

# **THE SELF DEFENSE OF POOMSAE**

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Everything you need to know about good self-defense you can learn from the traditional martial art of Taekwondo. Throughout the ages, the defensive art of using hand and foot skills has evolved into a world-class sport and art. It has been proven to produce more than just a body that is fit for fighting. Through dedication and perseverance, we gain a sense of mental well-being and spiritual harmony as well. This balance of mind, body and spirit can be discovered in the Taekwondo forms. Through careful study, we find that the forms are more than just techniques strung together. Forms express a way of thinking and feeling, as well as physical movements.

Taekwondo is a sport art that can be enjoyed by all. Unlike many sports, parents find they can practice skills alongside their children. Even people with physical ailments or conditions can find healing and health. Not only is Taekwondo a healthy exercise, but people at all levels of physical condition and abilities can find improvement and growth. Furthermore, since its introduction as an official Olympic sport in the 1990s, there can be no doubt that it is one of the most popular and widely practiced martial arts in the world. In sparring and competition we find the spirit of sportsmanship. The science of sparring and competition is well established and entire books are written on the use of speed, motion, balance and technique. In fact, the rules for training in sparring are so thorough, that sparring practice is a very safe way to practice martial arts techniques.

What is not so obvious, but still quite effective, is the use of forms to practice good self-defense. Whereas sparring provides the “hands on” application of techniques, poomsae (forms) present the “artistic” application. The methodical practice of forms embodies more than good fighting techniques. From eye direction to foot position, the entire gamut of the self defense spirit and the true meaning of the words “martial art” can be found in forms practice. As Americans move deeper into the Olympic world of competition, it becomes more and more important to study this self-defense spirit found in the forms. Although intrinsically understood when studied in the Korean culture, this self-defense spirit may not be as obvious in the American culture. In order to best understand the martial art, Americans must strive to understand the balance of the mental, and spiritual as well as the physical aspects found in the forms.

With that in mind, this thesis will examine self-defense in the World Taekwondo Federation (WTF) forms. It is written in the context of American culture that is living in an American world vastly different from a traditional Korean culture.

What is good self-defense? Between martial arts in the movies and video games, the concepts of good self-defense become distorted, and that balance of mind, body and spirit completely overlooked. Good self-defense does not call for flying through the air or brandishing flashy weapons. Rather, it involves an understanding of basic concepts: when to fight, and when to seek a peaceful resolution; what are the things worth fighting for, and what constitutes winning and losing; and if you must fight, what are you defending, and how do you counter?

A student once asked me, “When are you going to teach us the good stuff – the cool street-fighting moves?” This is a result of the movies and electronic games. The forms contain the best self-defense moves that we can learn. Repeated execution teaches good balance, rhythm, breathing and coordination; and properly practiced the mind will store the variations of act and react techniques. Diligent forms practice calls for a focus on every detail from the beginning stance to the final Kihap. This type of forms study calls for a perseverance and dedication to practice. Yet with practice, this focus, perseverance and dedication will evolve and expand into other areas of life.

Furthermore, forms study develops discipline and confidence as we grow to understand the self-defense applications of the movements. It is only after the determined, focused practice of forms does one begin to understand that a form is not just a group of techniques to be executed. Each form involves multiple levels of self-defense – a form within a form. Blocks, strikes and kicks become “tools” to apply to a given situation. Once we understand what the “tools” are and how to apply them, we can begin to see the myriad of variable patterns; either by using the same tools in different situations, or different tools in the same situation.

The key is to learn what to look for, how to apply it and when to use it.

In order to best understand forms, one must also understand the concepts of self-defense. For this, we will explore five major concepts.

## **1. AVOIDANCE OF CONFLICT**

### ***A DEFENSIVE WAY OF THINKING***

Taekwondo practice brings about peace of mind, confidence, and inner emotional balance. Practitioners realize that physical aggression is not the answer to problems and a peaceful solution is usually the better one. Furthermore, this martial art was based on the concepts of virtuosity, integrity, righteousness, justice and responsibility. These concepts dictate that one avoids aggression rather than provoke it. When aggression cannot be avoided, practitioners use their skills responsibly, and exert extreme techniques only when absolutely necessary. In other words, one does not look for trouble, yet does not run from it either. A serious student develops a way of living in his community that promotes a sense of duty, strength and peacefulness.

