



## Black Belt Curriculum

Name \_\_\_\_\_

Degree \_\_\_\_\_

Testing Date \_\_\_\_\_

Next Testing Eligibility \_\_\_\_\_

## GOALS PAGE

**IN THE NEXT STEP OF YOUR JOURNEY, WE ENCOUNTER MANY SUCCESSES AND CHALLENGES. WE LEARN NEW CURRICULUM AND WORK TO MASTER OLD BASICS. PLEASE TAKE TIME TO WRITE DOWN 5 GOALS (PHYSICAL AND MENTAL) YOU WOULD LIKE TO ACCOMPLISH BY YOUR NEXT TEST.**

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_
5. \_\_\_\_\_

**IT IS ALSO OUR BELIEF THAT OUR MARTIAL ARTS TRAINING COINCIDES WITH OUR LIVES OUTSIDE OF THE ACADEMY. PLEASE LIST 5 “NON-MARTIAL ARTS” GOALS YOU WOULD LIKE TO ACCOMPLISH IN THE NEXT 2 YEARS.**

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_
5. \_\_\_\_\_

**“DISCIPLINE IS THE BRIDGE BETWEEN GOALS AND ACCOMPLISHMENT.”**

**- JIM ROHN**

## **BLACK BELT POOMSE**

### **KORYO**

**"KORYO (KOREA) IS THE NAME OF AN ANCIENT DYNASTY (A.D. 918-1392) IN KOREA. THE ENGLISH WORD 'KOREA' IS ORIGINATED FROM THE NAME OF 'KORYO' DYNASTY. KORYO'S LEGACY TO THE KOREAN PEOPLE IS VERY SIGNIFICANT. KORYO MEN INVENTED METAL TYPE FOR THE FIRST TIME IN THE WORLD (1234), MORE THAN TWO CENTURIES BEFORE JOHANNES GUTTENBERG (1398?-1468), AND ALSO CREATED THE FAMOUS KORYO CERAMICS. MOREOVER, THEY SHOWED GREAT FORTITUDE BY PERSISTENTLY DEFEATING THE AGGRESSION OF THE MONGOLIANS WHO WERE SWEEPING THE KNOWN WORLD AT THE TIME.**

**THE APPLICATION OF THE SPIRIT OF KORYO MEN INTO THE MOVEMENT OF TAEKWONDO IS POOMSE "KORYO". CONSEQUENTLY, EVERY MOTION OF POOMSE KORYO IS THE PRESENTATION OF THE STRONG CONVICTION AND WILL WITH WHICH KORYO MEN HELD IN CHECK THE MONGOLIANS, AND, THEREFORE IT CAN BE ONE'S POSTURE OF CULTIVATING HIMSELF IN WHICH HE MAY FOLLOW THE WISDOM AND UNYIELDING SPIRIT OF THE MAN OF CONVICTION."**

**THE NEW KUKKIWON TEXTBOOK DESCRIBES KORYO AS FOLLOWS (SLIGHTLY DIFFERENT FROM THE OLDER EXPLANATION): "KORYO POOMSAE SYMBOLIZES 'SEONBAE' WHICH MEANS A LEARNED MAN, WHO IS CHARACTERIZED BY A STRONG MARTIAL SPIRIT AS WELL AS A RIGHTEOUS LEARNED MAN'S SPIRIT. THE SPIRIT HAD BEEN INHERITED THROUGH THE AGES OF KOGURYO, PAHAE AND DOWN TO KORYO, WHICH IS THE BACKGROUND OF ORGANIZING THE KORYO POOMSAE. THE LINE OF POOMSAE REPRESENTS THE CHINESE LETTER WHICH MEANS 'SEONBAE' OR 'SEONBI', A LEARNED MAN OR A MAN OF VIRTUE IN THE KOREAN LANGUAGE."**

# Koryo

## 1<sup>st</sup> Degree Black Belt

- 1.) From ready position, overlap left hand over your right hand and bring your hands slowly up to your face. Bring your hands around the back of your head, separating your hands and simultaneously placing two knife hand blocks with semi-bent arms at head level in front of you.

