

# *Taekwondo Poomsae Hanmadang*

RULES

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5TH DAN



## Recognized Poomsae Divisions and Compulsory Poomsae

The Recognized Poomsae Divisions and Compulsory Poomsae are as followed in the charts below. Color Belts can choose which poomsae they want to perform according to the poomsae chart. Black Belts must be able to perform any poomsae from their current rank and below. The poomsaes for Black Belt divisions will be chosen by the tournament committee, not the competitor.

| Individual Divisions |          |             | Pair / Team Divisions                            |   |
|----------------------|----------|-------------|--|---|
| 12 and under         | 13-17    | 18 and over | Pairs is 2 persons<br>Mixed gender<br>7 and over | Team is 3-5 persons<br>Mixed gender<br>7 and over |
| Beg                  | Beg      | Beg         | Color<br>Belt                                    | Color<br>Belt                                     |
| Int                  | Int      | Int         |  |   |
| Adv                  | Adv      | Adv         | Black<br>Belt                                    | Black<br>Belt                                     |
| Blk Belt             | Blk Belt | Blk Belt    |  |   |

| Individual Freestyle Poomsae |              | Team Freestyle Poomsae                            |   |
|------------------------------|--------------|---|---|
| 13 and under                 | 14 and above | Team is 3-5 Persons<br>Mixed gender<br>7 and over | Team is 3-5 Persons<br>Mixed gender<br>7 and over |
| Color Belts                  | Color Belts  |   |   |
| Black Belts                  | Black Belts  | Color<br>Belt                                     | Black<br>Belt                                     |
|                              |              |   |   |

| Rank  | Compulsory Poomsae         |
|---|----------------------------|
| <b>Yellow (7th &amp; 8th Gup)</b><br>All ages | Taegeuk 1, 2 Jang          |
| <b>Green (5th &amp; 6th Gup)</b><br>All ages  | Taegeuk 1, 2, 3, 4 Jang    |
| <b>Blue (3rd &amp; 4th Gup)</b><br>All ages   | Taegeuk 3, 4, 5, 6 Jang    |
| <b>Red (1st &amp; 2nd Gup)</b><br>All ages    | Taegeuk 4, 5, 6, 7, 8 Jang |

## Poomsae Scoring Criteria

Individual Recognized Poomsaes will be scored according to Kukkiwon/UWTA standards. 40% of the score is technical, 60% of the score is presentation.

Pair / Team Recognized Poomsaes will be scored on technical, presentation, and synchronization

Individual Freestyle Poomsae will be scored on technical, presentation, and the 3 must have techniques for your rank

Team Freestyle Poomsae will be scored on technical, presentation, synchronization and the 3 must have techniques for your rank

| Scoring Criteria          | Details of Scoring Criteria         | Points |
|---------------------------|-------------------------------------|--------|
| <b>Accuracy (4.0)</b>     | Accuracy of basic movements         | 4.0    |
|                           | Accuracy of details of each Poomsae |        |
|                           | Balance                             |        |
| <b>Presentation (6.0)</b> | Speed and power                     | 2.0    |
|                           | Rhythm & tempo                      | 2.0    |
|                           | Expression of energy                | 2.0    |

### Freestyle Poomsae Required Techniques ( must haves)

If the required techniques are missing, each one missing will be a major deduction (-0.3)

#### 1. Color Belt (both individual and Pairs/Teams)

- A. Jump Kick
- B. Repeating Kick
- C. Turning Kick

#### 2. Black Belts (both individual and Paris/Teams)

- A. Flying Side Kick
- B. Double Up Kick
- C. Jump Kick with 2 kicks while in the air

Recognized Poomsae

Total score is 10 points

Accuracy is 4.0 points

Point shall be deducted each time a contestant makes small errors; does not perform the basic movements accurately.

Deduction of 0.1 point per small mistake in accurate performance point shall be deducted each time a stance (Apgubi, Dwitgubi, Beomseogi and all the other standing movements and positions), hand or foot technique (Makki, Jireugi, Chigi and all the other hand and foot movements) is not performed as explained in the in the attached Poomsae Competition Guidelines.

Point will be deducted each time a contestant makes a serious mistake.

Serious mistake in accuracy points shall be deducted when incorrect actions or techniques are performed or correct techniques or actions are omitted; i.e., serious deviations from the Poomsae as described in the Taekwondo Textbook.

Examples: • Eolgul Makki is performed instead of Arae Makki

Dwitgubi is performed instead of Juchum Seogi

Kihap (yell) or stomp is not made or made in the wrong place

Brief stops during movements (forgetting the next movement for three seconds or longer)

Looking in the wrong direction (eyes should be focused in the direction of movement but should not anticipate the next direction of movement)

When the raised foot touches the ground when performing Hakdari-Soegi

Starting and ending position varies by more than one-foot allowance (Exceptions: Keumgang, Jitae)

Jitzikgi (stomping) movement without enough power and sound

When the contestant makes loud breathing (e.g., hissing) noises

## Presentation

Basic total score (6.0 points)

Deduction of points in presentation shall be made for the overall performance of the Poomsae, not for every small or serious mistake during the performance:

2.0 points for speed and power

2.0 points for control of rhythm & tempo

2.0 points for expression of energy

Speed and Power (2.0 points) • Ability to perform Poomsae shall be evaluated on whether the movements are performed in accordance with the characteristics of the pertinent movement; for example, attacking techniques such as Jireugi or Chagi, are best performed with a soft start, accelerating with a balance between speed and power, using the body weight to achieve a maximum effect; or, special movements are performed slowly, and intentionally, with power and balance.

Example: Deduction shall be made if too much strength is revealed in the beginning of the movements, as this slows down the movement and reduces the power and effectiveness of the movement.

Example: Deduction shall be made if the contestant exaggerates a movement beyond the culmination of that movement to show power in the next movement, or exaggerates the reaction of the body to express power.

Rhythm & Tempo (2.0 points) • Control of power means the greatest power is shown at the most critical moment of the movement, usually the culmination, through speed and softness.

Control of speed means an appropriate connection between actions and changes in speed, such that powerful moves accelerate.

Rhythm means repeated actions are performed with timing that results in the technique being most effective to accomplish the intended result, and flow of power with the greatest expression of power occurring at the instant of the strike, block or kick.

Example: Too much power makes the movement look stiff and robotic from the start; deductions shall be made if the speed, power and rhythm are presented with no changes from the start to the end of the lines of movements.

Example: Deductions shall be made in case of stiff or limp actions coming from a stiff body or a too soft presentation without expression of power. A strong start makes it difficult to accelerate, and slows down the action at the critical point of the movements.

Expression of Energy (2.0 points) • This category addresses the presentation of confidence and power that come from mastering the expression of energy. The range of movement of techniques, concentration, courage, sharpness, confidence, and posture affect how energy is expressed according to the characteristic actions of the Poomsae. Such characteristics as the direction of sight and focus of the eyes, strength of the kihap (yelling), attitude and uniform all contribute to the overall expression of energy.

Example: Deductions shall be made if actions are not crisp and powerful, or connecting actions are not big enough for the performer's physique, or the performance is made in the same rhythm throughout without slowing and accelerating to emphasize techniques.