

Wonshim 1-8

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Fourth Dan Test Paper

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School: Family Tae Kwon Do Center

Forward

This document is the product of the countless hours put in by the students and instructors of the Family Tae Kwon Do Center since the first written description of the Wonshim forms. The original Wonshim forms developed and taught by Grandmaster (GM) Julian Jung Lee (7th Dan, Tae Kwon Do, 5th Dan, Mu Duk Kwon) and were passed on in the oral tradition. This preceded written descriptions much less video of the Wonshim forms and what they were designed to do.

Although this is not an exhaustive list and apologies to those who may have been left off, the following people have contributed to this document. Master Dennis Karsten (4th Dan) provided guidance on the introduction and on specific techniques since he and Robert A. Mines were there in the early 1990's learning the techniques and forms from GM Lee. Master JP Fagan (4th Dan) has contributed variations on specific sequences and has always been happy to go into the "lab" and test them out. Instructor Mike Bagnall (3rd Dan) helped refine the jujitsu/hapkido distinction between the throws and the leg sweeps, plus time in the "lab". Instructor Mary Everson (3rd Dan) contributed the mnemonic, what the rest of us call "Mary's Law", which refers to sequences 4.5, 5.5, 6.5 and 7.5 and they all start with a left leg, stop side kick, plus time in the "lab". Instructor Todd Fahnstock (1st Dan) contributed the mnemonic "the pineapple" to describe the sequence of techniques in 4.3 and 4.5, plus time in the "lab". Instructor Lisa Carlson, (3rd Dan) provided the mnemonic "the full treatment" to describe the last three of four attack techniques for 8.5, 8.7 and 8.8. Grandmaster Sean Cavins (8th Dan US Korean Martial Arts Federation, 7th Dan Kukkiwon, 1st Dan Hapkido, 1st Dan International TKD Federation) contributed to our understanding of 8.2 and 8.4 by going into the "lab" with Instructor Robert A. Mines (3rd Dan) to work out the entry and footwork for the throws in those two moves. The "lab" is all of the time the students have spent practicing the techniques with each other and discussing what they learned, what adjustments and corrections were needed and continuing to evolve our collective understanding of the Wonshim self-defense applications.

Introduction

Context of Wonshim Forms Versus Traditional Poomse

Traditional poomse (e.g., Tae Guek, Pal Gwe, Ch'ang Hon) have prescribed patterns and techniques that are followed with no deviation or individual interpretation. The reason for this in the traditional poomse is to create a learning situation for the student as the student moves from rote memorization to flowing movement to speed, power and accuracy and eventually understanding what is occurring from a martial art application perspective. The specified sequence also allows the instructor or test judges to have a standard from which to evaluate the student's knowledge and understand of the poomse. The Wonshim forms also have prescribed pattern and techniques, however, as there is no governing body dictating specific ways of executing the techniques and patterns, they also have the element of evolution as the student's understanding deepens. The instructor or test judge is able to evaluate the broad concepts illustrated in each Wonshim form, however, nuances and variations are also considered, as well as addressed.

The Wonshim patterns are designed to teach self-defense techniques and as such allow for individual variation, interpretation and application of the techniques depending on the position and responses of the opponent. Furthermore, self-defense situations are not predictable, so the Wonshim patterns are best thought of as "laboratory scenarios" that create opportunities for students to learn how to respond to various attacks. Within this framework, Wonshim patterns are also taught and learned in a similar manner as the other poomse. The student learns and applies the fundamental elements of each component of the pattern before learning about the other variations and complexities that may occur. The foundation techniques are applied, the sequences are adhered to and the student advances through them similarly to the other poomse.

Theory of Wonshim

The original Wonshim Philosophy description can be found in Appendix A. The theory is not discussed in the body of this document as the assumption is the student has read the original description. The focus of this documents is on the techniques and applications.

The original 1998 Wonshim Technique descriptions found in Appendix B as a historical reference.

Self-defense: Instructor and Student Teaching and Training Concepts

This section assumes that all the deescalation strategies and techniques have not worked and you are now needing to defend yourself. The Wonshim techniques and scenarios will be part of your training in self-defense although not exhaustive in terms of all possible techniques, applications and scenarios.

Fighting Distances

There are predictable fighting distances and as part of your training, the Wonshim techniques address the first three although some of the hapkido/jujitsu techniques clearly may take the opponent to the ground. However, they do not address what happens then and which techniques you may need if you both go to the ground.

Kicking distance: This distance is 2.5-4 feet away from each other. Some highly skilled tae kwon do practitioners can execute effect kicks from less than 6 inches away. This is a note, not a recommendation. Hopefully, you will not be in a self-defense situation with such an accomplished martial artist, however forewarned is forearmed.

Hand technique distance: This distance is arm length or shorter.

Joint lock and Throwing distance: This distance is up close and personal and involves standing, plus body contact and control of the opponent's body for execution

Ground: This distance is also up close and involves horizontal techniques. The best examples of ground techniques are seen in Brazilian Jujitsu and sport wrestling. Wonshim techniques do not address ground self-defense.

“More loose”

This quote is attributed to Grandmaster Cavin's Grandmaster, Dr He-Young Kimm (10 Dan in Hapkido, 9th Dan in Judo, 9th Dan in Taekwondo, 8th Dan in Kuk Sool Won). It means the more relaxed internally on the mental and physical levels you can be the more effective you can be with your techniques. The psychology of self-defense is as important as the physical training. The more calm, centered and serene you can be, the faster your brain will process the energy flows coming toward you and the faster your body will react to protect yourself. It also will have an impact on the aggressor as well, as the person may think twice about who they are about to encounter. Additional psychology concepts to meditate on and look deeper into are:

- **Equanimity:** Being calm, centered and serene with the energy and circumstances around you.
- **Be present and curious** with the energy and its valences, directions, frequency, intensity and duration regardless of whether its positive or negative for you personally.
- **Do your best, forget the rest.** Either fix it, stabilize it, improve it or move on (put it in your rearview mirror) if the first three don't work.
- **Nonattachment:** “You can't kill me I am already dead.” (Attributed to samurai training, meaning we are already destined to die when we are born, we just don't know when.) The samurai may have done their best and on a given day, the other samurai may have done better. Sometimes external factors still prevail despite doing our best in life. Don't be attached to outcome. It's not personal.
- **Breathe:** Take in a deep slow breath, exhale a deep slow breath.

- **Chi Kung, Autogenic Relaxation and Breath Meditation** can be found on YouTube at:

<https://www.youtube.com/watch?v=VbUbLQQfeB8&t=37s>

<https://www.youtube.com/watch?v=ckStFGzIY8k>

<https://www.youtube.com/watch?v=HFMo-6wDWIM&t=13s>

Fundamentals of rolls, landings (falls), throws and joint locks (Instructor and Student Training Supplement) This can be found in Appendix C.

Safety When Learning and Teaching

Instructors do not teach these techniques until you have the skill and comfort level with them yourself. Above all student safety is the primary consideration.

* **Students are required to go slow. When doubt with learning a technique, *slow down*. It is your job to protect your uke (see definition below). When you are the uke, tap out early and often. Make sure your tori (see definition below) can see your tap as they may not hear it.**

* **Do not do a throw on anyone who has not learn all the landing positions and can demonstrate them to the instructor.** If you do not learn this, you will not be allowed to do the advanced techniques other than with your imaginary uke. It is better to have a live body to practice in the “lab” with, so you are encouraged to go to classes where you can learn these techniques.

For the purposes of our school, we will use the Japanese terms **uke** and **tori** as they are used also in Hapkido and Danzan Ryu Jujitsu which are base arts from which some of the self-defense techniques were adapted and elaborated upon by subsequent students of Grandmaster Julian Jung Lee who created the Wonshim forms and was the original root master of our school.

Uke definition: The uke is your friend who allows you to practice your technique on them. If you hurt them, they will not be your practice friend anymore.

Uke (受) (IPA: [uːke]) in Japanese **martial arts** is the person who "receives" a technique. ... The exact role of **uke** varies between the different **arts** and often within the **art** itself depending on the situation.

For safety purpose the uke will “tap out” when the technique is applied to the point of just noticeable effectiveness. Ukes, “tap early, tap often”. We do this training for fun, skill development and a variety of other reasons. None of us are training at this school to be professional fighters so we don’t get bonus points if we get hurt. Take care of yourself at all times.

Tori Definition: Tori (取り) is a term used in Japanese martial arts to refer to the executor of a technique in partnered practice. **It is your responsibility as the Tori in these self-defense techniques to take care of your uke.** Start out slow until you develop control and sensitivity to the uke's body, pain thresholds, flexibility, injuries, and skill level. For example, you would not throw an uke who does not know how to land a throw. It is also the tori's primary responsibility and the uke's personal safety management to do **“mat management”**. This means making sure the uke will land on the mat, that no other student may be thrown into your uke or under your uke. This was the original concept of appropriate physical distance before covid-19. If either one of you is not comfortable with the circumstances, do not proceed until the situation is adjusted or rectified.

Important: Go slow, **no “juicing”** a technique on an uke. This means do not do any of these techniques at maximum power or any power on the continuum that may cause damage. Do not continue a technique after an uke has “tapped out”, or if they vocalize pain or any other communication that means “you are hurting me so stop now”.

Falls and landings: The student will need to learn to do rolls and falls (front, side, back) before fully executing the joint locks, sweeps and throws with an uke.

