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TAE KWON DO

*The
Korean
Martial
Art*

RICHARD CHUN

The author of ADVANCING IN TAE KWON DO



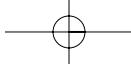
CONTAINS
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YMAA Publication Center
Boston, Mass. USA



YMAA Publication Center, Inc.
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23 North Main Street
Wolfeboro, NH, 03894
1-800-669-8892 • www.ymaa.com • ymaa@aol.com

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Cover Design: Richard Rossiter
Additional material for the second edition edited by Doug Cook.

ISBN-13: 978-1-59439-086-9
ISBN-10: 1-59439-068-X

Second edition, originally published by Harper-Collins.

10 9 8 7 6 5 4 3 2 1

Publisher's Cataloging in Publication

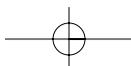
Editor's Note:

The spelling of 'Tae Kwon Do' and other Korean words has been retained for this edition. However, spelling of some words will vary at certain times (e.g., 'Taekwondo') depending on the usage of the word. Where rules of the World Taekwondo Federation are quoted, those spellings have been left unchanged.

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Printed in Canada.



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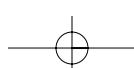
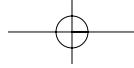
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The techniques and other training programs described in this book, if properly executed, should cause no harm to any person who is physically sound and in good health. However, the publishers can accept no responsibility for accident or injury sustained during their performance and make no representation about their results. Should you have any doubt or question about your health and the advisability of your taking up the programs described, you should consult your doctor.



Preface (New Edition)

It has become my custom over the years to remind my senior black belts that they no longer simply come to Tae Kwon Do, but that they now are Tae Kwon Do. In saying this I am essentially telling them that the traditional martial art and world sport of Korea has, for all intents and purposes, permeated their very being. Following decades of intense practice, the blocks, stances, kicks, and strikes that compose the arsenal of Tae Kwon Do now act in perfect harmony thus amplifying their effectiveness and adding an overriding sense of confidence and self-worth to the individual. Moreover, the students have become vessels of knowledge—purveyors of information regarding the legacy of the Moo Duk Kwan and the history of the ancient and evolving art of Tae Kwon Do.

In retrospect, all of us, teacher and student, symbolize sturdy links in the great chain of martial arts knowledge. These human links, stretching back in the past and forward towards the future, are forged in the furnaces of difficult training, sincere practice, and a thirst to maintain tradition. Maintaining tradition is crucial if the art of Tae Kwon Do is to be transmitted from master to disciple uncorrupted by technical ignorance or gross commercial gain. Inasmuch as the absorption of this knowledge requires an authentic source of information, I feel from the feedback I have received from practitioners from around the world, that the original, hardcover edition of this book, and now the affordable reissue by YMAA, has acted as a roadmap of sorts in steering instructors and students alike on a steady path towards traditional training in Tae Kwon Do.

When this book was first published in 1976, Tae Kwon Do had not yet reached the level of acceptance that it enjoys today. While the sport was stridently on its way to recognition by the International Olympic Committee, the first full-medal competition had not yet taken place. Presently, Tae Kwon Do is a fully recognized Olympic sport with over seventy-million practitioners worldwide. Furthermore, through the tireless efforts of the World Taekwondo Federation, the Kukkiwon, and the Korea Taekwondo Association, Tae Kwon Do has retained much of its traditional heritage as a classical martial art with proven effectiveness on the field of battle. The fact that basic skills, poomsae, and self-defense drills, rather than simply techniques certain to score in the ring, are again being stressed in dojangs worldwide is a highly encouraging sign indeed.

While some new data has been added to this edition in an effort to expand on my earlier thoughts, nothing of substance has been eliminated since the value of the original text has been proven through its use as a reference manual in schools around the world. I feel it is essential, however, to mention those who have assisted me in preparing this work for reissue. First and foremost, I would like to thank my senior student Master Doug Cook, an author in his own right, for his editorial contributions and for his dedication in making this work a success. Furthermore, I would like to express my sincere appreciation to David Ripianzi and Tim Comrie of YMAA for making this reissue possible. Finally, I would like to recognize and praise Dr. Un Yong Kim, and Dr. Chung Won Choue, past-president and current president of the World Taekwondo Federation respectively, and Woon Kyu Uhm, president of Kukkiwon, for ushering Tae Kwon Do into the future.

In tribute to those who have worked diligently to prepare this book for publication, it is my sincere hope that veteran students will return to this work, in tandem with the recently-reissued *Advancing in Tae Kwon Do*, as a means of refreshing technical skill. It is also my heartfelt wish that novices of all ages will view this current work as a departure point on the road to fulfillment through Tae Kwon Do, the traditional martial art and world sport of Korea.

Grandmaster Richard Chun
9th Dan Black Belt
President, United States Taekwondo Association

Preface (Original Edition)

“Is Tae Kwon Do a technique for killing people?” This question has been put to me many times by those who are first being introduced to the subject. The answer is that Tae Kwon Do is a method of self-defense, and the guiding principle of the art is that the practitioner shall make no attack, except if he be threatened by a dangerous opponent. The disciplines of Tae Kwon Do are designed to make the student nonviolent, to inspire him with feelings of confidence and well-being, and to make his life more meaningful. By studying the art, the individual comes to understand himself and his aggressor: then he can be silent and fearless. The essence of the art of Tae Kwon Do rests in the integrity of the practitioner. Accordingly, the first technique taught in the training academy is the bow of respect, by which the individual attests to his trust in his teacher and in his fellow students, his friends in practice.