## **2. STANCE/BALANCE/DISTANCE**

### ***THE FOUNDATION OF GOOD TECHNIQUE***

The primary action to any good technique is a well-balanced stance. In fact, most techniques will be ineffective if the feet and the body aren't well placed. Stance and speedy footwork provides stability, distance and protection for a majority of areas. Without promoting paranoia, most self-defense instructors will encourage that all people increase their consciousness to attune to potentially dangerous situations. This type of education promotes awareness, and awareness will promote understanding.

The Ready Stance embodies that idea. This stance is neither aggressive, nor defensive and demonstrates that the practitioner is alert and ready for what comes his way and is able to assess a situation before acting or reacting.

For defensive purposes, the Back Stance is optimal. Stepping back into a good Back Stance allows for more distance, and "blades" the body. This blading can turn the torso up to 45 degrees away from the line of attack and thus provides protection by avoidance.

For offensive, or counter-attack purposes, a stable Front Stance or upright Walking Stance is best. Shifting or stepping into a Front Stance adds power and stability to any punch, and a Walking Stance enables us to keep balance while reacting quickly.

### **3. VULNERABLE AREAS**

#### ***TOOLS***

Vulnerable areas are anything that must be protected to avoid incapacitation. If In terms of sparring, this means anything that is protected by a headgear, chest guard or groin protector.

Major areas of protection:

- Eyes/temple
- Nose
- Throat
- Diaphragm/Stomach
- Groin
- Knees

Minor areas of protection:

- Top of head
- Forehead
- Ears
- Jaw
- Ribcage (air)
- Kidneys
- Inner Thigh
- Shin
- Fingers
- Foot

Historically, one's hands and feet were the sole weapons used for protection. With today's technology, modern society often overlooks the use of one's own body as a weapon and looks to guns or knives. There is an obvious reason for that, but how many people actually own such weapons? No, in today's society, the average person does not own such a weapon, and often does not even know what type of "weapons" or "tools" he has as a part of his or her own body.

Major weapons are:

- Hand – closed fist, Backfist, knuckles, fingers, hand blade, palm
- Wrist-top
- Elbow
- Knee
- Foot-ball, blade, heel

So, we defend our vulnerable areas in exactly the same manner we would counter-attack our opponents – the body's vulnerable areas. Also, the tools that we would use to defend are the same tools we use to counter.

#### 4. MECHANISM OF DEFENSE

##### *BLOCK OR ESCAPE*

Blocking would deflect a strike or kick. When studying the blocking directions used in forms (such as inside, outside, high, and low), students need to understand why they are using that block and what might be the most effective counter to follow. An inside block would protect a strike directed at the mid-line of the body (usually from nose to groin); an outside block would protect the right or left side; a low block protects against underneath strikes and a high block protects against overhead strikes. Although they may use different hand positions or parts, most blocks will fall into this category. Concepts of blocking begin simply and increase in complication. Blocks can range from a single forearm in a single direction, to both arms blocking in different directions and performing successive blocks. And this is not to mention the use of the feet and legs in blocking.

Although Taekwondo focuses primarily on hand and foot techniques, it is important to understand the mechanism of escaping a grab. As mentioned before, placing the feet into a good stance is the first action. Dropping into stance, provides body leverage will not only promote stability, it will probably throw the opponent off balance while you regain yours. Please note the use of the word “regain” – chances are you will be temporarily thrown off balance if grabbed. Again, the first step to escaping a grab is dropping into a good Horse or Back Stance. Here it is important to understand body mechanics:

- a. When grabbed by a hand (or two hands), work against the thumb, which is the weakest joint in the body. Pulling the grabbed hand up to one shoulder or the other (usually opposite the grabbed hand), will allow for a wind-up into a quick counter-attack.
- b. If grabbed in a Full Nelson, bend the attacker’s fingers backward (the strongest arm cannot withstand the backward extension on a finger joint).
- c. An escape from a choke must be done quickly to regain air. Spreading blocks work best, but if the attacker is overpowering, use a kick to the groin or knees to incapacitate.
- d. If caught in a grab that pins the arms, drop your weight into a Horse Stance and start at the top (your top) and work down, using your weapons against an aggressor’s vulnerable areas (Head Butt, back Elbow Strike,

back Hammerfist Strike to groin, Heel Kick to groin or inner thigh, scrape shins or stomp heels).