Directional Description Convention

The weapons forms at Family Tae Kwon Do have adopted a convention put in place by Master Karsten that uses degrees with zero (0) being the start point from Joon-bi. This convention improves upon the 1998 convention using the face of a clock as recent generations have grown up without the face of a traditional clock on their time keeping devices and as with many items in the technology evolution, is now historically quaint but not commonly used.

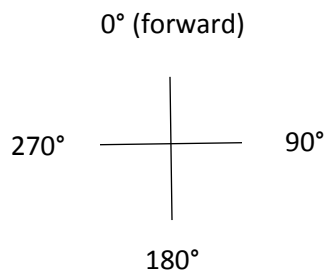
Joon-bi is facing 0 degrees (or 3 o'clock in the original 1998 version.)

All fighting stances, both tori and uke, are assumed to be against right-handed fighters (approximately 90% of the population is right handed) who would have their left hand forward, left leg forward, right foot in the rear, right hand as the reverse punch hand. For variation and bilateral hand, eye, foot coordination these techniques should also be practiced as if the tori and uke were left-handed fighters, as well as with one right hand against a left-handed (in boxing called a south paw) opponent and vice versa.

Fighting stance to the left is 270 degrees (or 12 o'clock in the 1998 version.)

Fighting stance to the right is 90 degrees (or 6 o'clock in the 1998 version.)

Fighting stance to the rear is 180 degrees (or 9 o'clock in the 1998 version.)



Wonshim One

Joon-bi facing 0 degrees (toward instructor or judges)

Fight stance to the left (270 degrees) The techniques executed by the uke are also assumed to be in a left-hand lead fighting stance, right foot back.

Part 1.1 Against a reverse punch

Step to left and forward 45-degree angle, **Inner block** with left arm. **Reverse punch** (right hand) to uke's head.

Part 1.2 Against a reverse punch

Step to left and forward 45-degree angle, **Inner block** with left arm. **Reverse punch** (right hand) to uke's head. Followed by a **right leg round kick** to the abdomen or head of uke.

Turn left to the 90-degree position. (This is a 180 degree turn to your left from the end of the last technique.)

Part 1.3 Against a jab punch

Step/slide to right at a 45-degree angle, **Outer block** with left arm. **Reverse punch** (righthand) to uke's head.

Part 1.4 Against a jab punch

Step/slide to right at a 45-degree angle, **Outer block** with left arm. **Reverse punch** (righthand) to uke's head. **Switch feet** (south paw stance) and do a **left leg round kick** to the abdomen or head of uke.

Turn left to the 0-degree position. (This is a 90 degree turn to your left from the end of the last technique.)

Part 1.5 Against a rear leg round kick

Hoogen (slide back) and do a **right leg round kick** to the abdomen or head of the uke.

Part 1.6 Against a front leg round kick

Redirect the kick with your left hand or fist **while sliding to your right**. **Switch feet** (south paw stance) and do a **left leg round kick** to the abdomen or head of the uke.

Part 1.7 Against a front leg round kick

Redirect the kick with your left hand or fist **while sliding to your right**. **Switch feet** (south paw stance) and do a **rear leg left knee attack**. As part of the attack you will move in and reach over

the uke's neck with your left hand to **gain head control**. The left grips the far side of the uke's neck, The right hand either grabs their do bok, their shirt or under their left arm (and simultaneously pull with the left hand while using the left for head control and pulling the uke's face toward your knee attack while pushing up with the right hand (turning the small steering wheel to the left). You are aiming the knee to the head or the solar plexus depending on the uke's position. You have to move your right hip in as close to the uke's left hip as you can in order to be able to have head control. You are **off balancing** the uke by pulling their head and shoulders down. After the knee attack, maintain control of the uke's head with your left hand and execute a **right downward or horizontal elbow strike**.

Turn left to the 180-degree position. (This is a 180 degree turn to your left from the beginning of the last technique sequence.)

Part 1.8 Against a rear leg round kick

Step in with a left knee/shin block, to the inside of the uke's rear leg round kick and simultaneously **raise your right hand across your torso to the left, palm out to protect the left side of your face while placing the left arm at a 90 degree angle to protect your left side and abdomen**. While stepping down from the block with the left leg, **execute a right knee strike** to the uke's head or solar plexus. As part of the attack you will move in and reach over the uke's neck with your right hand to **gain head control**. The right hand grips the far side of the uke's neck, The left hand either grabs their do bok, their shirt or under their right arm on their right side (your left side) and simultaneously "turn a small steering wheel to the right" with the left hand moving up while using the right for head control and pulling the uke's head down and to your right toward your knee attack. You are aiming the knee to the head or the solar plexus depending on the uke's position. You have to move your left hip in as close to the uke's right hip as you can in order to be able to have head control. This is not a strength move or a swing them around technique. You are **off balancing** the uke by pulling their head and shoulders down and around in a small circle.

Then turn to your right stepping back with your right leg and pivoting on your left foot (small circle) while maintaining head control to 90 degrees. Do not release the uke, maintain your left-hand grip on the uke's do bok until after the punch and round kick. Execute a **reverse punch with the right hand, then a right leg round kick**, (let go with your left hand) **followed by a right leg reverse hook kick** (kihap).

Turn and face 0 degrees in a fighting stance.

Wonshim Two

Joon-bi facing 0 degrees (toward instructor or judges)

Fight stance to the left (270 degrees) These techniques executed by the uke are also assumed to be in a left-hand lead fighting stance, right foot back.

Part 2.1 Against a reverse punch

Step to left and forward (45-degree angle), **Inner block** with left arm. Execute a **right reverse punch, left jab punch and right elbow** to uke's head.

Part 2.2 Against a reverse punch

Step to left and forward (45-degree angle), **inner block with left arm**. Execute a **right knee strike**. As part of the attack you will move in and reach over the uke's neck with your right hand to **gain head control**. The right hand grips the far side of the uke's neck, The left hand either grabs their head, do bok, their shirt or under their left arm on their right side (your left side) and simultaneously "turn a small steering wheel to the right" with the left hand moving up while using the right for head control and pulling the uke's head down and to your right toward your knee attack. You are aiming the knee to the head or the solar plexus depending on the uke's position. Follow with a **right leg round kick** to the abdomen or head of uke.

Turn left to the 90-degree position. (This is a 180 degree turn to your left from the end of the last technique.)

Part 2.3 Against a jab punch

Step/slide to right at a 45-degree angle, **Outer block** with your left arm. Execute a **right reverse punch, left jab punch and right elbow** to uke's head.

Part 2.4 Against a jab punch

Step/slide to left at a (45-degree angle), **outer block with left arm**. **Switch feet** and execute a **left knee strike**. As part of the attack you will move in and reach over the uke's neck with your left hand to **gain head control**. The left hand grips the far side of the uke's neck, The right hand either grabs their head, do bok, their shirt or under their left arm on their left side (your right side) and simultaneously "turn a small steering wheel to the left", with the right hand moving up while using the left hand for head control and pulling the uke's head down and to your left toward your knee attack. You are aiming the knee to the head or the solar plexus depending on the uke's position. Follow with a **left leg round kick** to the abdomen or head of uke.

Turn left to the 0-degree position. (This is a 90 degree turn to your left from the end of the last technique.)

Part 2.5 Against a rear leg round kick

Hoogen (slide back) and do a **right leg, low/middle round kick** to the uke's abdomen, followed by a **right leg, middle or high right round kick** to the abdomen or head of the uke.

Part 2.6 Against a front leg round kick

Redirect the kick with your left hand or fist **while sliding to your right**. **Switch feet** (south paw stance) and do a **left leg low/middle round kick** to the abdomen of the uke followed by a **left leg middle/high rear round kick** to the abdomen or head of the uke.

Part 2.7 Against a front leg round kick

Redirect the kick with your left had or fist while sliding to your right. Do a **right leg, low round kick** to the back of the uke's front leg (uke's left leg). As part of the attack you will move in and reach over the uke's neck with your left hand to **gain head control**. The left grips the far side of the uke's neck, The right hand either grabs their do bok, their shirt or under their left arm and simultaneously pull up with the right hand while using the left for head control and pulling the uke's face toward your **left knee attack**. You are aiming the knee to the uke's face. You have to move your right hip in as close to the uke's left hip as you can in order to be able to have head control. You are **off balancing** the uke by pulling their head and shoulders down. After the knee attack, maintain control of the uke's head with your left hand and execute a **right downward or horizontal elbow strike**.

Turn left to the 180-degree position. (This is a 180 degree turn to your left from the beginning of the last technique sequence.)

Part 2.8 Against a rear leg round kick

Step in with a left knee/shin block, to the inside of the uke's rear leg round kick and simultaneously **raise your right hand across your torso to the left, palm out to protect the left side of your face while placing the left arm at a 90 degree angle to protect your left side and abdomen**. While stepping down from the block with the left leg, execute a **right knee strike**. As part of the attack you will move in and reach over the uke's neck with your right hand to **gain head control**. The right grips the far side of the uke's neck, The left hand either grabs their do bok, their shirt or under their right arm and simultaneously "turn a small steering wheel to the right", with the left hand moving up while using the right for head control and pulling the uke's head down and to your right toward your knee attack. You are aiming the knee to the head or the solar plexus depending on the uke's position. You have to move your left hip in as close to the uke's right hip as you can in order to be able to have head control. This is not a strength move or a swing them around technique. You are **off balancing** the uke by pulling their head and shoulders down and around in a small circle.

Then **turn to your right stepping back with your right leg and pivoting on your left foot (small circle)** while maintaining head control. Execute the following, a **right downward elbow strike** to the back of the uke's head, a **right knee attack** to the uke's face, a **right leg rear leg round kick** to the uke's head, followed by a **right leg reverse hook** kick to the uke's head (kihap).