### Line 1

- 2.) Turn to your left 90 degrees, in a back stance and execute a knife hand middle block.
- 3.) Bringing your right leg up to a crane stance, execute a double side kick with your right leg, one knee level and the other chest/head level.
- 4.) Landing in a right leg forward front stance, execute a knife hand chop with your right hand to the neck followed by a left hand reverse punch to the body.
- 5.) Shift the right foot to a back stance and execute an inside block with the right hand.
- 6.) Turn clockwise 180 degrees, executing a knife hand middle block in a right leg forward back stance with the right hand.
- 7.) Bringing your left leg up to a crane stance, execute a double side kick with your left leg, one knee level and the other chest/head level.
- 8.) Landing in a left leg forward front stance, execute a knife hand chop with your left hand to the neck followed by a right hand reverse punch to the body.
- 9.) Shift the left foot to a back stance and execute an inside block with the left hand.

### Line 2

- 10.) Turn counter-clockwise 90 degrees, executing a low knife hand chop with the left hand in a left leg forward front stance, quickly followed by a right hand throat strike.
- 11.) Front kick with the right leg, landing right leg forward in a front stance. Execute a low knife hand chop with the right hand quickly followed by a left hand throat strike.
- 12.) Front kick with the left leg, landing in a left leg forward front stance. Execute a low knife hand chop with the left hand followed quickly by a right hand throat strike. Front kick with the right leg, landing in a right foot forward front stance and circle the right hand catching the opponents' front kick. Using the left hand, execute the knee-break technique and kihap.
- 13.) Circle the left leg clockwise to the front of you 180 degrees landing in a front stance with the right leg forward. Execute the double outside block.
- 14.) Throw a front kick with the left leg, landing forward in a left leg front stance. Grasp the opponents' front kick with the left hand and execute the knee break strike with the right hand. Pull the left leg back to cat stance and execute the double outside block.

### **Line 3**

- 15.) Circle the right leg clockwise 45 degrees into a horse stance and knife hand chop with the left hand.
- 16.) Grab the opponents head with the left hand and simultaneously punch with the right hand (right hand strikes the left palm).
- 17.) Pulling the hands to your right side chamber, simultaneously step in front of your left leg with your right foot into an X Stance and side kick with the left leg.
- 18.) Land in a right leg forward front stance, facing the opposite direction and groin strike with your left hand (right hand guarding the neck).
- 19.) Pulling the right leg back to cat stance, simultaneously groin rip with the left hand and down block with the right hand.
- 20.) Step forward with the left leg into a horse stance and execute a low palm block with the left hand.
- 21.) Brace your right hand with your left hand, stepping forward with your right leg into a horse stance and execute a re-enforced elbow strike with the right elbow.

### **Line 4**

- 22.) Staying in the horse stance, knife hand chop to the neck with the right hand.
- 23.) Grab the opponents head with the right hand and simultaneously punch with the left hand (left hand strikes the right palm).
- 24.) Pulling the hands to your left side chamber, simultaneously step in front of your right leg with your left foot into an X Stance and side kick with the right leg.
- 25.) Land in a left leg forward front stance, facing the opposite direction and groin strike with your right hand (left hand guarding the neck).
- 26.) Pulling the left leg back to cat stance, simultaneously groin rip with the right hand and down block with the left hand.
- 27.) Step forward with the right leg into a horse stance and execute a low palm block with the right hand.
- 28.) Brace your left hand with your right hand, stepping forward with your left leg into a horse stance and execute a re-enforced elbow strike with the left elbow.
- 29.) Bring the right foot to the left foot, position your hands chest level, palms towards you, right hand over left with knees slightly bent. Slowly raise hands over your head until extension, rising onto the balls of your feet. Slowly bring hands towards your outside circularly downward finishing with your right fist striking your left palm a little below belt level.

## Line 5

- 30.) Circle your left leg behind you counterclockwise, landing in a left foot forward front stance. Execute a knife hand chop to the neck with the left hand. Simultaneously shift your feet and chamber your hand to your neck, execute a low knife hand chop with the left hand.
- 31.) Step forward into a right foot front stance, execute a palm-up knife hand strike to the neck with the right hand, shift the feet and low knife hand chop with the right hand.
- 32.) Step forward into a left foot front stance, execute another palm-up knife hand strike to the neck with the left hand, shift and low knife hand chop with the left hand.
- 33.) Step forward with the right leg and throat strike with the right hand. Kihap
- 34.) Circle the left leg counterclockwise to face original position, execute the same ready position sequence as the beginning of the form.