The history of humanity is the record of the search for a meaningful existence. “History,” the word itself, means “a learning or knowing by inquiry.” In the beginning every man was alone, a stranger in the world, insecure and indeterminate. Driven by loneliness, he sought the company of others, and formed society. Society was the pattern men established for mutual protection, but the structure of the pattern was such that men vied with one another for positions of favor. Eventually, those who were stronger usurped power over the weak. Competition developed as a natural course of existence. It took the form of real conflict, on the one hand, and of competitive sport, on the other.

The roots of Tae Kwon Do go very far back in the history of mankind. The originators and practitioners of this art, by mastering its extraordinarily efficient techniques for self-defense, made themselves equal to any personal threat against them. At a time when the strong would attempt to destroy the weak, and conflict meant combat to the death, the practitioners of Tae Kwon Do became far superior to their opponents. And they discovered that, when one is definitely superior in combat, he no longer has the need to kill. He can control his opponent easily without killing.

Fear is restricting. One who is fearful limits himself and tries to impose limitations upon the freedom of others. But when we are free of fear, we no longer seek to dominate others, for we are confident that they cannot dominate us—they have no means of intimidating us. We know that we have a valid “place” in the world: we have explored it, chosen it, taken root, and flowered in it. The study of Tae Kwon Do, by inspiring its practitioner with confidence, enables him to enjoy the benefits of society without being absorbed or overwhelmed by it. He is free to develop and preserve his unique individuality and avoid the danger of being reduced to a faceless cipher, arbitrarily counted and controlled by impersonal forces. There are those who, lacking in true, inner confidence, attempt to assert their individuality by boisterous and belligerent protestations against anything that thwarts them—and that is almost everything. However, there is a theory, essential to Tae Kwon Do, concerning the dialectical concept of “soft and hard,” Yin and Yang. The practitioner of Tae Kwon Do becomes mild in manner, insofar as he knows that he can assert himself with force when necessary. He becomes like water, which, because it possesses tremendous inherent force—for generating life as well as for terrible destruction—is all the more beautiful and reassuring when we see it as a gentle stream, flowing around the rough rocks in its path.

This book is the product of the teachings of my masters and the experience of my life. In my own search for a meaningful existence, I entered into the study of Tae Kwon Do in the hope that it should provide me with an answer as to how to conduct my life. As I practiced the techniques over the years, I came to realize that the art in Tae Kwon Do rested in the fact that it taught, not answers, but a way in which to explore oneself, so as to discover the correct questions. I practiced movement, and learned the meaning of direction.

At this time, Tae Kwon Do is no longer the concern of Koreans only, but has become a popular endeavor among people throughout the world. It is important, therefore, that there be some guide for these students to follow. This book constitutes the only comprehensive manual of instruction presently available to the general reader in English. It provides, for the first time, texts for the study of the

eight Pal-Gwe Forms, which are approved and practiced by the Korea Tae Kwon Do Association and the World Tae Kwon Do Federation, and presents new sparring techniques, which are now practiced in Korea. It is intended to serve as an introduction to an increasingly popular sport, as well as an aid in the practical, everyday need for self-defense. But my main purpose in writing this book is to share with my fellow students the right approach to the practice of Tae Kwon Do, in the firm conviction that without the proper approach, the student, though he practice the techniques exhaustively, will not arrive at the ultimate goal of the art, which is to realize a true and full determination of self. There is an old Oriental saying to the effect that the student who feels a debt of gratitude to his master repays that debt by going on to become greater than his master. The fact that so many young people throughout the world are seriously involved in the study of Tae Kwon Do gives me hope for the future of the art and the benefits it shall continue to bring to mankind.

In conclusion, I would like to take this opportunity to express my deepest appreciation to Marco Vega, photographer, for his energetic and creative contribution; Margaret Ann Sauers for her help as assistant photographer; Leny Delessio for the use of his photographs and for valuable consultations; Gae Hirsch for her drawings and illustrations; and to Dr. Tadashi Akaishi, Vice President of Harper & Row, for the benefit of his assistance in bringing this work to completion. Finally, my special thanks to my students for their endless contribution toward making this book possible.

Author's Note

In the past, all schools of the Korea Tae Kwon Do Association wore white uniforms, which symbolized purity. It was also the tradition of the Moo Duk Kwan School whose members held the black belt to wear uniforms trimmed in black, symbolizing dignity. Thus both styles of uniform appear in the photographs contained in this book. Moreover, when this book was originally published, during all official events students were required to wear pure-white uniforms in an effort to promote uniformity and simplicity.

Since then, the World Taekwondo Federation has adopted the V-neck style uniform, or dobok. The V-neck uniform, which first made its appearance in the 1970's, was inspired by the design of a traditional Korean garment known as the hanbok (white V-neck is for non-black belt and black-trimmed neck is for black belt). Replacing the previous wrap-around uniform, the dobok is constructed of a lighter fabric and is more comfortable to wear, particularly in competition. In conjunction with the belt, or ti, the tunic, and trousers of the modern V-neck uniform reflects three distinct shapes; the waist line of the trousers conforms to a circle, the hip area describes a triangle, and the cuffs trace a square. The tunic of the dobok is constructed in a similar manner. The three geometric designs denote heaven (*won*-circle), earth (*bang*-triangle), and mankind (*kak*-square) respectively. Taken as a whole these three symbols represent the foundation of our Universe, or samsilshingo.

