

# The Lost Pattern and The Replaced Pattern

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In ITF Taekwon-Do, there are a total of Twenty-Four patterns in the syllabus. Nine of the Twenty-Four are colour belt patterns and the remaining Fifteen are all black belt patterns. But most students would be unaware of the Two patterns that are no longer in today's syllabus. These patterns being Ko-Dang and U-Nam. This essay will discuss the history of both patterns and who they were named after. It will also discuss the pattern Juche as it replaced Ko-Dang in the syllabus.

According to the website "Taekwon-Do Pioneers", the correct name is Woo-Nam not U-Nam. The pattern Woo-Nam has 42 movements and the same pattern diagram as Choong-Jang. For a number of years this pattern was considered lost or forgotten. But, in 2013, scholars and Taekwon-Do senior officials found it in the 1959 edition of the published Taekwon-Do Teaching Manual that General Choi Hong Hi authored. U-Nam was created sometime between 1955 and 1959, making it one of the first 6 patterns created. The first three patterns to be created were Hwa-Rang (by General Choi, Captain Nam and Sergeant Han), Choong-Moo (by General Choi and Captain Nam) and Ul-Ji (by General Choi and Sergeant Han). The fourth and fifth patterns were Woo-Nam and Sam-il. At this current time, I do not know who was involved in the creation of these two patterns but can be certain that General Choi had a major part in their creation. I am also currently unsure what the sixth pattern was.

Woo-Nam was the pen name of the former South Korean president Syngman Rhee. The pattern was created to honor the former president who approved Taekwon-Do as a Korean martial art, and to gain favour with him. Designed to develop agility by focusing on advancing and retreating, Woo-Nam was removed from the syllabus almost as fast as it was added. In 1960, President Rhee was forced to resign due to nationwide protests against his government. Because of this, General Choi left the pattern Woo-Nam out of the 1960 copy of the Taekwon-Do Teaching Manual and hence removed it from the syllabus all together. Grand Master C. K. Choi, using his experience of creating Gae-Bek with General Choi in 1961, finished creating the pattern Woo-Nam because of the continued interest in the pattern. Based on his experience with creating Gae-Bek with General Choi, Grand Master Choi found the original copy that was published in the 1959 Teaching Manual to only be a draft. Grand Master Choi completed the pattern with minimal changes to adhere to General Choi's creation to make sure it started and finished in the same spot and kept its natural flow and beauty that the General would want.

The pattern Ko-Dang has 39 movements, and the pattern diagram is a capitol T. Ko-Dang was replaced by the pattern Juche in 1983. Ko-Dang is the pseudonym of Cho Man-sik (1883-1950 C.E.), who was a nationalist activist in the independence movement of Korea. After World War 2, North Korea went through months of power struggle and Cho Man-sik was asked by the Japanese governor of Pyongyang to organize a political committee to help with the struggle. When the Soviet Union arrived in Korea after the Japanese were defeated, they pressured Cho to add more communists into this committee, one of them being a Korean communist by the name of Kim Il Sung, the grandfather of the current North Korean President Kim Jong-un. Because Cho and Kim had opposing ideologies, they clashed and the

forced power sharing between them turned bad very quickly. The Soviet-Union originally supported Cho to be the eventual ruler of North Korea, but because he opposed trusteeship and Kim Il-sung's ideology, he was forced from power by the Soviet-backed communists in the north. Cho was put on house arrest in 1946 at the comfortable Koryo Hotel where he kept voicing his opposing views and ideology before he was later transferred to a prison in Pyongyang where it is believed that he was executed on the 15<sup>th</sup> of October in 1950.

The pattern Juche has 45 movements and is the philosophical idea that we are the master of everything, and we decide everything. Juche is basically the idea that we are the master of our own destiny. Kim Il-sung, the founder of North Korea and its first President, explained the ideology as rejecting the dependence on others, believing in oneself to be able to solve one's own problems. Kim Il-sung implemented the ideology of Juche into his political career and reign over North Korea, separating his country from the aid of the Soviet Union and the Peoples Republic of China, becoming more politically independent and able to build their own economy and security without the help of other nations.

The patterns Ko-Dang and Juche can be connected by Kim Il-sung. Kim was the Korean communist that opposed Cho Man-sik, who's pseudonym name was Ko-Dang, and replaced him as committee leader. Kim was also the one who implemented the ideology of Juche to his reign. Because the Juche ideology is a communist based ideology, people wouldn't think that it is as similar to Cho's philosophy as it actually is. Cho was a Christian communist himself, and if thought about, Cho's ideology was very similar to Kim Il-sung's. Cho's ideology has been described as self-sufficiency. In other words, not needing to rely on outside help, being able to survive without the help of others. In this instance, surviving without needing help from other nations. Kim's ideology of Juche that he implemented in his rule is described as "self-reliance" and "spirit of independence" and as stated in the previous paragraph, Juche is the idea that man is the master of everything, and it rejects the dependence of others. So, comparing the basis of these two side by side, they don't seem too different. They both have communism overtones, and both talk about not needing help from anyone but oneself. To add to that, both Cho and Kim were some kind of communist. The difference between them being that Kim was backed by the Russian communists and Cho was fighting for the independence of his Korean people.