## Tips and Tricks

- ✦ Drill the low/high side kick on the wall. It will help with your leg control, flexibility and kicking speed. Start slow until your body gets the hang of it and slowly increase speed as your skill improves.**
- ✦ Practice the form one line at a time. Master each section on its own. After this, work on connecting the sections fluidly.**
- ✦ Execute each technique with relaxed muscles, do not tighten your strikes/blocks too soon.**

# IAIDO

**IAIDO IN SHORT, IS DEFINED BY WIKIPEDIA:**

**IAIDO (居合道 IAIDō) IS A MODERN JAPANESE MARTIAL ART ASSOCIATED WITH THE SMOOTH, CONTROLLED MOVEMENTS OF DRAWING THE SWORD FROM ITS SCABBARD OR SAYA, STRIKING OR CUTTING AN OPPONENT, REMOVING BLOOD FROM THE BLADE, AND THEN REPLACING THE SWORD IN THE SCABBARD. WHILE NEW STUDENTS OF IAIDO MAY START LEARNING WITH A WOODEN SWORD (BOKKEN) DEPENDING ON THE TEACHING STYLE OF A PARTICULAR INSTRUCTOR, MANY OF THOSE WHO STUDY IAIDO USE A BLUNT EDGED SWORD (IAITō). FEW, MORE EXPERIENCED, IAIDO PRACTITIONERS USE A SHARP EDGED SWORD (SHINKEN).**

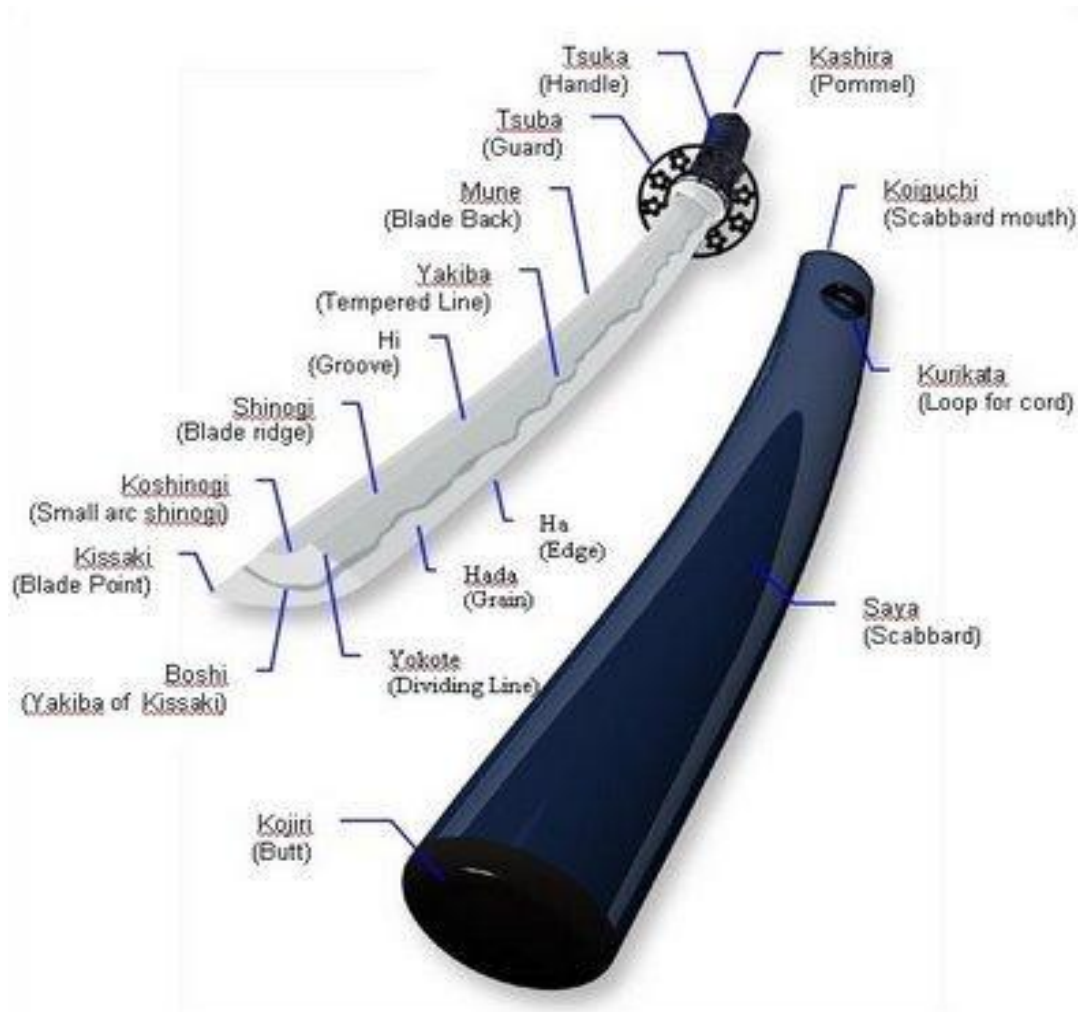
**PRACTITIONERS OF IAIDO ARE OFTEN REFERRED TO AS IAIDOKA. BECAUSE IAIDO IS PRACTICED WITH A WEAPON, IT IS ALMOST ENTIRELY PRACTICED USING FORMS, OR KATA. MULTIPLE PERSON KATA EXIST WITHIN SOME SCHOOLS OF IAIDO, WHEN IAIDOKA WILL USUALLY USE BOKKEN FOR SUCH KATA PRACTICE. IAIDO DOES INCLUDE COMPETITION IN FORM OF KATA BUT DOES NOT USE SPARRING OF ANY KIND. BECAUSE OF THIS NON-FIGHTING ASPECT, AND IAIDO'S EMPHASIS ON PRECISE, CONTROLLED, FLUID MOTION, IT IS SOMETIMES REFERRED TO AS "MOVING ZEN."**