## **5. MECHANISM OF COUNTER**

### ***STRIKES OR KICKS***

As in concepts of defense, concepts of counter begin simply with strikes such as Middle Punch and Front Kick, and progress in complication as one advances in skill. In addition to single strikes and kicks, practice involves combinations of strikes and kicks, and combinations where the block and strike occur at the same time as in Jebi Poom Mok Chigi (High Block coupled with a Knife Hand strike to the neck). Another effective tool in executing a counter-attack is by grabbing and holding your opponent (“Japke”) while delivering a kick or a strike.

Understanding the application of these movements demands that one would need to know what kind of action would necessitate the need for such movements. One does not start punching and kicking at the first sign of aggression; we match the action to meet the power of the opponent’s action – or force to meet the force. Keeping in mind that the peaceful way may be the best, we don’t arbitrarily apply deadly techniques unless absolutely necessary. And we don’t overdo it. A woman wouldn’t want to deliver a groin kick or neck strike to the party drunk who behaves inappropriately.

The following steps provide helpful guidelines when practicing self-defense against an attack. Be aware that they will occur quickly and will require rapid reactions on your part. This reaction requires careful thought and continued practice at all levels of instruction.

### **1. IDENTIFICATION AND ASSESSMENT**

#### ***THINK IT THROUGH***

Reconcile/talk it out. Remember, the goal is to avoid conflict. Talking to the aggressor may diffuse his anger/aggression. Most martial artists discover that fighting is a last resort in resolving conflict, and that mastery of mind and emotion is just as important as mastery of the body. In fact our greatest weapons are our minds and our hearts.

Some will ask, “But what if the attacker has a gun or a knife?” There is no “one best answer” here. This is why it is important to know oneself. What are you protecting, how important is it to you, and to what lengths will you go to protect it? If an attacker pulls a weapon on you and demands money, is it worth fighting for? I once knew a woman who was accosted for a purse and she decided to fight

for it. Not only did the attackers wrest her purse from her, they broke her shoulder in the process. Now how important was that money? She spent far more money on doctor bills than she had in her purse, not to mention the pain and rehabilitation she had to endure. Along the same lines, defense against rape is a very personal decision, each woman must decide what she can live with and what she cannot; but actions taken to live would be the goal. On a different note, we must be aware of our responsibility to those in society who may be weaker, or less capable of protecting themselves. It appears that most practicing martial artists would rather fight and be seriously injured than allow harm to come to a loved one – or any child for that matter.

## **2. POSITIONING AND STANCE**

There is a logical sequence of events that occurs in a defend and counter situation. Before you can defend, you must position yourself into a good stance. The number of ways to position into a stance are finite. They are:

- Turn (left, right, 180°, 360°)
- Step (forward, backward, sideways, cross)
- Shift (forward, backward)
- Slide (forward, backward)
- Jump (forward, backward)

The most common stances that we position ourselves into are:

- Back
- Front
- Walking
- Horse
- Cross

Positioning will:

- Increase the distance between you and your aggressor.



The more distance there is, the further they have to move to get to you. Stepping or Shifting into a Back Stance will give you several more inches distance between you and an aggressor.

- Put you in the best position to react quickly.

The twist of the hips when moving from one direction to another will increase the speed and power of the response.

Sliding closes or increases distance quickly as does Jumping.

- Maximize your resources.

Stepping or Shifting from a Back Stance to a Front Stance will put the stability and strength of your hips and torso behind your strike or kick.

### **3. DEFENSE AND COUNTER-ATTACK**

When we have determined that there is a threat, and we cannot escape from it, then we must protect ourselves and react with a technique that will allow us to get away. If you cannot immediately get away, you will continue to maintain footwork, stance and balance and execute defense and counter techniques until that point when the aggressor is incapacitated and escape is possible. Good self-defense is a constant evaluation of:

- a. What the threat is and where it is coming from
- b. Where to position yourself and what stance to take
- c. Effective defense and counter-attack techniques and
- d. Opportunity of escape

Please note that d. on the previous is cited as the “opportunity of escape,” rather than the “opportunity to win, defeat or conquer.” Through long study, most will discover that there is no need to dominate or conquer, nor is there a need to fight unless absolutely necessary. And then, we fight for protection and to reach that point where escape is possible. This type of thinking occurs when we dedicate ourselves to the aesthetic principles that we learn through dedicated martial arts training, and when the practitioner achieves the peace of spiritual balance. Then we can use our skills to avoid conflict, and uphold the principles of honorable and just living.

