropriate order. Some guidelines for sequencing a routine are: 1) Avoid placing similar techniques close together. 2) Start with a technique that you do well, even if it is simple. This will build confidence. 3) End with your best technique. Leave the judges with a good impression. When presenting a routine, return to a strong jun bi after each technique and attack with as much energy as you defend.

Brown belts may exercise a little more freedom in technique selection. Play with new ideas. Try to fit old techniques into new places and use them in new ways. Creativity is expected at this level. However, be aware that innovative techniques put you and your partner at greater risk of injury. Practice slowly. Have an instructor check you before proceeding to full speed.

Finally, realize that a good one step performance is founded on a good mental approach. During a routine, students should maintain an attitude of confidence. Partners should treat each other with respect. They should be aware of the reactions of their audience (e.g. the techniques should be times to match the interest and excitement of the spectators). One step looks best when the performers have the routine down so well that they can relax and enjoy themselves.

Developed correctly, one step increases the breadth and depth of technique, builds confidence, and provides an outlet for creativity. Use it to your advantage.

Free Sparring

Many students find free sparring to be the most intimidating area in the martial arts. Others find it to be the most enjoyable by far. The result is that free sparring, more often than any other area, is neglected or over emphasized. To keep the proper perspective on fighting, and to continue to progress in the area, it is necessary to understand its purpose.

Free sparring can be broken down into three types: 1) class fighting, 2) tournament fighting, and 3) street fighting. Although they overlap, each is practiced for a different reason.

Class fighting is used to develop general karate skills. No official score is kept (although both fighters should know when someone has scored). The fighters may have a specific technique to practice (e.g. reverse punch counters), a limitation to observe (e.g. kicking only), or some other well defined goal to reach. In such a case, winning or losing the match is irrelevant to the purpose of the fight. Instead, students should concentrate on developing the aspect of karate for which the goal was chosen.

In tournament fighting, whether practiced at a tournament or in class, the student is engaged in sport karate. Techniques are chosen not because they will develop specific aspects of the student's skill or because they are effective on the street, but because they can score. A point is scored whenever a fighter executes a strike that has the potential to stop the fight if it were actually landed. The criteria for a point are: 1) The blow must be focused on a vital target area allowed by the rules. The joints, spine, and groin are illegal targets. 2) The blow must be within a reasonable distance of the target, approximately one inch or less. 3) The blow must have sufficient power to do damage, if it were landed. 4) The blow must be intentional. Tournament fighting is a good way to test your sparring skills under pressure. It gives students a chance to see how effectively their skills can be applied in an improvisational situation.

Street fighting is the practice of no-holds-barred survival skills. Obviously, true street fighting cannot be practiced in class. Many schools that engage in full contact sparring claim they do so to prepare for street encounters. However, they must eliminate a large number of the more dangerous techniques in order to protect each other and thus effectively defeat the intended purpose (and suffer a great deal of pain in the process). While all forms of sparring develop skills that can be transferred to the street, street fighting practice concentrates on eliminating anything that cannot be used directly and effectively for self defense (e.g. double round kicks work very well in tournaments but have virtually no value in a street situation).

In class, fighting is "no contact". Partners should not hit each other. Because of this, it is considered impolite to ignore a scoring blow. When a fighter is scored on, the fighter should break off the action. Do not underestimate a fighter's ability because of their age, sex, or belt level. Many students have received a rude awakening because they let their guard down while fighting an opponent whose ability they did not respect. Always treat a sparring partner with the utmost respect. Observe the protocol of bowing in and out and shaking hands. Manners are very helpful in preventing the flare of tempers.

Requirements for Promotion to Blue Belt

- 1) Basic Motion – the student should be able to demonstrate all lower belt techniques with increased proficiency.
 - a) Cat stance
 - b) Hand techniques
 - i) Ridge hand
 - ii) Elbow strikes
 - c) Foot techniques
 - i) Jump side kick
 - ii) Hook kick
 - d) The student should be able to demonstrate all the required techniques in combination with each other
 - e) The student should be able to demonstrate the following techniques with a partner as either attacker or defender. (They are listed **attack – defense**)
 - i) Chongul punch – chongul up block
 - ii) Chongul punch – fugul sudo block
 - iii) Fugul, back leg side kick – fugul half moon block
- 2) Kata
 - a) Lower belt forms (Taegot 1, 2, 3, Pinan 1 and 2)
 - b) New forms
 - i) Pinan 3
 - ii) Pinan 4
- 3) One Step Sparring
 - a) The student should demonstrate five new techniques
 - b) Elbow locks, chokes, strangles, and basic take-downs are permitted.
 - c) Wrist locks, wrist throws, aerial throws, and “high level” throws are not permitted.
- 4) Jujitsu
 - a) The student should be able to demonstrate all previously learned techniques.
 - b) Defenses against three “new” attacks are required.
 - c) The recommended set includes double hand grab from the rear, head lock, and chicken wing. Alternatives are allowed at the instructor’s discretion.
 - d) Elbow locks, chokes, strangles, and basic take-downs are permitted
 - e) Wrist locks, wrist throws, aerial throws, and “high level” throws are not permitted.
- 5) Technique Limits
 - a) Examples of techniques that are permitted
 - i) Simple sweeps
 - ii) Reaps
 - iii) Shiho nage
 - iv) Chin techniques
 - v) Ikkyo
 - b) Examples of techniques that ARE NOT permitted
 - i) Hip throws (in any form)
 - ii) Chinese sweep
 - iii) Tomonage
 - iv) Body scissors
 - v) Kote gaeshi
 - vi) Nikyo and sankyo
- 6) Other – the student must have competed in at least two intramural tournaments to be eligible

Planning Sheet for Promotion to Blue Belt

I. New Material (check off as you learn)

Ridge hand _____ Elbow attack _____ Jump side kick _____

Hook kick _____ Pinan 3 _____ Pinan 4 _____

II. One Step Sparring Techniques

Lead Up

Take Down

Follow Up

- 1.
- 2.
- 3.
- 4.
- 5.

III. Jujitsu

Attack

Escape

Follow Up

1. Double hand grab from the rear
2. Head lock
3. Chicken wing
- 4.

IV. Intramural Tournament

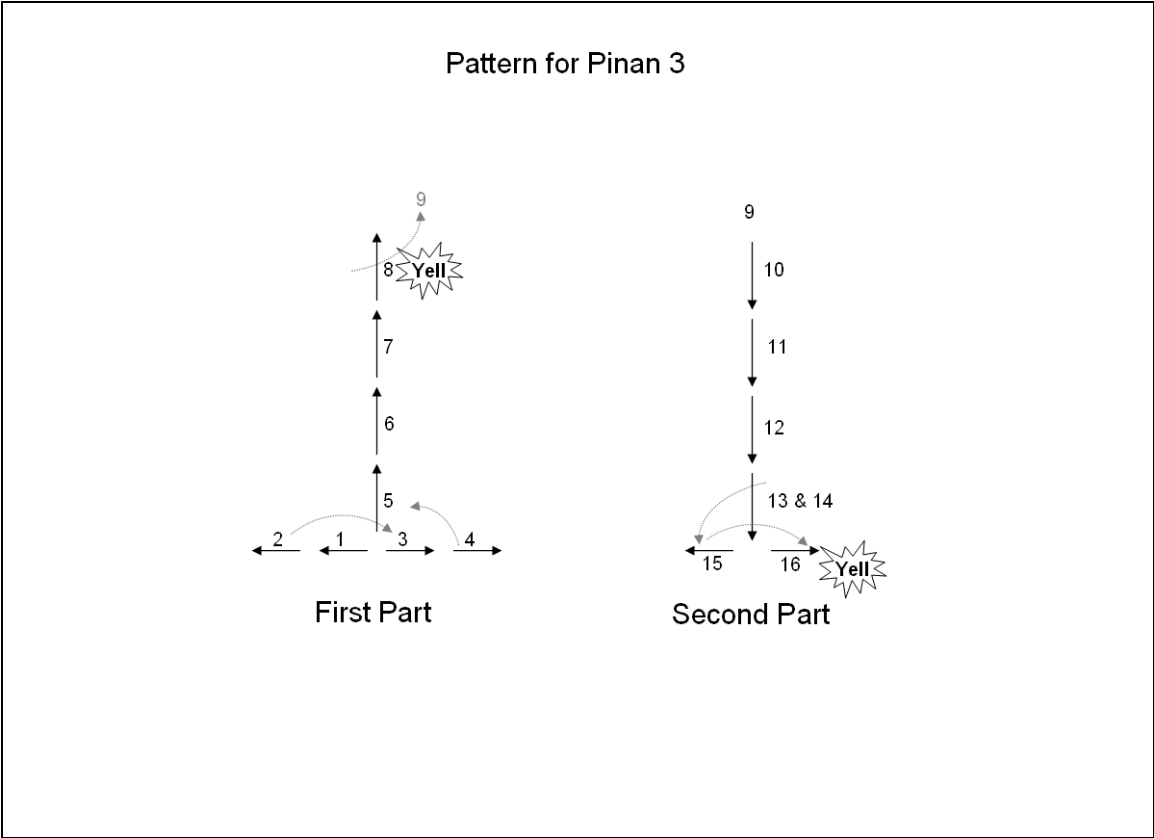
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Divisions: _____

