

TAE KWON DO

STUDY GUIDE



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Grand Master Chung Eun Kim **9th Dan Tae Kwon Do**

Master Kim was born into the Martial Arts. His father was the Senior Dan in “Yudo” (the Korean form of Judo), in Seoul, and was the self defense instructor for the Seoul Police Force.

Shortly before entering the R.O.K. Marines (Republic of Korea) Mr. Kim became involved in Tae Kwon Do “The Art of Kicking and Punching.” He knew he had found his “Life’s Path.” When he started in Tae Kwon Do it was the beginning of the organized structure. General Choi Hong Hi was utilizing all of the Korean Martial Arts to create not a new art, but a refined and enriched art. This was originally taught to the military but soon became recognized as the National Art

Mr. Kim became an instructor in self-defense for the R.O.K. Marines, known for their fierceness in battle. He held the rank of Master Sergeant. “It was difficult on base because the senior officers that out-ranked me outside the Do-Jong had to follow my orders and do as I said inside the Do-Jang. There I was the senior. It became difficult to socialize off base because when the officers would see me they would say ‘Hey, you made me work to hard;’ or ‘made me hurt from the hard training.’ They did not like this. They were used to giving orders and not taking them. But I developed some very good life long friends from this time and learned very much; so I must say that it was all very much worth while.”

After his military service Master Kim opened a Do-Jang in Seoul and quickly became a leader in developing top ranked students. His schools earned National Recognition Awards. Master Kim was recognized by the President of South Korea for his demonstration teams. These schools are still operating today.

Master Kim immigrated to the United States in 1971 settling first in Rhode Island. He started by helping his friend Master He Il Cho teach Tae Kwon Do. Soon, he moved to, and opened his own school in Rockford, Illinois. He developed his first United States Black Belt, Mr. Rocky Penafloor. After a visit to the Quad-City area Mr. Kim saw a great opportunity. The Quad Cities were big enough to shape a life long dream.

The Quad City area had good employment opportunities, good schools, and housing. It was also far enough away from, yet close enough to, the other Korean Masters to be able to flourish without directly having to compete with his friends. He opened a school in northwest Davenport and quickly established his dominance in the martial arts community of the Quad Cities. Master Kim states, “When I first opened my school I trained my students just like the military and with the old ways of Korea. It was very hard and very difficult training. My students soon dominated all the local and mid-western tournaments. The training today is different; some things are better, some things less better. The techniques are the same but the harshness of discipline and training has been eased to accommodate a more broad range of students who can benefit from what Tae Kwon Do has to offer. Culturally Americans are more independent thinkers and do not bend to the traditional methods that Koreans more readily accept. Again, this is both good and not so good. That is not to say all of my students could not or would not train in the ‘Old Ways’ but by learning from my students about their culture I have been able to show them much of mine and both sides have benefited.”

Since opening that first school Master Kim has continued growing and leading in the development of Tae Kwon Do. He now operates two Do-Jangs himself and has many branch schools operated by his Black Belts.

Master Kim saw the need for a martial arts magazine that concentrated on the Korean Martial Arts. Master Kim said, “I had been featured in some of the large international publications but these magazines were either Karate or Kung Fu Dominant. I wanted to establish a quality format and springboard for my art form.” In 1980 the *Tae Kwon Do Times* was born. With the help of Mr. Rod Spiedel, one of Master Kim’s first Black Belts, the first issue took shape. The first issues were published twice a year; then quarterly. *Tae Kwon Do Times* is a bi-monthly leader for the Korean Arts worldwide. Master Kim remembers “The first issues were very difficult. Like many big endeavors, you do not realize what you are getting into. If you did, maybe you would have second thoughts! Those first magazines were painstakingly developed, then taken to a printer; from there we had to find a way to distribute them. At first, my students would pack them in boxes and then we would load up my van, drive to U.P.S., and ship them to all of my friends and associates in the martial arts, both here in the U.S. and overseas; very difficult and very time consuming.”

Perseverance of both Master Kim and his students soon overcame the insurmountable. The result is *Tae Kwon Do Times*, a leader in martial arts magazines worldwide.

What does the future now hold for Master Kim? “A true Master does not quit or fool himself into believing he knows all there is to know about his art. He must learn and share all he can of his art with others. He must help bring the past traditions to the new ways, and the new thought and attitudes to the ‘Old Ways’ so the true spirit of Tae Kwon Do never withers and dies.”

The Art of Kicking and Punching

History of Tea Kwon Do (Tae Kwon Do Yoksa)

History contributed by Dr. Lee Sun Kun, President of Kyung Puk University and one of Korea's Most noted Historians.

Approximately 1300 years ago, (during the 6th century A.D.) the Korean peninsula was divided into three kingdoms: Silla, Koguryo, Baek Je. Silla, the smallest of these Kingdoms, was constantly under invasion and harassment by its two more powerful northern and western neighbors. During the reign of Chin Heung, twenty-fourth King of Silla, the young aristocrats and warrior class formed an elite officer corps called the Hwa Rang-Do. This warrior corps, in addition to the ordinary training in spear, bow, sword, and hook, also trained themselves by practicing mental and physical discipline and various forms of hand and foot fighting. To harden their bodies, they climbed rugged mountains, swam the turbulent rivers in the coldest months and drove themselves unmercifully to prepare for the task of defending their homeland. To guide themselves and give purpose to their knighthood, they incorporated a five point code of conduct set forth by their country's greatest Buddhist monk and scholar, Won Kang:

1. Be loyal to your King.
2. Be obedient to your parents.
3. Be honorable to your friends.
4. Never retreat in battle.
5. Make a just kill.

