

# TAKING

## Defence against a grab — BJJ



An attacker grabs with a two-handed grip, forcing you back.



Bring your hands up inside the attacker's arms and grab their shoulders, while starting to bend your knees.



With the knees bending, sit back pulling the attacker into an open guard.



Once over, secure the mount position and break their grip on you.



Once the attacker is down, place your left leg over their right leg, and knock their body to roll them over



# TAEKWONDO

*Mark Burridge*

# FURTHER

*While taekwondo can help you in a stand-up fight, what happens when you need to defend yourself at different ranges? With experience in taekwondo, Muay Thai, hapkido, aikido, Brazilian Jiu Jitsu and weaponry, Master Mark Burridge explains how he integrates different styles into his taekwondo syllabus to give students more self-defence options.*

**D**o you teach martial arts other than taekwondo from White-belt, or are they considered advanced techniques offered once a student has a solid grounding in taekwondo?

We do teach several martial arts right from the beginning (White-belt) at our school, starting with the basic techniques and then higher-level techniques as they progress through the belt levels. It takes a bit of planning with classes, that's true, but that's what we are here for. We find this gives students more options in their personal 'martial arts library' that suits them as individuals.

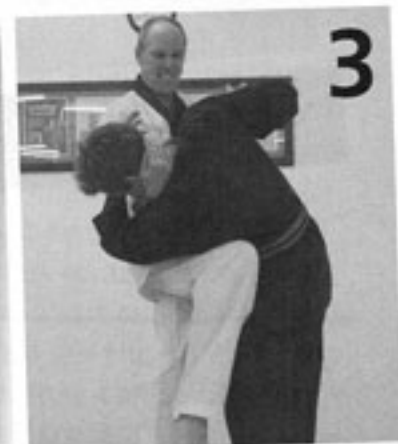
## Defence against a grab — Kickboxing



1 Stand with an open guard, ready to attack.



2 Bring your hands inside the attacker's arms, grabbing their neck.



3 Pull the attacker's head down, while smashing your right knee up to their floating rib-cage.



4 Follow through with a left elbow to the attacker's head.



5 Then, grab the attacker's hair with both hands...



6 ...and finish them off by pulling their head down onto your left knee.

## Defence against a grab — Taekwondo



1  
Stand with an open guard, ready to attack.



2  
Step back, bringing your left hand over the attacker's arm and your right hand under their other arm.



3  
In a back-stance, perform a scissor-block (*gawimakkki*) to break the attacker's grip.



4  
Perform a front-leg side-kick to the attacker's body.



5  
Followed by a right spinning-kick to the attacker's head.

“One of the good things about learning many different arts from different instructors is that you learn many different drills and ways to teach range.”

Some styles and associations have set moves and techniques for each belt level to learn, like one-step punch sparring moves. This is okay, but sometimes you have students that, due to age, gender or even weight, may find it hard to execute [them] correctly. This can reduce their confidence in their abilities and themselves. It is important that students feel confident in the

techniques we teach. I believe it is equally important students have a range of techniques at their disposal that quickly allow them to select techniques that work for them.

### How do you integrate other martial arts into the school syllabus?

We use a taekwondo grading syllabus, which includes — depending on the belt level — hand techniques, kicking

line drills, one-step punch sparring, sparring (approximately four rounds) and self-defence against grabs — wrist, front, shoulder, back, and hair grabs — plus head locks from the side and the back. Students are also required to do two taeguk patterns — the one they previously graded on and their current belt level. Plus, we always include several verbal questions.

We integrate other martial arts by not controlling the type of one-step punch sparring or the type of grab defence the student chooses to use. These might include close-range techniques using, for example, kick-boxing elbows and knees, long-range techniques using taekwondo kicking techniques and combos, or take-down techniques from Brazilian Jiu-Jitsu (BJJ), hapkido and aikido.

In these situations, students tend to select:

- techniques they can do well
- techniques that are well controlled and therefore demonstrate a believable defence
- techniques they are confident with

This last point is most important. I just love hearing the “ooohs” and “aahhs” from the crowd at gradings and it's this control that makes it both impressive to watch and rewarding for students, even at lower belt levels. We find the standard of students at our school to be very high, and this helps students feel good and positive about themselves and their grades.

### How much experience in another art do you think an instructor needs to integrate it into their taekwondo syllabus?

Well, that depends on the type of art or arts being introduced and on the instructor. I've been doing martial arts for more than 25 years now and, not blowing my own trumpet, but I've learned to pick up techniques pretty fast. I feel that once an instructor has a few Dans 'under their belt' — so-to-speak — they have gained a keen understanding of balance, body mechanics and joint manipulation, etc. This makes learning and understanding the other styles and techniques much easier and quicker.

Even so, some styles are harder to learn than others. I completed a six-week intensive kickboxing course, which

## Defence against a punch — BJJ



As the attacker punches, apply a left cover-block and at the same time, shoot in.



Grab the attacker's hand and duck under the arm to bring your right arm around and behind the attacker's body.



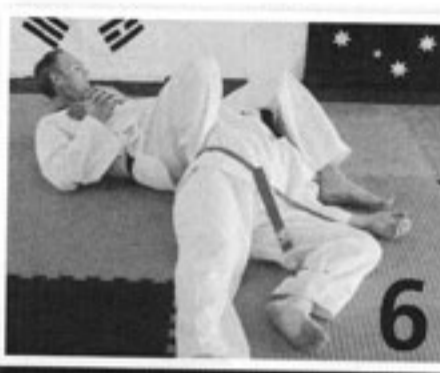
Step your right leg around and behind the attacker...