Turn and face 0 degrees in a fighting stance.

Wonshim Three

Wonshim Three introduces two new hapkido or jujitsu techniques on 3.2 and 3.4.

Joon-bi facing 0 degrees (toward instructor or judges)

Fight stance to the left (270 degrees) These techniques executed by the uke are also assumed to be in a left-hand lead fighting stance, right foot back.

Part 3.1 Against a reverse punch

Step to left and forward (45-degree angle), **inner block with left arm**. Execute a **right reverse punch, left jab punch, right reverse punch** to uke's head. Immediately follow with a **right leg low/middle round kick** to the uke's abdomen, a **right leg middle/high round kick** to uke's abdomen or head, finish with a **right leg reverse spinning hook kick** to the uke's head

Part 3.2 Against a reverse punch

You will execute a jujitsu technique called **katate tori (single hand wrist lock/hold)** or a similar technique in hapkido called **son mok sul #5** (both of which actually involves using both hands for most people).

Step to left and forward (45-degree angle), **inner block with left arm**. Keep the left hand in contact with the uke's right arm, slide the left hand to the uke's hand. Place your left thumb on the back of the uke's hand approximately at the ring finger knuckle, while your fingers clasp the fleshy part of the uke's hand below the uke's thumb. Rotate the uke's hand in toward the uke's abdomen and continue outward toward the uke's elbow. This rotation is similar to twisting a cap off of a bottle. Once the twist has been completed, continue to put pressure against the wrist joint in a downward motion, while giving a loud kihap. You can use your other hand to assist the motion if the uke is strong and able to resist the single hand technique by placing the right thumb near the ring finger and grasp the blade side of the uke's hand with your other fingers. The hapkido technique points the fore finger and uses the other three fingers to grasp the uke. The jujitsu techniques grasps the uke with all four fingers. While applying the technique, **step in, keeping your hips low and centered and uses your hips to execute the entire motion**. Then **turn to your left and step back with your left leg, pivoting on your right foot** As the uke bends over to relieve the pressure of the wrist lock or goes to the ground the tori execute a **left knee strike to the head, followed by a left leg round kick**.

Turn left to the 90-degree position. (This is a 180 degree turn to your left from the beginning of the last technique sequence.)

Part 3.3 Against a jab punch

Step/slide to right at a 45-degree angle, **outer block with left arm**. Execute a **right reverse punch, left jab punch, right reverse punch** to uke's head. Switch feet and immediately follow with a **left low/middle round kick** to the uke's abdomen, a **left middle/high round kick** to uke's abdomen or head, follow with a **reverse left spinning hook kick** to the uke's head, then a **left round kick** to abdomen/head and finish with a **right chasing hook kick** to the uke's abdomen/head..

Part 3.4 Against a jab punch

You will execute a jujitsu technique called **ude gyaku ni** (ulna press) or the hapkido technique, **son mok sul #6**.

Step/slide to right at a 45-degree angle, **outer block with left arm**. You block the punch with the left hand and slide the left hand and grasp the uke's left wrist while executing a right hand shuto (knife hand) either above the uke's elbow under the triceps, on the trigeminal nerve (ude gyaku ni, arm bar, reverse lock, two, jujitsu) or on the tendon above the elbow (son mok sul, #6, hapkido). With either knife hand placement rotate the knife hand forward around the uke's arm in a small circle. The uke will bend over either out of pain on the tendon or as a function of the ulna press on the bicep.

As the uke is bent over execute a **left knee attack** to the face, either release the uke to execute a left round kick or maintain control of wrist to execute a **left round kick** to the uke's face.

Turn left to the 0-degree position. (This is a 90 degree turn to your left from the beginning of the last technique sequence.)

Part 3.5 Against a rear leg round kick

Step back with left leg and do a **left leg low round kick** to the uke's knee, followed by a **right leg middle/high round kick** to the abdomen or head of the uke and finish with a **right leg reverse hook kick** to the uke's head.

Part 3.6 Against a front leg round kick

Redirect the kick with your left had or fist **while sliding to your right**. Execute a **right leg low round kick** to the front leg (behind the knee) of the uke followed by a **left leg middle or high rear round kick** to the abdomen or head of the uke and finish with a **right leg chasing hook kick** to the uke's head.

Part 3.7 Against a front leg round kick

Redirect the kick with your left had or fist while sliding to your right. Do a **right leg low round kick** to the back of the uke's front leg (uke's left leg), followed by a **left leg middle or**

high round kick to the abdomen or head of the uke and finish with a **left leg reverse hook kick** to the uke's head.

Turn left to the 180-degree position. (This is a 180 degree turn to your left from the beginning of the last technique sequence.)

Part 3.8 Against a rear leg round kick

Step back with the left leg and execute a **low left leg round kick** to the outside of the uke's right knee followed by a **right knee strike**. As part of the attack you will move in and reach over the uke's neck with your right hand to **gain head control**. The right grips the far side of the uke's neck, The left hand either grabs their do bok, their shirt or under their right arm and simultaneously "turn a small steering wheel to the right" with the left hand moving up while using the right for head control and pulling the uke's head down and to your right toward your knee attack. You are aiming the knee to the head or the solar plexus depending on the uke's position. You have to move your left hip in as close to the uke's right hip as you can in order to be able to have head control. This is not a strength move or a swing them around technique. You are off balancing the uke by pulling their head and shoulders down and around in a small circle.

Then **turn to your right by stepping back with your right foot and pivoting on your left foot (small circle)** while maintaining head control. Execute the following, a **right knee attack** to the uke's face, a **right rear leg round kick** to the uke's head, followed by a **right leg reverse hook kick** to the uke's head (kihap).

Turn and face 0 degrees in a fighting stance.

Wonshim Four

Wonshim Four introduces new uke attacks in the first four techniques.

Joon-bi facing 0 degrees (toward instructor or judges)

Fight stance to the left (270 degrees) These techniques executed by the uke are also assumed to be in a left-hand lead fighting stance, right foot back.

Part 4.1 Against a front leg round kick

Slide to your right. Execute a **right leg low/middle round kick** to the uke's abdomen, a **left leg middle/high round kick** to uke's abdomen or head, finish with a right-hand **reverse punch** to the uke's head

Part 4.2 Against a right, rear leg hook kick

As the uke executes the right, rear leg hook kick, **step forward and behind** the uke as the hook kick develops. **Grasp the uke's right collar, shoulder or do bok with your left hand. Pull back with the left hand while simultaneously punching** the right side uke's head. **Keep control of the uke with the left hand and execute a right round kick immediately after the punch.** (You will be facing 90 degrees and having turned 180 degrees). **Continue to keep control with the left hand and execute a left leg sweep** of the uke's right leg by sweeping with your left foot and leg connect just above the uke's right ankle. **Simultaneously with the leg sweep pull the uke back and down** with the left hand that has maintained control. The uke lands on his/her back and you **finish with a punch to the head** (facing 0 degrees).

Turn right to the 90-degree position into your fighting stance position. (This is a 90 degree turn to your left from the end of the last technique.)

Part 4.3 Against a right leg back kick

Step/slide to right at a 45-degree angle. Execute a **right leg round kick, a right leg ax kick, and finish with a right leg reverse hook kick** to uke's head.

Part 4.4 Against a step-up, side kick

Step/slide to right at a 45-degree angle, execute a **right leg low round kick** to the uke's front (left) leg, followed by a **left knee attack** to the uke's back while grasping the uke's shoulders from behind. Deliver a **horizontal right elbow strike** to the side of the uke's head and finish with a **vertical, down elbow strike** to the base of the uke's skull or top of the skull depending on the uke's position.

Face the 0-degree position.

Part 4.5 Against a rear leg round kick

Do a fast, left leg stop side kick to the uke's left (back) knee or thigh. Execute a **right leg front kick, a right leg ax kick, and finish with a right reverse hook kick** to uke's head.

Part 4.6 Against a front leg round kick

Do a right leg back kick (do not put your foot down) follow with a **right leg hook kick**. Finish with a **right leg reverse hook kick** to the uke's head.

Part 4.7 Against a front leg round kick

Simultaneously* concurrent with the uke's kick, do a **right reverse punch** to the uke's head **and a right leg round kick** to uke's rear leg knee. As part of the attack you will move in and reach over the uke's neck with your left hand to **gain head control**. The left grips the far side of the uke's neck, The right hand either grabs their do bok, their shirt or under their left arm and simultaneously pull up with the right hand while using the left for head control and pulling the uke's face toward your **left knee attack**. You are aiming the knee to the uke's face. You are **off balancing** the uke by pulling their head and shoulders down. After the knee attack, maintain control of the uke's head with your left hand and execute a **right downward or horizontal elbow strike**.

Turn left to the 180-degree position. (This is a 180 degree turn to your left from the beginning of the last technique sequence.)

Part 4.8 Against a rear leg round kick

Step back to your right side (to get away from the uke's rear leg kick's power) and execute a **right leg low/middle round kick** to the uke's abdomen, follow with **right leg middle/high round kick** to the uke's abdomen/head, finish with a **left leg chasing hook kick** to the uke's head (kihap).

Turn and face 0 degrees in a fighting stance.

*Perform these two techniques as fast as possible to approximate one movement while your opponent's leg is still in the air.

Wonshim Five

Wonshim Five introduces a new set of recurring uke attacks in the first four techniques for this and the subsequent 6-8 forms.