The Hwa Rang-Do became known in the peninsula for their courage and skill in battle, gaining respect from even their most bitter foes. The strength they derived from their respect to their code enabled them to attain feats of valor that became legendary. Many of these brave young warriors died on fields of battle in the threshold of their youth: as young as fourteen or fifteen years of age. Through their feats, however, they inspired the people of Silla to rise and unite. From the victories of Silla, the Korean peninsula became united for the first time in its history.

The famous Korean historian, Dr. Danje Shin Chae Ho, in his writings on ancient Chosun, describes contests of skill and courage under grueling conditions: "Dancing with swords and certain water sports were held on the frozen river to test a contestant's courage. Archery and Taek Kyon contests were held to test skill and strength. The winner of the hunt was given the title Son-Bi. All the above were judged to be necessary prerequisites of the warrior, and the winners were held in esteem by all." Dr. Danje further states that the art of Soo Bak was eventually introduced to China as Kwon Bup and as a form of Jujitsu to Japan.

With the liberation of Korea in 1945, the new Republic of Korea Armed Forces was organized on January 15, 1946. A young second lieutenant, Choi Hong Hi, recently released from a Japanese prison camp, began teaching his martial arts to some of his soldiers. The rest, of course, is history resulting in what today is known throughout the world as Tae Kwon Do.

In 1955, the name Tae Kwon Do was chosen as the new name of the national martial art by a board of instructors, historians, and other prominent persons. The name was selected for its apt description of the art: Tae (foot), Kwon (fist), Do (art). Not only did this new name bear a close similarity to the ancient name of Taek Kyon, but the name gave a new sense of nationalism to the art, whereas the prevalent names of Dang Soo connoted Chinese hand.

The years of research and development by General Choi resulted in the Chang Hun style (pen name of the author) of Tae Kwon Do. Though this style is primarily based on Taek Kyon, Soo Bak, and Karate Techniques, and myriad of techniques have been added, especially in the variety of hand techniques and perfection of foot techniques. The Chang hun style is based on twenty-four patterns, each perfected and polished by General Choi Hong Hi and his colleagues, from the white belt pattern Chon-Ji, to the highest one, Tong Il.

After 1300 years, a Korean martial art has reached full maturity, and has spread from a small band of aristocratic warriors to practitioners in more than 60 countries with millions of students.

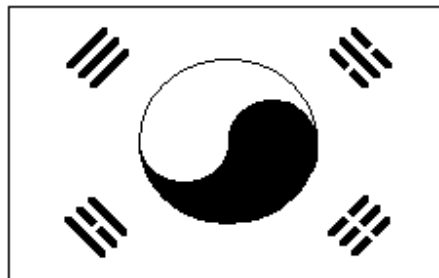
The Korean National Flag

The Korean flag symbolizes much of the thought, philosophy, and mysticism of the Orient. The symbol, and sometimes the flag itself, is called the "Tae Geug."

Depicted on the flag is a circle, divided equally, and blocked in perfect balance. The upper section (red) represents the Yang; and the lower (blue) represents the Um, an ancient symbol of the Universe. The two opposites express the Dualism of the cosmos: fire and water, day and night, dark and light, construction and destruction, masculine and feminine, active and passive, heat and cold, plus and minus, and so on.

The central thought in Tae Geug indicates that where there is a constant movement within the sphere of infinity, there is also balance and harmony. For a simple example, kindness and cruelty may be taken into consideration. If parents are kind to a child, it is good, but they may spoil and weaken him, and thus lead him to become a vicious man and a source of disgrace to his ancestors.

Three bars at each corner also carry the ideas of opposition and balance. The three unbroken lines stand for heaven; the opposite three broken lines represent the earth. At the lower left hand of the flag are two lines with a broken line between. This symbolizes fire. The opposite is the symbol for water.



The United States of America Flag

The flag of the United States of America consists of 13 equal horizontal stripes of red (top and bottom) alternating with white, with a blue rectangle in the canton bearing 50 small, white, five-pointed stars arranged in nine offset horizontal rows of six stars (top and bottom) alternating with rows of five stars. The 50 stars on the flag represent the 50 U.S. states and the 13 stripes represent the original Thirteen Colonies that rebelled against the British Crown and became the first states in the Union. Nicknames for the flag include the stars and stripes, Old Glory, the American flag, and the Star - Spangled Banner (also the name of the country's official national anthem).

The flag of the United States is one of the nation's widely recognized and used symbols. Within the U.S. it is frequently displayed, not only on public buildings, but on private residences, as well as iconically in forms such as decals for car windows, and clothing ornaments such as badges and lapel pins. Throughout the world it is used in public discourse to refer to the U.S., both as a nation state, government, and set of policies, but also as an ideology and set of ideas.

Many understand the flag to represent the freedoms and rights guaranteed in the U.S. Constitution and its Bill of Rights and perhaps most of all to be a symbol of individual and personal liberty as set forth in the Declaration of Independence. The flag is a complex and contentious symbol, around which emotions run high.

Apart from the numbers of stars and stripes representing the number of current and original states, respectively, and the union with its stars representing a constellation, there is no legally defined symbolism to the colors and shapes on the flag. However, folk theories and traditions abound; for example, that the stripes refer to rays of sunlight and that the stars refer to the heavens, the highest place that a person could aim to reach. Tradition holds that George Washington proclaimed: "We take the stars from Heaven, the red from our mother country, separating it by white stripes, thus showing that we have separated from her, and the white stripes shall go down to posterity representing Liberty."