Pinan 3

Number	Stance	Description
1	Left Fugul	Move the left foot into a left fugul and execute an inside out block with the left hand
2	Feet together	Pull the right foot to the left (keep the knees slightly flexed) and execute a right low punch. Follow with a simultaneous right inside out block and a left down block. Follow with a simultaneous left inside out block and right down block. (Fig. 1-A)
3	Right Fugul	Repeat movement 1 in the opposite direction, moving the right foot into fugul.
4	Feet together	Repeat movement 2 (using the opposite hands), pulling the left foot to the right.
5	Left Chongul	Move the left foot 90 degrees to the left and execute a twin fists block.
6	Right Chongul	Step forward and block with the palm of your left hand by dropping it from the elbow until it is parallel to the floor. At the same time, execute a vertical pierce to the throat with the right hand. Yell.
7	Left Kima	Close the right hand. While moving the left foot behind the right and forward into kima, roll the right shoulder over, leaving the right hand in place. The right hand ends behind the back and the left and executes a chop to the neck. (Fig. 1-B)
8	Right Chongul	Step the right leg forward into chongul and execute a face punch. Yell.
9	Feet together	Pivot 180 degrees on the right foot, allowing the left foot to be drawn to the right. Both fists should be raised above the head, ending with the knuckles touching. Exhale slowly with tension, drawing the hand to the hips (knuckles touching the hips, the backs of the hands facing forward). (Fig. 1-C)
10	Right Kima	Keep the hands on the hips. Execute a right crescent kick, allowing the kick to turn the body 90 degrees and returning the foot to the left knee. Twist the hips to the left and block with the right elbow. Twist back and execute a rap to the face with the right hand.
11	Left Kima	Turn the hips 90 degrees forward and repeat movement 9 on the opposite side.
12	Right Kima	Repeat movement 10, leaving the right hand extended after the rap.
13	Left Chongul	Step the left foot forward into chongul and execute a left punch to the face.
14	Kima	Bring the right foot up to the left, bracing the right foot against the left thigh in a groin block. Place the right foot down to the right into kima. Leave the left hand extended.
15	Kima	Pivot 180 degrees on the right foot, executing a simultaneous left elbow strike to the solar plexus and a right punch over the shoulder to the face. Look over the left shoulder. (The attacker is behind the left shoulder.) (Fig1-D)
16	Kima	Pushing with both feet, jump to the right (along the ground, not

		into the air). Execute the strikes of the movement 14 to the right (with opposite hands) as the feed land in kima. Yell.
17	Jun bi	Return to jun bi.



Positions for Pinan 3

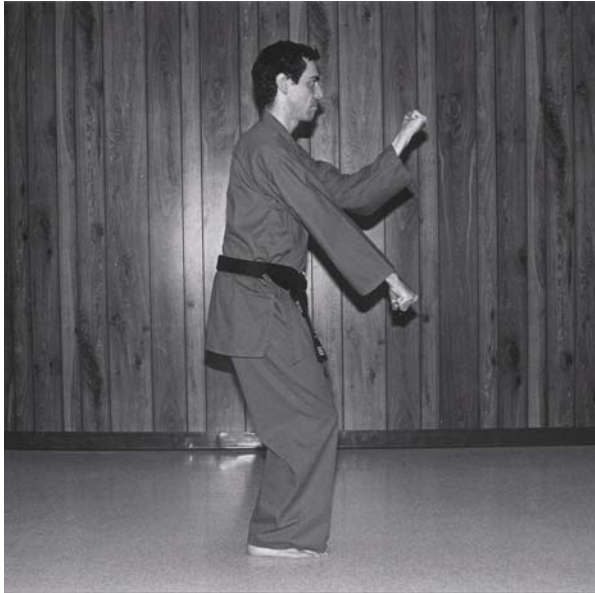


Figure 1-A: Move 2, double block with feet together

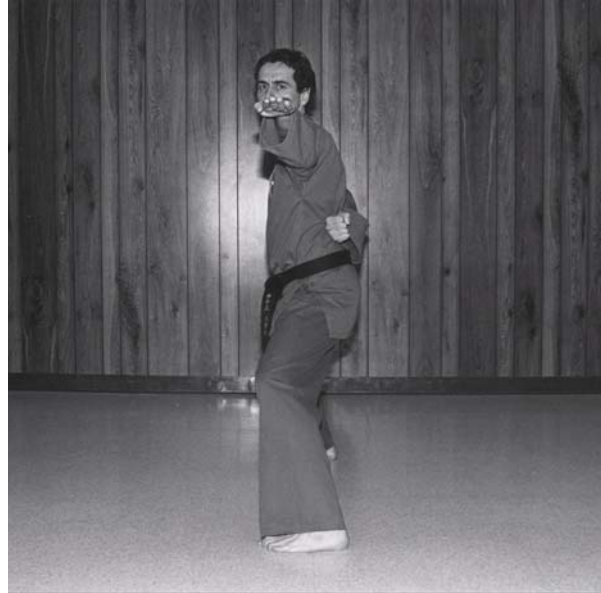


Figure 1-B: Move 7, chop in kima stance, right hand behind back.

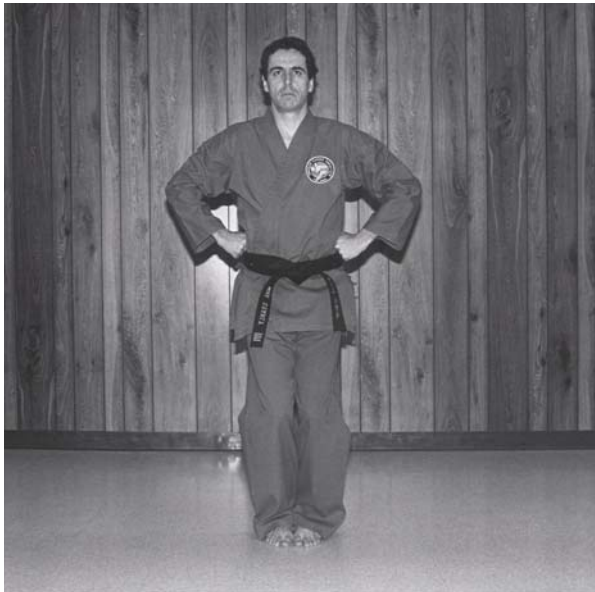


Figure 1-C: Move 9, ending position for tension move.