Throughout the book, the Korean terminology is given, in parentheses, after the English term for each technique.

HISTORY OF TAE KWON DO

In the city of Kyongju, capital of the ancient kingdom of Silla, two giants face each other in Tae Kwon Do stance. They are incised on the tower wall of a Buddhist temple nearly two thousand years old, and they stand as testimony to the early development of Tae Kwon Do as a national art in Korea.

Tae Kwon Do means, literally, "The Art of Kicking and Punching." This style of fighting derives from more primitive techniques of foot, hand, and head fighting, called Pal Ke, Soo Bak, Kwon Bop, Okinawate, Tae Kyun, and Tang Soo, various forms of which were practiced in many parts of the as early as the first century

They all may have had their beginnings in India two thousand years before the birth of Christ. According to legend, they spread throughout the East with the teachings of the Buddhist monks, who developed a system of self-defense to protect themselves in their travels against the wild animals and unruly marauders of the time.

From the dawn of his species, man's ingenuity was called upon to develop personal skills to fight in order to obtain food and to provide defense against natural enemies. The first era, that is, the first half million years of man's existence, we call "The Instinctive Action Age." It was the time before the invention of weapons, when no conscious action was involved in defense. From the Stone Age to the end of the primitive era, when mankind began to spread from the Central Asian Plateau, the cradle of the birth of his race, into Asia, Europe, and Africa, is called "The Conscious Action Age." In this period, man acted consciously to develop of protecting his body and gathering his daily needs, using tools and weapons for the first time. "The Early Age of Systemization," also known as the Iron Age, is the period in which the techniques of self-defense were developed systematically, along with the advancing forms of art, architecture, religion, and government, in the rise of civilizations. During "The Age of the Flowering of the Arts," from about 2,600 years ago up to the modern era, the arts of self-defense reached their fullest development in various forms throughout the world, and it is this age in which we are most interested.

Diverse theories have been offered as to which country first developed the system of unarmed fighting popularly known, in the West, as Karate. It is said that an Indian prince invented the first scientific method of self-defense about 3000 B.C. He jabbed needles into his slaves until he discovered the most vulnerable points of the human body, where a single puncture caused death, and then he developed movements designed to aim blows at these critical points.

In the sixth century a Buddhist monk, named Bodhidharma, journeyed from India to China and established Zen Buddhism at the temple of San So Rim. When his Chinese followers became physically exhausted by the severe discipline and intense pace that he set for them, began to teach them a method of physical and mental exercises outlined in the *I-Chin Sutra* to enable them to free themselves from all conscious control in order to attain enlightenment. His followers worked at these exercises, which were abstract forms of the Indian system of open-hand fighting, until they came to be the most formidable fighters in China. They named their system of fighting Kwon Bop. It is suggested that Kwon Bop was spread by later Buddhist monks through Korea, Japan, and Okinawa, and that it is the primary system from which all other forms of hand fighting derived.

You will recall, however, the tower wall in in Korea, on which the giants facing each other in Tae Kwon Do position were carved two thousand years ago, that is, five hundred years before Bodhidharma made his journey to China. There are, also, mural paintings of men performing Tae Kwon Do exercises on the walls and ceilings in the tombs of another ancient kingdom of Korea. The construction of these tombs dates back to the period between A.D. 3 and A.D. 427, indicating that Tae Kwon Do was practiced in Korea long before the Chinese fighting forms were introduced there.



These stone reliefs, dating from the Shil-La dynasty, c. sixth century are located in the cave of Suck-Kool-Am in southern Korea. The carvings represent the famous warrior, Kum Kang Yuksa, executing early Tae Kwon Do blocking techniques.

No detailed record is available as to when Karate was initiated in Japan. There are indications that the Japanese fighting style derived from Okinawate, the style indigenous to Okinawa. But *The Historical Record of Chosun* gives evidence that there was trade between (the ancient name for Korea) and the Ryukyu Islands (Okinawa), and that the games and customs native to Korea might have been transmitted to Okinawa through the traveling envoys.

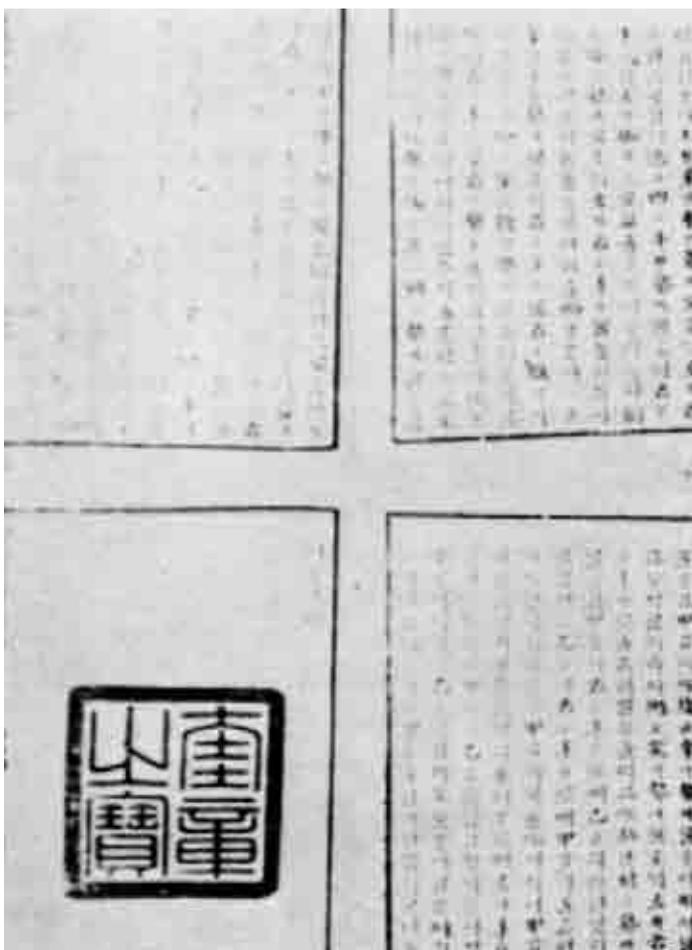
These three photos show actual pages from the *Muye Dobo-tongji*, an illustrated textbook of the Korean martial art Soo Bak Do, an early form of Tae Kwon Do. The book written by Lee Duk Moo by order of King Chingjo in 1790 as a training manual for military personnel.