Rules of the Dojang

1. Absolutely no teaching or free-sparring without the instructor's permission
2. Bow to all senior belts
3. Never lose your temper
4. Be courteous to all persons in the Dojang
5. No horseplay
6. No shoes
7. No jewelry
8. No stockings
9. No chewing gum or food of any kind
10. Refrain from idle chatter, no profanity or swearing
11. Line up according to rank
12. Smoking is prohibited
13. Bow upon entering and leaving the Dojang
14. Leave personal problems out of the Dojang

Student Instructor Relationship

(The following points should be observed by students and instructors alike.)

INSTRUCTORS:

1. Never tire of teaching.
2. An Instructor should be eager for his students to surpass him; it is the ultimate compliment for an instructor.
3. An instructor must set a good example for his students and never attempt to defraud them.
4. The development of students should take precedence over commercialism.
5. Instructors should teach scientifically and theoretically.
6. It is an instructor's responsibility to develop students outside as well as inside the training hall. Example: school.
7. Students should not be discouraged to visit other training halls and study other techniques.
8. All students should be treated equally, there should be no favorites.
9. If the instructor is not able to answer the student's question, he should not fabricate an answer but admit he does not know and attempt to find the answer as soon as possible.
10. Never betray a trust.

STUDENTS:

1. Never tire of learning.
2. A good student must be willing to sacrifice for his art and instructor. Many students feel that their training is a commodity bought with monthly dues and are unwilling to take part in demonstrations, teaching, and working around the Dojang for the betterment of the school. The instructor can afford to lose this type of student.
3. Always set a good example for lower ranking belt students. It is only natural they will attempt to emulate senior students.
4. Always be loyal and never criticize the instructor, Tae Kwon Do, or teaching methods.
5. If an instructor teaches a new technique, practice it and attempt to utilize it.
6. Remember that a student's conduct outside the Dojang reflects on the student and the instructor.
7. If a student adopts a technique from another Dojang and the instructor disapproves of it, the student must discard it immediately or train at the Dojang where the technique was learned.
8. Never be disrespectful to the instructor. Though a student is allowed to disagree with an instructor, the student must first follow the instruction and then discuss the matter later.
9. A student must always be eager to learn and ask questions.
10. Never betray a trust.

Tae Kwon Do Pledge

I will observe the principles of Tae Kwon Do.
I will respect the instructor and all senior ranks.
I will never misuse Tae Kwon Do.
I will be a champion of freedom.
I will build a more peaceful world.

Tenets of Tae Kwon Do

Tae Kwon Do aims to achieve the following tenets:

1. Courtesy (Yeui)
 - a. To promote the spirit of mutual concessions.
 - b. To be ashamed on one's vice contemplating that of others.
 - c. To be polite to one another.
 - d. To encourage the sense of justice.
 - e. To distinguish instructor from student and senior from junior.
2. Integrity (Yom chi) - In Tae Kwon Do, integrity means being able to define right from wrong, and have the conscience, if wrong, to feel guilt.
 - a. The instructor who misrepresents himself and his art by presenting improper techniques to his students because of lack of knowledge or because of apathy.
 - b. Student who misrepresents himself by "fixing" breaking materials.
 - c. Student who requests rank from an instructor or attempts to purchase rank.
 - d. Student who gains rank for ego purposes or the feeling of power.
 - e. Instructor who promotes the art for materialistic gains.
3. Perseverance (In nae) - There is an old Oriental saying "Patience leads to virtue or merit." A serious student must learn not to be impatient; to continue steadfastly, to persevere.
4. Self Control (Guk gi) - This tenet is extremely important inside and outside the Dojang whether conducting one's self in free-sparring or one's personal affairs. A loss of one's self control can prove disastrous to both the student and the opponent. An inability to work within one's capability is also lack of self control.
5. Indomitable Spirit (Baekjul boolgool) - A serious student will at all times be modest and honest. If confronted with injustice, he will deal with the belligerent without any fear or hesitation at all, with indomitable spirit regardless of whosoever and however much the number may be.

Systems of Tae Kwon Do

There are five major systems of Tae Kwon Do in Korea today. They are:

1. Cheo Do Kwan
2. Moo Duk Kwan
3. Song Moo Kwan
4. Chung Do Kwan
5. Chang Moo Kwan

The latter, Chang Moo Kwan, is the system we are studying. Chang Moo Kwan and Chung Do Kwan are the two largest systems in Korea.



Theory of Power

The beginning student may ask, "Where does one obtain the power to create the devastating results attributed to Tae Kwon Do?" This power attributed to the utilization of a person's full potential through mathematical application of Tae Kwon Do techniques. The average person only utilizes 10 to 20 percent of their full potential. Tae Kwon Do training will result in obtaining a high level of reaction force, concentration, equilibrium, breath control, and speed; and these are the factors that will result in a high degree of power.

Reaction Force (Bandong Ryok)

According to Newton's Law, every force has an equal and opposite force. When an automobile crashes into a wall with a force of 2000 pounds the wall will return a force of 2000 pounds. If your opponent is rushing towards you at a high speed, by the slightest blow to the head, the force with which you strike his head would be that of his own onslaught plus the force of your blow. The two forces combined: his which is large and yours which is small are the reaction force from the opponent. Another reaction force is your own punch with the right fist aided by the pulling back of the left fist to the hip.