Joon-bi facing 0 degrees (toward instructor or judges)

Fight stance to the left (270 degrees) These techniques executed by the uke are also assumed to be in a left-hand lead fighting stance, right foot back.

Part 5.1 Against a right rear leg round kick

Hoogen (slide back). Execute a **right leg low/middle round kick** to the uke's abdomen, a **left leg middle/high round kick** to uke's abdomen or head, finish with a **right leg chasing hook kick** to the uke's head

Part 5.2 Against a right, rear leg round kick

Step in with a left knee/shin block, to the inside of the uke's rear leg round kick and simultaneously **raise your right hand across your torso to the left, palm out to protect the left side of your face while placing the left arm at a 90 degree angle to protect your left side and abdomen**. While stepping down from the block with the left leg, execute a **right knee strike**. As part of the attack you will move in and reach over the uke's neck with your right hand to **gain head control**. The right grips the far side of the uke's neck, The left hand either grabs their do bok, their shirt or under their right arm and simultaneously "turn a small steering wheel to the right" with the left hand moving up while using the right for head control and pulling the uke's head down and to your right toward your knee attack. You are aiming the knee to the head or the solar plexus depending on the uke's position. You have to move your left hip in as close to the uke's right hip as you can in order to be able to have head control. This is not a strength move or a swing them around technique. You are **off balancing** the uke by pulling their head and shoulders down and around in a small circle.

Then **turn to your right by stepping back with your right foot and pivoting on your left foot (small circle)** while maintaining head control to 90 degrees. Execute the following, a **right knee attack** to the uke's abdomen, a **right leg middle/high round kick** to the uke's head.

Maintain your fighting stance facing the 90-degree position. (This is a 180-degree direction change from the beginning of the last technique sequence.)

Part 5.3 Against a left leg front round kick

Step/slide to right at a 45-degree angle. Execute a **right leg, low round kick** to the uke's front knee, a **left leg middle/high round kick** to the uke's abdomen or head, finish with a **right leg, chasing hook kick** to uke's head.

Part 5.4 Against a left leg front round kick

As the uke delivers the left leg, front round kick, **pivot to your right and block the kick with your left knee into the uke's left thigh. Switch your feet** and as part of the attack you will move in and reach over the uke's neck with your left hand to **gain head control**. The left grips the far side of the uke's neck, The right hand either grabs their do bok, their shirt or under their left arm and simultaneously pull up with the right hand while using the left for head control and pulling the uke's face toward your **left knee attack**. You are aiming the knee to the uke's face. You are **off balancing** the uke by pulling their head and shoulders down. After the knee attack, maintain control of the uke with your right hand and execute a **left leg round** kick to the uke's abdomen/head.

Turn left to the 0-degree position. (This is a 90 degree turn to your left from the beginning of the last technique sequence.)

Part 5.5 Against a rear leg round kick

Do a fast, left leg stop side kick to the uke's left (back leg) knee or thigh followed by a **left front leg hook kick** to the uke's abdomen/head without setting your foot down.

Part 5.6 Against a front leg round kick

Do a **right leg reverse hook kick** simultaneously with the uke's front leg attack, to the uke's abdomen/head.

Part 5.7 Against a front leg round kick

Simultaneously with the uke's kick, **raise your left hand across your torso to the right, palm out to protect the right side of your face while placing the right arm at a 90 degree angle to protect your right side and abdomen. Switch feet**. As part of the attack you will move in and reach over the uke's neck with your left hand to **gain head control**. The left grips the far side of the uke's neck, The right hand either grabs their do bok, their shirt or under their left arm and simultaneously pull up with the right hand while using the left for head control and pulling the uke's face toward your **left knee attack** followed by a second **left knee attack**. You are aiming the knee to the uke's face. You are **off balancing** the uke by pulling their head and shoulders down. After the second knee attack, maintain control of the uke's head with your left hand and execute a **right downward, vertical elbow strike** to the base of the uke's skull.

Turn left to the 180-degree position. (This is a 180 degree turn to your left from the beginning of the last technique sequence.)

Part 5.8 Against a rear leg round kick

Step in with a left knee/shin block, to the inside of the uke's rear leg round kick and simultaneously **raise your right hand across your torso to the left, palm out to protect the left side of your face while placing the left arm at a 90 degree angle to protect your left side and abdomen**. While stepping down from the block with the left leg, **execute a right knee strike, followed by a second knee strike**. As part of the attack you will move in and reach over the uke's neck with your right hand to **gain head control**. The right grips the far side of the uke's neck, The left hand either grabs their do bok, their shirt or under their left arm on their right side (your left side) and simultaneously "turn a small steering wheel to the right" with the left hand moving up while using the right for head control and pulling the uke's head down and to your right toward your knee attack. You are aiming the knee to the head or the solar plexus depending on the uke's position. You have to move your left hip in as close to the uke's right hip as you can in order to be able to have head control. This is not a strength move or a swing them around technique. You are **off balancing** the uke by pulling their head and shoulders down and around in a small circle.

Then turn to your right by stepping back with your right foot while pivoting on your left (small circle)** maintaining head control. Execute a **reverse punch with the right hand, then a right rear leg round kick (kihap)**.

Turn and face 0 degrees in a fight stance.

**The original document stated that the opponent was spun to the right and the tor did a left hip throw and a reverse right punch followed by a reverse round kick. When studying this more closely it requires a higher level of throwing skill than most tae kwon do students have at this point in their training. It is recommended that the head control technique be used in place of the left hip throw except for students who want to learn to take falls and landings and then progress to learning the appropriate hip (e.g., ogoshi, seo nage, or se ogoshi).

Wonshim Six

Wonshim Six introduces a variety of circular movements and techniques.

Joon-bi facing 0 degrees (toward instructor or judges)

Fight stance to the left (270 degrees) These techniques executed by the uke are also assumed to be in a left-hand lead fighting stance, right foot back.

Part 6.1 Against a right rear leg round kick

Step back with left foot. Execute a **left leg low round kick** to the uke's right knee. As part of the attack you will spin the uke to your right and then push them away or maintain control. You have to move your left hip in as close to the uke's right hip as you can in order to be able to have **head control**. This is not a strength move or a swing them around technique. You are **off balancing** the uke by pulling their head and shoulders down and around in a small circle.

To gain head control, you will move in after the left leg low round kick and reach over the uke's neck with your right hand to **gain head control**. The right grips the far side of the uke's neck, The left hand either grabs their do bok, their shirt or under their right arm and simultaneously "turn a small steering wheel to the right" with the left hand moving up while using the right for head control. Once you have spun the uke 180 degrees you can either maintain control with your left hand grasping the uke's do bok or push them into kicking distance for a **right leg low/middle round kick** to the uke's abdomen, and followed by a **right leg middle/high round kick** to the uke's abdomen/head. **Spin to your left** (180-degree turn) to resume your original fighting stance

Part 6.2 Against a right, rear leg round kick

Step back with left foot. Execute a **left leg low round kick** to the uke's right knee. As part of the attack you will spin the uke to your right and then push them away or maintain control. You have to move your left hip in as close to the uke's right hip as you can in order to be able to have **head control**. This is not a strength move or a swing them around technique. You are **off balancing** the uke by pulling their head and shoulders down and around in a small circle.

As part of the attack after the left leg low round kick, you will move in and reach over the uke's neck with your right hand to **gain head control**. The right grips the far side of the uke's neck, The left hand either grabs their do bok, their shirt or under their right arm and simultaneously "turn a small steering wheel to the right" with the left hand moving up while using the right for head control. Once you have spun the uke 180 degrees you can either maintain control with your left hand grasping the uke's do bok or push them into kicking distance for a **right leg**

low/middle round kick to the uke's abdomen, followed by a **right leg middle/high round kick** to the uke's abdomen/head and finishing with a **right leg reverse hook kick** to the uke's head or abdomen.

Maintain your fighting stance facing the 90-degree position. (This is a 180-degree direction change from the beginning of the last technique sequence.)

Part 6.3 Against a left leg front round kick

Step/slide to right at a 45-degree angle. Execute a low **right reverse round kick** to the uke's left front knee. As part of the attack you will **spin the uke to your left** and then push them away or maintain control. You have to move your right hip in as close to the uke's left hip as you can in order to be able to have **head control**. This is not a strength move or a swing them around technique. You are **off balancing** the uke by pulling their head and shoulders down and around in a small circle.

As part of the attack you will move in and reach over the uke's neck with your left hand to **gain head control**. The left grips the far side of the uke's neck, The right hand either grabs their do bok, their shirt or under their left arm and simultaneously "turn a small steering wheel to the left" with the right hand moving up while using the left for head control. Once you have spun the uke 180 degrees you can either maintain control with your right hand grasping the uke's do bok or push them into kicking distance for a **left leg low/middle round kick** to the uke's abdomen, and followed by a **left leg middle/high round kick** to the uke's abdomen/head. **Spin to your left** (180-degree turn) to resume your original fighting stance

Part 6.4 Against a left leg front round kick

Step/slide to right at a 45-degree angle. Execute a **right leg low round kick** to the uke's left front knee. As part of the attack you will **spin the uke to your left** and then push them away or maintain control. You have to move your right hip in as close to the uke's left hip as you can in order to be able to have **head control**. This is not a strength move or a swing them around technique. You are **off balancing** the uke by pulling their head and shoulders down and around in a small circle.

