

CHUL GI II

The form has 25 moves including the starting and finishing positions. The total time to complete the form ought to be approximately 20 seconds. All the moves are in a line perpendicular to the direction the Tae Kwon Doist faces at the starting position (Figure CG 1 and Diagram CG 1). From there he moves to his right through the position of Figure CG 1-2 to position CG 2, with the left foot having been brought across in front of the right foot (Diagram CG 1-2). Next the right foot is moved to the right (Diagram CG 2-3) and the arms move as shown in Figure CG 2-3 to the position of CG 3. With the Tae Kwon Doist still moving to the right, the left foot again crosses in front of the right while the right arm is positioned for a down sweep, with the hand in a fist, fingers up (Figure CG 3-4 and Diagram CG 3-4). The right arm makes the sweep and stops fully extended with the fist still fingers up while the left arm is brought across the body so the fingers of the left hand rest flat on the right arm, palm in, at the inside of the elbow (Figure CG 4). Then the right foot is brought in back of the left foot to a horse stance (Diagram CG 4-5). The right arm is brought across the body and is then swept down to full extension off the right hip with the right fist, fingers out, and the left hand open with the fingers (palm in) against the right wrist (Figure CG 5). The right foot is then brought in to a normal standing stance (Diagram 5-6) and the arms are returned so the fists face each other with the forearms horizontal in front of the chest (Figure CG 6). The next four moves are the same as the second, third, fourth, and fifth movements just described except the movement is from right to left with opposite arms and legs making the appropriate moves (Figures CG 6-7 through CG 10 and Diagrams CG 6-7, CG 7-8, CG 8-9, and CG 9-10).

From position CG 10 the hands are brought in to the left hip, with the left hand opening from a fist to flat open and the right hand changing from flat open to a fist. The right fist rests against the left fingers (Figure CG 11). The feet are not moved (Diagram CG 11). The right hand, still a fist, is swung in an arc to the right across the body until it is 45 degrees to the right of the original position. The left hand follows the right and comes to rest against the left side of the right fist (Figures CG 11-12 and CG 12). Again the feet are not moved (Diagram CG 12).

From the position of Figure CG 12, both hands are brought down, one on each side of the right knee as the knee is raised to about waist level (Figure CG 12-13), and then they are brought across the body to the left hip (Figure CG 13), but this time the left hand is a fist with the fingers of the right hand resting across the fist and covering it from the front. After the hands have been brought down across the knee, the right foot returns to its former position (Diagram CG 13). Again without the Tae Kwon Doist's moving the feet (Diagram CG 14), the right hand is swung in an arc across the body (Figure CG 13-14) so it is open and extended to the right 45 degrees off the original direction faced, while the left fist is held on the left hip (Figure CG 14). In the next move, the right fist is brought immediately to the right hip while the left fist punches chest high across the body (Figure CG 15). The feet remain in the same position as in Diagram CG 14.

Then the left foot is crossed over in front of the right one (Diagram CG 15-16a) while the left arm prepares to make a leftward loop to a single arm block in front of the face (Figure CG 15-16). Still as a part of the same movement, the right foot moves to a horse stance (Diagram CG 15-16b) while the single arm block in front of the face is completed (Figure CG 16). With-

(continued on back flap)

out the Tae Kwon Doist's moving the feet (Diagram CG 17), the right arm is brought slightly back of the shoulder with the upper arm horizontal and the forearm vertical (Figure CG 16-17), and with the right hand a fist while the left arm is extended to the left side at a 45-degree angle with the floor, with the left hand also a fist. Then the right arm is brought in front of the face with a single arm block while the left fist is moved so the right elbow is resting on the fist's back (Figure CG 17). A loud "Utz" accompanies this move. Without moving the feet (Diagram CG 18), he brings the right open hand against the left fist on the right hip (Figure CG 18). Positions 18 through 24 are exactly the same as 11 through 17, but in the opposite direction and with the hand and foot motions reversed. The move from position 23 to position 24 is accompanied by another loud "Utz." Figure CG 25 is the final position.