Concentration (Jipjoonh)

By applying the impact force onto the smallest target area, it will concentrate the force and therefore increase its effect. For example, the force of water coming out of a water hose is greater if the orifice is smaller. It is very important that you should unleash your strength at the beginning and gradually, particularly at a point of contact with your opponent's body. The utmost concentration is required in order to mobilize every muscle of the body onto the smallest target area simultaneously.

Equilibrium (Kyun hyung)

By keeping the body always in good balance, a blow is more effective and deadly. To maintain good balance, the center of gravity of the stance must fall on a straight line midway between both legs. Flexibility and knee spring are also important in maintaining balance, for both a quick attack and instant recovery.

Breath control (Ho-hup)

Controlled breathing not only affects one's stamina but can also condition a body to receive a blow. Never inhale while focusing a block or a blow against an opponent. Not only will this impede movement, but it will also result in loss of power. Students should practice disguised breathing, to conceal any outward signs of fatigue. An experienced fighter will certainly press on attack when he realizes his opponent is on the point of exhaustion.

Speed (Sok do)

Speed is the most essential factor of force. Mathematically, force equals mass times acceleration ($F=Ma$). You can drop a big stone on a glass window from a height of three inches but if you threw a smaller rock with a great force that same glass would break.

Mass (Zil xang)

Mathematically, the maximum kinetic energy or force is obtained from maximum body weight and speed and it is all important that the body weight be increased during the execution of a blow.

The Belt System

Meanings of the Belt Colors

White (Heen) - Signifies innocence, as that of a beginning student who has no previous knowledge of the art.

Yellow (Noran) - Signifies Earth, from which a plant sprouts and takes root as Tae Kwon-Do foundation is being laid.

Orange (Chu Hwang) - Signifies the seed of knowledge being planted.

Green (Cho Roke) - Represents the green of trees, to indicate that the student, like the tree, is growing and wants to grow to a great height.

Blue (Pu Run) - Represents the blue of the sky, which is higher than a tree and a desirable height of achievement to attain.

Brown (Kahl Say) - Signifies danger, cautioning the student to exercise control and warning the opponent to stay away.

Black (Ko Mun) - Opposite of white, signifying the maturity and proficiency in Tae Kwon-Do. Also, Black indicates the wearer's imperviousness to pain and fear.

Black Belt is NOT the end of your journey. It is but a step in the beginning of your climb; and with each new step up your view of the horizon will be opened more and more.

Black Belt Ranking

1 st degree	Cho Dan
2 nd degree	Yi Dan
3 rd degree	Sam Dan
4 th degree	Sa Dan
5 th degree	Oh Dan
6 th degree	Yook Dan
7 th degree	Chill Dan
8 th degree	Pal Dan
9 th degree	Koo Dan



Tae Kwon Do Terminology

Cha ryoth	Attention	Ap	Front
Kyung nae	Bow	Yope	Side
Jhoon bee	Ready stance	Dolyo	Round
Shi jak	Start	Bal	Foot
Ko Mahn	Stop	Son	Hand
Tito dorah	About face	Chaggi	Kick
Ba ro	Return to order	Dee uh	Jump
Shuh	At ease	June don	Middle
Hoo tay	Retreat	San don	Upper
Chun jin	Forward	Ha don	Lower
Chayu daeryun	Free-sparring	Chongul ja sae	Front stance
Il bo daeryun	One step sparring	Hugul ja sae	Back stance
Sa ju kong bong	4 directional block and attack	Kima ja sae	Horseback stance
Do jang	Training hall	Bal chaggi	Kicking
Kwan ja nim	Grand master(over 8 th)	Yi jung	X stance
Sabonim	Master(over 6 th)	Kong keok	With punch
Chogyonim	Instructor(under 6 th)	Moke attack	Neck attack
Pil sung	Certain victory	Kwan su	Spear finger
Do bak	Uniform	Sudo	Knife hand
Tee	Belt	Yup sudo	Ridge hand
Hyung	Form	Yope chaggi	Side kick
Ki hap	Yell	Dwee yope chaggi	Reverse side kick
Ki bon dong jak	Basic exercise	Ha oh ri chaggi	Tornado kick
Ahn Julyo chaggi	Inside crescent	Ap chaggi	Front kick
Yope hulyo chaggi	Hooking kick	Bakat hulyo chaggi	Outside crescent
Dol yeo chaggi	Round house kick	Hay choo chaggi	Hooking kick
Ban dahl chaggi	Front twisting kick	Butah oligi	Upper rising kick
Moo dul chul sol sayo	Line up	Ne	Yes
San quinn	Double block	Ne Kwanjonim	Yes Grandmaster
Yong Sue	Multiple kicking	Aniyo	No
Ki	Energy or life force	Aniyo chogyonim	No instructor
Nay soo makki	Inner forearm block		
Way soo makki	Outer forearm block		
Wen jo	Left side	Orin jo	Right side
Sudo makki	Knife hand cutting block		
Kahm se ham ni dah	Thank you	Chun mon e yo	you are welcome