As part of the attack you will move in and reach over the uke's neck with your left hand to **gain head control**. The left grips the far side of the uke's neck, The right hand either grabs their do bok, their shirt or under their left arm and simultaneously "turn a small steering wheel to the left" with the right hand moving up while using the left for head control. Once you have spun the uke 180 degrees you can either maintain control with your right hand grasping the uke's do bok or push them into kicking distance for a **left leg low/middle round kick** to the uke's abdomen, a **left leg middle/high round kick** to the uke's abdomen/head, a **left leg reverse hook kick** to the

uke's abdomen/head, a **left leg round kick** to the uke's abdomen/head and finish with a **right leg chasing hook kick** to the uke's abdomen/head.

Turn left 270 degrees to the 0-degree position into your fighting stance.

Part 6.5 Against a rear leg round kick

Do a fast, left leg stop side kick to the uke's left (back) knee or thigh followed by a **right leg round kick** to the uke's abdomen/head, a **left leg chasing hook kick** to the uke's abdomen/head, a **left leg round kick** to the uke's abdomen/head and finish with a **right leg chasing hook kick** to the uke's abdomen/head.

Part 6.6 Against a front leg round kick

Redirect the kick with your left hand or fist **while sliding to your right**. Do a **left leg stop side kick** to the uke's front knee, followed by a **right leg low round kick** to the front left leg of the uke and finish with a **left leg middle/high round kick** to the uke's abdomen/head.

Part 6.7 Against a front leg round kick

Redirect the kick with your left hand or fist **while sliding to your right**. Do a **left leg stop side kick** to the uke's front knee, followed by a **right leg low rear round kick** to the left front knee of the uke and finish with a **left leg low round kick** to the uke's right rear leg lower leg or ankle, step through and pivot 180 degrees to your right.

You are now facing the 180-degree position.

Part 6.8 Against a rear leg round kick

Step back with left foot and deliver a right leg side kick to the uke's front knee. Follow with a **left leg low round kick** to the uke's right knee, a **right leg middle/high round kick** to the uke's abdomen/head and finishing with a **right leg reverse round kick** to the uke's abdomen/head. (kihap).

Turn and face 0 degrees in a fighting stance.

Wonshim Seven

Wonshim Seven introduces another level of complexity to circular movements and techniques plus a new jujitsu technique on 7.8.

Joon-bi facing 0 degrees (toward instructor or judges)

Fight stance to the left (270 degrees) These techniques executed by the uke are also assumed to be in a left-hand lead fighting stance, right foot back.

Part 7.1 Against a right rear leg round kick

Hoogen (slide back). Execute a **right leg round kick** to the uke's abdomen/head, a **left leg chasing hook kick** to the uke's abdomen/head, a **left leg round kick** to the uke's abdomen/head and finish with a right leg **chasing hook kick** to the uke's abdomen/head.

Part 7.2 Against a right, rear leg round kick

Step in with a left knee/shin block, to the inside of the uke's rear leg round kick and simultaneously **raise your right hand across your torso to the left, palm out to protect the left side of your face while placing the left arm at a 90 degree angle to protect your left side and abdomen**. While stepping down from the block with the left leg, execute a **right knee strike**. As part of the attack you will move in and reach over the uke's neck with your right hand to **gain head control**. The right grips the far side of the uke's neck, The left hand either grabs their do bok, their shirt or under their right arm and simultaneously "turn a small steering wheel to the right" with the left hand moving up while using the right for head control and pulling the uke's head down and to your right toward your knee attack. You are aiming the knee to the head or the solar plexus depending on the uke's position. You have to move your left hip in as close to the uke's right hip as you can in order to be able to have head control. This is not a strength move or a swing them around technique. You are **off balancing** the uke by pulling their head and shoulders down and around in a small circle.

Then **spin, turn to your right by stepping back with your right foot and pivoting on your left foot (small circle)** while maintaining head control. Execute the following, a **right knee attack** to the uke's head, maintain control with your left hand, a **right leg low/middle round kick** to the uke's abdomen, a **right leg middle/high round kick** to the uke's head and finish by releasing your left and execute a **right leg, reverse hook kick** to the uke's head.

Maintain your fighting stance facing the 90-degree position. (This is a 180-degree direction change from the beginning of the last technique sequence.)

Part 7.3 Against a left leg front round kick

Step/slide to right at a 45-degree angle. Execute a **right leg round kick** to the uke's abdomen/head, a **left leg chasing hook kick** to the uke's abdomen/head, a **left leg round kick** to the uke's abdomen/head and finish with a right leg **chasing hook kick** to the uke's abdomen/head.

Part 7.4 Against a left leg front round kick

Step/slide to right at a 45-degree angle. Execute a **right leg low/middle round kick** to the uke's front knee, a **left leg low round kick** to the uke's knee and finish with a **right leg chasing hook kick** to the uke's abdomen/head.

Turn left 90 degrees to the 0-degree position into your fighting stance.

Part 7.5 Against a rear leg round kick

Do a fast, left leg stop side kick to the uke's left (back leg) knee or thigh followed by a **right leg step, do a left leg chasing hook kick** to the uke's abdomen/head, a **left leg round kick** to the uke's abdomen/head and finish with a **right leg chasing hook kick** to the uke's abdomen/head.

Part 7.6 Against a front leg round kick

Redirect the kick with your left hand or fist **while sliding to your right**. Do a **left leg stop side kick** to the uke's front knee, without setting your foot down follow with a **left leg middle or high hook kick** to the kidneys/head of the uke and finish with a **right leg chasing hook kick** to the uke's abdomen/head.

Part 7.7 Against a front leg round kick

Simultaneously*, concurrent with the uke's kick, do a **right reverse punch** to the uke's head and a **right round kick** to uke's rear leg knee. As part of the attack you will move in and reach over the uke's neck with your left hand to **gain head control**. The left grips the far side of the uke's neck, The right hand either grabs their do bok, their shirt or under their left arm on the and simultaneously pull up with the right hand while using the left for head control and pulling the uke's face toward your **left knee attack**. You are aiming the knee to the uke's face. You are **off balancing** the uke by pulling their head and shoulders down.

As the second part of the attack you will **spin the uke to your left by stepping back with your left foot and pivoting on your right foot**, then push them away or maintain control. You have to move your right hip in as close to the uke's left hip as you can in order to be able to have **head**

control. This is not a strength move or a swing them around technique. You are **off balancing** the uke by pulling their head and shoulders down and around in a small circle.

Once you have spun the uke 180 degrees you maintain control of the uke's head do a **left leg knee strike** to the uke's face, maintain a right hand grip on the uke's left shoulder (grasping the do bok) or left arm, or push the uke back slightly, followed by a **left leg low/middle round kick** to the uke's abdomen, a **left leg middle/high round kick** to the uke's abdomen/head, release the uke finish with a **right leg chasing hook kick** to the uke's abdomen/head.

You are now facing the 180-degree position.

Part 7.8 Against a rear leg round kick

Hoogen and as the uke sets the right leg down step in and do an **osoto gari, reaping leg throw (sweep)**. You step forward with your left foot, just past the uke's right side, simultaneously unbalancing the uke by "clothes lining" the uke across the chest or throat with your right forearm.

As you **step through with your left foot**, keep your hips low and just past the uke's hips while **swinging your right leg through**. You then bend forward on your left leg and at the same time **"reap" your right leg behind and against the uke's inner right leg** while giving a loud kihap. You follow through on the throw by bending forward and extending your right leg behind you, keeping the leg straight while "clothes lining" the uke at the same time. The uke falls backward. The uke relaxes, lands on their left side, and slaps the mat with their left hand and right foot while giving a loud kihap. You finish with a **right knife-hand** strike to the uke's neck followed by a right leg **reverse round kick** to the uke's head. (kihap).

Turn and face 0 degrees in a fighting stance.

*Perform these two techniques as fast as possible to approximate one movement while your opponent's leg is still in the air.

Wonshim Eight

Wonshim eight introduces the next level of complexity to circular movements and techniques plus new jujitsu techniques on 8.2, 8.4, 8.5-8.8.

Joon-bi facing 0 degrees (toward instructor or judges)

Fight stance to the left (270 degrees) These techniques executed by the uke are also assumed to be in a left-hand lead fighting stance, right foot back.

Part 8.1 Against a right rear leg round kick

Step in with a left knee/shin block, to the inside of the uke's rear leg round kick and simultaneously **raise your right hand across your torso to the left, palm out to protect the left side of your face while placing the left arm at a 90 degree angle to protect your left side and abdomen**. While stepping down from the block with the left leg, execute a **right knee strike**. As part of the attack you will move in and reach over the uke's neck with your right hand to **gain head control**. The right grips the far side of the uke's neck, The left hand either grabs their do bok, their shirt or under their right arm and simultaneously "turn a small steering wheel to the right" with the left hand moving up while using the right for head control and pulling the uke's head down and to your right toward your knee attack. You are aiming the knee to the head or the solar plexus depending on the uke's position. You have to move your left hip in as close to the uke's right hip as you can in order to be able to have head control. This is not a strength move or a swing them around technique. You are **off balancing** the uke by pulling their head and shoulders down and around in a small circle.

Then **turn to your right 180 degrees by stepping back with your right foot and pivoting on your left foot (small circle)** while maintaining head control. Execute the following, a **right knee attack** to the uke's head, **turn to your right a third time** (180 degrees turn) while maintaining head control, execute a **right leg knee attack** and finish with a **right leg round kick** to the uke's abdomen/head.