... and lift them. Twist your right shoulder to the ground, executing a hip throw.



As the attacker hits the ground, catch their right arm.



Place your left leg over the attacker's head and sit back to apply an arm-bar.

## Defence against a punch — Kickboxing



Stands with an open guard.



As the attacker punches, move to the left side, applying a right cover block...



...followed by a left shin-kick to the back of the attacker's leg.



After breaking the attacker's balance, follow up with a right elbow to the face.



Lifting the right leg, shoots a knee into the attacker's body, pushing them forward into the knee.



Finish the attacker off with a left elbow to the back of the neck.

taught me nearly all the moves, and a lot of the kickboxing training is fitness, conditioning and drills. I also did a few seminars... But with BJJ, for example, the groundwork and escapes are a lot more complex and they take time to fully master. With this art, I devoted four years to private lessons from White-belt with Habby Heske at Fight Club.

I feel that if you have the basics of the art and can explain how it works, then it can be integrated. You can always expand on it later. As instructors, we are always learning and improving techniques and ourselves.

### What kind of drills and techniques do you use to explain ranges and which techniques to choose for your students?

One of the good things about learning many different arts from different instructors is that you learn many different drills and ways to teach range. Repetition is the [key to] success, but knowing many different drills means you can vary the repetition, keeping your classes exciting. Here are a few examples of drills we use.

#### Drill 1)

Students in partner groups, one student stands in the fighting stance, while the other stands still with hands behind their back (sometimes we make them stand still in fighting stance or with hands reaching out to attack, as this gives the student sport or street targets to go for). Now we get the students to kick as slowly as they can to different target areas that present themselves, with emphasis on touching the target with the correct part of the foot, such as the heel, instep or ball of the foot, depending on the kick.

A variation of this drill is to control which kicks they can use — for example, front-kick, side-kick, turning-kick, back-kick — getting the students to do five or 10 different target areas or five or 10 different kicks. Going in slow motion means less accidents, and it is great for leg strength and balance, hitting specific target areas with the correct part of the foot, and most importantly, understanding their personal ranges (we all have different size legs).

Another variation of this drill is to get them to move closer to each other for hand range (punches, back-fists, palm-strikes, knife-hands, etc) and then to move even closer for elbow, knee, head

## Defence against a punch — Taekwondo



1  
Try to calm the attacker down with an open hand guard, being humble and unassuming.



2  
As the attacker punches, step back to move out of punch range...



3  
... and execute a right front leg side-kick to stop the attacker.



4  
As the attacker recoils from the kick, without putting the foot down, shoot a turning-kick to the their head.



5  
Placing your right foot on the floor, spin and lift the left leg...



6  
... and execute a back-kick to the body with maximum force.

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“One of the good things about learning many different arts from different instructors is that you learn many different drills and ways to teach range.”

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butt and take-down range. You can have a lot of fun with this drill by getting the student's attacker (partner) to act with each hit in slow motion (for example, if they're kicked in the stomach they bend over, kicked in the head they spin around, etc). Some of the acting skills and sound effects from kids can be quite funny.

### Drill 2)

Students in partner groups. One student stands in a fighting stance, the other holding a strike shield or tackle

bag, about two metres away from the defender. In round one, the attacker walks towards the defender, who uses one of the defensive kicks (front leg side-kick, front-kick, back-kick) to keep them away or stop them.

Once the students have developed their range, we go to round two, which is the same, but they run at them as fast as they can.

This drill can be used for all ranges and techniques. For example, kicking techniques (long-range) start two metres away; for hand techniques (mid-range)

such as punches back-fists and palm-strikes, they stand one metre away; and for close-range— elbows, knees, head-butts — they stand half a metre away.

This drill helps the students develop speed, timing, power and, importantly, their personal range (we have different size legs and arms).

**What would you say to instructors who think students should focus on 'one art at a time'?**

I respect and understand instructors that believe this. I do feel that to fully master an art, you have to do the time (from White-belt to Black-belt). I did purely taekwondo up to my 2nd Degree before I started integrating other martial arts. But do you need to fully master an art to make it work? I feel that if you can take a little bit of all the arts, you become much more rounded, with more options as a martial artist. If a student comes up to me and says they wish to pursue a certain art, I would point them in the right direction, and wish them luck. But the fact is, that doesn't happen. I feel Mixed Martial Arts schools are the way the future is going in martial arts, [though] there will always be traditional schools as well, which is also needed.

**How do you determine what is and isn't a useful technique from another art? Do you test them in a combat situation?**

They are all useful techniques or the art wouldn't teach it. I have combat experience from tournaments and the street, in my younger days. So we look more at attack scenarios that could happen and do happen. We do a lot of research and even ask students in a class if they have been attacked and how. Then pick the best drill technique or method of defence from the arts you know, and teach it. This empowers the victimised student, even though it would probably never happen again. With sport, we hold our own tournaments and we use lots of different rules, from point sparring, continuous sparring, touch contact, full contact and even Vale Tudo with wrestling. This gives the student more opportunities to use all what they are learning in a combat sense.

*Mark Burrige is a 5th Dan and Head Instructor of dragon Martial Arts in Albany, WA. He has trained in taekwondo, Brazillian Jiu-Jitsu, kickboxing, hapkido, aikido and weaponry ATKD*