The most difficult part of Chul Gi II is keeping the hands right. As with everything else, the secret to mastering these moves is practice.

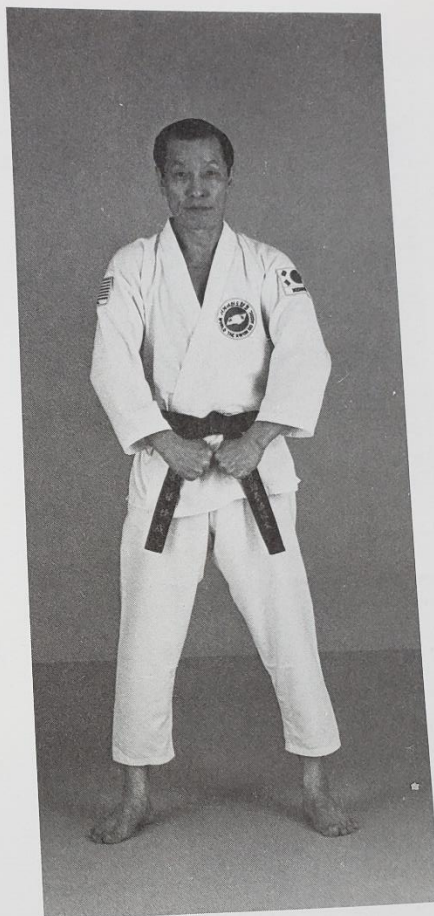
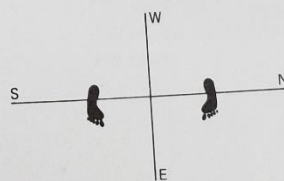


Fig. CG 1



Diag. CG 1

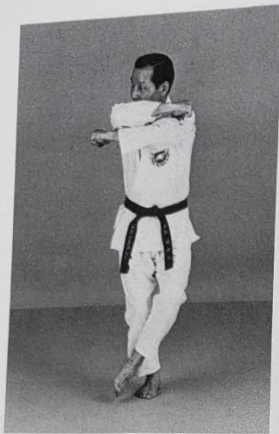
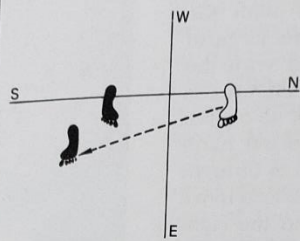


Fig. CG 1-2



Diag. CG 1-2

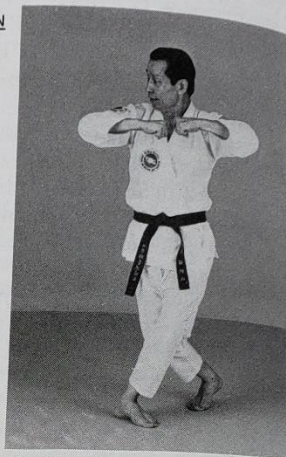


Fig. CG 2

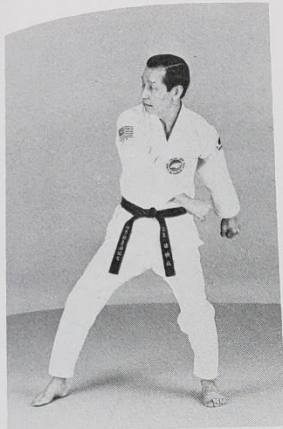


Fig. CG 2-3

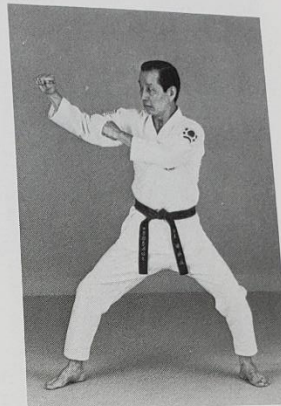
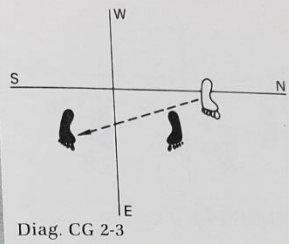