In terms of the patterns, they are quite different. Ko-Dang being much easier to perform for all ages and skill levels than Juche, does not look as impressive to watch if performed well. This is obviously just my opinion at this current time of writing this essay from my experience after watching different people perform the patterns and performing them myself. I find the complexity of Juche and the difficulty of a number of the moves in the pattern gives it a certain beauty that reflected General Choi's vision. Ko-Dang on the other hand is a more simple pattern to perform compared to Juche. It doesn't have as difficult of movements but is almost just as complex with it's constant back and forth which could be used to describe Cho's political power and influence, gaining and losing his rank in North Korea's politics.

As we already know, Ko-Dang was named after Cho Man-sik who was a Korean political figure fighting for Korea's independence, and we know Woo-Nam was the pen name of former South Korean president Syngman Rhee who also fought politically for Korea's independence during Russia's and Japan's control and then also the unification of Korea after the second world war. The way we can connect both of these patterns is by the political goals they set out to achieve. Both Cho and Syngman wanted Korea's independence from the communist influence of Russia and Japan both during and after the second world war. Cho fought for the independence by going through North Korea's political ranks while Syngman tried to build up alliances in America and secure Korea's independence in return. After World War two ended, Syngman moved back to Korea and after actively campaigning for Korea's independence and unification, won the election and became the first president of the Republic of Korea (South Korea).

Woo-Nam being removed as an official Chang Hon style pattern would not have affected Taekwon-Do today much as it was very short lived, but, if it was brought back similar to how Ko-Dang is slowly being brought back into the syllabus, then it could cause a bit of change and raise questions such as, at what grade would it be introduced at? Would it just be a pattern for all Dan grades to learn if they want? Could it become an alternative to Choong-Jang like Ko-Dang is an alternative to Juche? My guess is that the pattern will not be added back into the official syllabus that is taught because there are already twenty-four patterns that represent each hour of the day. Adding a twenty-fifth pattern would just ruin that concept. In my opinion, Woo-Nam, if anything would just become an extra pattern that isn't counted as one of the official twenty-four.

Because Ko-Dang was introduced later on and was an official pattern longer than Woo-Nam was, it had a bigger impact when it was removed. Ko-Dang's replacement, Juche, is a more complicated pattern that really tests the practitioner on their physical skills and capability to perform difficult movements while still making them look good. In an interview General Choi did while visiting Britain in November of 1999, he stated, "As new techniques were developed, they needed to be represented in the patterns. The pattern Ko-Dang was replaced simply because it represented the latest Korean history, basically last in first out. Since the new techniques are difficult to perform, for example the slow-motion side kick/reverse kick, consecutive kicks, dodging reverse turning kicks, two direction kicks and landing in a diagonal stance while performing a block, they should come in at the 2<sup>nd</sup> Dan Black Belt level, as that is when one can be in peak condition." Going by this interview, General Choi didn't think the simplicity of Ko-Dang was enough of a challenge for 2<sup>nd</sup> Dan Black Belts since that is when a Taekwon-Do practitioner should be about at the peak of their prime in training.

Concluding this essay on the patterns, they all have similarities with their histories. They can all be connected to politics some way or another. Woo-Nam being the pen name of the former South Korean president Syngman Rhee, Ko-Dang being named after the political figure Cho Man-sik and Juche being the ideology that former North Korean leader, Kim Il Sung, utilized during his rule. The patterns themselves, however, vary in difficulty and don't have many similarities. Because Juche is so physically demanding and difficult for older students, Ko-Dang is being brought back in as an alternative seeing as it is easier to perform and less physically demanding. This will allow more older students or students with limiting injuries that are 2<sup>nd</sup> Dan wanting to grade to 3<sup>rd</sup> Dan to perform three 2<sup>nd</sup> Dan patterns

without worrying about struggling to do the slow sidekicks/reverse turning kicks or the split kick for examples. Woo-Nam would be a good pattern to bring back just as an extra pattern that Black belts can learn if they wish to. Since it is very similar to Choong-Jang, it shouldn't be too much harder to learn. In the process of writing this essay, I have learnt how to perform both Woo-Nam and Ko-Dang and have put the written instructions for both patterns below. It is amazing how much more there is to the background of a pattern than what is written in our theory books. Looking into and researching about the patterns taught me about how the histories of who or what the patterns are named after can relate to the pattern itself. I realize, the two patterns that are no longer apart of the syllabus play a role in the history of Taekwon-Do all together. Everything that has happened and that is created in Taekwon-Do becomes a part of its history for everyone to learn from. From these patterns I have learnt that there is still so much that I have to learn and discover and then finally pass down that knowledge and teach to others so they can do the same.