The cover page of *Muye Dobo-tongji*.

Illustrations from the text showing a blocking technique and its application in fighting.





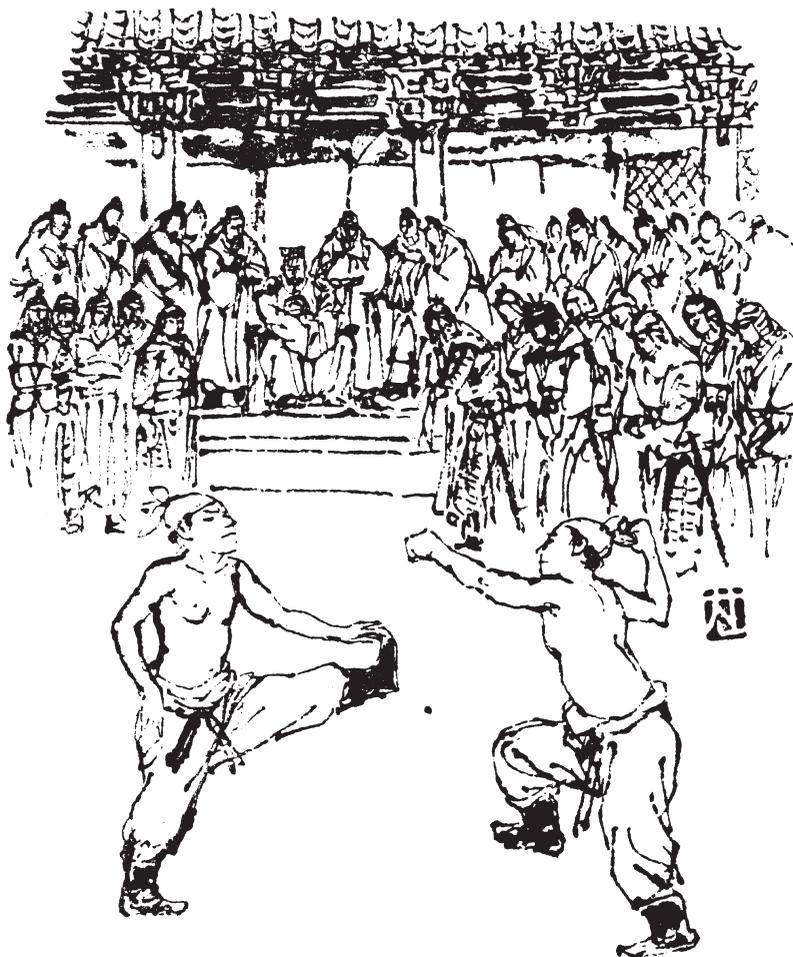
The seal of the author, Lee Duk Moo.

It becomes obvious that open-hand fighting did not originate in one country only, but developed naturally in different places, as each people adapted themselves to cope with the dangers of their environment, and that the various styles influenced one another inevitably as trade and politics brought these nations into contact with one another in peace and war.

The primitive of self-defense in Korea was called Soo Bak, meaning “Punching and Butting.” It was popular among the common people and was as old as the nation itself. About 1,400 years ago, in the reign of Chin Heung, fourth king of Silla, the young aristocrats of the country formed an officers’ warrior corps, which they named Hwa Rang Dan, to defend their kingdom against the constant invasions and harassment of their more powerful northern neighbors. They went into the mountains and along the seashore studying the fighting styles of the wild animals to learn what defensive and offensive positions gave each its most formidable advantage. These positions were adapted and then combined with the traditional method of self-defense. Incorporating the disciplines taught by the Buddhist monks, rigorous exercises in

intense concentration conditioned these young warriors to coordinate mind and body into one harmonious system, called Soo Bak Do, or Tae Kyun (“The Art of Kicking, Punching, and Butting”), the most effective unarmed martial art in the world. The Hwa Rang Dan became renowned for their courage and skill in battle, and their heroism, which became legendary, inspired the people of Silla to rise and eventually conquer their enemies. With Silla’s victory, the Korean peninsula was united as one country for the first time in its history. Soo Bak Do retained its popularity through the Silla and Koguryo dynasties and achieved its greatest preeminence during the succeeding Koryo dynasty, which was established in A.D. 935 and ruled for 457 years. It was from the Koryo dynasty that the peninsula gained its modern name, Korea. The kingdom under these rulers was strictly militaristic in spirit, a fact dictated by the necessity of defending the country against continual foreign invasions. The soldiers of the Koryo dynasty were among the finest the country has ever produced, and their martial spirit and bravery has been a source of inspiration ever since. At this time, Soo Bak Do was practiced not only as a martial art, but also as a skill to improve health and to enjoy competitively as a sport. An extract from the historical record of Koryo says that “King Uijong admired the excellence of Yi Ui-min in [the sport of] Soo Bak and promoted him [in military rank] from Taejong to Pjolchang.”