Fig. CG 3

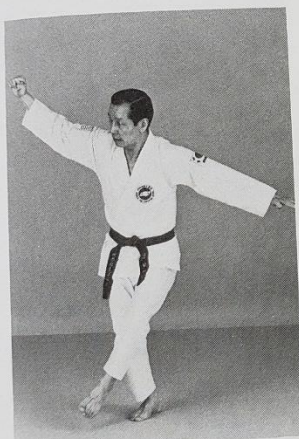


Fig. CG 3-4

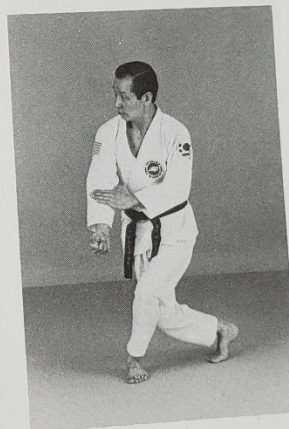
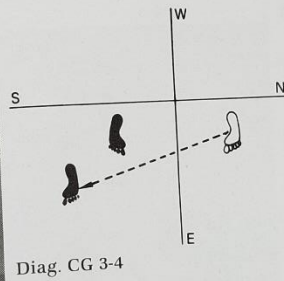


Fig. CG 4

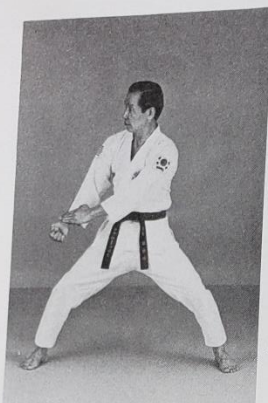
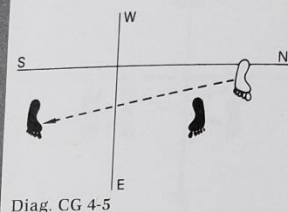
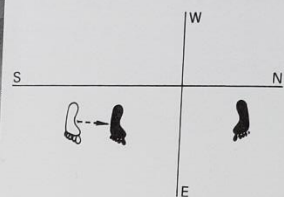


Fig. CG 5



Diag. CG 4-5



Diag. CG 5-6
(2 seconds)

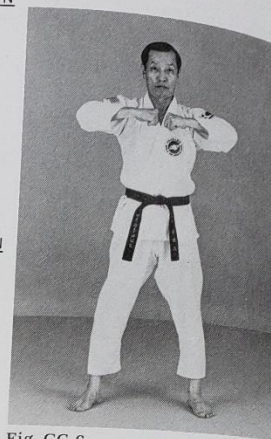


Fig. CG 6

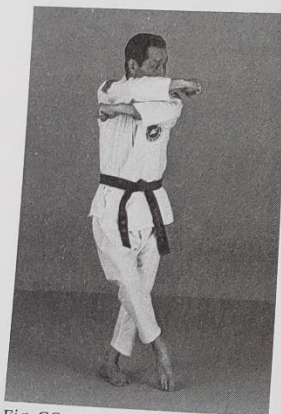
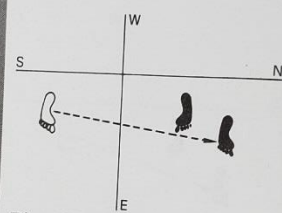