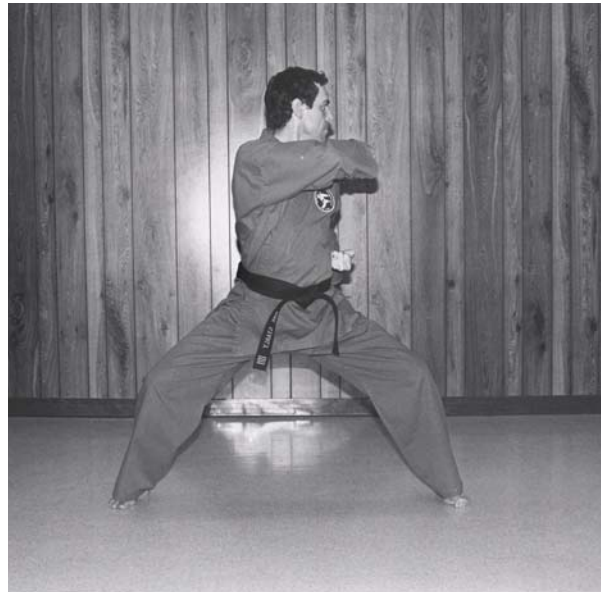
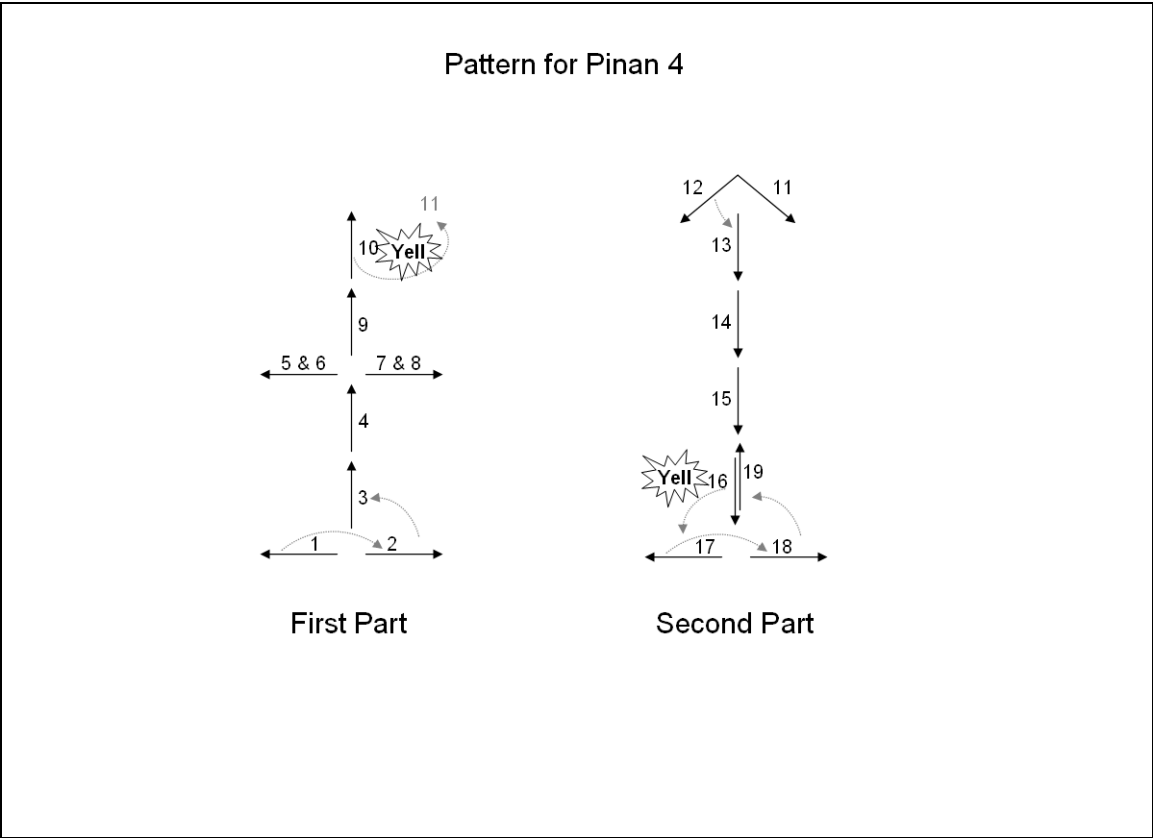


Figure 1-D: Move 15, over the shoulder punch with low elbow in kima stance.

Pinan 4

Number	Stance	Description
1	Left fugul	Step the left foot into left fugul and execute a "G" block (as in Pinan 2) with open hands
2	Right fugul	Shift the weight to the left foot and repeat movement 1 to the opposite side
3	Left chongul	Step the left foot 90 degrees to the left into chongul and execute a low thrusting cross block
4	Right chongul	Step forward and execute a right twin fists block
5	Feet together	Draw the left leg to the right leg as the fists are brought to the left hip (palm to palm, but not touching). Draw the fists across and around the body to the right hip with tension while exhaling slowly.
6	Left chongul	Look to the left. Execute a simultaneous left side kick and left rap, keeping the hand and leg parallel. Withdraw the leg but leave the hand extended. Step down into a left chongul (in the direction of the kick). Fold the left arm parallel to the chest and open the left hand. Execute a right elbow smash to the left palm at shoulder level.
7	Feet together	Turn 90 degrees to the right by drawing the right foot to the left and draw the hand to the right hip.
8	Right chongul	Repeat movement 6 to the right side.
9	Left chongul	Look left and draw both open hands to the right ear (knuckle to knuckle, left palm facing the ear). Shift stance to left chongul by pivoting the hips and adjusting the left foot. At the same time, execute a left open handed up block and a right sudo strike to the neck.
10	Cross stance	Leaving the hands extended, execute a right front snap kick. Withdraw the leg and step forward, crossing the left foot behind the right (the right foot is flat and the left foot is heel up). Execute a vertical rap with the right hand to the face, circling the left hand over the right. Yell. (Fig. 2-C)
11	Left cat	Pivot 225 degrees to the left into cat stance. Execute a double inside out block with the palms facing out. Execute a left front snap kick to the solar plexus, followed by two punches (right first). Do not change stance. (Fig. 2-D)
12	Right cat	Pivot 90 degrees to the right, changing to the right cat stance. Repeat movement 11 on the opposite side.
13	Left fugul	Step the left foot 45 degrees forward into fugul and execute a sudo block.
14	Right fugul	Step forward into fugul and execute a sudo block.
15	Left fugul	Step forward into fugul and execute a sudo block.
16	Left chongul	Shift the left foot into left chongul and snap both hands (open and palms down) forward at shoulder height. Grab with the hands and execute a right vertical knee strike as the hands are pulled down on either side of the knee. Yell.
17	Left fugul	Drop the right foot straight down and pivot 270 degrees to the left, moving the left foot into fugul. Execute a sudo block.
18	Right fugul	Shift the weight to the left foot and pivot 180 degrees into

		fugul. Execute a sudo block.
19	Left fugul	Move the left foot 90 degrees to the left into fugul. Execute a sudo block.
20	Jun bi	Return to jun bi



Positions for Pinan 4



Figure 2-A: Move 1, open handed "G" block in kima.



Figure 2-B: Move 3, low cross block in chongul.



Figure 2-C: Move 10, vertical rap in cross legged stance.



Figure 2-D: Move 11, double inside out block in cat stance.

Requirements for Promotion to 2nd Grade Brown Belt

- 1) Basic Motion – the student should be able to demonstrate all lower belt techniques with increased proficiency.
 - a) Foot techniques
 - i) Jump round kick
 - ii) Spin kick
 - b) The student should be able to demonstrate all the required techniques in combination with each other
 - c) The student should be able to demonstrate the following techniques with a partner as either attacker or defender. (They are listed **attack – defense**)
 - i) Hands only (a variety of well timed, powerful, accurate hand strikes)
 - ii) Feet only (a variety of well timed, powerful, accurate kicks)
 - iii) Hands and feet (a well balanced mixture of both)
- 2) Kata
 - a) Lower belt forms (Taegot 1, 2, 3, Pinan 1, 2, 3, and 4)
 - b) New forms
 - i) Kibon 4
 - ii) Pinan 5
 - iii) Bo 1 (weapons kata)
- 3) One Step Sparring
 - a) The student should demonstrate five new techniques
 - b) Elbow locks, wrist locks, chokes, strangles, and basic take-downs are permitted.
 - c) Wrist throws, aerial throws, and “high level” throws are not permitted.
- 4) Jujitsu
 - a) The student should be able to defend against all attacks except full arm chokes and strangles.
 - b) Elbow locks, wrist locks, chokes, strangles, and basic take-downs are permitted
 - c) Wrist throws, aerial throws, and “high level” throws are not permitted.
- 5) Technique Limits
 - a) Examples of techniques that are permitted
 - i) Simple sweeps
 - ii) Reaps
 - iii) Shiho nage
 - iv) Chin techniques
 - v) Ikkyo, nikyo, sankyo
 - b) Examples of techniques that ARE NOT permitted
 - i) Hip throws (in any form)
 - ii) Chinese sweep
 - iii) Tomonage
 - iv) Body scissors
 - v) Kote gaeshi
- 6) Other
 - a) The student must have competed in at least two intramural tournaments to be eligible.
 - b) The student will fight at least one match against an opponent of the instructor’s choosing

Planning Sheet for Promotion to Second Grade Brown Belt

I. New Material (check off as you learn)

Jump round kick _____ Spin kick _____ Kibon 4 _____ Pinan 5 _____

II. Partner Work

A. Hand combinations

1.