It is easy to understand the use of self-defense techniques when one spars as points are scored off the effective use of block and counter techniques. Understanding the use of

good self-defense in the forms is more elusive and subtle. Most children, especially boys, are not fond of practicing forms and technique. They prefer the motion and activity of sparring.

On another note, people who demonstrate forms in competitions tend to view them differently than those who do not. Serious competitors will tend to practice forms bearing in mind what will look impressive in front of a judge. If instructed in this manner novitiates might misconstrue the applications and thus executions of the techniques.

At first glance, forms may look like a choreographed dance and people may misunderstand and attempt to “perform” them with grace and style. Although graceful, forms practice should not be taken lightly. Not only do they embody the applications of self-defense techniques, but a way of thinking as well. Both the applications and the thought require study so that one can fully embrace these concepts.

With proper study and practice, the execution (not performance) of a form will demonstrate the best of self-defense at all levels. Bearing in mind the three steps of self-defense as presented above, let’s examine the WTF forms and how they might correlate.

## **1. IDENTIFICATION AND ASSESSMENT IN FORMS**

Each Taeguk form is based on a spiritual principle from “Keon” (heaven) in Il Jang to “Gon” (earth) in Pal Jang. The principle represents the forces of nature and the principles of heaven to earth embody a complete balance of the life cycle. At the same time, the incorporation of the principles behind the forms will lead to a well-balanced understanding of forms applications. Spiritual balance allows us to see what is really a threat and what is not.

Throughout all forms, one notices that they begin with a defensive move, never an aggressive. This is a subtle reminder that our goal is to avoid conflict rather than initiate it. Therefore, we begin with a Ready Stance, a non-aggressive, but alert stance. From here each change of direction is preceded by a turn of the head – meaning we see a potential problem, identify “what is coming at you” and respond.

## 2. POSITIONING AND STANCE IN FORMS

What beginning students don't realize is that there is a step before the step. In other words, before one can turn and block, he must 1) place his foot so that he will have a good stance and balance when he turns (Positioning and Stance) and 2) wind-up or prepare to execute the technique. If the feet aren't placed correctly, turning will skew the legs and throw the body off balance. And an improper wind-up minimizes the body's potential for full power and speed. A strike is NEVER just an arm, but coordination of the entire body, from feet (well-placed in stance) to hips and through shoulders.

All of the actions mentioned previously (Turn, Step, Shift, Slide and Jump) can be found in the forms. Every defense and counter-attack follows a logical sequence: 1a) position, 1b) stance 1c) defend, 2a) position, 2b) stance 2c) counter-attack. For example, the first two steps in Taeguk Il Jang are:

- 1) Low Block
- 2) Punch

If you break it down, into the above sequence, it would be:

- 1a) Position left foot and turn into a
- 1b) Walking Stance and execute a
- 1c) Low Block
- 2a) Step right foot forward into a
- 2b) Walking Stance and execute a
- 2c) Right Punch

Several of these are demonstrated in the Appendices at the end of the paper.

A student recently asked, why would you put a stance in the middle of a form (such as Bo Jumeok in Taeguk 7)? Good question. Perhaps a stance in the middle of a form might be used to "regroup." In sparring, do we not often have to back up and pause for a moment, breathe and regroup? The same would be for self-defense. When students "flail" or get sloppy in practice, they improve significantly if we make them regroup and reevaluate what they are doing. So, putting a stance in the middle of a form would demonstrate how we would pause,

regroup and reevaluate in a fighting situation. And pausing to regroup would not leave us undefended when in a defensive stance (such as Bo Jumeok).

This concept of “regrouping” can be applied to other stances as well. A serious self-defense situation may lead to panic and confusion. The result would be “flailing” and ineffective defense and counter-attack. Returning to stance will allow one to regain composure and respond accordingly.

### **3. DEFENSE AND COUNTER IN FORMS**

From the first low block in Taeguk Il Jang, the concept of defend and counter is evident, especially in the concept of defense with a block and counter-attack. Blocks begin simply with a closed fist and progress to open handed blocks, double blocks and blocks coupled with a strike (as mentioned in Jebi Poom).