Fig. CG 6-7



Diag. CG 6-7

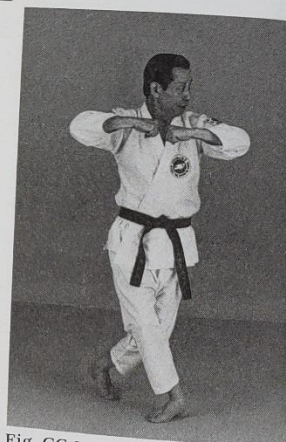


Fig. CG 7

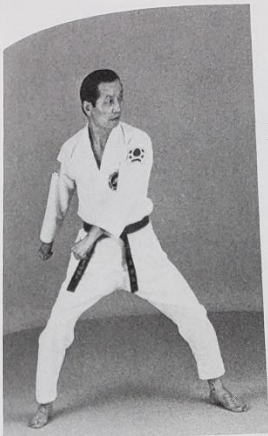
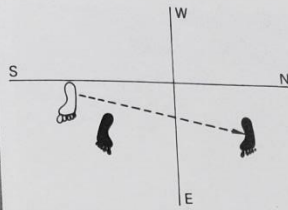


Fig. CG 7-8



Diag. CG 7-8

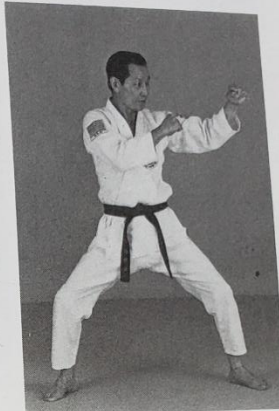


Fig. CG 8

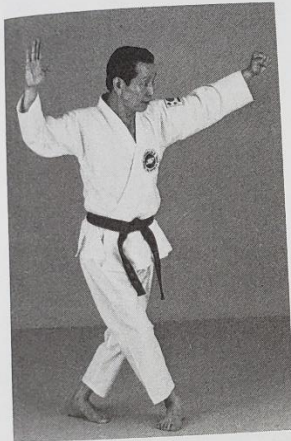


Fig. CG 8-9

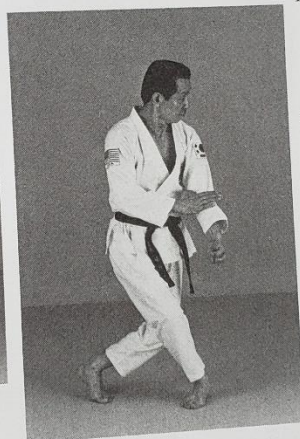
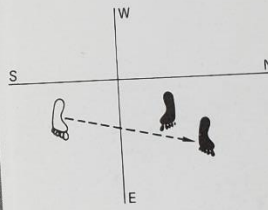


Fig. CG 9



Diag. CG 8-9

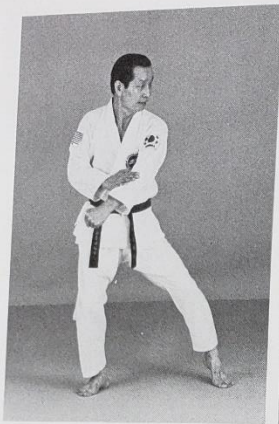
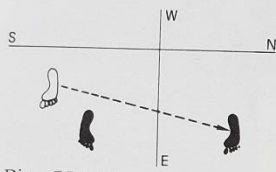


Fig. CG 9-10



Diag. CG 9-10

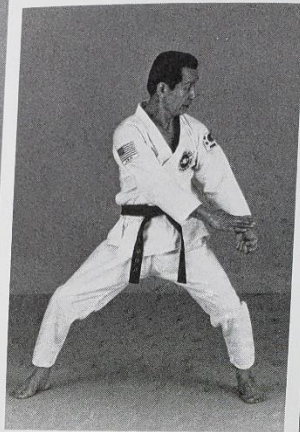


Fig. CG 10

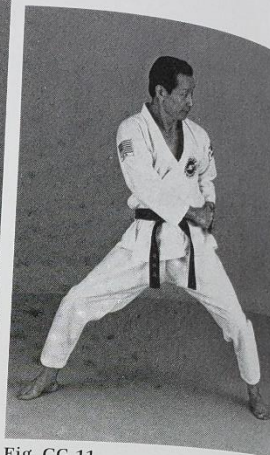
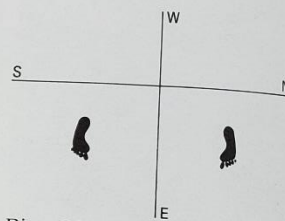