Part 8.2 Against a right, rear leg round kick

Hoogen and as the uke sets the right leg down step in and do a variation of **ogoshi, big (major) hip throw**. The traditional entry for ogoshi is face to face. This variation is back to back. You step forward with your left foot, past the uke's right side, simultaneously stepping across with

your right foot behind and near the uke's left foot keeping the your hips next to the uke's hips (**no gap**) and lower than the uke's hips. As part of the entry, you reach across your right shoulder with your left hand grasping the uke's collar, hair, or do bok while at the same time reaching with the right hand and arm across the uke's front torso and grasping the uke's dhee (belt) or uke's left side. It is important to off balance the uke by pulling with the left hand and forcefully pushing with right hand while coming across the uke's torso. You throw the uke by pulling with the left hand, twisting the torso and hips by looking left and throwing the uke over your right hip. The uke falls backward. The uke relaxes, lands on their left side, and slaps the mat with their left hand and right foot while giving a loud kihap. You finish with a **right-hand punch** to the uke's head. (kihap).

Maintain your fighting stance facing the 90-degree position. (This is a 180-degree direction change from the beginning of the last technique sequence.)

Part 8.3 Against a left leg front round kick

As the uke delivers the left leg, front round kick, **pivot to your right** and **block the kick with your left knee** into the uke's right thigh. Switch your feet and as part of the attack you will move in and reach over the uke's neck with your left hand to **gain head control**. The left grips the far side of the uke's neck, The right hand either grabs their do bok, their shirt or under their left arm and simultaneously pull up with the right hand while using the left for head control and pulling the uke's face toward your **left knee attack**. You are aiming the knee to the uke's face. You are **off balancing** the uke by pulling their head and shoulders down.

After the knee attack, maintain control of the uke's head with your left hand and **spin, turn 180 degrees to your left** and do a second **left leg knee attack** to the uke's abdomen/head, continue to maintain head control, **spin, turn 180 degrees to your left** and finish with a third **left knee attack** and a **downward right elbow strike**.

Part 8.4 Against a left leg front round kick

Step/slide to right at a 45-degree angle. As the uke sets the left front leg down, you step in and do a second variation of **ogoshi, big (major) hip throw**. The traditional entry for ogoshi is face to face. **This variation is back to back and left-handed.**

You step forward with your right foot, past the uke's left side, simultaneously stepping across with your left foot behind and near the uke's right foot keeping your hips next to the uke's hips (**no gap**) and lower than the uke's hips. As part of the entry, you reach across with your right hand grasping the uke's collar, hair, or do bok while at the same time reaching with the left hand and arm across the uke's front torso and grasping the uke's dhee (belt) or right side. It is important to off balance the uke by pulling with the right hand and forcefully pushing with left hand while coming across the uke's torso. You throw the uke by pulling with the right hand,

twisting the torso and hips by looking right and throwing the uke over your left hip. The uke falls backward. The uke relaxes, lands on their right side, and slaps the mat with their right hand and left foot while giving a loud kihap. You finish with a **right downward elbow strike** to the uke's head. (kihap).

Turn right 180 degrees to the 0-degree position into your fighting stance.

Part 8.5 Against a rear leg round kick

Hoogen. **Step left in behind** the uke while grasping the uke's shoulders with each hand. As you grasp the uke's shoulders, your forearms should be flat against the uke's back and you are standing right behind the uke (**no gap**). **Pull the uke's shoulders straight down**, drop your hips, step back with your left leg, while pulling the uke down to your left side. **Pivot to your left** and execute a **right knife hand strike** to the uke's neck, a **right vertical (downward) elbow strike** to the uke's face and finish with a **right leg round kick** to the uke's head.

Part 8.6 Against a front leg round kick

Step/slide to right at a 45-degree angle, do a **right leg round kick** to the uke's front knee. Step behind the uke and grasp the uke's shoulders with each hand and execute a **left leg knee strike** to the uke's spine or kidneys. Continue to maintain your grasp on the uke's shoulders. As you grasp the uke's shoulders, your forearms should be flat against the uke's back and you are standing right behind the uke (**no gap**). **Pull the uke's shoulders straight down**, drop your hips, step back with your left leg, while pulling the uke down to your left side. **Pivot to your left** and execute a **right knife hand strike** to the uke's neck, and finish with a **right leg round kick** to the uke's head.

Part 8.7 Against a front leg round kick

Step/slide to right at a 45-degree angle, do a **right leg round kick** to the uke's front knee. Step behind the uke and grasp the uke's shoulders with each hand and execute a **left leg knee strike** and a **right leg knee strike** to the uke's spine or kidneys. Continue to maintain your grasp on the uke's shoulders. As you grasp the uke's shoulders, your forearms should be flat against the uke's back and you are standing right behind the uke (**no gap**). **Pull the uke's shoulders straight down**, drop your hips, step back with your left leg, while pulling the uke down to your left side. **Pivot to your left** and execute a **right knife hand strike** to the uke's neck, a **right vertical (downward) elbow strike** to the uke's face and finish with a **right leg round kick** to the uke's head.

You are now facing the 180-degree position.

Part 8.8 Against a rear leg round kick

Step back with the left leg. Do a **left leg round kick** (rear left leg) to the uke's front knee. Step behind the uke and grasp the uke's shoulders with each hand and execute a **right leg knee strike**, **left leg knee strike** and a **right leg knee strike** to the uke's spine or kidneys. Continue to maintain your grasp on the uke's shoulders. As you grasp the uke's shoulders, your forearms should be flat against the uke's back and you are standing right behind the uke (**no gap**). **Pull the uke's shoulders straight down**, drop your hips, step back with your left leg, while pulling the uke down to your left side. **Pivot to your left** and execute a **right knife hand strike** to the uke's neck, a **right vertical (downward) elbow strike** to the uke's face and finish with a **right leg round kick** to the uke's head.

Turn and face 0 degrees in a fighting stance.

Appendix A

Wonshim

Wonshim Emblem



1. The three circles represent Mind, Heart, Body: together the universe
2. The man in action represents Tae Kwon Do and Justice
3. Red background represents Sun (discipline)
4. Yellow border represents Seeds (student)
5. Blue border represents Water (humility)
6. Chinese lettering represents Wonshim (circle of inner strength) training mind, heart, and body to become an action philosopher.

Theory of Wonshim Movement and Techniques

The name Wonshim derives from two Korean words: Won meaning circle or perfection; and Shim meaning heart or inner strength. The combination of these two words and their meanings embody the most important aspects of Wonshim Tae Kwon Do Association.

From the earliest times, the theory of the circle has been a predominant thought of everyday life in Korea and Japan. The Tae Kwon Do ranking system utilizes the circle theory. A student starts as a white belt, knowing very little about the martial arts, and moves through the darkening belts before becoming a black belt. When the student achieves the black belt, he/she begins a new journey. So, too, in life; each goal we reach marks a new beginning.

The theory of the circle is emphasized in another way in Tae Kwon Do training. Every person has their own circle, and inside this circle is their private territory. If someone were to enter this private domain without approval or proper warning, each person has the right to defend against this invasion. In actual practice, when an opponent punches, if this punch does not trespass into one's circle, there is no need to block, If one chooses to block, it is considered a waste of time and energy.

When an opponent's punch or kick does penetrate the circle, it should be received indirectly. Leading this force in a circle minimizes its effect. Utilizing a circle or winding block not only disrupts an opponent's force, but also sets the position for a counterattack. Furthermore, countering with techniques that are directed at an opponent along a straight line and then returned along the same line will prove to be less effective.

The circle is the essence of the strategy and movement in Tae Kwon Do. The infinite points on a circle represent the unlimited positions we move to and counter from in meeting an opponent.

Circular movements mean that rather than meeting an opponent head-on, you should try to circle and move around him, pull him/her forward, turn him). In other words, always try to stay at his/her side or back, those positions being the most difficult for your opponent to attack.

In a real fight, the "circle" of movement is continually shifting. Depending on the opponent's movements, you must respond with a limitless number of combinations such as blocks, roundhouse kicks, punches, back kick, hook kick, and pulling down or repelling. Instead of absorbing the blows of an attack met straight on, one will learn how to avoid impact by moving to a position from which one can use the attacker's power and momentum against him. The essence of Wonshim Tae Kwon Do is position: movement out of a line of attack into a position from which one can launch a successful counterattack.

Technical knowledge alone is not enough. A martial artist must simultaneously transcend technique and develop intuitive action so that the art becomes an artless art, a way to physical excellence, a way to spiritual enlightenment (Daisetsu Suzuki).

Appendix B

Original Wonshim Document 1998

Wonshim 1-8

Draft 5 08-15-98

Note: Disregard drafts with previous dates or no dates. They contain inaccuracies.