2.

3.

B. Foot combinations

1.

2.

3.

C. Mixed combinations

1.

2.

3.

III. One Step Sparring Techniques

Lead Up

Take Down

Follow Up

1.

2.

3.

4.

5.

IV. Jujitsu

Attack

Escape

Follow Up

1. Front choke

2. Side choke
3. Back choke
4. Single hand grab
5. Double hand grab
(Front)
6. Bear hug
7. Belt grab
8. Lapel grab
9. Hair grab
10. Double hand grab
(Rear)
11. Head lock
12. Chicken wing
13. Hair grab (rear)
14. Full nelson
15. Hammer lock

V. Eastern Region Karate Championships

Date: _____

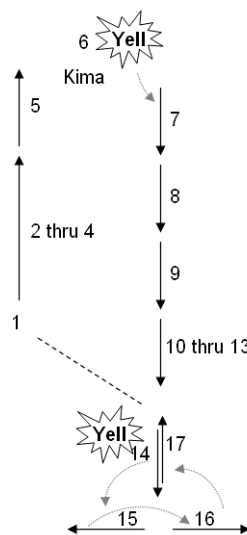
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Kibon 4

Number	Stance	Description
1	Feet together	Inhale as the hands are brought to the hips and the left foot is moved to the right. Exhale and raise the hands forward to chin height, ending with the left hand cupping the right fist. (Fig. 3-A)
2	Cross stance	Cross the left foot in front of the right, slightly flexing the knees. Fall forward, reaching forward with the left foot to catch the weight. Continue to step with the right foot and allow the body to twist to the left, bring the hand to the left hip. Cross the left foot behind the right and execute a reinforced inside out block with the right hand. (See cross stance position in Pinan 4). (Fig. 3-B)
3	Kima (modified)	Uncross the left foot, moving it to the left into a kima stance with the knees straightened. The hands should be snapped up (over the head and slightly forward) with the hands open. Execute a tension by bringing the hands to the sides slowly (palms open and facing down).
4	Right chongul	Shift the right foot to the right and pivot 90 degrees. Execute a left pierce followed by a right pierce, both to the throat.
5	Left chongul	Step forward and pierce to the throat with the left hand.
6	Kima	Execute a right crescent kick, striking the palm of the left hand. Withdraw the foot and step, without turning, down to the right into kima. At the same time, execute a right horizontal elbow to the left palm. Yell. Allow the right hand to slip under the left elbow and execute a right inside out block followed by a right down block. (Keep the left hand on the right elbow).
7	Left fugul	Turn 180 degrees with the left foot. Execute a low sudo block, but keep the hands closed.
8	Right fugul	Step forward and repeat movement 7 with the right hands.
9	Left fugul	Step forward and repeat movement 7 with the left hands.
10	Left chongul	Shift the left foot into chongul and execute a right reverse punch to the solar plexus.
11	Left twisted chongul	Continue to twist the hips to the left and bend the right knee until the right shoulder points forward and the right, lower leg is parallel to the floor. At the same time, execute a right up block. (Fig. 3-C)
12	Left chongul	Untwist the stance back into chongul and execute a left punch to the solar plexus.
13	Right chongul	Shift the hips 90 degrees to the right and reposition the right foot into chongul. Execute a left up block to the left side. (Fig. 3-D)
14	Cross stance	Execute the up block/chop, front kick, rap sequence from Pinan 4 (movements 9 and 10).
15	Left fugul	Pivot 270 degrees to the left on the right foot. Extend the left leg into fugul and execute a sudo block.
16	Right fugul	Shift the weight to the left foot and pivot 180 degrees into fugul. Execute a sudo block.

17	Left fugul	Move the left foot 90 degrees to the left into fugul. Execute a sudo block.
18	Feet together	Draw the left foot back to the right as the hands move to the hips and repeat movement 1.
19	Jun bi	Return to jun bi

Pattern for Kibon 4



Note: The dotted line depicts the difference in the starting and ending position.

Positions for Kibon 4

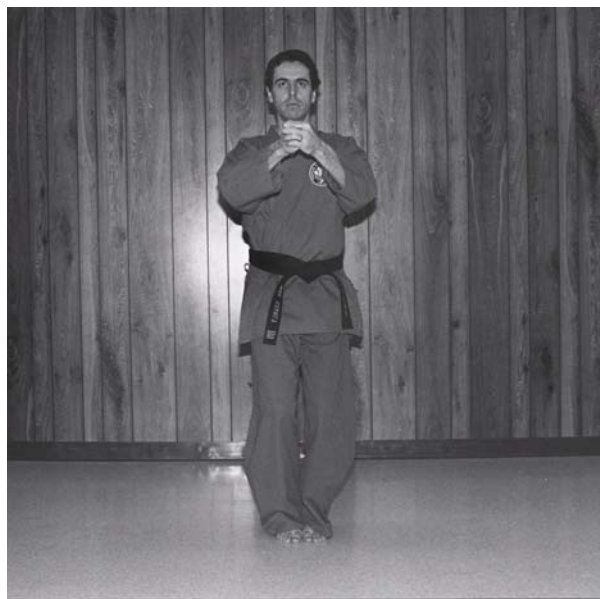


Figure 3-A: Move 1, ending position for opening tension move.

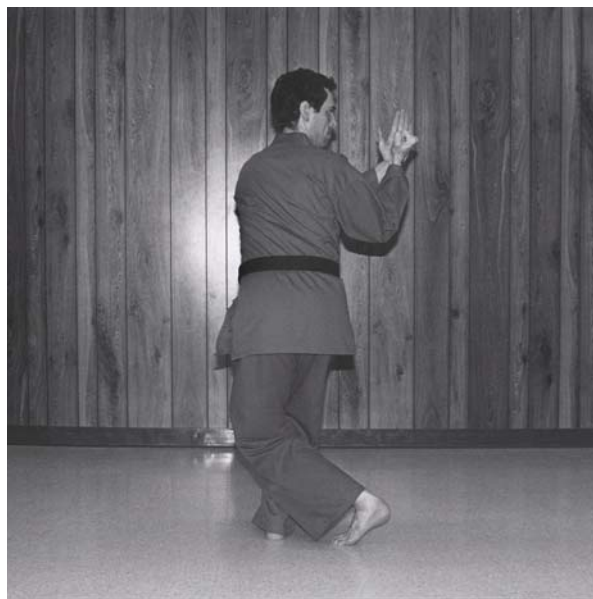


Figure 3-B: Move 2, reinforced inside out block in cross legged stance.

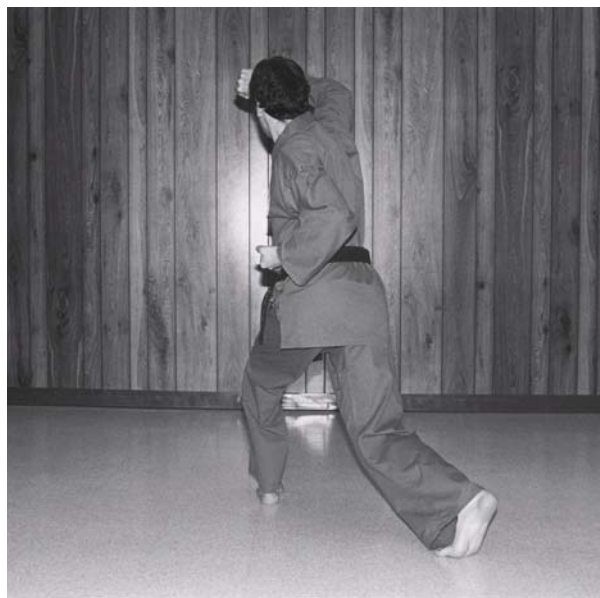


Figure 3-C: Move 11, up block in twisted chongul.