**IAIDO FORMS (KATA) ARE PERFORMED SOLITARILY AGAINST ONE OR MORE IMAGINARY OPPONENTS. SOME IAIDO SCHOOLS, HOWEVER, INCLUDE KATA PERFORMED IN PAIRS. MOST OF THE STYLES AND SCHOOLS DO NOT PRACTICE TAMESHIGIRI, CUTTING TECHNIQUES. A VERY IMPORTANT PART OF IAIDO, IS NUKITSUKE OR THE LIFE OF IAIDO. THIS IS A VERY QUICK DRAW OF THE SWORD, ACCOMPLISHED BY SIMULTANEOUSLY DRAWING THE SWORD FROM THE SAYA AND ALSO MOVING THE SAYA BACK IN SAYA-BIKI.**

**"An ounce of practice is worth more than tons of preaching."**

**Mahatma Ghandi**

## KATANA ANATOMY AND TERMINOLOGY



“Kamae is for the beginner, Shizentai is for the advanced”  
Master Gichin Funakoshi



**WE TEACH 6 “IAIDO WAZA.” THESE ARE VERY SIMILAR TO OUR ONE-  
STEPS YOU LEARN AT COLORED BELT LEVELS. LEARNING THE  
SWORD IS A PATIENT ART. DO NOT FOCUS ON LEARNING ALL OF  
THE PATTERNS. RATHER, SPEND YOUR TIME MASTERING YOUR  
CUTS AND LEARNING THE ANATOMY OF THE SWORD. LEARN THE  
NAMES OF YOUR CUTS AND POSITIONS. THIS IS HOW WE WILL  
TRAIN THEM.**

**Sword Stances (used in our curriculum):**

1. Seiza – Say-Zah – Sitting on the knees, feet should be laid out flat behind you, you rise to the balls of your feet right before a strike occurs
2. Tatehiza – tah-tay-hee-zah – The relaxed posture samurai assumed due to the Yori(armor) that they wore, it is done by sitting on the left foot (it should be resting on its side so the ankle bone is centered on your behind) and the right foot even with your knee and curled out
3. Seigan No Kamae\* – Say-Gan-No-Kah-May- this is the normal standing posture with both hands on the sword held in front of the body. Tsuba is even with your belly button, and Kissaki points towards the opponent’s eyes.
4. Jodan No Kamae\* - Joe-don-no-kah-may- This is the stance where the sword is held above the head, Kissaki either level with or slightly above the tsuba, and the elbows wide enough to see through.
5. Hasso No Kamae\* - Hah-So-No-Kah-May – Sword held up to the side of the face. This is the (watching) stance samurai marched with. Tsuba should be at about your jaw, 4-6 inches away. The elbows should be relaxed, sword will angle back slightly.
6. Waki No Kamae\* – Wah-key-no-kah-may – Offensive stance with the sword held behind the body. Held at the rear hip, with the blade lined up so that it “Hides” behind the Tsukagashiri, your opponent should not be able to see the blade behind the tsuba.