Wonshim 1

Face to left

part 1 - *Against Reverse punch*
Inner Block Step left foot to left
Reverse punch (right hand)

part 2 - *Against Reverse punch*
Inner Block Step left foot to left
Reverse punch (right hand)
Round kick (right leg)

Face to right

part 3 - *Against Jab punch*
Outer Block Step right foot to right
Reverse punch (right hand)

part 4 - *Against Jab punch*
Outer Block Step right foot to right
Reverse punch (right hand)
Switch feet Round kick (left leg)

Face forward

part 5 - *Against rear leg Round Kick*
Slide back
Rear leg Round kick

part 6 - *Against front leg Round kick*
Slide to side (right)
Switch feet Round kick (left leg)

part 7 - *Against front leg Round kick*
Slide to side (right)
Switch feet Knee attack (left knee)
Elbow attack (right elbow)

Face the back

part 8 - *Against rear leg Round Kick*
Step in and knee block (left knee)
Knee attack (right knee)
Swing Around Reverse punch (right hand)
Round kick (right leg)
Hook kick (right leg)

Wonshim 2

Face to left

Part 1 - *Against Reverse punch*
Inner Block Step left foot to left
Reverse punch (right hand)
Jab punch with left hand
Elbow with right elbow

part2 - *Against Reverse punch*
Inner Block Step left foot to left
Knee attack with right knee
Round kick with right leg

Face to right

part 3 - *Against Jab punch*
Outer Block Step right foot to right
Reverse punch (right hand) Jab punch (left hand)
Elbow (right elbow)

part 4 - *Against Jab punch*
Outer Block Step right foot to right
Switch feet Knee attack (left knee)
Round kick (left leg)

Face forward

part 5 - *Against rear leg Round kick*
Slide back
Rear leg low Round kick (right leg)
Rear leg High Round kick (right leg)

part 6 - *Against front leg Round kick*
Slide to side
Switch feet Low Round kick (left leg)
High Round kick (left leg)

part 7 - *Against front leg Round kick*
Slide to side
Low Round kick with right leg to back of knee
Knee attack (left knee)
Elbow attack (right elbow)

Face the back

part 8 - *Against rear leg Round kick*
Step in and knee block (left knee)
Knee attack (right knee)
Swing Around Downward Elbow Knee attack (right knee)
Round kick (right leg)

Reverse hook kick (right leg)

Wonshim 3

Face to left

part 1 -

Against Reverse punch

Inner Block Step left foot to left
Reverse punch, Jab punch, Reverse punch
Low Round kick with right leg
High Round kick with right leg
Reverse hook kick with right leg

part 2 -

Against Reverse punch

Inner Block Step left foot to left
Grab wrist with both hands and twist around to left, Knee attack with left leg
Round kick with left leg

Face to right

part 3 -

Against Jab punch

Outer Block Step right foot to right
Reverse punch Jab punch Reverse punch
Switch feet
Low Round kick with left leg
High Round kick with left leg
Reverse hook kick with left leg
Round kick with left leg
Chasing hook kick with right leg

part 4 -

Against Jab punch

Outer Block Step right foot to right
Grab wrist with left hand, push above elbow with right hand, and twist around to left,
Knee attack with left knee
Round kick with left leg

Face forward

part 5 -

Against rear leg Round Kick

Step back Low Round kick with left leg
High Round kick with right leg
Reverse book kick with right leg

part 6 -

Against front leg Round kick

Slide to side Low Round kick with right leg
High Round kick with left leg
Chasing hook kick with night leg

part 7 -

Against front leg Round kick

Slide to side Low Round kick with right leg
High Round kick with left leg
Reverse hook kick with left leg

Face the back

part 8 -

Against rear leg Round kick

Step Back Low Round kick with left leg
Knee attack with right leg
Swing around Knee attack with right leg
Round kick with right leg
Reverse hook kick with right leg

Wonshim 4

Face to left

part 1. *Against Front leg Round lack*

Slide to right
Low Round kick with right leg
High Round kick with left leg
Reverse punch with right hand

part 2. *Against Hook lick*

Get behind opponent and follow around
Reverse punch with right hand
High round kick with right leg
Sweep the right leg with your left leg
Reverse punch with right hand

Face to right

part3 - *Against Back kick:*

Step to side
Round Kick with right leg
Ax kick with right leg
Reverse hook kick with right leg

part 4 - *Against step up side kick*

Step to side
Low Round kick with right leg
Knee attack to back with left knee
Elbow to side of head with right elbow
Elbow downward to back of neck with right elbow

Face forward

part 5 - *Against rear leg Round kick*

Fast Side kick to left leg at or above the knee (left leg)
Front kick with right leg
Ax kick with right leg
Reverse book kick with right leg,

part 6 - *Against front leg Round kick*

Back kick with right leg don't put foot down
Hook kick with right leg
Reverse hook kick with right leg

part 7 - *Against front leg Round kick*

Reverse punch with right hand *
Real fast Round kick with right leg *
Knee attack with left knee

Elbow downward with right elbow

Face the back

part 8 - *Against rear leg Round kick*

Step to side in line of kick away from the kicks power, Low Round kick with right leg

High Round kick with right leg

Chasing hook kick with left leg

* Perform these two steps as fast as possible to approximate one movement while your opponent's leg is still in the air,

Wonshim 5

Face Left (12 clock)

Against: Rear Leg Round

Part 5.1 (facing 12 o'clock)

hoogen (slide back), right round kick, left round kick, chasing spinning hook kick

Against: Rear Leg Round

Part 5.2

step in, left shin block, right knee strike, spin to right, right knee strike, right round kick, face 6 o'clock

Against: Front Leg Round

Part 5.3

step back right 45 degrees, right round kick, left round kick, chasing spinning hook kick

Against: Front Leg Round

Part 5.4

Pivot to your right, left knee cross block, switch feet-left knee strike, left round kick, face 3 o'clock

Against: Rear Leg Round

Part 5.5

left side stop kick, left hook kick before setting leg down

Against: Front Leg Round

Part 5.6

right spinning hook kick

Against: Front Leg Round

Part 5.7

high block to tight side with both hands, step in, switch feet, left knee attack, left knee attack, right elbow, face 9 o'clock

Against: Rear Leg Round

Part 5.8

high block left with both hands, right knee attack, right knee attack, spin to right, throw over left hip, punch right round, face 3 o'clock

Wonshim 6

Face left (12 o'clock)

Against: Rear Leg Round

Part 6.1

step back left, left round to knee, spin to your right (push the opponent back), right round, right round, spin to left (clockwise)

Against: Rear Leg Round

Part 6.2

step back left, left round to knee, spin to your right (push the opponent back), right round, right round, right spinning hook, face 6 o'clock

Against: Front Leg Round

Part 6.3

facing 6 o'clock, step back 45 degrees to right, low round right, spin to your left 180 degrees to 12 o'clock (counterclockwise), left low round, left chasing high round, spin to your left 180 degrees (6 o'clock)

Against: Front Leg Round

Part 6.4

step back 45 degrees, right round, step and spin 180 degrees to your left (12 o'clock) (push opponent), left low round, left high round, reverse spinning left hook, left round, chasing spinning right hook, turn right 270 degrees to front (3 o'clock)

Against: Rear Leg Round

Part 6.5

stop left side kick, right round, chasing spinning left hook, left round, chasing right spinning hook

Against: Front Leg Round

Part 6.6

slide 45 degrees right, stop left side kick to front leg, right round, left high round

Against: Front Leg Round

Part 6.7

slide 45 degrees right left side kick to front leg, right round to same knee, left round to other knee, step down, left spin-clockwise 180 degrees toward the back (9 o'clock)

Against: Rear Leg Round

Part 6,8

step back left leg, right side kick to front kicking leg, left round to same leg, right high round, step back, right spinning hook (360 degrees), spin 180 degrees to the right (3 o'clock)

Wonshim 7

Face left (12 o'clock)

Against: Rear Leg Round

Part 7.1

hoogen, (slide back), right round, left spinning hook, left round, right spinning hook (12 o'clock)

Against: Rear Leg Round

Part 7.2

left knee block, right knee attack, spin to right (180 degrees), right knee attack, right round low, right round high, right spinning hook (facing 6 o'clock)

Against: Front Leg Round

Part 7.3

step back 45 degrees to right, right low round, left chasing spinning hook, left round, right spinning hook (facing 6 o'clock)

Against: Front Leg Round

Part 7.4

step back 45 degrees, right low round to knees, left low round to knees, right chasing spinning hook, face 3 o'clock

Against: Rear Leg Round

Part 7.5

stop left side kick, step in right foot, left spinning hook, left round kick, right spinning hook kick

Against: Front Leg Round

Part 7.6

slide 45 degrees right, stop left side kick to front leg, left front book kick, right chasing spinning hook kick

Against: Front Leg Round

Part 7.7

right punch, right low round, left knee attack, spin opponent to left (180 degrees to 9 o'clock). left knee attack, left low round kick, left high round kick, right chasing spinning hook kick, face 9 o'clock

Against: Rear Leg Round

Part 7.8

hoogen (slide back), turn left (3 o'clock), right book kick sweep-hip throw, right knife hand, right round kick, face 3 o'clock

Wonshim 8

Face left (12 o'clock)

Against: Rear Leg Round

Part 8.1

jump left knee, right knee attack, spin to right 180 degrees (6 o'clock), right knee attack, spin right clockwise (12 o'clock), right knee attack, right leg round

Against: Rear Leg Round

Part 8.2

hoogen (slide back), right leg sweep (180 degrees to 6 o'clock), and punch

Against: Front Leg Round

Part 8.3

jump left leg, left knee attack, spin left to 12 o'clock, left knee attack, spin left to 6 o'clock, left knee attack, right elbow

Against: Front Leg Round

Part 8.4

step right 45 degrees, step sweep hook left leg to right (180 degrees) to 12 o'clock (throw over left hip), right elbow, face front (3 o'clock)

Against: Rear Leg Round

Part 8.5

hoogen (slide back), step in behind opponent, spin right 180 degrees (9 o'clock), grab back of shirt-pull down, spin right, right knife hand, right down elbow, right leg round, spin 180 degrees to right, face front (3 o'clock)

Against: Front Leg Round

Part 8.6

slide 45 degrees right, right round to front knee, grab from behind to the right, pull and spin to left 180 degrees (9 o'clock), left knee attack, drag to ground while pulling to the left 180 (3 o'clock) degrees, right knife hand, face front (3 o'clock)

Against: Front Leg Round

Part 8.7

slide 45 degrees to right, right round, spin left (9 o'clock), left knee attack, right knee attack, drag to ground, right knife, right elbow, right round, face back (9 o'clock)

Against: Rear Leg Round

Part 8.8

step back left leg, left round to knee, spin right 180 degrees (3 o'clock), right knee attack, left knee attack, right knee attack, drag to ground, right knife, right down elbow, right round, face 3 o'clock

Appendix C

ROLLS, LANDING (FALLS), THROWS

Zempo Kaiten (Migi-Right, Hidari-Left): Forward Roll, right or left.