During the reign of King Uijong, in the years between the end of the Sung dynasty in 1279 and the beginning of the Ming dynasty in 1368, Kwon Bop became popular in China as a national sport with two styles, Neikyua and Weikyua. These styles differed chiefly in that one emphasized defensive and the other offensive skills.



A painting by Hong Do Kim (left), a famous artist of the dynasty, representing a Soo Bak Do (early Tae Kwon Do) sporting competition held on the royal palace grounds.

With the rise of the dynasty in Korea, founded by Yi Sung Kye in 1392, Soo Bak Do, which had been the special province of the military society of the Koryo period, became more popular as a national sport among the general public. Those who aspired to be employed by the military department of the royal government had to learn Soo Bak Do, as it was included as part of the test given to the applicants. During this time, King Chongjo published an illustrated textbook on the martial arts, *Muye Dobo-tongji* which included a major study of Soo Bak Do as one of the most important.

Nevertheless, in the latter half of the Yi dynasty, the time being generally peaceful, except for internal political struggles at the royal court, the feudal lords encouraged the development of literature and painting, at the expense of the martial arts, and Soo Bak Do declined in popularity, to become the pastime of a few devotees, mainly among the younger people.

From the Sino-Japanese War of 1894 through World War II, Korea was involved in continual military conflicts between China and Japan. During this period, the foreign fighting styles influenced that of Korea, and Soo Bak Do came to be called Tang Soo Do, that is, "The Art of the China Hand."

In 1945, when Korea was liberated from the Japanese, a number of Koreans who were interested in Tae Kwon Do took steps to revitalize this ancient and traditional martial art. About ten schools were founded by masters with different particular philosophies and different emphases on techniques to express their differences in style.

Between the period of Japanese occupation and the Korean War, from the turn of the century to 1950, the name of for the Korean martial art changed several times. It was first known as Kong Soo (“empty hand”), and the Tae Soo (“Tang hand”), then Hwarang Do (“warrior hand”), and then Tae Kyun (“kicking and punching”).

In the early 1950’s and 1960’s, there were several associations formed for the development of Korea’s unique and indigenous martial art—a Korea Tang Soo Do Association, a Korea Soo Bakh Do Association, a Korea Tae Soo Do Association, and a Korea Tae Kwon Do Association.

On February 23, 1963, the Tae Kwon Do Association joined the Korean Athletic Association and began to participate in national tournaments. Since then Tae Kwon Do has flourished and spread in popularity, becoming the national sport of Korea. It is now included as part of the school curriculum from first grade through college and is required for military service.

In 1965, the Tae Kwon Do Association was recognized by the other associations and the Korean government, and was adopted as the organization to bring different groups and schools together into one.

Young Chai Kim was elected president.

In 1970, the Board of Directors at the Tae Kwon Do Association elected Dr. Un Yong Kim their next president.

In 1972, Kukkiwon (the World Taekwondo Center) was built in Seoul to train advanced students from all over the world. Dr. Un Yong Kim was elected president of Kukkiwon. Kukkiwon serves as a research center for the advancement of Tae Kwon Do as a scientific sport, provides a testing center for black belt promotions, and is used to hold national and international Tae Kwon Do championships.

In May 1973, the First World Taekwondo Championships were held at Kukkiwon, Seoul, Korea. Thirty countries participated. In team competition, Korea won first place, the United States won second place, and Mexico and the Republic of China tied for third place. The world championships are held biannually.

Following the 1973 tournament, all of the officials representing their countries at the championships formed the World Taekwondo Federation and elected Dr. Un Yong Kim president.

Since the formation of the World Taekwondo Federation and the successful first World Taekwondo Championships, there have been many international championships held annually all over the world, such as the European TKD Championships, the African TKD championships, the Middle East TKD Championships, the South American TKD Championships, the Pan American TKD Championships, the Asian TKD Championships, and many invitational international championships.

The word “calisthenics” comes from the Greek *Kallos*, meaning “beauty,” and *sthenos*, meaning “strength.” Calisthenics are the means to an end, the necessary preparation of the mind and body toward a graceful performance. Grace is economy of motion, speed, strength, and accuracy achieved with minimal effort. The practice of Tae Kwon Do requires that the joints and muscles of the body be limber and strong to avoid injury and to coordinate maneuvers effectively. One should give complete attention to these exercises while doing them in order to gain their full benefits and to prepare the mind for the concentration necessary in the performance of Tae Kwon Do.

It is recommended that at least ten to twenty minutes be devoted to the following exercises at the beginning of each practice session. If these calisthenics are done every day, including days when no Tae Kwon Do practice session is planned, the body will make rapid progress toward, and will sustain, an excellent condition for performance.