**\*These stances at times will also be pronounced with the –No Kamae at the end. In class they may just be called Seigan, Jodan, Hasso, etc.**

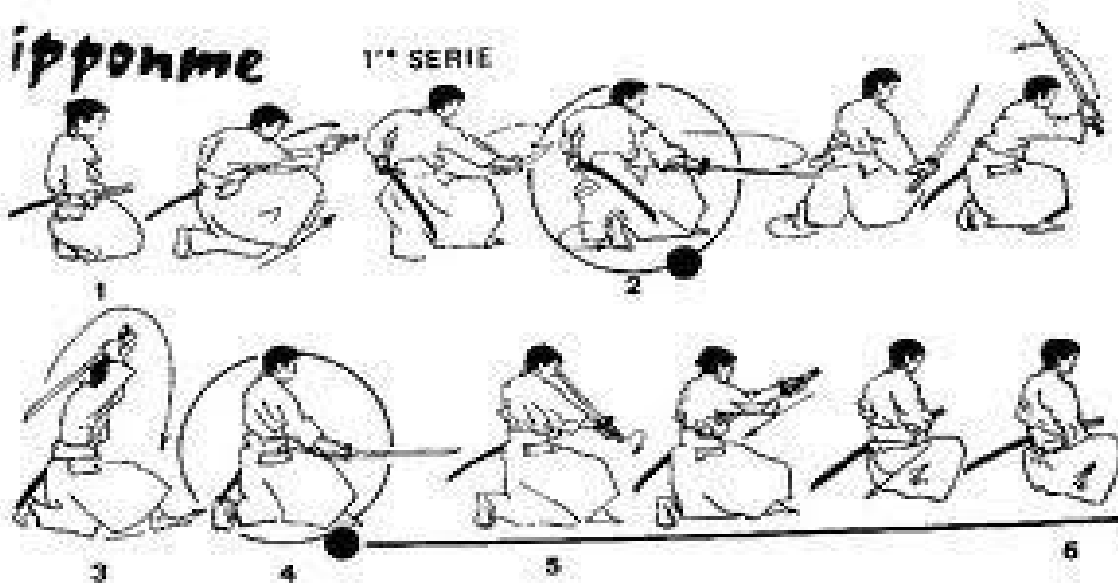
## Sword Techniques:

1. Nukitsuke – New-Ki-Skay – Drawing Cut –This is the very first strike from the saya. There are many variations, with some designed to cut level, upwards, downward, and some block and counterattack simultaneously. This is considered the Life of Iaido, because a successful first strike meant the samurai had achieved victory. A failed attempt will give advantage to the opponent.
2. Furikaburi – Fur-Ree-Kuh-beer-ree- Raising the sword above your head in preparation for a strike. The sword should be swung backward starting with the wrist, when tsuba is even with nose then sword is raised overhead gripping with the left hand. Normally the sword is straight and level, and the tsuba is directly over the head.
3. Kirioroshi –Key-Ree-Oh-Row-Shee- The downward cut. It is important to reach out with the blade and make the biggest circle possible when cutting. The hands should wring together (like they are wringing out a towel) to keep the blade on a straight path and ensure good power. The sword should end up with the arms locked, tsuba even with the belt not (or knee if kneeling), and the kissaki pointing up very slightly.
4. Chiburi – Chee-bur-ree – The act of cleaning the sword, there are many types. The umbrella type is where the katana is raised single handedly to the right ear, then swiped in a wide circular motion that ends with the sword point down towards the fallen opponent. The flick type is a fast short sideways flick. The drip type involves allowing the sword to be reversed and rested on the thigh, then put away. All of these will be covered in depth in the patterns.
5. Noto – No-Toe- The act of putting the sword back in the saya. This is a very complicated process. After the Chiburi is completed then you will need to “steer” the point of the sword in a wide arc. It should end with the blade resting on the back of the left hand, close to the tsuba. The left hand should already be encircling the Koiguchi (end of the saya) and the saya should be pointing down. The sword is then drawn straight out along the back of the hand, maintaining a mostly level path. As the kissaki reaches the whole formed by your hand it will then drop in. At this point the left hand will tilt the saya to match the angle of the sword, which should be almost parallel to the floor. As the sword is moved in to the saya, the left hand pushes the saya onto the sword so that it is completed away from the body. Then the sheathed sword is returned to its regular position.