Zempo Kaiten Migi: Ready position, stand with right foot forward, right arm raised and bent (like a high block), left arm bent at elbow, palm facing forward. Bend forward slowly from the waist, relax the body, tuck chin, place the right forearm (parallel to the body) flat on the ground, left hand flat on the ground, continue down and roll on right shoulder, as you turn over, the right foot lands on the ball of the foot and come up on the left knee in a ready position.

Zempo Kaiten Hidari: Ready position, stand with left foot forward, left arm raised and bent (like a high block), right arm bent at elbow, palm facing forward. Bend forward slowly from the waist, relax the body, tuck chin, place the left forearm (parallel to the body) flat on the ground, right hand flat on the ground, continue down and roll on left shoulder, as you turn over, the left foot lands on the ball of the foot and come up on the right knee in a ready position.

Ushiro Kaiten (Migi-Right, Hidari-Left): Backward or Rear Roll, right or left.

Ushiro Kaiten Hidari: Ready position, stand with feet parallel, shoulder width apart, squat down, right arm extended straight out, left arm bent in front of neck, left hand touching right shoulder at base of neck, sit down to your buttocks, start rolling onto your back. As you roll over your right shoulder, kick your right leg over your head as if doing a back kick. Bring your right leg on through underneath you into a ready position ending up kneeling on your left leg and having your right leg in front of you on the ball of your right foot.

Ushiro Kaiten Migi:

Ready position, stand with feet parallel, shoulder width apart, squat down, left arm extended straight out, right arm bent in front of neck, right hand touching left shoulder at base of neck, sit down to your buttocks, start rolling onto your back. As you roll over your left shoulder, kick your left leg over your head as if doing a back kick. Bring your left leg on through underneath you into a ready position ending up kneeling on your right leg and having your left leg in front of you on the ball of your left foot.

Yari Kaiten (Migi, Hidari) Spear roll

Migi: Ready position, Migu, right foot forward, the spear can be held with the left palm up and right palm down, sectioning the spear in thirds; or the spear can be placed on the ground. The roll is the same as Zempo Kaiten except instead of placing the forearm on the ground or mat, you use the spear to make first contact then proceed with the rest of the roll. Bend forward slowly from the waist, relax the body, tuck chin, place the spear flat on the ground, left hand under the spear, continue down and roll on right shoulder, as you turn over, the right foot lands on the ball of the foot and come up on the left knee in a ready position. Then turn 180 degrees to your left, kiai loudly and hold the spear in a ready position, left foot forward.

Hidari: Ready position, Hidari, left foot forward, the spear can be held with the right palm up and left palm down, sectioning the spear in thirds; or the spear can be placed on the ground. The roll is the same as Zempo Kaiten except instead of placing the forearm on the ground or mat, you use the spear to make first contact then proceed with the rest of the roll. Bend forward slowly from the waist, relax the body, tuck chin, place the spear flat on the ground, right hand under the spear, continue down and roll on left shoulder, as you turn over, the left foot lands on the ball of the foot and come up on the right knee in a ready position. Then turn 180 degrees to your right, kiai loudly and hold the spear in a ready position, right foot forward.

Yoko Kaiten

Side roll Hidari-left, Migu-Right.

Migi: Start with Zempo Kaiten Migu, move to a position on the mat/ground where you are on all fours, (forearms on the mat with wrists slight bent back, knees on the mat). Roll your body to your right, keeping your back rounded and head up. Finish in the same position on all fours.

Hidari: Start with Zempo Kaiten Hidari, move to a position on the mat/ground where you are on all fours, (forearms on the mat with wrists slight bent back, knees on the mat). Roll your body to your left, keeping your back rounded and head up. Finish in the same position on all fours.

UKEMI/SUTEMI WAZA

Sutemi: To throw, sacrifice body; to throw opponent by throwing oneself; no hand fall. These are also seen as self-sacrifice throws.

Ukemi: Break falls, how to land safely when receiving a technique.

First learn to fall from a lying down position sitting position, then a squatting position, then a standing position before ever being thrown by a tori. There are number of you tube videos demonstrating the various falls and landings. For example,
<https://www.youtube.com/watch?v=wCWONgAjQzo>

These next three techniques are examples of practice drills. They are not comprehensive nor are the first two the first beginning drills.

Yoko Sutemi (Migi, Hidari)

There are a number of ways to learn a side fall. This is one example. Flat fall forward, go up on the forearm and fall on your side, hitting the mat with right or left hand and the opposite ball of the foot upon landing. Kiai (kihap) loudly. Do not hold your breath.

Ushiro Sutemi (Back Fall)

Feet parallel, arch hips toward the sky (ceiling), tuck chin, land on shoulders while simultaneously, slapping the mat with both hands, with the hands reverberating off the mat after impact. Kiai loudly. Do not hold your breath.

Mae Sutemi: Front forward fall

Beginner Ready Position, start from a kneeling position, relax, allow your body to fall forward as if you were doing a high dive, as your body falls forward, land on your forearms (bent in at a 45 degree angle), turn your head to the side, kiai loudly, and come up on the balls of your feet. Do not hold your breath.

THROWS

Osoto Gari: Reaping leg throw

The uke and tori relax and face each other, one hand holding the lapel of the other, the other hand on the outside of the opposing arm (kumikata). The tori steps forward with his left foot, past the uke's right side, simultaneously unbalancing the uke by pulling down on the uke's right arm and turning the uke's left shoulder back with the tori's right arm. As the tori steps through with his left foot, he keeps his hips low and next to the uke's hips while bringing his right leg through. The tori bends forward and at the same time "reaps" his right leg behind the uke's right leg while giving a loud kiai. The tori follows through on the throw by bending forward and extending his right leg behind him, keeping the leg straight. The uke falls backward. The uke relaxes, lands on his left side, and slaps the mat with his left hand and right foot while giving a loud kiai.

Self-Defense Applications:

Against a right lunge punch, the tori blocks left with a knife hand and simultaneously strikes the collar bone of the uke with a right knife hand (as in Yama Arashi), grasps the uke's right elbow with his left hand, grasps the garment or collar with the right hand, steps in and executes osoto gari.

Ogoshi: Big (major) hip throw

The uke and tori relax and face each other, one hand holding the lapel of the other, the other hand on the outside of the opposing arm. The tori steps forward and across with his right foot, while grasping the back of the uke's belt with his right hand and pulling the uke toward him by grasping the right sleeve of the uke's gi. The tori creates kuzushi to get the uke off his little toe on his right foot. The tori continues to pivot so that his left foot comes around and is parallel to

his right foot, the tori's right thigh hits the uke and is outside the uke's right hip, his hips are lowered and his obi is below the uke's obi. The tori gives a loud kiai and continues the circular pivot motion, throwing the uke over his right hip. The uke relaxes, lands on his left side, slaps the mat with his left hand and right foot while giving a loud kiai.

Self-Defense Applications:

The uke punches left, right. The tori blocks the left punch grasps the uke's arm, blocks the right punch, grasps the uke's belt or back, steps in, fits in and executes the throw.

Seoi Nage Back Carry Throw

The uke and tori relax and face each other, one hand holding the lapel of the other, the other hand on the outside of the opposing arm. The tori steps forward and across with his right foot, while reaching under the left arm of the uke with his right hand, placing his shoulder in the uke's arm pit, pulling the uke toward him by grasping the right sleeve of the uke's gi with his left hand and pulling up. The tori continues to pivot so that his left foot comes around and is parallel to his right foot, his hips are lowered. The tori gives a loud kiai and continues the circular pivot motion turning to the left as the uke begins to fall, throwing the uke over his right hip. The uke relaxes, lands on his left side straight out in front of the tori, slaps the mat with his left hand and right foot while giving a loud kiai.

Self-Defense Applications:

From a right reverse punch, the tori grasps the right forearm of the uke, slips under the punching arm with his right arm, grasping the uke's shoulder and executes the throw.

Seoi Goshi Back Carry Hip

The uke and tori relax and face each other, one hand holding the lapel of the other, the other hand on the outside of the opposing arm. The tori steps forward and across with his right foot, keeps his right wrist straight, while executing the equivalent of an elbow strike into the arm pit of the uke, simultaneously pulling on uke's left sleeve into your left armpit, fitting in, tori's obi below the uke's obi, feet parallel and close together between the uke's feet. Like in Ogoshi, the right hip is to the outside of the uke's right hip and the tori's left hip strikes the uke's right pelvic area. Keeping the back straight, the tori gives a loud kiai, and continues the circular pivot motion, throwing the uke over his right hip. The uke relaxes, lands on his left side, slaps the mat with his left hand and right foot while giving a loud kiai.

Self-Defense Applications:

From a reverse punch, the tori executes a left outside block to the punching arm and a knife hand strike (similar to the technique in mountain storm) to the right collarbone of the uke. The tori grasps the uke's right sleeve with his left hand pulling it into his chest, while grasping the front of the gi or garment with his right hand, striking his right elbow into the right armpit of the uke and executing the throw.