Fig. CG 11



Diag. CG 11

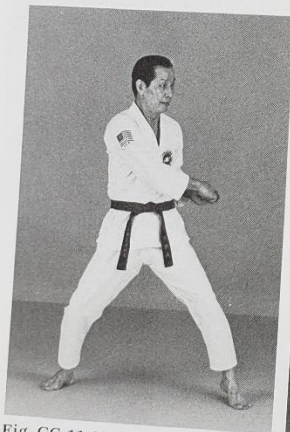


Fig. CG 11-12

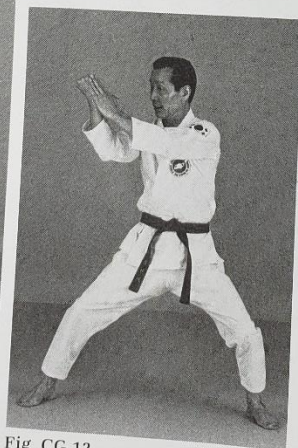
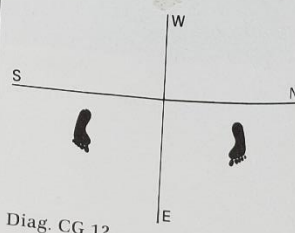


Fig. CG 12



Diag. CG 12

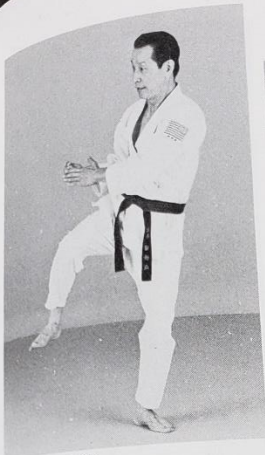


Fig. CG 12-13

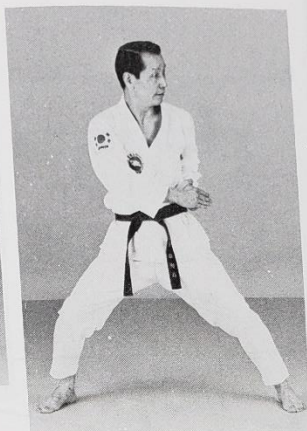
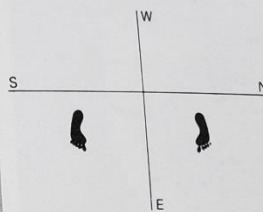


Fig. CG 13



Diag. CG 13

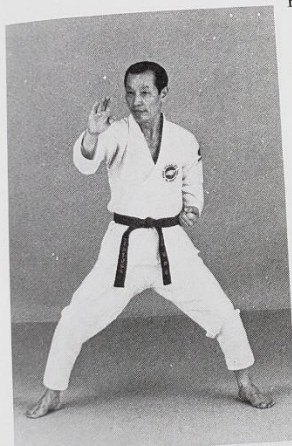


Fig. CG 13-14

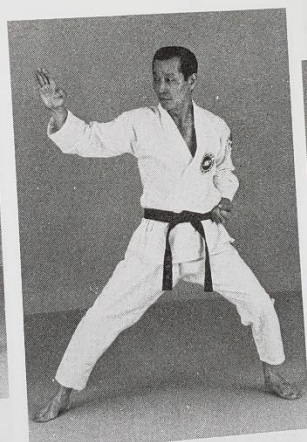


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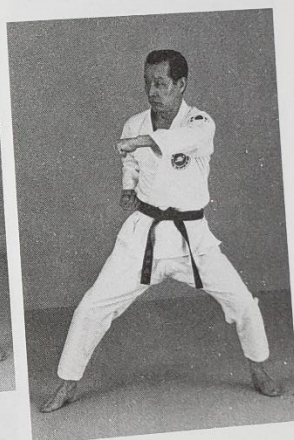
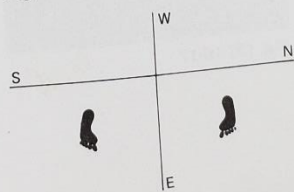