# Waza 1

**Mae (Front)**-Pronounced like *My* - Starting in seiza position, perform the first cut as you raise and step out with the right foot, remaining on your left knee. This cut (*Mukitsuke*) should be level with the ground just above the shoulders, it is a throat slice. Raising the sword above the head, shuffle forward and perform a downward finishing cut keeping the right foot in front. The sword is then cleaned with the umbrella *chiburi*, raising the sword to your ear and sweeping the sword in a wide arc. As the sword is swept, you should stand up and switch feet at the same time (use the energy of the swing to dictate the timing). Perform *Noto*, as the sword is returned to the *saya*, you will drop back down to the left knee at the same tie. Stand slowly and walk back to the starting position, keeping the eyes forward the whole time.

The application of *Mae* (called *bunkai*) is to teach the most basic *Kihon* (fundamentals) of the sword. There is an opponent in front of you, you sense his intention to attack and quickly finish him before he is able to draw completely.



# Waza 2

**Yaegaki (barriers within barriers) – yay-gah-key-** This pattern starts exactly like **Mae**. Execute **nukiktsuke** with the right foot in front. Staying low to the ground, you will step through with the left foot and execute a downward cut, finishing on the right knee, left foot in front of you. Perform the flick **chiburi**, swiping the sword swiftly from left to right. Begin **Noto**, as the sword goes back into the **saya**, shift your weight backwards. When the sword is almost completely re-sheathed, stand rapidly (step back with left leg) and block the right leg with the back of the sword. Quickly shuffle your feet, performing a powerful downward cut and dropping to the left knee. Perform **umbrella chiburi** in same fashion as before.

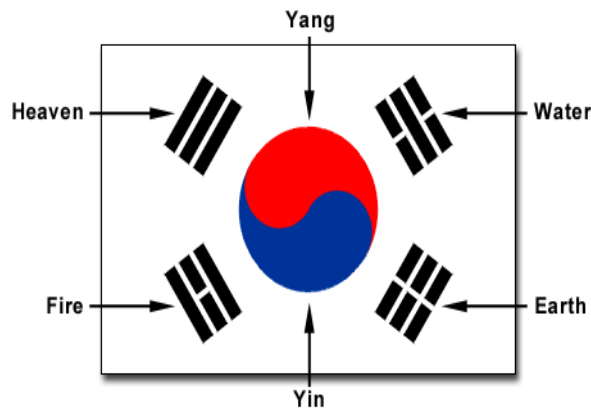
**Bunkai (application) -**There is an attacker in front of you, you sense his intention to attack and attempt to finish the fight in the same fashion as **Mae**. However is able to withstand your attack and plays possum until you are vulnerable putting your sword away. He attempts to attack your leg, you block and finish him off.



# Waza 3

**Ukenagashi (Flowing Block) – Uu-ken-uh-gah-shee-** This pattern begins in seiza facing the right (as dictated by the front of the dojo). Look to the left and step forward with your left foot, drawing the sword and raising to your feet. As soon as the sword leaves the saya block above the head. All in one motion pivot on your right foot (sweeping your left behind you) and cut strongly at an angle from right to left (Kesa cut). This whole motion should be performed in one swift fluid movement. After completing the cut you will perform drip chiburi, resting the back of the blade along your right thigh by the knee. Reverse grip the sword with the right hand, and perform Noto while lowering to the left knee.

**Bunkai (application) –** Your opponent has already drawn his sword, making it impossible to beat him to the first cut. Instead as he rushes forward to attack you, you stand, block, and counter attack all in one swift motion.