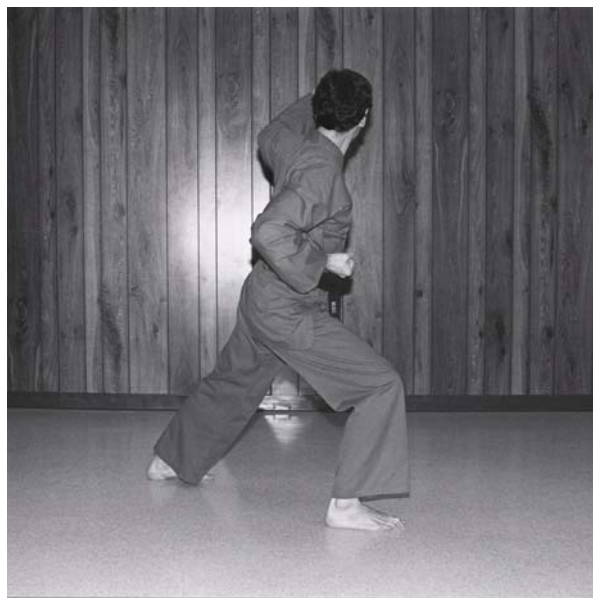
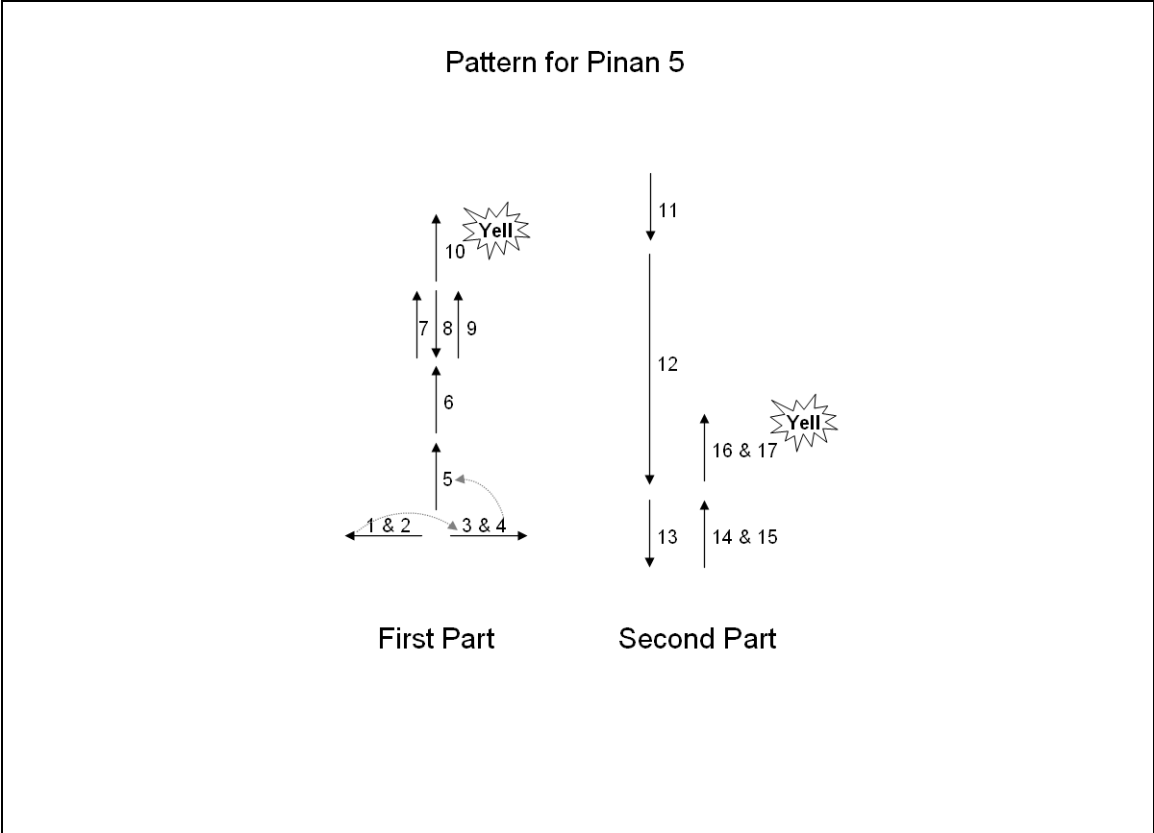


Figure 3-D: Move 13, up block to the side in chongul.

Pinan 5

Number	Stance	Description
1	Left chongul	Shift the left foot to the left into fugul and execute an inside out block. Immediately shift the right foot to the right adjusting the stance to left chongul and execute a reverse punch with the right hand to the solar plexus.
2	Feet together	Pivot 90 degrees to the right, drawing the right foot to the left and the hands to the left hip. Execute the same tension movement as in Pinan 4 (movement 5).
3	Right chongul	Repeat movement 1 to the opposite side.
4	Feet together	Repeat movement 2 to the opposite side.
5	Right chongul	Step the right foot forward to chongul and execute a twin fists strike.
6	Left chongul	Step forward and execute a low, thrusting cross block., opening the hands. Grasp with the right hand as the left hand is withdrawn to the left hip. Pull with the right hand as the left hand executes a face punch.
7	Right Kima	Step forward into kima and execute a shoulder level punch with the right hand.
8	Right Kima	Look to the left and reverse hand positions. Immediately step forward and execute a shoulder level punch with the right hand.
9	Right Kima	Look to the left and execute a left ridge hand to the throat (palm up). Turn the hips to the left and execute a right crescent kick, striking the left palm. Withdraw the kick to the left knee and step forward into kima, pivoting 90 degrees to the left. Execute a left horizontal elbow strike to the left palm. Yell.
10	Cross stance	Look to the right, cross the left foot behind the right and execute a right twin fists block. (Fig. 4-A)
11	Left fugal	Look to the left and uncross the left foot, moving it into left fugal. Pull the hands to the right hip and jab upwards with both hands, striking with the right fist. (Fig. 4-B)
12	Low cross stance	Withdraw the hands to the hips and jump up and forward. Turn 180 degrees in the air and land crouched (legs crossed and back straight). Execute a low, thrusting cross strike. (Fig. 4-C)
13	Right chongul	Turning 90 degrees, move the right foot into chongul. Execute a right twin fists strike.
14	Left chongul	Execute a dido do ra turn, executing a low pierce with the right hand (palm up), bringing the left hand to the right elbow (on top and palm down).
15	Right chongul	Grasp with the right hand. Pivot the hips 90 degrees to the right and shift the right foot into chongul. Pull the right hand to a high inside out block position on the right side. Execute a down block with the left hand. Keep the eyes to the left.
16	Right chongul	Pivot 90 degrees to the left, drawing the right foot to the left. Continue to step forward into a left chongul. Repeat movement 14 to the opposite side.

17	Left chongul	Repeat movement 15 to the left side. Yell.
18	Jun bi	Return to jun bi



Positions for Pinan 5

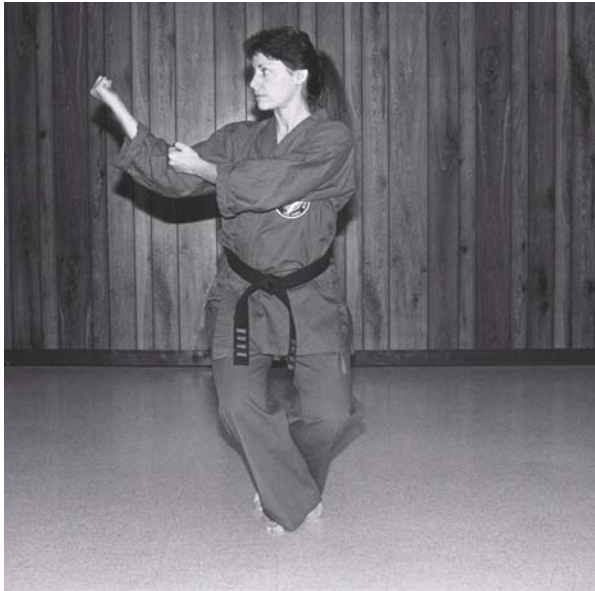


Figure 4-A: Move 10, twin fists in cross legged stance.



Figure 4-B: Move 11, jab to chin in fugul.



Figure 4-C: Move 12, low cross block in low cross legged stance.



Figure 4-D: Move 14, groin pierce and block in chongul.

Requirements for Promotion to 1st Grade Brown Belt

1) Basic Motion

- a) The student should be able to demonstrate all lower belt techniques with increased proficiency.
- b) The student should be able to demonstrate all the required techniques in combination with each other
- c) The student should be able to demonstrate the following techniques with a partner as either attacker or defender. (They are listed **attack – defense**)
 - i) Hands only (a variety of well timed, powerful, accurate hand strikes)
 - ii) Feet only (a variety of well timed, powerful, accurate kicks)
 - iii) Hands and feet (a well balanced mixture of both)

2) Kata

- a) Lower belt forms (Taegot 1, 2, 3; Pinan 1, 2, 3, 4 and 5; Kibon 4; Bo 1)
- b) New forms
 - i) Ni An Chi 1
 - ii) Ni An Chi 2
 - iii) Sho shi no kan (weapons kata)

3) One Step Sparring

- a) The student should demonstrate five new techniques
- b) Elbow locks, wrist locks, chokes, strangles, and wrist throws are permitted.
- c) Aerial throws are not permitted.