The Taeguks and Palgues both make use of the outer forearm (Hecho) and inner forearm (Anpalmok Hecho) Spreading Blocks. These are double Outside Blocks that use body leverage and thrust to push out and force open a two arm grab by an opponent. The use of body weight combined with thrust allows for one to extricate himself from the grip of one who is considerably larger. Hecho Makki is first demonstrated in Palgue Yook Jang where it is followed by a kick and two successive punches; and again in Taeguk Chil Jang where it breaks open a grab by an opponent, then grabs the opponent with both hands and pulls while executing a knee strike. Koryo demonstrates Anpalmok Hecho Makki where you would break the opponent’s grab, then grab the opponent and execute an Archand Strike to the knee.

The Palgue forms obviously utilize escapes when one must react to being grabbed by an attacker. Palgue Sa Jang uses two escapes or ppaegis which are followed by turning away, then back into the opponent with a Hammerfist Strike:

- 1) Escape by pulling grabbed arm to hip (Mithuro Ppaegi).
- 2) Escape by pulling grabbed arm to shoulder (Wiro Ppaegi).

Palgue Pal Jang uses body leverage in using:

- 1) Escape by pulling grabbed wrist to neck (Sonmok Ppaegi) and stepping forward from a Back Stance into the diagonal Horse Stance.
- 2) Escape by raising both bent arms up in a Spreading Eagle or Double Elbow (Meongye Ppaegi) and the left foot steps out into a Horse Stance.

In both of these cases, body leverage is used first to pull away from the opponent, then to swing back upon him with a back Elbow Strike.

The Taeguks are not so obvious in demonstrating escapes as they are more geared to the upright, quick-reacting sparring-type fighting. However, with consideration, escapes from a grab could be interpreted.

Take for example the first two steps of Taeguk Oh Jang where you pivot into a Front Stance and Low Block, then pull up into a skewed Walking Stance and execute a side Hammerfist. What if the left wrist were grabbed during the first move? To pull up into a Walking Stance and wind up for the Hammerfist would accomplish three things:

- 1) pull the wrist free,
- 2) pull the opponent off balance while establishing your own, and
- 3) blade the torso away for protection while executing an effective counter attack

Taeguk Chil Jang also demonstrates this when we execute a supported Palmheel Block to the inside followed by a Backfist Strike to the front. If the wrist of the blocking palm were grabbed, one would escape by pulling the hand to the opposite shoulder (which is a wind-up for a Backfist Strike).

As in training, counterattacks begin simply in the early forms and become more and more complicated as you progress. The forms begin with basic counter attacks such as front punch and become more intricate as you progress to higher forms, utilizing different parts of the body, combinations or a series of counter movements.

The choice of a counter would depend on what type of strike or kick was used, the direction it came from, the block used and the opening for counter. For example, the first step of Taeguk Il Jang (pivot left, Low Block) followed by a punch would have different results if the attacker were punching or kicking from the left or right side. The punch would impact either the stomach or the side. Consider Palgue Ee Jang. The first two movements are pivot left, High Block, right kick followed by a same side punch. If the attacker does not retreat after striking, a right Front Kick would not be easy as he would be too close.

One effective aid to counter-attack is “Japke” or grabbing the opponent before delivering a kick or strike. This is obvious in Taeguk Yook Jang where you execute a twisted Knife Hand Block to the outside followed by a round house. If you grab the opponent’s arm before delivering the Round House Kick, it will not only give leverage, it will open the opponent. There is another potential “Japke” move in Taeguk Sam Jang where you deliver a Knife Hand Block from a Back Stance, then shift to a Front Stance and Punch. If you grab the arm you just blocked, then shift and punch, you not only add power to your punch, you will pull your opponent off balance and into you. Another potential for this type of

move is in the last two moves of Taeguk Chil Jang where you move from a left Knife Hand in a Back Stance into a right Side Punch in a Horse Stance. And the Knee Strike following Hecho Makki in Taeguk Chil Jang will be the most effective if you grab your opponent's shoulders or hips and pull towards yourself as you strike.

With examination, every move in the forms can be understood as a basis for good self-defense. Once we understand the need and application for each move, we can then understand variations for that same set of movements. At the end of this document is a table listing both tried and true techniques and some possible variations. I do not advocate that these are the "best" or even "most effective" variations. Sometimes "best" and "most effective" is determined by the situation and the strengths/weaknesses of the people involved. The point of the tables is to encourage students to think about the steps of the forms, take into consideration direction, stance, defensive and counter-attack strategy; then identify variations of this. Students will also want to discover their own strengths that they can work to enhance, and weaknesses that they can work to improve. If this is coupled with consideration of the principles, we will change our thinking as well as our ability to act and react.