Fig. CG 15



Diag. CG 14

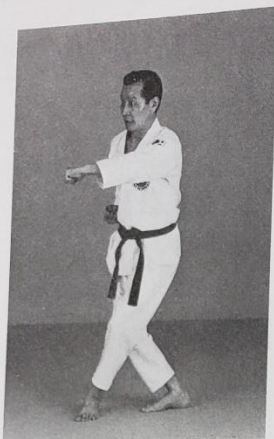
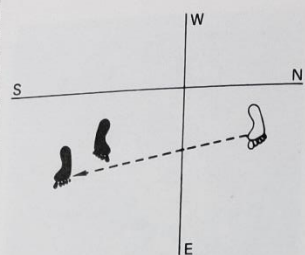
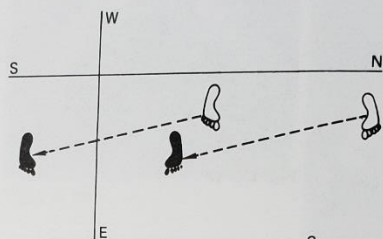


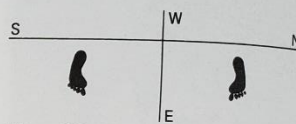
Fig. CG 15-16



Diag. CG 15-16a



Diag. CG 15-16b



Diag. CG 17

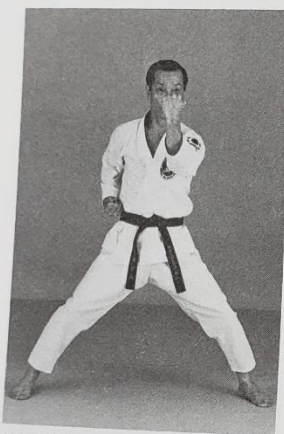


Fig. CG 16

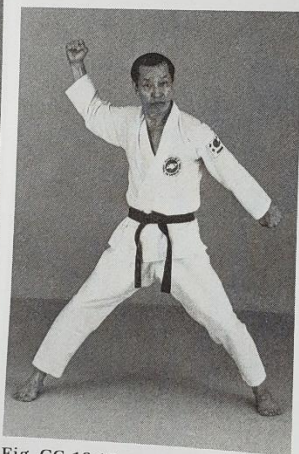


Fig. CG 16-17

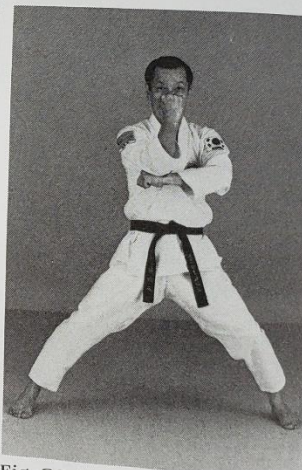


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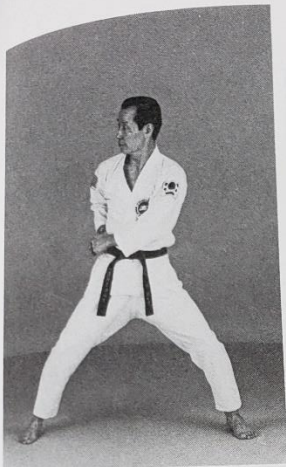
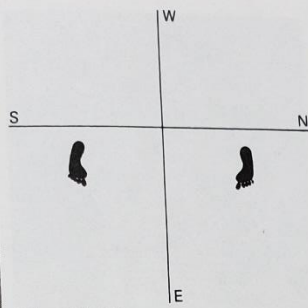