### **Pattern Woo-Nam/ U-Nam**

1. Move the right foot to A, forming a sitting stance while at the same time, execute a high block to A with the right outer forearm and a low block to D with the left outer forearm.
2. Change the positions of the hands to the opposite side.
3. Bring the right foot to the left foot, forming a close stance toward D while bringing the left fist in front of the right chest horizontally and the right fist to the right waist. Perform in a slow motion.
4. Move the left foot to D, forming a left walking stance while executing a high vertical punch to D with the twin fists.
5. Move the right foot to D, forming a right walking stance while executing a front strike to D with the right back fist and bringing back the left back hand under the right elbow.
6. Execute a high strike to C with the right back fist and low block to D with the left outer forearm. Return to #5 position.
7. Move the left foot to D, forming a left walking stance while executing a rising block to D with the left outer forearm.
8. Move the right foot to D, forming a right walking stance while executing a high punch to D with the right fist.
9. Move the right foot to C, turning counterclockwise to form a right L-stance toward D, at the same time, execute a middle guarding block with the forearm.
10. Execute a low front kick to D with the right foot.
11. Lower the right foot to D, forming a right low walking stance, at the same time, execute a middle punch to D with the right fist.
12. Lower the body to touch the ground with both hands using the left knee to support the body, at the same time, execute a high turning kick to D with the right foot.
13. Lower the right foot to the ground and then execute a high punch to D with the right fist while pressing the ground with the left hand.
14. Stand up and move the left foot to D, forming a left L-stance toward C, at the same time, thrust to D with the left side elbow.
15. Move the left foot to C, turning clockwise to form a left L-stance, at the same time, execute a middle strike to D with the right knife-hand.
16. Move the right foot to C, forming a right L-stance, at the same time, execute a scooping block to D with the left palm.

17. Move the left foot to C, forming a left L-stance, at the same time, execute a middle block to D with the knife-hand.
18. Move the left foot to D, forming a left walking stance, at the same time, execute a pressing block with the x-fist.
19. Execute a front kick to D with the right knee while pulling both hands in the opposite direction as if grabbing the opponent.
20. Move the right foot to C, forming a right L-stance while executing a left middle knife-hand strike to D.
21. Move the right foot to D, forming a right L-stance toward C in a sliding motion while executing a right elbow strike to D.
22. Bring the left foot to the right knee joint toward D, forming a right one-leg stance, at the same time, bringing both fists to the right waist.
23. Execute a side kick to B.
24. Lower the left foot to D, forming a right L-stance while executing a pressing block to D with the twin palms.
25. Move the right foot to D, forming a right walking stance while executing a high front block to D with the outer forearm followed by a high side strike to D with the right back fist.
26. Move the right foot to C, forming a right L-stance while executing a high thrust to D with a left-hand flat fingertip thrust.
27. Execute a front kick to D with the right foot while bringing the right-hand palm on top of the left back hand.
28. Lower the right foot to D, forming a left walking stance toward C, pivoting counterclockwise with the left foot while bringing both fists to the right waist.
29. Move the right foot to C in a stomping motion, turning counter-clockwise to form a sitting stance toward A while executing a W-shape block with the outer forearm.
30. Move the left foot to C, forming a left walking stance while executing a rising block with the left forearm.
31. Move the right foot to D in a sliding motion, forming a right L-stance toward C while executing an x-fist block.
32. Move the right foot to C, forming a right walking stance while executing a rising block with the right forearm.
33. Move the left foot to C, forming a left walking stance while executing a rising block with the left forearm.
34. Move the right foot to C, forming a right walking stance while executing a rising block with the right forearm.
35. Execute a side kick to C with the left foot and then lower the foot to C forming a left walking stance.
36. Execute a middle punch to C with the right fist.
37. Execute a middle punch to C with the left fist.
38. Move the right foot to C, forming a right L-stance toward D while executing a thrust to C with the right elbow.
39. Move the left foot to B, turning counter-clockwise to form a fixed stance toward B while executing a U-shape grasp block.
40. Move the right foot to B, forming a right walking stance while executing a high block to B with the left inner forearm and low block with the right outer forearm at the same time.
41. Move the right foot to A, turning clockwise to form a left L-stance while executing a middle guarding block with the knife-hand.
42. Move the left foot to A, forming a left walking stance while executing a middle thrust with the left straight fingertip and blocking downwards with the right palm under the left elbow.

Bring the left foot back to a close ready stance A.

