

Patterns:

The Devil Is In The Details

PART 4

by Stuart Anslow

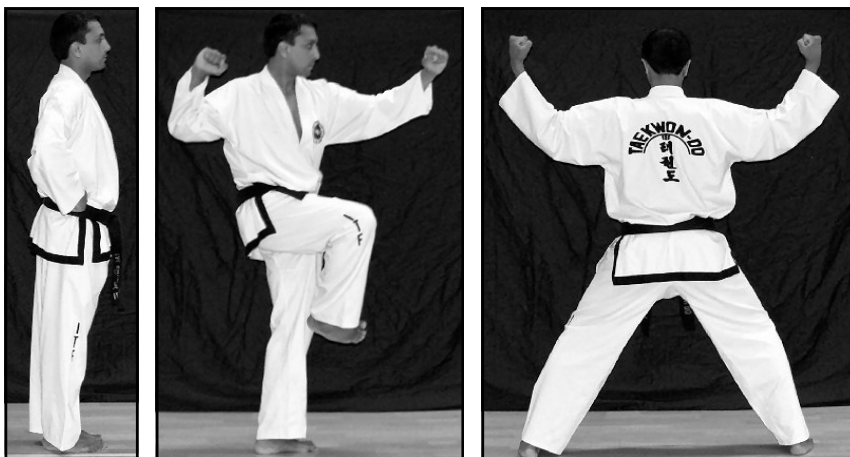
For this article I look mainly at the 1s degree patterns with some information that you may find useful... Or not, as the case may be.

Toi-Gye's W Block

Starting off we are going to look at the *W Blocks* from the 3rd Kup pattern Toi-Gye. Toi-Gye has 6 of these so its important to get them right. My focus is on the way the arms and shoulders move, as I often see students simply turn their fists outwards, then inwards as they execute this block, with no shoulder or body movement at all, meaning everything stays inline as they turn..

In this pattern there are actually two different ways we turn into the *W-Blocks*. One is clockwise and the other is anti-clockwise and the shoulders move the opposite way depending on which way you are turning into the blocks.

Following the previous move of *Twin Side Elbow Thrust* in a *Closed Stance* (move #12), we turn 90 degrees anti-clockwise into the first of the *W Blocks*, stepping into a *Sitting Stance* as we do so. However, as we begin to turn we should offset our shoulders (and in turn our arms) by twisting the shoulders so that the right shoulder moves backwards and the left shoulder moves forward whilst at the same time turning our fists so the palm is facing outwards. This way, as we turn to complete the move, we have actually have a blocking motion that has power generated by the hips and torso, as well as the twisting motion of the arms.



Off-turning the shoulders for W-Blocks

The palms of the fists should face outwards during the movement part of this block, twisting sharply back inwards (facing), as we twist our shoulders sharply into position. The next *W-Block* is a clockwise motion one, so in this case we would do the opposite with the shoulders and push our left shoulder backwards and bring our right shoulder forwards as we begin the move. And so it is with the other four *W-Blocks*.

Kwang-Gae's Back Fist To Double Forearm Block

Moves #23 to #24 and moves #27 to #28 asks the student to change from a *Sitting Stance* to a *Walking Stance* in consecutive motion (i.e. Without stepping) and although these movements seem the same and are simply executed with the opposite arms, there is a small difference in how they are performed.

The first time you perform them, you move your front (right) foot into the *Walking Stance*, however, when you repeat the combination the second time, you move your back foot to form the *Walking Stance*. In both instances it is the right foot that moves. And there are no slides or shifts backwards while performing these combinations either—I have seen students shift on each of the moves, but it is only the next moves (#25 and #29) that asks for the student to shift backwards.



Moves #23 to #24



Moves #27 to #28

Kwang-Gaes Backwards Shift Into Forearm Low Reverse Block

While on Kwang-Gae we'll take a look at moves just mentioned; moves #25 and #29. These moves see us shifting backwards whilst retaining our *Walking Stance* and at the same time executing a *Forearm Low Reverse Block* from the previous *Double Forearm Block*.

If we take the first one as an example, we are in a *Right Walking Stance* with a *Right Double Forearm Block* ready to shift into the next move. What I often see is students bringing the right arm down in order to chamber for the next move, which when executed, sees them performing a scissor type motion as we see near the end of Hwa-rang tul, following the *Rear Elbow Strike* or at the start of Choong-Moo tul.

However, as far as I'm aware, you do not chamber this block in this way, instead there



Moves 24 to 25 - Showing the hand positions & slide backwards

should be no movement of the non-blocking arm, so in this example, the Left arm is the only arm that moves. The same is true when executing it on the opposite side, except obviously things are reversed.

Po-Eun's Head Movements

Pattern Po-Eun has a lot of head movements or facing positions that can often be confusing. The reason is that usually, most patterns see the student simply looking in the direction of the technique they are performing, however, in Po-Eun tul this is often not the case. It can be especially confusing when a number of head turns are performed in a sequence of moves that happen one after the other, so I thought it would be a good idea to look at these in more detail and I will use the first half of the pattern for this.

The first one we come across is move #2, where we perform the *One Leg Stance* and throw our hands/arms upwards. As we do this we turn and look in the opposite direction to where our arms are.

As we continue through the pattern, our head faces forwards or in the direction of the techniques we are performing until we get to move #15. Here we will look at the sequence of moves before and after move #15. We start with the *U-Shape Grasp* (#14) where we face the direction of the Grasp and the way we travelled into it. Following this, we continue travelling in the same direction, bringing our left foot to our right to form a *Closed Stance* while executing a slow motion *Twin Horizontal Side Elbow Thrust* (#15) and it is at the point our head should turn sharply in the opposite direction to which we were travelling, many simply look forwards, possibly due to the twin technique.