Fig. CG 18



Diag. CG 18



Fig. CG 18-19

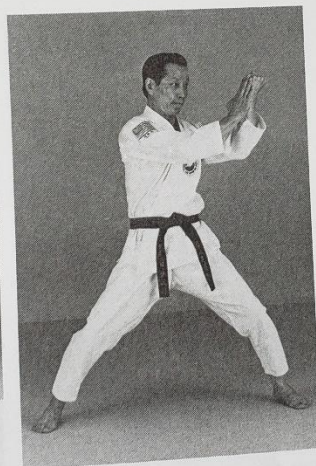
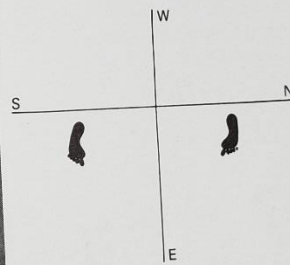


Fig. CG 19



Diag. CG 19

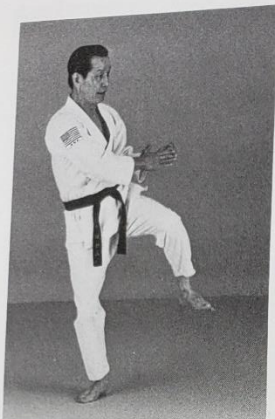


Fig. CG 19-20

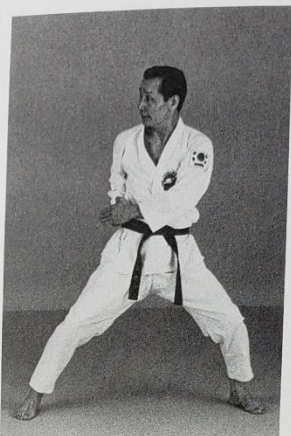
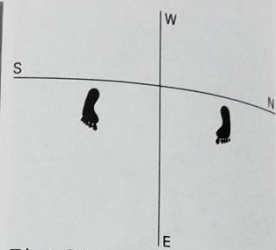


Fig. CG 20



Diag. CG 20

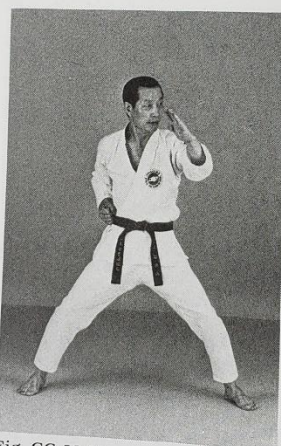
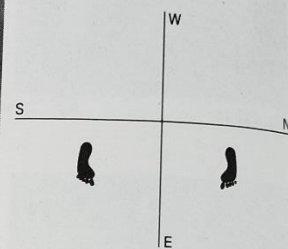


Fig. CG 20-21



Diag. CG 21

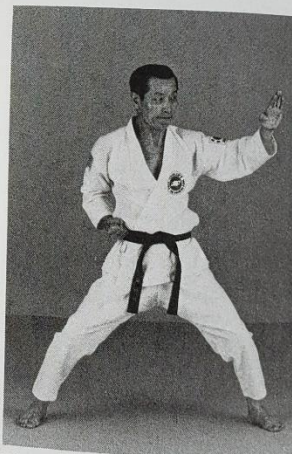


Fig. CG 21

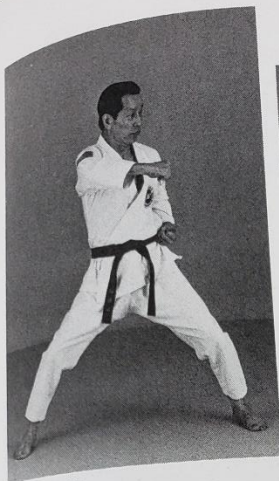
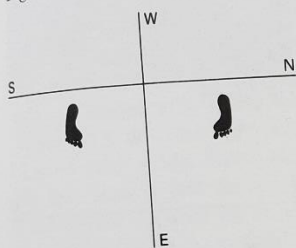