## Pattern Ko-Dang

### Closed Ready Stance C

1. Step the right foot toward AC to form a Sitting Stance facing AD. Left Middle Palm Pushing Block to AD.
2. Execute a Right Middle Punch to AD, maintaining a Sitting Stance facing AD.
3. Move the right foot on line CD, forming a Right L-Stance (i.e., left foot forward) facing D. Middle Guarding Block to D.
4. Execute a Right Outer Forearm Low Block to AD and a Left Inner Forearm Middle Side Block to D, maintaining a Right L-Stance (i.e., left foot forward) facing D.
5. Step the left foot toward BC into a Sitting Stance facing BD. Left Middle Palm Pushing Block to BD with the right palm.
6. Execute a Right Middle Punch to BD, maintaining a Sitting Stance facing BD.
7. Move the left foot on line CD, forming a Left L-Stance (i.e., right foot forward) facing D. Middle Guarding Block to D.
8. Execute a Left Outer Forearm Low Block to BD and a Right Inner Forearm Middle Side Block to D, maintaining a Left L-Stance (i.e., right foot forward) facing D.
9. Turn the face toward C into a left Bending Ready Stance Type B toward D.
10. Execute a Right Middle Back Kick to C.  
Lower the right foot to C, forming a Right L-Stance (i.e., left foot forward) facing D. Left Knifehand Middle Block to D.
11. Turn the face toward C into a right Bending Ready Stance Type B toward D.
12. Execute a Left Middle Back Kick to C.
13. Lower the left foot to C, forming a Left L-Stance (i.e., right foot forward) facing D. Right Knifehand Middle Block to D.
14. Step the right foot toward C, forming a Right L-Stance (i.e., left foot forward) facing D. Left Downward Elbow Strike to D.
15. Step the left foot toward C, forming a Left L-Stance (i.e., right foot forward) facing D. Right Downward Elbow Strike to D.
16. Step the left foot toward D to form a Left Walking Stance facing D. Right Pressing Palm Block to D.
17. Step the right foot toward D to form a Right Walking Stance facing D. Left Pressing Palm Block to D.
18. Step the right foot toward C into a Right L-Stance (i.e., left foot forward) facing D. Left Outer Forearm Downward Block to D.
19. Step the right foot toward D into a Left L-Stance (i.e., right foot forward) facing D. Right Outer Forearm Downward Block to D.
20. Step the left foot toward D, forming a Right Rear Foot Stance facing D. Left Upward Palm Block to D.
21. Step the right foot toward D, forming a Left Rear Foot Stance facing D. Right Upward Palm Block to D.
22. Left to-the-side Middle Front Snap Kick toward D with the left foot, keeping the position of the hands as they were in 22.
23. Perform 24 and 25 in a continuous motion:
24. Lower the left foot to D, forming a Left Walking Stance facing D. High Twin Knifehand Inward Strike to D.
25. Execute a Left Knifehand Rising Block, maintaining a Left Walking Stance facing D.
26. Execute a Low Knifehand Guarding Block to D, pulling the right foot into a Right L-Stance (i.e., left foot forward) facing D.
27. Execute a Right Downward Punch to D, while going into a Left Walking Stance facing D.
28. Step the left foot toward the side rear of the right foot and then slide the right foot toward C, forming a Right L-Stance (i.e., left foot forward) facing D. Middle Knifehand Guarding Block to D.
29. Jump and land on the same spot, forming a Right L-Stance (i.e., left foot forward) facing D. Middle Knifehand Guarding Block to D.
30. Jump to D to form a Right Cross Stance (cross stance) facing BD, while executing a Right High Backfist Side Strike to D.
31. Step the left foot toward C, forming a Left Walking Stance facing C. Left High Outer Forearm Side Block to C.

32. Move the left foot onto line CD, forming a Right Walking Stance facing D. Right High Outer Forearm Side Block to D.
33. Step the left foot toward D, forming a Right L-Stance (i.e., left foot forward) facing D. Right Uppercut to D and bring the left side fist in front of the right shoulder.
34. Execute a Right Middle Hook Kick to A.
35. Lower the right foot to A, forming a Left L-Stance (i.e., right foot forward) facing A. Right High Knifehand Strike to A.
36. Bring the right foot to the left foot, and then execute a Left Middle Hook Kick to B.
37. Lower the left foot to B, forming a Right L-Stance (i.e., left foot forward) facing B. Left High Knifehand Strike to A.
38. Bring the left foot to the right foot, and then step the right foot toward A into a Left L-Stance (i.e., right foot forward) facing A. High Knifehand Guarding Block to A.
39. Bring the right foot to the left foot, and then step the left foot toward B into a Right L-Stance (i.e., left foot forward) facing B. High Knifehand Guarding Block to B.

Bring the foot back to the ready position.

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