Counting 1 through 10000

Hana	One	Yuhl hana	Eleven
Dul	Two	Yuhl dul	Twelve
Set	Three	Yuhl set	Thirteen
Net	Four	Yuhl net	Fourteen
Da sot	Five	Yuhl da sot	Fifteen
Yo sot	Six	Yuhl yo sot	Sixteen
Il gope	Seven	Yuhl il gope	Seventeen
Yo dul	Eight	Yuhl yo dul	Eighteen
Ah hup	Nine	Yuhl ah hup	Nineteen
Yuhl	Ten		
Soo mul	Twenty	Yo dun	Eighty
Se run	Thirty	Ah hun	Ninety
Ma hun	Forty	Bek	One hundred
O sip	Fifty	Dul bek	Two hundred
Sun	Sixty	Chun	One thousand
Irun	Seventy	Man	Ten thousand

Common Korean Words and Phrases

Yes	Ne
No	Anee yo
Excuse me (interrupting)	She ray ham nee dah
Maybe	Amah
Thank you	Kam say ham nee dah
You are welcome	Chom men nay oh
Thank you very much (more formal)	Tay dan hee kam sey ham nee dah
I am grateful	May ooh kam sey ham nee dah
I am sorry	Me ahn ham nee dah
I do not know	Mo ray get sam nee dah
I think so	Koo ray kay saenga ham nee dah
Be careful	Chosim ha say oh
Korea	Han guk
Korean	Han gul
Father	Ah ber gee
Mother	Oh moh nee
Grandfather	Ha dah ber gee
Grandmother	Hal moh nee
Addressing a male (sir or uncle)	Ah jah seen
Addressing a female (maam or aunt)	Ah june moh nee

Formal Greetings

Hello (formal to friends)	Ahn yong say ha sayeo
Good afternoon/evening	Ahn yong say ha sha meekah
Good morning	Ahn yong he chun mu shut su meekah
How are you?	Song say nim ahn yong say ha sha meekah?
How do you do?	Cho um bap kets sam nee dah?
I am pleased to meet you.	Manna bo eyo cham bap kets sam nee dah.

Informal Greetings

Hello	Yo bo say oh
I am glad to see you!	Pan gap sam nee dah!
What's new?	Pee ol tara neel opso?
How's it going with you?	Cha me cho sum nee dah?
Just great!	Nay aju jot sum nee dah!
Very well!	Ta dang he jot sum nee dah!
So so!	Kujo kurot sum nee dah!
Formal goodbye (from host)	Ahn yon say gah say oh
Formal goodbye (from guest)	Ahn yon say kay say oh

Informal

Good luck!	Haen gu nul bip nee dah!
Have a good time!	Cha me man he bo sip say oh!

Forms / Patterns / Hyung

The following points should be considered while performing patterns.

1. Pattern should begin and end at exactly the same spot. This will test the performer's accuracy.
2. Correct posture and facing must be maintained at all times.
3. Muscles of the body should be either tensed or relaxed at the proper critical moments in the exercise.
4. The exercise should be performed in a rhythmic movement with an absence of stiffness.
5. Students should know the purpose of each movement.
6. Students should perform each movement with realism.
7. Each pattern should be perfected before moving to the next pattern.

Chon Ji (19 Movements) means literally "Heaven and Earth," and is, in the orient interpreted as the creation of the world and the beginning of human history. Therefore, it is the initial pattern learned by the beginner. The pattern consists of two similar parts, one to represent the Heaven and the other the Earth.

Dan Gun (21 Movements) is named after the Holy Dan Gun, the legendary founder of Korea in the year 2333 B.C.

Do San (24 Movements) is the pseudonym of the patriot Ahn Ch'ang Ho (1876 - 1938) who devoted his life to furthering the education of Korea and its independence movement.

Won Hyo (28 Movements) was named for the noted monk who brought Buddhism to the Silla Dynasty in the year 686 A.D.

Yul Guk (38 Movements) is the pseudonym of the great philosopher Yi Il (1536 - 1584) nick - named the 'Confucius of Korea.' The 38 movements of this hyung refer to his birthplace on the 38th parallel, and the diagram means scholar.

Chung Gun (32 Movements) is named after the patriot An Chung Gun who assassinated Hiro Bumi Ito, the first Japanese Governor General of Korea, who was known as the man who played a leading part in the Korea - Japan merger. The 32 movements refer to Mr. An's age at the time of his death when he was executed at Lui Shung prison in 1910.

T'oi Gye (37 Movements) is the pen - name of the noted scholar Yi Hwang, who lived in the 16th century and was an authority on Neo - Confucianism. The 37 movements refer to his birthplace on the 37th parallel, and the diagram means scholar.

Hwa Rang (29 Movements) is named after the Hwa Rang youth group which originated in the Silla dynasty, about 1350 years ago. The Hwa Rang code became the driving force for Korean unification. The 29 movements refer to the 29th infantry division where Tae Kwon Do reached its maturity.

Chung Mu (30 Movements) was the given name to the great admiral Yi Sun Sin of the Yi Dynasty. He was reputed to have invented the first armored battleship, the Kobukson, which was the precursor to the present day submarine, in 1592 A.D. The reason why this pattern ends with a left hand attack is to symbolize his regrettable death, having no chance to show his unrestrained potentiality checked by the forced reservation of his loyalty to the king.

Kwang Gae (39 Movements) is named after the famous Kwang Gae - T'O - Wang, the 19th King of the Koguryo Dynasty, who regained all the lost territories including the greater part of Manchuria. The diagram represents the expansion and recovery of the lost territory. The movements refer to his reign for 39 years.

Po Eun (36 Movements) is the pseudonym of the loyal subject Chang Mong Chu (1400 A.D.), who was a famous poet and whose poem "I would not serve a second master though I might be crucified a hundred times", is known to every Korean. He was also a pioneer in the field of physics. The diagram represents his unerring loyalty to the King and country towards the end of the Koryo Dynasty.