Fig. CG 22



Diag. CG 22

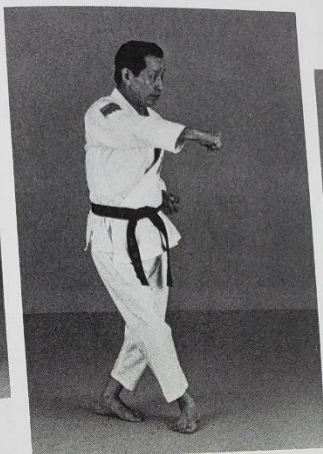
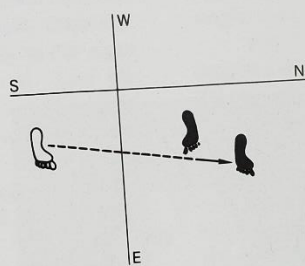


Fig. CG 22-23



Diag. CG 22-23a

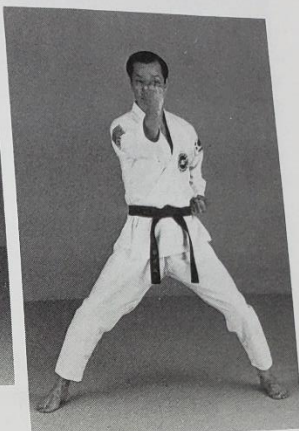
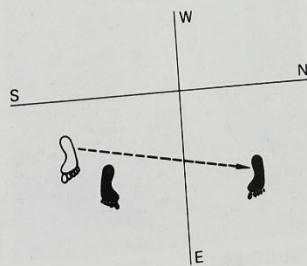


Fig. CG 23



Diag. CG 22-23b



Fig. CG 23-24a

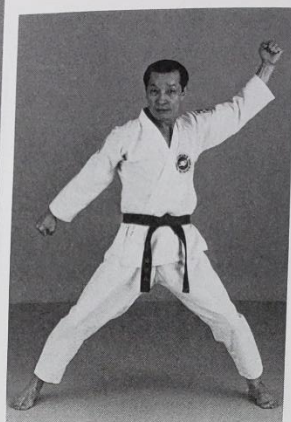


Fig. CG 23-24b

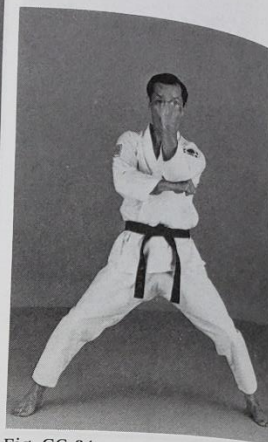


Fig. CG 24

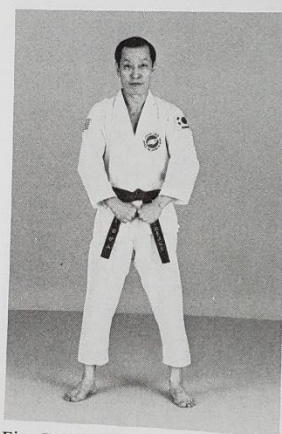
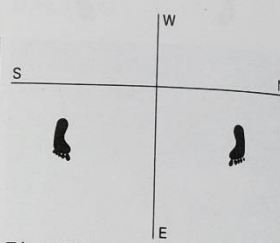
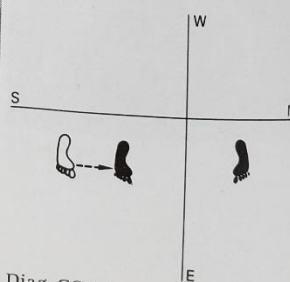


Fig. CG 25



Diag. CG 24



Diag. CG 25