As a side note, other patterns that have this technique do require us to look forwards, not sideways. Anyway, as we continue on through the pattern to move #16 (the *Backfist Side Strike*) we once again turn our head to face forwards. On the second half of the pattern, everything is reversed of course.

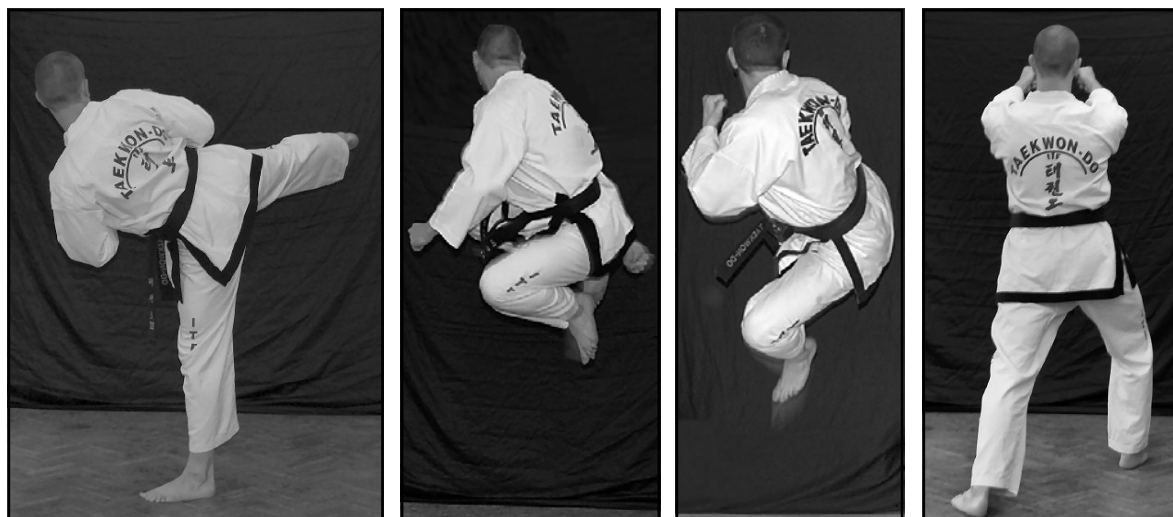


Ge-Baek's Flying Side Piercing Kick

Whilst on the subject of 1st degree patterns, let's take a look at the Flying Side Piercing Kick (move #23) in Ge-Baek tul. Following the previous move which is the Middle Turning Kick the (previous) kicking foot (right) is placed down about one shoulder width from the left foot, keeping the heel of the right foot off the ground, in preparation for the next move. The Flying Side Piercing Kick is executed immediately following the Turning Kick, with no pause or what ITF'ers would term 'fast motion' and this is where my issue kicks in (excuse the pun).

What I see fairly often is students executing the Flying Side Piercing Kick using a skipping motion, meaning their left or rear foot comes off the floor first as they start the skip, then they kick as they land and this is incorrect as the Flying Side Piercing Kick is a 'twin foot' take off technique.

What the student should be doing is, following placing the foot down after the Turning Kick, bend both knees slightly and spring straight up and forwards, lifting both feet off the floor at the same time, tucking the knees up and then executing the kick in mid air before landing in the Walking Stance for the next move.



This may well be my final article, but if possible I will try to get one more done next month if I can think of any more small details from the dan grade patterns beyond 1st degree.

As always, be sure to clarify any changes you may make (or feel like making) with your instructor first as some organisations do require some things performed differently.

Just to remind you that the musings in this article are randomly off the top of my head though the photo's are taken from my books **'The Encyclopedia Of Taekwon-Do Patterns: The Complete Patterns Resource For Ch'ang Hon, ITF & GTF Students Of Taekwon-Do'** and feature Dan grade students from Rayners Lane Taekwon-Do Academy.



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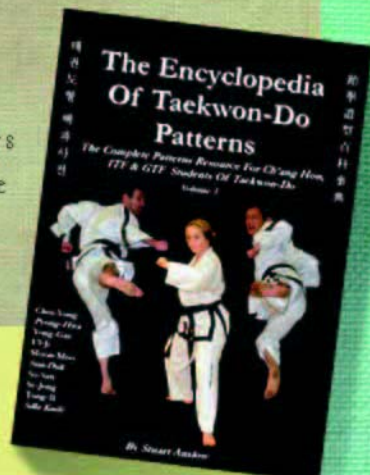
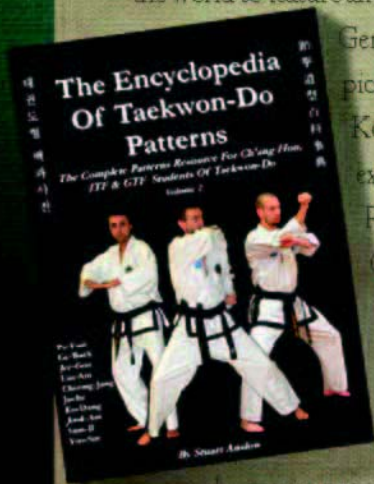
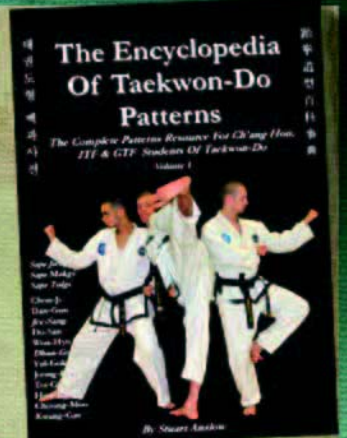
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