Kae Baek (44 Movements) is named after Kae Baek, a great general in the Baekche Dynasty (660 A.D.). The diagram represents his severe and strict military discipline.

Choong - Jang (55 Movements) is the pseudonym given to General Kim Duk Ryang who lived during the Yi dynasty, 15th century. This pattern ends with a left hand attack to symbolize the tragedy of his death at 27 in prison before he was able to reach full maturity.

Yoo - Sin (68 Movements) is named after General Kin Yoo Sin, commanding General during the Silla Dynasty, who unified the three separate kingdoms of Korea. The 68 movements refer to the last two figures of 668 A.D., the year Korea was unified.

Ul - Ji (42 Movements) is named after General Ul - Ji Mun Duk who successfully defended Korea against a Chinese invasion force of nearly one million soldiers led by Yang Je in 612 A.D. Ul - Ji employing hit and run guerrilla tactics, was able to decimate a large percentage of the force. The diagram represents his surname. The 42 movements represents the author's age when he designed the pattern.

Sam - Il (33 Movements) denotes the historical date of the independence movement of Korea which began throughout the country on March 1, 1919. The 33 movements in the pattern stand for the 33 patriots who planned the movement.

Eui - Am (45 Movements) is the pseudonym of Son Byong Hi, leader of the Korean independence movement on March 1, 1919. The 45 movements relate to his age when he changed the name of Dong Hak (Oriental Culture) to Chondo Kyo (Heavenly Way Religion) in 1905. The diagram represents his indomitable spirit displayed while dedicating himself to the prosperity of his nation.

Ko - Dang (39 Movements) is the pseudonym of the Patriot Cho Man Sik who dedicated his life to the independence movement and education of his people. The 39 movements signify his times of imprisonment and his birthplace on the 39th parallel.

Choi - Yong is named after General Choi Yong, Premier and Commander - in - Chief of the Armed Forces during the 14th century Koryo Dynasty. Choi Yong was greatly respected for his loyalty, patriotism, and humility. He was executed by his subordinate commanders, headed by General Yi Sung Gae, who later became the first King of the Yi Dynasty.

Yon - Ge (49 Movements) is named after a famous general during the Koguryo Dynasty, Yon Gae Somun. The 49 movements refer to the last two figures of 649 A.D., the year he forced the Dang Dynasty to quit Korea after destroying nearly 300,000 Chinese troops at Ansi Sung.

Moon - Moo (61 Movements) honors the thirteenth King of the Silla Dynasty. His body was buried near Dae Wang Am (Great King's Rock). According to his will, the body was placed in the sea "Where my soul shall forever defend my land against the Japanese." It is said that the Sok Gul Am (Stone Cave) was built to guard his tomb. The Sok Gul Am is a fine example of the culture of the Silla Dynasty. The 61 movements in this pattern symbolize the last two figures of 661 A.D. when Moon Moo came to the throne.

So - San (72 Movements) is the pseudonym of the great monk Choi Hyung Ung, 1520 - 1604, during the Yi Dynasty. The 72 movements refer to his age when organized a corps of monk soldiers with the assistance of his pupil Samung Dang. The monk soldiers helped repulse the Japanese pirates who overran most of the Korean peninsula in 1592.

Se - Jong (24 Movements) is named after the greatest Korean King, Se - Jong, who invented the Korean alphabet in 1443 A.D., and was also a noted meteorologist. The diagram represents the King, while the 24 movements refer to the 24 letters of the Korean alphabet.

Tong - Il denotes the resolution of the unification of Korea which has been divided since 1945. The diagram symbolizes the homogenous race.

Taegeuk Forms

Taegeuk Il Jang represents the symbol of “Geon”, one of the 8 Gwaes (divination signs), which means the Heaven and “Yang”. As the “Geon” symbolizes the beginning of the creation of all things in the universe, so does the Taegeuk Il jang in the training of Taekwondo. This poomsae is characterized by its easiness in practicing, largely consisting of walking and basic actions, such as the san don makki, june don makki, june don kwonyo, and ap chaggi.

Taegeuk Yi Jang symbolizes the “Tae”, one of the 8 Gwaes. “Tae” means the lake which signifies the inner firmness and the outer softness. An introduction of the olgul makki is a new development of Taegeuk poomsae. The ap chaggi actions appear more frequently than in Taegeuk Il Jang.

Taegeuk Sam Jang symbolizes the “Ri”, one of the 8 Gwaes, which represents “hot and bright”. This is to encourage the trainees to harbor a sense of justice and ardor for training. A successful accomplishment of this poomsai will give the trainees a promotion to a blue belt. New actions are sonnal mokchigi and sonnal makki and chiggi and chaggi and continued jireugis. Emphasis is laid on the counterattacks against the opponent’s chiggi.

Taegeuk Sa Jang symbolizes the “Jin”, one of the 8 Gwaes, which represents the thunder meaning great power and dignity. New techniques are sonnal momtong makki, phonsonkkeut tzireugi, jebipoom mok chiggi, yop chaggi, momtong bakkat makki, deungjumeok olgul apchiggi and special mikkeuombal (slipping foot) techniques. It is characterized by various movements in preparation for the kyorugi and lot of dwitkubi seogi cases.