# Waza 4

*Tsuka-Ate (Handle strike) – Ska-Ah-tay- This pattern begins in tatehiza (right foot out). Grasp the Tsuka with both hands, step out with the right foot. As you are stepping you make a small clockwise half circle (to break the grip) and strike the opponent in the face with the Tsukagashira (butt of handle). Drawing the saya away from the sword, you will turn and stab behind you, stabbing with the sword sideways and parallel to the floor. Turn back to the front, raising the sword above the head. Grasp the sword with the left hand and execute a downward cut shuffling forward slightly with the right foot. Perform flick chiburi, as the sword is going back into the saya you are settling back into tatehiza at the same time. after the sword is returned, stand with dignity.*

*Bunkai (application) - There is an enemy both in front and behind you. The enemy in front attempts to grab your sword and leave you defenseless. With the small circle of the tsuka you either evade his grab or wrench the tsuka free, then pummel him in the face. Piece the attacker behind, and finish the attacker in front.*

居合道

# Waza 5

**Kesagiri (diagonal cut) – Kay-sah-gee-ree-** This pattern starts standing. Step forward with the right foot. As the left foot steps forward, grasp the saya and tsuka, turning it almost upside down. As you step with the right foot again draw the sword in an upward (left hip to right shoulder) Kesa cut. Turn the sword over and shuffle forward (right foot stays in front) Cutting in the opposite direction (right shoulder to left hip). Step back with the right foot into Hasso No kamae. Step back with the left foot as you perform umbrella chiburi. Perform Noto and then bring your feet back together.

**Bunkai (application) –** There is a single opponent with his sword drawn in front. The opponent attacks with kiriorishi and you counter with a kesa cut, striking his one or both of his arms as they reach full extension. The second cut will finish the fight. Stepping back into Hasso no kamae, you survey to make sure he is finished and has no accomplices.



# Waza 6

**Shihogiri (Four-way cut) Shee-ho-gee-ree** – This pattern begins standing. The application of this form is the same way it is practiced, so I will list bunkai here. There are four enemies surrounding you, one in each corner. Step forward with your right foot. Step forward with your left foot and while you do, circle your tsuka clockwise and strike the opponent in the front right corner on the wrist, breaking his grip on his sword. This gives you time to pull your sword from the saya, and stab the opponent behind you, shuffle stepping to reach him. Pulling your sword out and over your head, return to the first opponent and finish with a downward cut. Turn to the right performing *Furikaburi* (blocking his attack) and finish with a downward cut. Turn to the last attacker (opposite corner) in *waki no kamae* hiding your intentions. Swiftly raise sword over the head and finish with downward cut. Step back with your right foot into *Jodan No Kamae*, making sure you are safe from attackers. Step back with left foot while performing umbrella type *chiburi*. *Noto*, and face back to front again.

(List of attacks in order go as follows – Facing front of dogo, attack front right – rear left – front right– rear right–front left).

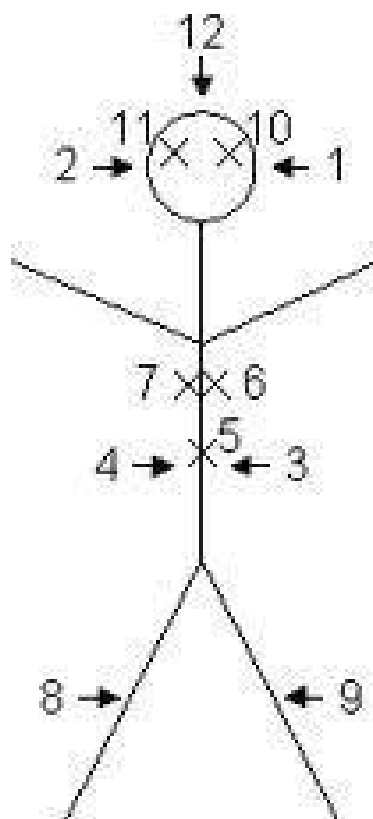




# Escrima

Escrima is a blanket term for martial arts originating from the Philippines involving stick and other bladed weapons' forms of fighting. It also includes improvised weapons and hand to hand combat. Other related martial arts are Kali and Arnis. Escrima also deals heavily in weapon disarming. We will use the 12 main points of striking in our curriculum, utilizing 2 sticks focusing mainly on just a few. The strikes are as follows:

1. Left temple of opponent
2. Right temple
3. Left body
4. Right body
5. Stomach
6. Left chest
7. Right chest
8. Left knee
9. Right knee
10. Left eye
11. Right eye
12. Crown of head



**The most basic and common weapon in Eskrima is the yantok. They are typically constructed from rattan, an inexpensive stem from a type of Southeast Asian vine.**

Meet an open doorway with an open mind

**We will break our Escrima training into 6 basic, double stick patterns. At a beginning level, students will stand in a balanced stance and keep their feet still until the stickwork is fluid enough to have a mobile stance while executing these strikes with a partner. These patterns may also be trained with the open hand.**

Pattern 1: Strike 1, 2 with the right hand then 1, 2 with the left hand.