Study of self-defense in traditional martial arts is not something that ends in a week, a month or even a year. Rather it is more a development of thinking that can take a long time, but will have results that last even longer. The Poomsae of traditional Taekwondo give us a great foundation and patterns and concepts to study. Serious students will discover that their efforts in Marital Art study will grow and permeate many aspects of their lives. Properly studied we will not only develop good self-defense techniques and physical ability. With diligence, we increase our ability to focus, increase our awareness, and become more calm and confident. We understand the aesthetic principles and work to apply them. We have discovered the means to develop a lifestyle which promotes a more peaceful and honorable behavior. This is martial arts excellence – Black Belt excellence. The mental, spiritual and physical goals become not just something that we do, they become something that we are.

The following contains basic blocks, followed by a basic counter. Please note those sequences where there are several blocks in a row such as in Palgue Il Jang and Palgue Oh Jang, so that the counter move following a block is another block. The Palgue forms tend to put several blocks together, indicating that the Palgues were indicative of a more defensive kind of lifestyle as opposed to an offensive. If an attacker were throwing several strikes or kicks in succession, you would have to block those before you could counter.

Action	Stance	DEFENSE	Action	Stance	COUNTER	Form
Turn	Walking	Low	Step forward	Walking	Punch	Taeguk 1
Turn	Front	Low	Same stance	Front	Punch	Taeguk 1
Turn	Front	Low	Step forward	Front	Punch	Taeguk 1

Turn	Front	<b>Low</b>	Step forward	Front	Knife hand	Palgue 1
Turn	Front	<b>Low</b>	Step forward	Front	Inside	Palgue 1
Turn	Front	<b>Low</b>	Step forward	Front	Side block*	Palgue 1
Step forward	Front	<b>Low</b>	Step forward	Front	Side block*	Palgue 1
Turn	Front	<b>Low</b>	Step forward	Front	Punch	Taeguk 1, Palgue 3
Turn	Walking	<b>Low</b>	Kick, step	Front	High Punch	Taeguk 2
Turn	Walking	<b>Low</b>	Kick, step	Walking	Punch	Taeguk 2
Turn	Walking	<b>Low</b>	Kick, step	Front	Double Punch	Taeguk 2
Turn	Walking	<b>Low</b>	Same stance	Walking	Punch	Taeguk 3
Step forward	Walking	<b>Low</b>	Same stance	Walking	Punch	Taeguk 3
Kick, Step	Walking	<b>Low</b>	Same stance	Walking	Punch	Taeguk 3
Step out	Horse	<b>Low</b>	Shift and turn	Front	Punch	Palgue 4
Turn	Front	<b>Low</b>	Pull up	Side Walking	Hammer	Taeguk 5, Palgue 8
Turn	Horse	<b>Low</b>	Turn back	Front	Knife-Hand	Palgue 7
Turn	Walking	<b>Inside</b>	Step forward	Walking	Punch	Taeguk 1
Turn	Walking	<b>Inside</b>	Turn	Walking	Inside	Taeguk 2
Step back	Back	<b>Inside</b>	Turn	Walking	Inside	Palgue 3
Step back	Back	<b>Inside</b>	Turn	Back	Side block*	Palgue 3
Turn	Walking	<b>Inside</b>	Same stance	Walking	Punch	Taeguk 4
Turn	Front	<b>Inside</b>	Same stance	Front	Double Punch	Taeguk 4
Turn	Front	<b>Inside</b>	Same stance	Front	Double Punch	Taeguk 4
Turn	Front	<b>Inside (x2)</b>	Kick, step	Front	Backfist	Taeguk 5
Same stance	Front	<b>Inside</b>	Kick, step	Front	Backfist	Taeguk 5
Turn	Back	<b>Outside</b>	Kick, same	Back	Inside	Taeguk 4
Turn	Front	<b>Outside*</b>	Kick, step	Front	Double Punch	Palgue 5
Turn	Back	<b>Outside*</b>	Shift, turn	Front	High Punch	Palgue 7
Turn	Front	<b>Outside*</b>	Same stance	Front	Punch	Palgue 8
Turn	Walking	<b>High</b>	Kick, step	Walking	Punch	Taeguk 1
Step forward	Walking	<b>High</b>	Step forward	Walking	High block	Taeguk 2
Turn	Front	<b>High</b>	Kick, step	Front	Punch	Palgue 2
Turn	Front	<b>High</b>	Step forward	Front	Punch	Palgue 2
Step forward	Front	<b>High</b>	Step forward	Front	Punch	Palgue 3
Turn	Front	<b>High</b>	Step forward	Front	High Punch	Palgue 3

\*inner forearm

The above reflects only the basic blocks. Supported or double blocks contain the same pattern.