Taegeuk Oh Jang symbolizes the “Son”, one of the 8 Gwaes, which represents the wind, meaning both mighty force and calmness according to its strength and weakness. New movements are mejumeok naeryochiggi, palkup dollyo chaggi, yope chaggi and yopjireugi, palkup pyojeokchiggi and such stances as kkoaseogi, wenseogi and oreunseogi. This is characterized by the successive makkis such as araemakki and momtong makki and also the chiggi by tumbling after running.

Taegeuk Yook Jang symbolizes the “Gam”, one of the 8 Gwaes, which represents water, meaning incessant flow and softness. New movements are hansonnal logul bakkat makki, dolyeo chaggi, olcul bakkat makki and batangson momtong makki in addition to pyonhiseogi (at ease stance).

Taegeuk Chill Jang symbolizes the “Gan”, one of the 8 Gwaes, which represents the mountain, meaning ponderosity and firmness. New movements are sonnal area makki, batangson kodureo makki, bojumeok kawi makki, mareup chiggi, momtong hecho makki, jechin dujumeok momtong jireugi, otkoreo area makki, pyojeok chiggi, yop-jireugi and such stances as beom seogi and juchum seogi.

Taegeuk Pal Jang symbolizes the “gon”, one of the 8 Gwaes, which represents “yin” and earth, meaning the root and settlement and also the beginning and the end. New movements are dubal dangsong, bakkatpalmok momtong kodureo bakkat-makki, twio-chagi, and palkup dollyo chiggi. Emphasis must be laid on the accuracy of stepping and the difference between jumping-over kick and dubal-dangsong (alternate jumping kick in the air).

Koryo poomsae symbolizes “Seonbae” which means a learned man who is characterized by a strong martial spirit as well as a righteous learned man’s spirit. The spirit had been inherited through the ages of Koguryo, Balhae and down to Koryo, which is the background of organizing the Koryo poomsae. The new techniques appearing in this poomsae are kodeup-chagi, opeunsonnal bakkat-chigi, sonnal area-makki, khaljaebi mureup nullo-kkokki, momtong hecho-makki, palkup yop-chaggi, mejumeok area pyojeok-chigi, etc, wich only black-belts can practice.

Keumgang (meaning diamond) has the significance of “hardness” and “ponderosity”. The Mt. Keumgang on the Korean Peninsula, which is regarded as the center of national spirit, and the “Keumgang yoksa” (Keumgang warrior) as named by Buddha, who represents a mightiest warrior, are the background of denominating this poomsae. The Poomsae line symbolizes a mountain displayed by the Chinese letter. The movements should be powerful and well-balanced so as to befit black-belts dignity.

Taebaek is the name of a mountain with the meaning of “bright mountain”, where Tangun the founder of the nation of Korean people, reined the country, and the bright mountain symbolizes sacredness of soul and Tangun’s thought of “hongik-ingan” (mutualism). There are numerous sites known as Taebaek, but Mt. Baekdu, which has been typically known as the cradle of Korean people, is the background of naming the Taebaek poomsae. The line of the poomsae is like a Chinese letter, which symbolizes the bridge between the Heaven and the earth, signifying human beings founded a nation by the Heaven’s order.

Pyongwon means a plain which is a vast stretched-out land. It is the source of life for all the creatures and the field where human beings live their life. The poomsae Pyongwon was based on the idea of peace and struggle resulting from the principles of origin and use. The new techniques introduced in this poomsae are palkup ollyo-chiggi, kodureo olgul yop-makki, dangkyo teok-jireugi, meongye-chigi, hechosanteul-makki, etc.

Sipjin The word “sipjin” was derived from the thought of 10 longevity, which advocates there are ten creatures of long life. Namely, sun, moon, mountain, water, stone, pine tree, herb of eternal youth, tortoise, deer, and crane. They are two heavenly bodies, 3 natural resources, two plants, and 3 animals, all giving human beings faith, hope, and love. The new techniques introduced in this poomsae are hwangso-makki (bull makki), sonbadak (palm) kodureo-makki, opeun sonnal-tzreugi, sonnal area-makki, bawi milgi (rock pushing), sonnaldeung momtong hecho-makki, kodeo olligi (lifting up), chettari-jireugi (fork-shape jireugi), sonnal otkoreo arrae-makki, sonnaldeung momtong-makki, which counts 10.

Jitae The word “jitae” means a man standing on the ground with the two feet, looking over the Heaven. A man on the earth represents the way of struggling for human life, such as kicking, treading and jumping on the ground. Therefore, the poomsae symbolizes various aspects occurring in the course of human being’s struggle for existence.

Chonkwon The word “chonkwon” means the Heaven’s Great Mighty, which is the origin of all the creatures and itself the cosmos. Its infinite competence signifies the creation, change, and completion. Human beings have used the name of Heaven for all principal earthly shapes and meanings because they felt afraid of the Heaven’s mighty. Over 5000 years ago, the founder of the Korean people, “Hwanin”, was meant by the heavenly king.

Hansu The word “Hansu” means water which is the source of substance preserving the life and growing all the creatures. Hansu symbolizes birth of a life and growth, strongness and weakness, magnanimity and harmony, and adaptability. Especially, “han” has the various meanings, namely, the name of a country, numerousness, largeness, evenness, longness and even the heaven and the root of everything, among others. Above all, the nature of water characterized by unbreakability and flexibility, in addition to all the above significances, is the background of organizing this poomsae.