STRETCHING EXERCISES (in the recommended order of performance)

1. Neck

a. **Rotation:** Stand normally, feet parallel, hands on hips, and roll head in a circular motion clockwise, keeping neck as relaxed as possible. Repeat several times, then reverse direction.



b. **Direct Motion:** Bend head straight forward, then straight back, then from side to side.



2. Shoulder

a. Raise each arm overhead in turn, and first pull it to the opposite side with the other hand, then push the elbow straight back.



b. Rotate the shoulders by extending the arms straight forward at shoulder level, fists clenched, and then swinging the arms out, then forward and up overhead, then down and around in a circular motion, returning to the front.



Since the only physical defense of the Tae Kwon Do practitioner is his own body, considerable attention is given to developing the hard areas of the body as striking weapons. Any hard area could, theoretically, be used for this purpose, but the techniques of Tae Kwon Do focus on those areas, such as the hands, feet, elbows, and knees, in which strength can most readily be concentrated to the greatest effect. To convert them into effective weapons takes years of conscientious training and discipline.

HANDS (Sohn)

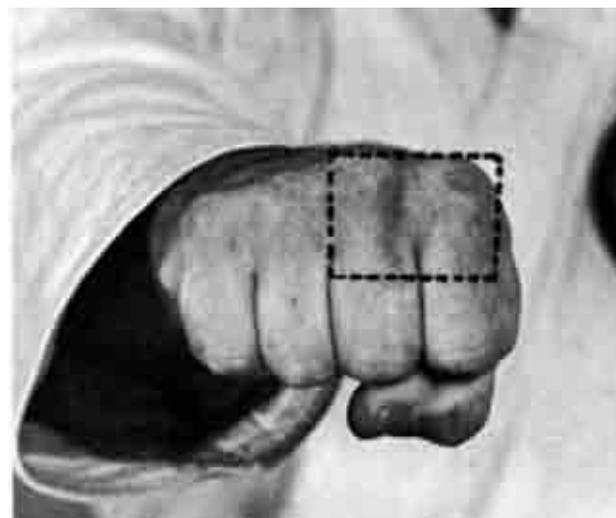
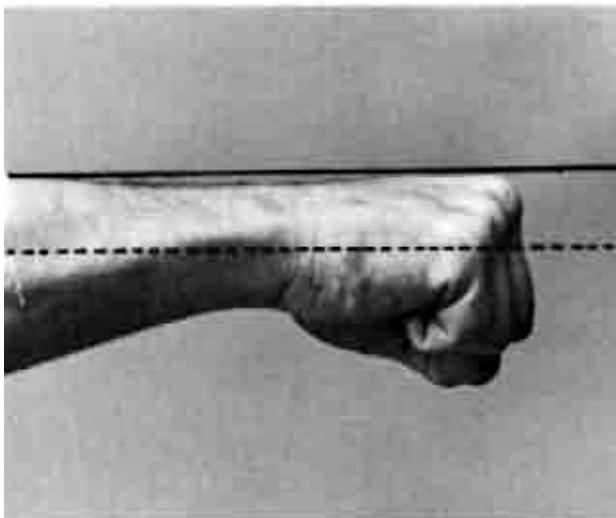
1. Closed-Fist Strikes

a. Forefist (Chu-Mok)

This is the most basic and frequently used striking weapon. The first two knuckles of the forefinger and the middle finger constitute the striking surface. It is necessary to practice constantly to develop the tight, rigid fist and to toughen the skin covering the knuckles, all of which go toward forging an effective striking weapon.

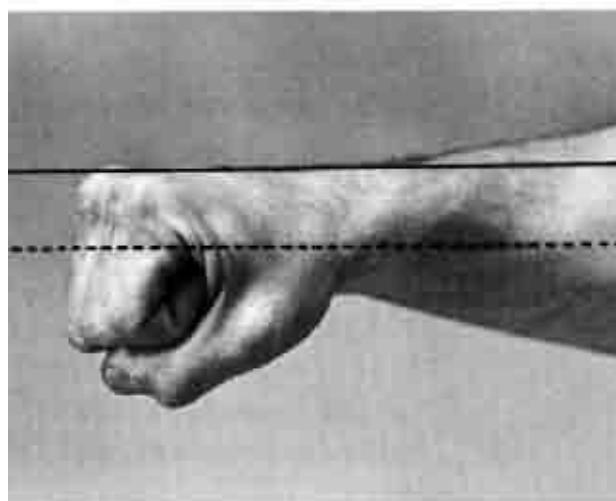
The is made by tightly clenching the four fingers—beginning with the little finger, and closing the other fingers in succession—and then closing the thumb down firmly against the forefinger and middle finger. The fingers must be closed as tightly as possible, so that none may be jarred out of place by the force of contact.





The fist, wrist, and forearm are held rigidly in a straight line—from the center of the forearm through the wrist to the center of the striking surface (between the knuckles of the forefinger and middle finger), and from the center of the forearm through the wrist to the horizontal level of the first knuckles of both forefinger and middle finger.

When punching, the normally starts, palm up, at the hip, and is thrust with as much speed and force as possible to the full extent of the arm—and at the last instant before contact, the wrist is snapped around, so that the palm is down when striking, and the fist, wrist, and elbow form a straight line.