It doesn't take long to notice the similarities between the movements. The formula for defense and counter moves is 1) action, 2) stance, 3) block, 4) action, 5) stance and 6) counter.

Earlier forms demonstrate primarily punches, but later forms will vary from Palmheel strikes, supported Backfist and Spearhand strikes, Hammerfist and Uppercut to the jaw (while grabbing and pulling). The following is a quick breakdown of those movements examined in Appendix A followed by some alternative techniques. Some of these techniques may be listed in the forms, but those that are not could be substituted. Of course, these are but a few suggestions and it is up to the student to study the possibilities.

Action	Stance	BLOCK	Action	Stance	COUNTER
Turn	Front	Low	Turn	Front	Punches
Step forward	Walking	Inside	Step forward	Walking	Backfist
Step back	Back	Outside	Step back	Back	Knife-Hand
Step out	Horse	High	Step out	Horse	
Kick, step			Kick, step		
Same stance			Same stance		
			Shift		
Alternatives					
Shift	Tiger	Knife-Hand	Grab	Tiger	Uppercut Strike
	Twisted	Supported Blocks		Closed	Palmheel Strike
	Side	Knife-Hand			Ridgehand Strike
		Fist			Fingertip Thrust
		Middle			Both fists Punch
		Low			Elbow Strike



		<b>Diamond</b>			Knee Strike
		<b>Palmheel</b>			Front Kick
		<b>Inside</b>			Round Kick
		<b>Outside</b>			Side Kick
					Back Kick

Following are a few of the more advanced defenses and counters as found in the forms. The intention here is not to list every single defense and counter-attack technique, but to demonstrate how the advanced techniques require the same attention to positioning and stance as the basic ones do. Defensive focus here is on the double (supported) blocks, combined blocks, blocks coupled with strikes as defenses, spreading blocks, and escapes. Counter-attacks focus on Grabs, Uppercut Punches and Target Strikes.

Students are encouraged to study the variations and possibilities of these techniques.

Action	Stance	DEFENSE	Action	Stance	COUNTER	Form
DOUBLE (SUPPORTED) BLOCKS						
Turn	Front	Middle Outside	Shift	Front	Punch, Double Jump Kick	Taeguk 8
Turn	Back	Low	Same stance	Back	Kick, Jump Kick	Taeguk 8
COMBINED BLOCKS						
Turn	Back	Middle/High	Same stance	Back	Grab and pull / Jaw Uppercut	Palgue 4
Turn	Front	Low then High Cross	Same stance	Front	Grab and twist/Right Punch	Palgue 7
Turn	Side Front	Low/High Outside	Shift	Front	Grab and pull /Uppercut	Taeguk 8
BLOCKS COMBINED WITH STRIKES						
Turn	Front	Swallow neck	Kick, step	Front	Punch	Taeguk 4
Turn	Front	Swallow neck	Kick, jump forward	Cross	Supported Backfist	Palgue 6
SPREADING BLOCKS						
Turn	Front	Middle	Same stance	Front	Grab and pull/Knee Strike	Taeguk 7
Turn	Front	Middle	Same stance	Front	2 fisted Uppercut Punch	Palgue 8
ESCAPES						

Turn	Front	Wrist to hip	Turn	Front	Hammerfist Strike (out)	Palgue 4
Turn	Front	Wrist to shoulder	Turn	Front	Hammerfist Strike (out)	Palgue 4
Step forward	Horse	Wrist to neck	Step back	Horse	Side Elbow Strike	Palgue 8
Step to side	Horse	Spreading Eagle	Slide	Horse	Back Elbow Strike	Palgue 8
GRABS AND TARGET STRIKES						
Turn	Front	High	*Side kick, turn	Front	Target Elbow Strike	Taeguk 5
Pull up	Crane	Small Hinge	*Side kick, turn	Front	Target Elbow Strike	Palgue 8
Step	Back	Knifehand	Grab, turn	Horse	Back Elbow Strike	Palgue 8

\*When followed by a Target Elbow Strike, the Side Kick is accompanied by a Side Punch. The punching hand then opens to grab for the Target Elbow.