Pattern 2: Strike 1, 8 with the right hand then 2, 9 with the left hand.

Pattern 3: Strike 1, 8, 2 with the right hand then 2, 9, 1 with the left hand.

Pattern 4: Strike 1,8,2,9 with the right hand then 2,9,1,8 with the left hand.

Pattern 5: Strike 1, 8 with the right hand, 2 with the left, bring both hands to the right shoulder, then hit 9 twice with the right hand then left hand.

Pattern 6: Starting with right hand up and left stick across body. Strike 1 with the right hand, slash to 3 with the left hand, then 2 with the right hand. Fluidly bring the left hand up and the right stick across the body. Strike to 2 with the left hand, slash to 4 with the right hand and strike number 1 with the left hand. Return to original position.

### **Tips and Tricks**

- ✦ Always ensure the “blade” of the stick is pointing at your target direction.**
- ✦ Keep the knees bent**
- ✦ Practice with the sticks as if they were empty handed motions**

# Jiu-Jitsu

Our Jiu-Jitsu curriculum consists of some of the same material you will find required by most schools to test for your first belt (blue in most cases). Jiu-Jitsu, originally was a Japanese martial art that was brought to Brazil and refined to what we see used in mixed martial arts. It is a ground based self-defense system. We will work on takedowns, throws, sweeps, reversals, joint locks, escapes

A student will memorize these positions and techniques and be able apply them well. Once each individual technique is assessed by the instructor, a student will move to the flow drill portion of the jiu-jitsu training which is more structurally based on real life grappling situations.

Positions	Sweeps	Takedowns	Joint Locks	Chokes	Escapes/Passes
Guard Mount Side Control Half-Guard Clinch	Hip Bump Elevator Trap and Roll Shin Shield Butterfly	Double Leg Single Leg Hip Toss Foot Sweeps	Arm Bar Kimura Americana Knee Bar	Rear Naked Choke Guillotine Triangle	Shrimp Escape Guard Pass Arm Bar Defense Choke Defense Trap and Roll Sprawling

These are examples of basic techniques taught at Black Belt level. To pass your 2<sup>nd</sup> Dan test, you must demonstrate adequate knowledge of these techniques as well as a 2 minute grappling session demonstrating the proper transitions between them.

# Self-Made Curriculum

As part of your curriculum, we ask that you combine your current knowledge of the martial arts with outside research and compose 3 self-made one-steps for sparring usage and 3 self-made self-defense techniques against attacks of your choosing.

**Basic guidelines to follow:**



## One-Steps

- 1.) Limit one-steps to three to four techniques.
- 2.) Follow up with hand techniques
- 3.) Remember; these are used in sparring type situations

## Self-Defense

- 1.) Self-defense techniques should be short and to the point.
- 2.) Choose attacks that would be self-defense applicable.
- 3.) Utilize striking and basic grappling solutions to those attacks.



## Recommendation Letters and 2<sup>nd</sup> Dan Questions

As part of your continued martial arts and leadership training you will be required to obtain 3 recommendation letters from non-family sources (youth pastors, scout leaders, sports coaches etc.) who will recommend you for your 2<sup>nd</sup> Dan test. They will need to assess your character values such as discipline, respect, focus and other leadership skills and explain how you've been able to apply such values in other areas of your life.

This is important because so much of your training is reflected in other avenues of your life. Black belts are not only leaders in the academy but in society as well. See your instructor 3 months prior to your test to receive your recommendation form for your three sources.

In addition to the 6 essay questions you answered for your 1<sup>st</sup> Dan test, you will also receive a personal question assigned to you from your instructor to read at your 2<sup>nd</sup> Dan test. This is a question specially made for you and will be given to you during your training for your test.