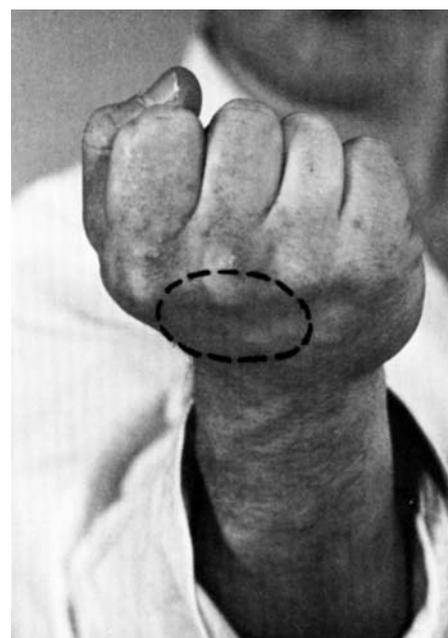


The Forefist is useful in strikes to the face, chin, chest, stomach, or abdomen, and is also effective in blocking kicks, strikes, and punches.

b. Back Fist (Doong-Chu-Mok)

Make a Forefist, but bend the wrist slightly back. The striking point is the backs of the first knuckles of the forefinger and middle finger.

This is effective in strikes to the face, temples, and abdomen, and in blocking.



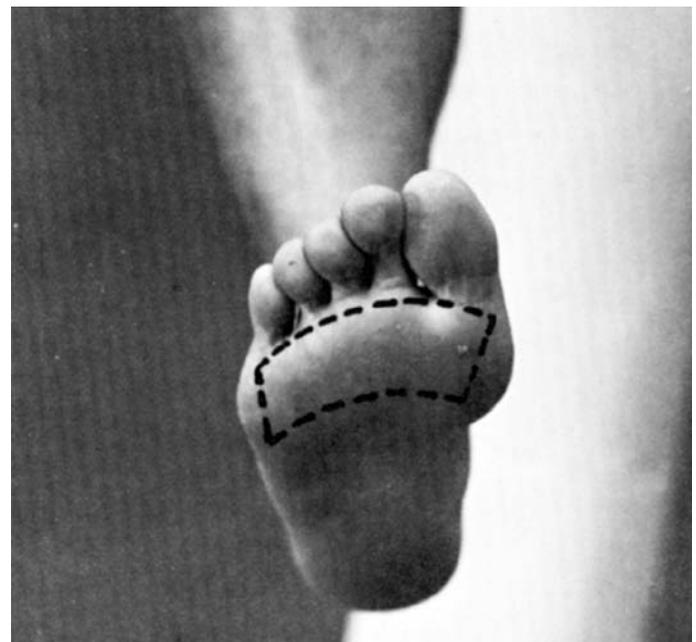
5. Downward



FEET (Bal)

1. Ball of the Foot (Ap-Chook)

With the toes curled back, the ball of the foot is used in Front Kicks and Round Kicks to the face, temple, neck, chest, stomach, abdomen, groin, and knee.

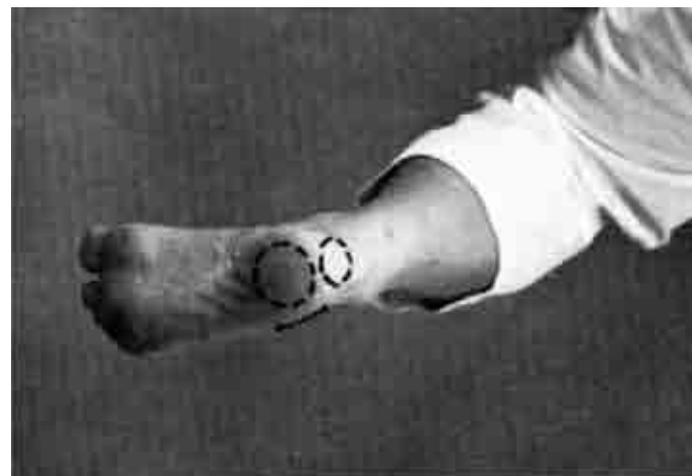


2. Heel (Dwi-Chook)

Used in attacks to the face, temple, neck, chest, abdomen, ribs, groin, knee, and instep.

a. Back of the Heel: Striking point in Hook Kicks, Back Kicks, and Wheel Kicks.

b. Side of the Heel: Striking point in Wheel Kicks.



Kwon Do has highly developed offensive techniques employing the hands, arms, and head. Because these techniques are very forcible and can inflict serious injury, they ought to be used only on the occasion when blocking techniques are insufficient to discourage the attack of a strong opponent.

Punching, thrusting, and striking are three categories used in this chapter to differentiate the methods of attack. A *punch* is a blow with the closed fist moving more or less in a straight line to the striking point. A thrust, like a punch, moves in a straight line, but the blow is delivered with the hand open. A strike is a blow whose force is transmitted through an arc. In all cases, the blows are focused and, where appropriate, the action should begin in the hip for added power, with the hip twisting slightly in advance of the striking hand.

These techniques are difficult to control, and if the student does not execute them properly, he may unintentionally injure his practice mates or even himself. The techniques should be practiced diligently thousands of times. They will be perfected only after years of study.

STRAIGHT FOREFIST PUNCH (Chu-Mok Ji-Lu-Ki)

This is the most basic striking method in Tae Kwon Do and, as is the nature of basic things, appears deceptively simple. When properly executed, the Forefist Punch is extremely fast and strong, and very effective in close combat. It is used especially for strikes to the face, solar plexus, and lower abdomen.