4) Jujitsu

- a) The student should be able to defend against all attacks except full arm chokes and strangles.
- b) Elbow locks, chokes, strangles, and wrist throws are permitted
- c) Aerial throws are not permitted.

5) Technique Limits

- a) Examples of techniques that are permitted
 - i) all sweeps
 - ii) Reaps
 - iii) Shiho nage
 - iv) Chin techniques
 - v) Ikkyo, nikyo, sankyo
 - vi) Body scissors
 - vii) Kote gaeshi
- b) Examples of techniques that ARE NOT permitted
 - i) Hip throws (in any form)
 - ii) Chinese sweep against the front of the leg
 - iii) Tomonage

6) Free Sparring

- a) The student should be ready to demonstrate fighting skills.
- b) The student will fight at least one match against an opponent of the instructor's choosing

Planning Sheet for Promotion to First Grade Brown Belt

I. New Material (check off as you learn)

Ni An Chi 1 _____ Ni An Chi 2 _____

II. Partner Work

D. Hand combinations

1.

2.

3.

E. Foot combinations

1.

2.

3.

F. Mixed combinations

1.

2.

3.

III. One Step Sparring Techniques

Lead Up

Take Down

Follow Up

1.

2.

3.

4.

5.

IV. Jujitsu

Attack

Escape

Follow Up

1. Front choke

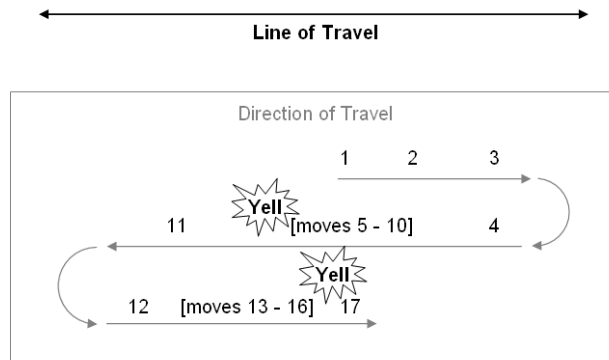
2. Side choke
3. Back choke
4. Single hand grab
5. Double hand grab
(Front)
6. Bear hug
7. Belt grab
8. Lapel grab
9. Hair grab
10. Double hand grab
(Rear)
11. Head lock
12. Chicken wing
13. Hair grab (rear)
14. Full nelson
15. Hammer lock
16. Full arm choke

Ni An Chi 1

Number	Stance	Description
1	Feet together	Inhale and bring the hands to the sides (palm open and up) as the left foot is drawn to the right. Exhale as the hands are slowly moved down in front of the groin (hands open, finger down, left over right). (Fig. 5-A)
2	Kima	Look to the right. Cross step the left foot over the right and reach with the hands (right hand under left).
3	Kima	Move by stepping the right foot to the right into kima and executing a ridge hand (palm up, throat level) to the right side with the right hand. Without moving stance at all, execute a left , horizontal elbow strike to the right palm (at the right side). Raise the left fist to the right ear and execute a left down block to the left side. Immediately execute a right punch across the body to the left at solar plexus level.
4	Cross stance	Look forward and keep the hands in place. Sweep the right foot across the left leg and step down into a cross stance. (Fig. 5-B)
5	Kima	Step the left leg to the left into kima. Execute a simultaneous right inside out block and left down block. Withdraw both hands to the hips and execute an all purpose block with the right hand on top. Separate the hands, showing a right down block to the right side and a left inside out block to the left side (with the palm facing out). Without stopping, circle the left hand to the rear, executing an uppercut to the front at solar plexus level (with the palm up). At the same time, move the right hand under the left elbow with the palm down. Yell. (Fig. 5-C,D,E,F)
6	Kima	Look to the left. Shift the weight to the right foot, moving the left foot to the right knee to block the groin. At the same time, draw the left hand to the right ear, without removing the right hand from the left elbow. Step down into kima again, and execute a left inside out block to the left side, with the palm facing out. (Fig. 5-G)
7	Kima	Repeat the previous movement to the opposite side, using an outside in block.
8	Kima	Drop both hands to the right hip and look to the left. Execute a double punch to the left, both palms facing down (the left hand extended at shoulder level and the right hand bent across the body at solar plexus level). (Fig. 5-H)
9	Crane stance	Lift the left leg into a crane stance while pulling the hands to the left hip. The right hand should be in a fist with the palm up and the left hand should be in sudo with the palm touching the striking surface of the right hand.
10	Kima	Step down into a kima stance and execute a left ridge hand to the left side at throat level.
11	Kima	Without moving stance at all, execute a right, horizontal elbow strike to the left palm (at the left side). Raise the right fist to the left ear and execute a right down block to the right

		side. Immediately execute a left punch across the body to the right at solar plexus level.
12	Cross stance	Look forward and keep the hands in place. Sweep the left foot across the right leg and step down into a cross stance.
13	Kima	Step the right leg to the right into kima. Execute a simultaneous left inside out block and right down block. Withdraw both hands to the hips and execute an all purpose block with the left hand on top. Separate the hands, showing a left down block to the left side and a right inside out block to the right side (with the palm facing out). Without stopping, circle the right hand to the rear, executing an uppercut to the front at solar plexus level (with the palm up). At the same time, move the left hand under the right elbow with the palm down. Yell.
14	Kima	Look to the right. Shift the weight to the left foot, moving the right foot to the left knee to block the groin. At the same time, draw the right hand to the left ear, without removing the left hand from the right elbow. Step down into kima again, and execute a right inside out block to the right side, with the palm facing out.
15	Kima	Repeat the previous movement to the opposite side, using an outside in block.
16	Kima	Drop both hands to the left hip and look to the right. Execute a double punch to the right, both palms facing down (the right hand extended at shoulder level and the left hand bent across the body at solar plexus level).
17	Feet together	Inhale and draw both hands to the sides as the right foot moves to the left. Exhale as the hands are slowly moved down in front of the groin (hands open, fingers down, left over right).
18	Jun bi	Return to jun bi

Pattern for Ni An Chi 1



Note: Ni An Chi 1 is performed on a line with the student moving back and forth along the line. The student will, at times, reverse direction but will remain on the same line.

Positions for Ni An Chi 1

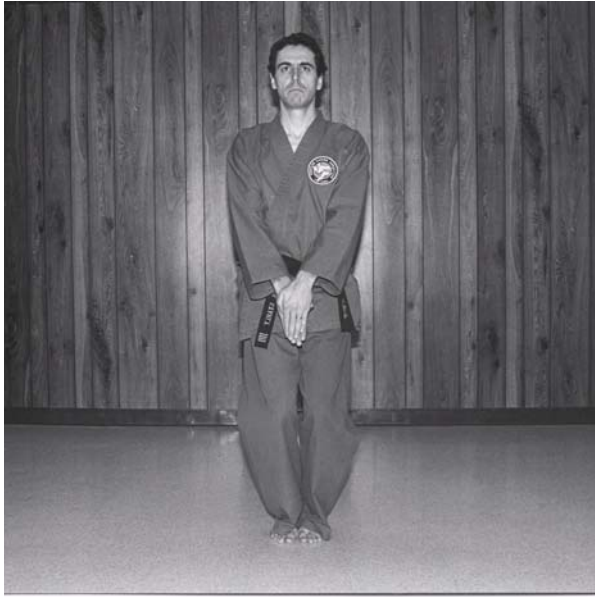


Figure 5-A: Move 1, ending position for opening tension move.