Ilyeo means the thought of a great Buddhist priest of Silla Dynasty, Saint Whohyo, which is characterized by the philosophy of oneness of mind (spirit) and body (material). It teaches that a point, a line or a circle ends up after all in one. Therefore, the poomsae Ilyeo represents the harmonization of spirit and body, which is the essence of martial art, after a long training of various types of techniques and spiritual cultivation for completion of Taekwondo practice.

Belt Requirements

These are the minimum belt requirements for each of the belts. Note that your instructor and even the testing board may ask more of you at promotion time. These are to be used as guidelines to let you as a student know where you stand on your way to your next belt. Good Luck

White belt testing to yellow (9th Gup)		\$40
Minimum 2 Months	Minimum 15 classes and instructors permission	
Front Snap kick	Front stance	Upper punch
Side kick	Horseback stance	Middle punch
Roundhouse kick	Back stance	45° punch
Sa ju kong bong 1 and 2	Count from 1 to 10	
One steps 1, 2, and 3	Tenets of Tae Kwon Do	
What is Tae Kwon Do	Name of your Instructor	
Break: Step behind side kick		

Yellow belt testing to orange (8th Gup)		\$40
Minimum 2 Months	Minimum 15 classes and instructors permission	
Reverse side kick	Crescent kick	
Chon Ji hyung	Meaning of Chon Ji	
One steps 4, 5, and 6	Meaning of the American and Korean Flags	
Rules of the Do jang	Free sparring	
Ho shin sools 1 through 5		
Break: Reverse side kick		

Orange belt testing to low green (7th Gup)		\$40
Minimum 2 Months	Minimum 15 classes and instructors permission	
Hook kick	Jump side kick	
Dan Gun hyung	Meaning of Tan Gun hyung	
Korean terms for stances	Korean terms for Kicks	
Break: Jump reverse side kick		

Low green testing to high green (6th Gup)		\$40
Minimum 2 Months	Minimum 15 classes and instructors permission	
Combination kicking	Combination punching	
Do San hyung	Meaning of Do San hyung	
One steps 7, 8, and 9	Ho shin sools 6, 7, and 8	
Break: Step behind hook kick		

High green testing to low blue (5th Gup)		\$40
Minimum 2 Months	Minimum 15 classes and instructors permission	
Axe kick	Double crescent kick	
Won Hyo hyung	Meaning of Won Hyo	
Tenets of Tae Kwon Do in Korean		
Break: Reverse hook Kick		

Low blue testing to high blue (4th Gup)		\$40
Minimum 2 Months	Minimum 15 classes and instructors permission	
Yuk Guk hyung	Meaning of Yul Guk	
One steps 10, 11, and 12	All terminology from the manual	
Ho shin sools 9, 10, and 11		
Break: Jump reverse hook kick		

High blue testing to low red (3rd Gup)		\$40
Minimum 2 Months	Minimum 15 classes and instructors permission	
Chung Gun hyung	Meaning of Chung Gun	
Break: Jump reverse hook kick		

Low red testing to high red (Temporary 2nd Gup) \$40
Minimum 2 Months Minimum 15 classes and instructors permission
T'oi Gye hyung Meaning of T'oi Gye
One steps 13 and 14 Ho shin sools 12 and 13
Break: Anything jumping

High red testing to low brown (2nd Gup) \$40
Minimum 2 Months Minimum 15 classes and instructors permission
Hwa Rang Meaning of Hwa Rang
Break: Anything jumping

Low brown to middle brown (Temporary 1st Gup) \$40
Minimum 2 Months Minimum 15 classes and instructors permission
Same as high red testing to low brown
You may be required to test with those testing for Temporary Black Belt.

Middle brown testing to high brown (1st Gup) \$40
Minimum 2 Months Minimum 15 classes and instructors permission
Chung Mu Meaning of Chung Mu
Break: Anything jumping

High brown testing to temporary black belt (Temporary 1st Dan) \$95
Minimum 2 Months Minimum 15 classes and instructors permission
All previous material and terminology
Seven step Free sparring 2 on 1
Break: 1 hand and 1 foot jumping

Temporary black belt testing to full black belt (1st Dan) \$150
Minimum 2 Months Minimum 15 classes and instructors permission
Kwang Gae hyung Meaning of Kwang Gae

Sa Ju Kong Bongs
1 – 8

1.
 1. Look left
 2. Turn left to a front stance, down block
 3. Step forward to front stance, middle punch

2.
 1. Look left
 2. Turn left to a front stance, rising block
 3. Step forward to a front stance, high punch

3.
 1. Look left
 2. Turn left to a back stance, inner forearm block
 3. Step forward to a front stance, middle punch

4.
 1. Look left
 2. Turn left to a back stance, knife hand guarding block
 3. Step forward to a front stance, right high punch,
Left middle punch, right middle punch

5.
 1. Look left
 2. Turn left to a back stance, “C” block
 3. Step forward to a front stance, right middle punch
Left inner forearm block, right middle punch

6.
 1. Look left
 2. Step left into a horseback stance, left hand down block
 3. Shift left leg to a front stance, double outer forearm block
Back leg front snap kick set it down in front, right middle punch, left middle punch

7.
 1. Look left
 2. Turn left to a back stance, knife hand down block
Left foot moves back counter-clockwise to right foot forward back stance, right middle forearm block
 - 3.

8.
 1. Look left
 2. Turn left to a back stance, left ridge hand strike to the throat, left foot front snap kick
Step right foot forward to a back stance, upset block with the right hand
 3. Right leg front snap kick stepping down into a right foot front stance,
Left high punch, right middle punch