The following points are essential to this technique:

- 1. Punch to the center.** A basic principle of Tae Kwon Do is that the greatest force can most readily be concentrated in the direction of the center of the body. When facing an opponent directly, his most vulnerable points are located along a vertical line at the center of his body. A punch to the center is most difficult to parry.

- 2. Keep shoulders and arms relaxed as your fist moves into position.** Do not attempt to add force by tensing the muscles or throwing your weight into the punch. Force, in Tae Kwon Do, is the result of speed, coordination, and concentration. Speed is inhibited by muscular tension, and your weight will be of little use against a larger and stronger opponent. Tension also wastes energy. The punch is made more forcible by the fact that your energy is conserved until, at the instant of impact with the opponent, your whole being is concentrated against him at the striking point.

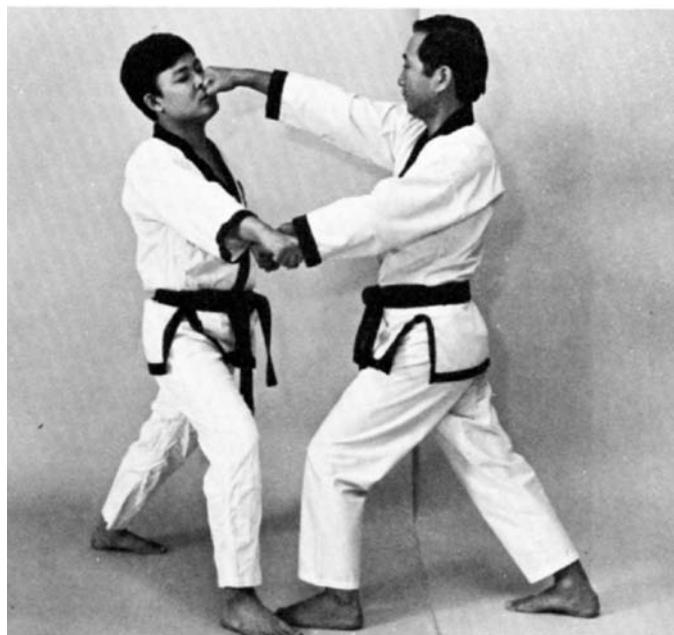
3. Punch straight. Shift the hip, slightly, but not the shoulder. In practicing the basic straight punch, do not attempt to extend your reach by throwing the shoulder forward, but aim at a target just at arm's length. Do not raise or lower the shoulder, for this breaks the line of greatest concentration. Start the punch with the fist, palm up, at the hip and the elbow straight back; move the fist forward in a straight line to the target, always keeping the fist in a straight line with the forearm and not bending the wrist; extend the arm forward until the elbow is straight, snapping the wrist around at the last moment, so that, on impact, the fist is palm down and in a straight line, through the wrist, forearm, and elbow, to the shoulder.

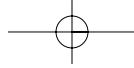
4. Focus. Make a tight fist. Know your target, the exact point you intend to strike, before your fist moves. Take a good stance, one that will support the force of impact. Pull the opposite fist sharply back to the hip, snapping the wrist palm up, simultaneously, as you punch. This adds great force to the blow, in accordance with the physical law that every action has an equal and opposite reaction. Concentrate your whole body and will into the point of impact. Snapping the striking fist palm down adds shock force to the punch, and as it happens at the last moment, it is the signal for the whole body to lock into a strong and rigid posture. This rigidity is related immediately upon the completion of the punch.

5. Maintain a serious mental attitude, even in practice. Be aware that you are forging a deadly weapon. If you do not concentrate, you will not develop proper control, your technique will not become truly effective, and you may even cause yourself injury,

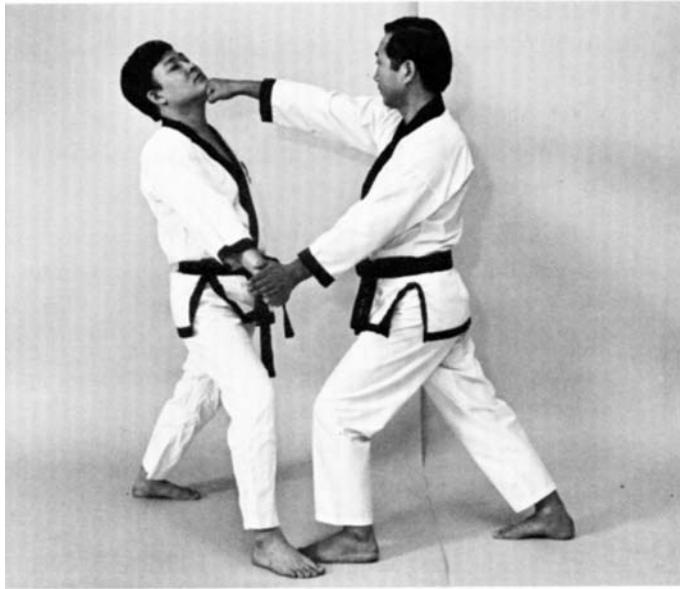
Examples of the Straight Punch

1. High Punch (Ol-Gool Ji-Lu-Ki)





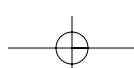
2. Chin Punch (Tok Ji-Lu-Ki)



3. Neck Punch (Mok Ji-Lu-Ki)



4. Middle Punch (Mom-Tong Ji-Lu-Ki)



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