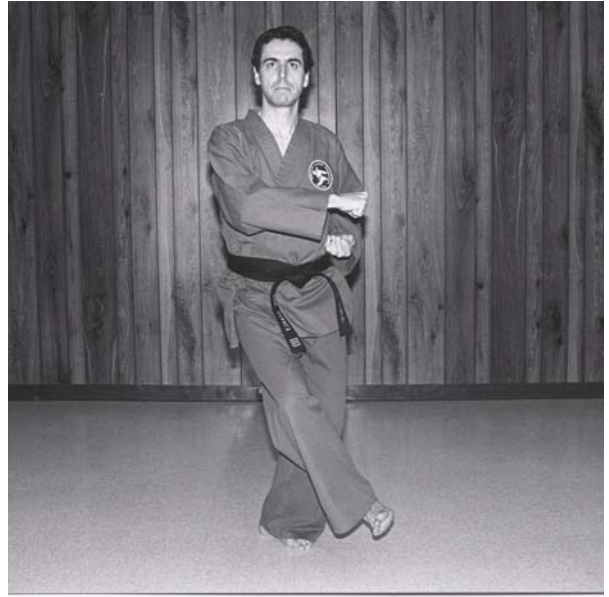


Figure 5-B: Move 4, cross body punch followed by sweep. Weight on left foot.

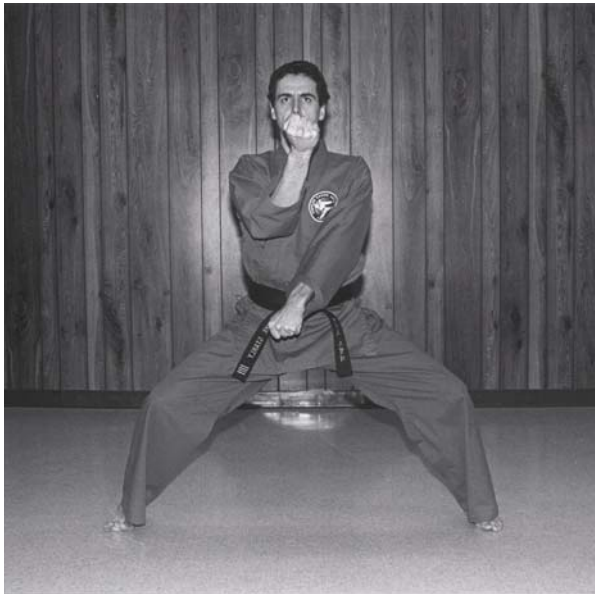


Figure 5-C: Move 5, double block (inside out and low blocks) in kima.

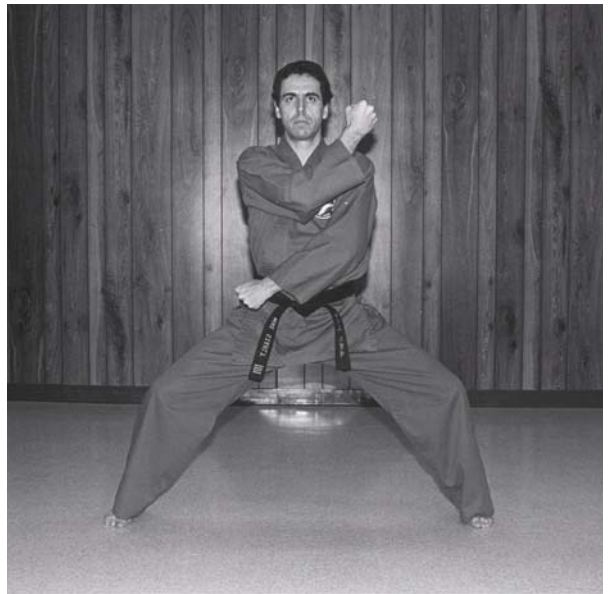


Figure 5-D: Move 5, all purpose block in kima.

Positions for Ni An Chi 1 (continued)

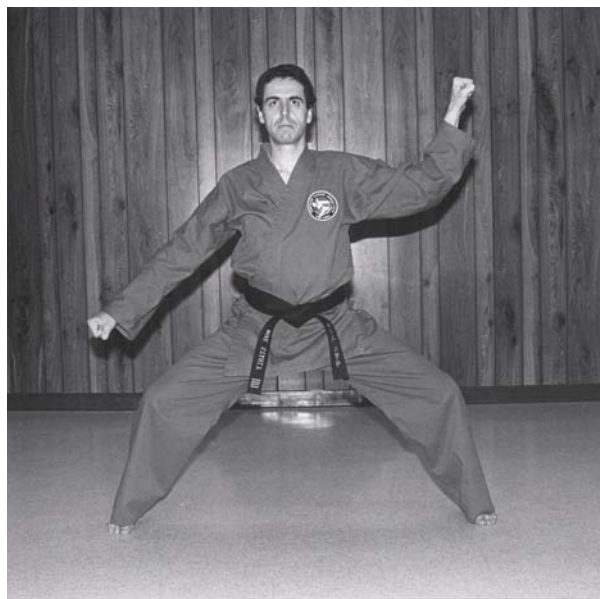


Figure 5-E: Move 5, double block in kima.

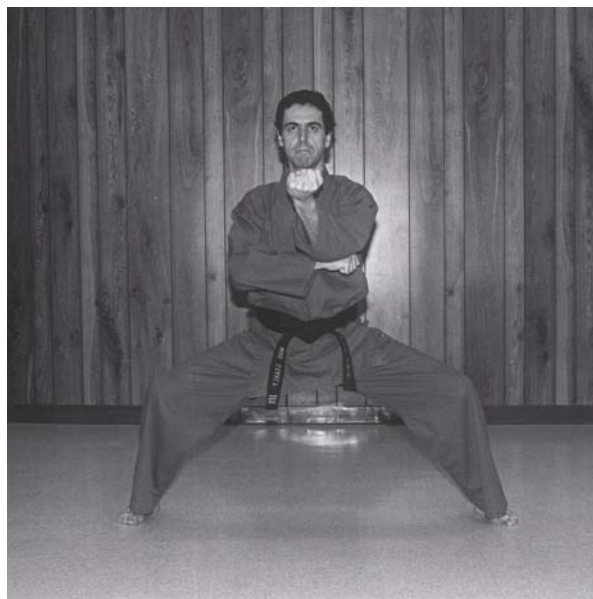


Figure 5-F: Move 5 uppercut to solar plexus in kima.

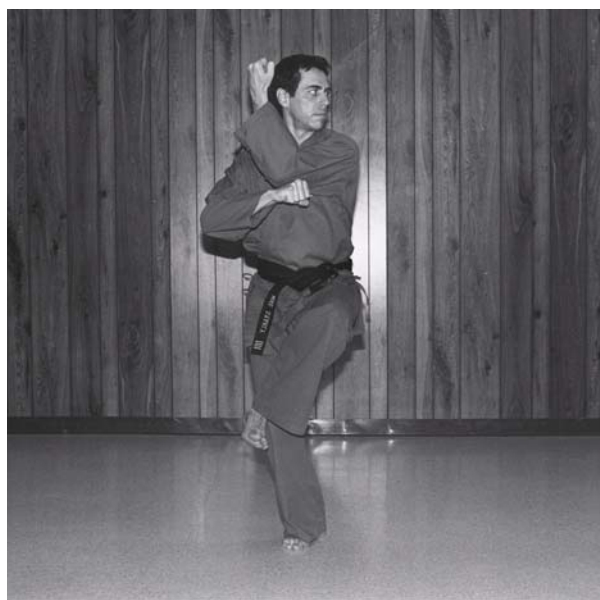


Figure 5-G: Move 6, groin block with leg.

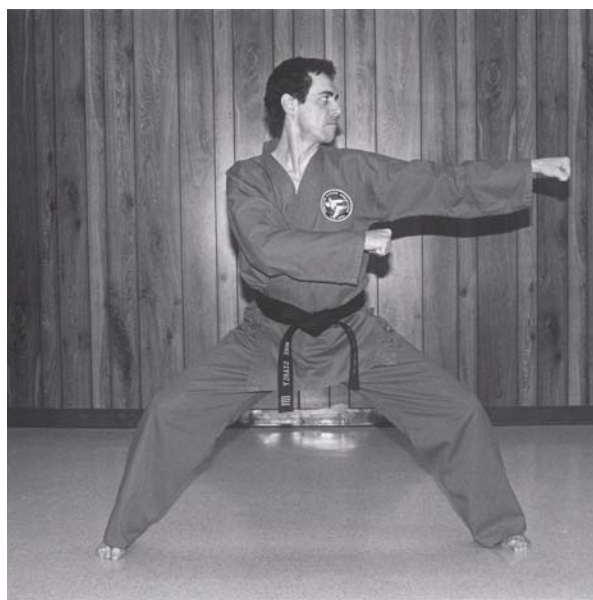


Figure 5-H: Move 8, double punch in kima.

Ni An Chi 2

Number	Stance	Description
1	Feet together	Inhale and bring the hands to the sides (palm open and up) as the left foot is drawn to the right. Exhale as the hands are slowly moved down in front of the groin (hands open, finger down, left over right).
2	Cross stance	Cross step the left foot over the right. Raise the hands to neck level, crossing them further. Close the hands and execute a double elbow strike to the left and right at neck height. Eyes are still forward.
3	Kima	Look to the right. Step the right foot to the right into kima. As you step, draw both hands to the left hip, palms up. Simultaneously, execute a left, cross body, solar plexus punch and a right forearm stop-block (chest height) to the right. The right arm ends bent perpendicular to the left. (Fig. 6-B)
4	Cross stance	Look forward. Cross the left foot behind the right. Circle the right hand backwards to the right hip and execute a forward uppercut to the solar plexus. The left hand stays still and ends over the right arm. Immediately, but as a separate movement, rotate the right fist palm down.
5	Kima	Look to the right. Step the right foot to the right into kima. As you step draw both hands to the left hip, palms up. Open the left hand and execute a right, reinforced inside out block to the right. (See Kibon 4, move 1.)
6	Cross stance	Cross step right foot over the left. Raise the hands to neck level, crossing them further. Close the hands and execute a double elbow strike to the right and left at neck height. Eyes are still forward.
7	Kima	Look to the left. Step the left foot to the left into kima. As you step draw both hands to the right hip, palms up. Simultaneously, execute a right, cross body, solar plexus punch and left forearm stop-block (chest height) to the left. The left arm ends bent perpendicular to the right.
8	Cross stance	Look forward. Cross the right foot behind the left. Circle the left hand backwards to the left hip and execute a forward uppercut to the solar plexus. The right hand stays still and ends over the left arm. Immediately, but as a separate movement, rotate the left fist palm down.
9	Kima	Look to the left. Step the left foot to the left into kima. As you step, draw both hands to the right hip, palms up. Open the right hand and execute a left, reinforced inside out block to the left. (See Kibon 4, move 1.)
10	Left crane	Look to the right. Without moving the feet, bring the hands to the left hip. Open the left and close the right. Execute a reinforced inside out block to the right. Circle the right hand toward you and under the left, keeping the left in contact with the back of the right hand. Grab with the right hand, pull

		both hands to the front and execute an arm break on the right knee. (Fig. 6-C)
11	Kima	Pull both hands to the left hip and execute a right side kick at waist level. Retract the kick, step into kima to the right, and execute a right, neck level chop followed by a left cross body punch to the solar plexus. (Fig. 6-D)
12	Cross stance	Look forward and keep the hands in place. Sweep the left foot across the right leg and step down into a cross stance.
13	Kima	Step the right leg to the right into kima. Execute a simultaneous left inside out block and right down block. Withdraw both hands to the hips and execute an all purpose block with the left hand on top. Separate the hands, showing a left down block to the left side and a right inside out block to the right side (with the palm facing out). Without stopping, circle the right hand to the rear, executing an uppercut to the front at solar plexus level (with the palm up). At the same time, move the left hand under the right elbow with the palm down. Yell.
14	Left crane	Look to the left. Without moving the feet, bring the hands to the right hip. Open the right and close the left. Execute a reinforced inside out block to the left. Circle the left hand toward you and under the right, keeping the right in contact with the back of the left hand. Grab with the left hand, pull both hands to the front and execute an arm break on the left knee.
15	Kima	Pull both hands to the right hip and execute a left side kick at waist level. Retract the kick, step into kima to the left, and execute a left, neck level chop followed by a right cross body punch to the solar plexus.
16	Cross stance	Look forward and keep the hands in place. Sweep the right foot across the left leg and step down into a cross stance.
17	Kima	Step the left leg to the left into kima. Execute a simultaneous right inside out block and left down block. Withdraw both hands to the hips and execute an all purpose block with the right hand on top. Separate the hands, showing a right down block to the right side and a left inside out block to the left side (with the palm facing out). Without stopping, circle the left hand to the rear, executing an uppercut to the front at solar plexus level (with the palm up). At the same time, move the right hand under the left elbow with the palm down. Yell.
18	Feet together	Repeat movement 1, this time moving the right foot to the left.
19	Jun bi	Return to jun bi

Positions for Ni An Chi 2

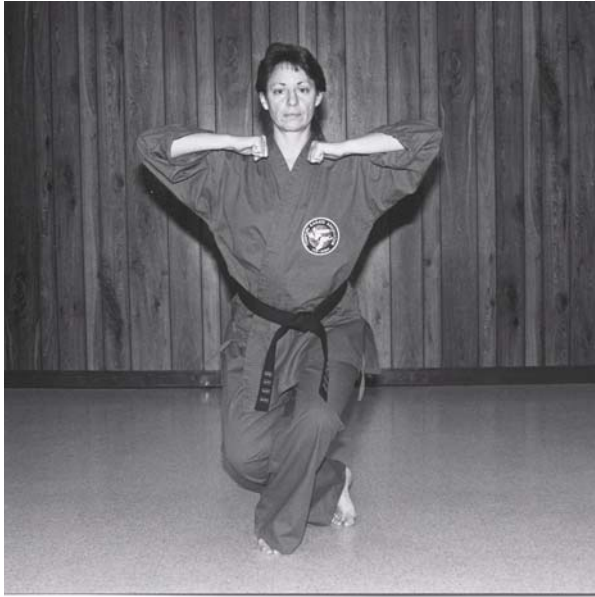


Figure 6-A: Move 2, double elbow in cross legged stance.



Figure 6-B: Move 3, stop block and cross body punch in kima.

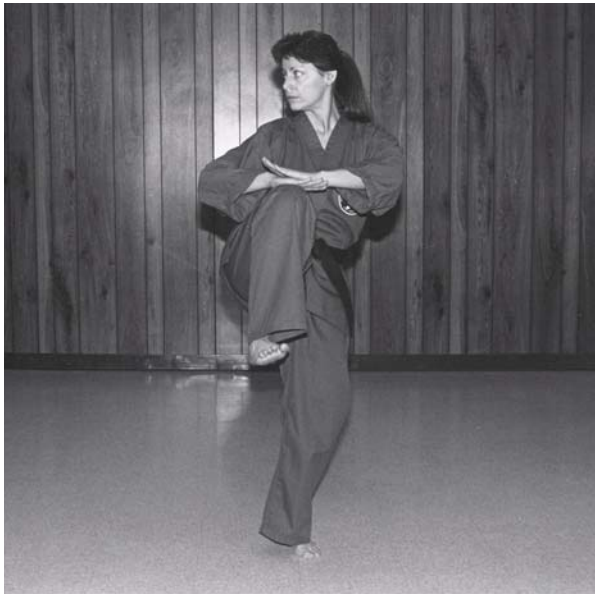


Figure 6-C: Move 10, arm break on knee in modified crane stance.



Figure 6-D: Move 11, side kick while pulling arms to opposite side.

Summary of Belt Requirements through First Grade Brown Belt

Requirements for Promotion to:	5 th Grade	4 th Grade	3 rd Grade	2 nd Grade	1 st Grade
	Purple	Blue	Blue	Brown	Brown
Ridge Hand	✓	✓	✓	✓	✓
Cat Stance		✓	✓	✓	✓
Crescent Kick (Anuro Chagi)	✓	✓	✓	✓	✓
Reverse Crescent Kick (Pakuro Chagi)		✓	✓	✓	✓
Jump Side Kick	✓	✓	✓	✓	✓
Hook Kick (Gama Chagi)	✓	✓	✓	✓	✓
Jump Round Kick (Di Tolyu Chagi)				✓	✓
Pinan 3	✓	✓	✓	✓	✓
Pinan 4		✓	✓	✓	✓
Kibon 4				✓	✓
Pinan 5				✓	✓
Ni An Chi 1					✓
Ni An Chi 2					✓
Elbow Locks	✓	✓	✓	✓	✓
Takedowns	✓	✓	✓	✓	✓
Wrist Locks				✓	✓
Wrist Throws					✓
Ariel Throws					✓
Double Back Hand Escape	✓	✓	✓	✓	✓
Chicken Wing Escape	✓	✓	✓	✓	✓
Headlock Escape		✓	✓	✓	✓
Rear Hair Grab Escape				✓	✓
Full Nelson Escape				✓	✓
Hammer Lock Escape				✓	✓
Full Arm Choke (Mugger's Grip)					✓
Intramural Tournament		✓	✓	✓	✓
ERKC (National Tournament)				✓	✓